Current Goldwyn Pictures

Will Rogers in Water Water Everywhere
Pauline Frederick in The Vixen Case
Madge Kennedy in The Blooming Angel
Tom Moore in Ducks
Mabel Normand in Pinto
Rupert Hughes' The Cup of Fury
Rex Beach's The Silver Horde
Jack Pickford in The Little Shepherd of Kingdom Come

Goldwyn Pictures Corporation
presented by
JESSE L. LASKY

Adapted from the
Saturday Evening Post
Story "The Bear Trap"
by .... Byron Morgan
Directed by Sam Wood
Scenario ...... by
Will M. Ritchey

WALLACE REID
IN
"EXCUSE MY DUST"
A
Paramount Aircraft
Picture

He's In! First!

FIVE hundred miles of breakneck, death-defying speed—plunging into death at every turn—then—

Your audience will ride the race with Wallie! And at the end they'll let out a gasp of joy and a round of applause that'll do your heart good—and your pocketbook!

Better than "The Roaring Road" and "Double Speed."

FAMOUS PLAYERS-LASKY CORPORATION
ADOLPH ZUKOR Pres. JESSE L. LASKY Mgr. CECEL B. MILLE Vice-Mgr. NEW YORK
CANADIAN DISTRIBUTION: FAMOUS-LASKY PICTURES LTD. HEADQUARTERS TORONTO
Six months in the making—painted by a master hand on a mighty canvas—glowing with all the vivid colors of the strange, romantic East—as human as the cry for food—as dashing as its own wild-riding desert warriors—as full of mystery as a shuttered harem. Brightened by delicious comedy as only Priscilla Dean can register it—made fiery and electrifying as only Priscilla Dean can make it. A picture that lifts you out of your seat with the sweep of its big scenes. A picture that needs only one good advertising smash to put it over in your house for weeks. The biggest picture of the year—"THE VIRGIN OF STAMBoul." Get that booking now!

$500,000
Universal-Jewel Production deLuxe

A
Master Production
By A Master Director
TOD BROWNING
Parted Curtains

featuring

Henry B. Walthall

star of "CONFESSION" and "THE BIRTH OF A NATION," who rises to the heights of his artistry in this production.

MARY ALDEN, famous for her roles in "THE UNPARDONABLE SIN," "COMMON CLAY," etc., tops an all star supporting cast, included in which is

WM. H. CLIFFORD, who played the Canadian in "CONFESSION."

FRANKLYN HALL wrote the story.

BERTRAM BRACKEN, who produced "THE ETERNAL SAPPHO," "EAST LYNNE," "THE CONFESSION," etc., directed, the picture.

"PARTED CURTAIN" contains a powerful story in which love and sympathy bring about the revival of an outcast's hope and happiness. It is a wonderful theme, superbly produced.

—it is another "NATIONAL" box office record smasher—a big picture—a gripping plot—a famous star—a splendid cast—a climax that will hold your audience with its intensity.

"PARTED CURTAIN" will be sold on the state rights plan. Territory will go very fast.

WIRE AT ONCE FOR TERMS

GEORGE H. DAVIS, or JOE BRANDT, Gen'l Rep.

NATIONAL FILM CORP. of AMERICA

HARRY RUBEY, Pres.

1600 BROADWAY

NEW YORK
Lewis J. Selznick Presents
Owen Moore
in "Sooner or Later"
Scenario by R. Cecil Smith
Direction Wesley Ruggles
A Rollicking Farce
UNDAY, April 4th, is the big day! It marks the initial release. It brings the culmination of plans which Lewis J. Selznick has had in mind for years—plans which have been worked out with unusual thought and care.

You know the value of the news reel. You'll be grateful for the effort expended to make

**Selznick News**

"Different"

*Distributed by Select*
"Blind Youth"
Adapted from the play by
LOU TELlegen & WILLARD MACK
Scenario by
KATHERINE REED
Made to order for
Franchise Holders
in
NATIONAL PICTURES THEATRES, INC.
Lewis J. Selznick
President

Distributed by Select
JULIAN ELTINGE
in
"AN ADVENTURESS"
A Balshofer production
A Genuine Novelty in Photoplay Entertainment

REPUBLIC DISTRIBUTING CORPORATION
LEWIS J. SELZNICK Advisory Director
BRITON N. BUSCH President
720 SEVENTH AVE., NEW YORK
Grace Davison and Montagu Love in "Man's Plaything"

Cast including Stuart Holmes
Written and Directed by CHARLES T. HORAN

A Gripping Story of Society Life Vividly and Powerfully Told
Story and Direction by

Jos. A. Golden

Fifteen Gripping
Two-Reel Episodes

The star is nationally known as "The King of Thrills."
The story has all the elements that make for success.
The production is worthy the highest class theatre.
The possibilities for advertising and exploitation are tremendous.
The entire Republic organization is back of you when you start your campaign.

Each episode will add new patrons for your theatre. Here's your opportunity to
star a "whirlwind" of mouth-to-mouth advertising.

Buy Sure-Fire Business
Insurance For 15 Weeks
If Exhibitors Are Ever Asked to "Buy a Pig in a Poke" This'is Not One of the Times. Republic Exchanges the Country Over Are Always Open and Anxious to Show Prospective Renters.

**HUTCHISON WHIRLWIND**

Produced by
ALLGOOD PICTURES CORP.

It's Filled with Thrills!

Book it Before Your Competitor Does

**REPUBLIC DISTRIBUTING CORPORATION**
LEWIS J. SELZNICK Advisory Director
BRITON N. BUSCH, President
729 SEVENTH AVE., NEW YORK
Something NEW In Filmdom
A ONE-REEL NOVELTY WHICH WILL
START A COUNTRY-WIDE EPIDEMIC
OF SMILES

IT'S A REEL GROUCH ANTIDOTE!

Will Rogers' "Illiterate Digest" bubbles over with the rollicking, rippling sayings and the sparkling wit which made this famous comedian the hit of the New York "Follies."

It is a thoroughly "live" feature—chuck full of comedy and laughs. Current topics make it bright and breezy.

Will Rogers' originality keeps it a little ahead of the times.

His antics before the camera add to its "kick."

IT'S A SURE WINNER FOR HIGH CLASS THEATRES!

STATE RIGHTS NOW BEING DISPOSED OF.
For particulars write or wire

JOE BRANDT, Gen'l Repr.

MARION H. Kohn Productions
1600 Broadway
NEW YORK
Coming!

Louis B. Mayer
presents
The Star Charming
MILDRED HARRIS
CHAPLIN
in
"Polly of the Storm
Country"
By Grace Miller White

A story with thrilling action and tremendous heart throbs; one that grips and holds the spectators with its tender emotional touches.

Directed by Arthur H. Rosson
Scenario by Frank M. Dazey

Photographed by Harold Rosson
Art Director
George Hopkins

A First National Attraction
Higher Standard in New Series

Katherine MacDonald
The American Beauty

is now working on a series of pictures for First National which differ from others in the high standard of perfection attained. The Beauty of the screen is supported by the strongest cast obtainable and is playing only in stories of the best authors and playwrights. Lavishness in production is made possible by an adequate financial backing.

The Katherine MacDonald Pictures Corp'n
Sam E. Rork, president and general manager

present her in

"The Turning Point"
By Robert W. Chambers

"Passion's Playground"
A tale of Monte Carlo taken from the novel "The Guest of Hercules," by C. N. and A. M. Williamson

"The Notorious Miss Lisle"
By Mrs. Bailey Reynolds

By arrangement with Attractions Distributing Corp'n
B. P. Fineman, president

A First National Attraction
D.W. GRIFFITH

presents his newest personally directed picture for First National - actually taken in the Southern Seas

"The Idol Dancer"

by Gordon Ray Young

The romance and adventure of a beautiful white girl cast away among the cannibals, head-hunters and black birders of the South Sea Isles....

The Latest BIG
First National Special

Photographed by G. W. Bitzer
“DON'T EVER MARRY”

A First National Attraction
DON'T BE MISLED
BY ANY SIMILARITY OF NAMES
CASH IN ON THE ORIGINAL
LOUIS B. MAYER PRODUCTION
MILDRED HARRIS CHAPLIN
IN
THE INFERIOR SEX
IT IS CREATING MORE COMMENT
THAN ANY DOMESTIC DRAMA
YET PICTURIZED
TIE IT UP WITH
THE NATION-WIDE CONTEST AROUND
THE QUESTION
WHICH IS THE INFERIOR SEX?
YOUR FIRST NATIONAL EXCHANGE WILL TELL YOU
ALL ABOUT THAT $500 PRIZE
Take Wid's Tip
LET'S GO!

Mollie King Returns in Very Well Done Domestic Drama

Mollie King in "WOMEN MEN FORGET" United Picture Theaters
DIRECTOR     John M. Stahl
AUTHOR       Elaine Sterne
SCENARIO BY  Paul Bern
CAMERAMAN    Percy Holbrook
AS A WHOLE   Domestic drama that holds interest admirably and shows unusual and
              intense conflict of characters.

STORY       Very well developed. Registers all points naturally and to good effect.
DIRECTION   Registers all points exceptionally well.

PHOTOGRAPHY Average. Mostly plain.
LIGHTINGS   Mostly plain.

CAMERA WORK Good. Star helped a lot by costumes that are practically all spoken.

STAR        Shows considerable emotional ability in this and registers exceedingly well.

SUPPORT     Edward Langfield and Frank Mills both handle big parts expertly.
EXTERIORS   Satisfactory.
INTERIORS   Appropriate.
DETAIL      Story helped a lot by costumes that are practically all spoken.

CHARACTER OF STORY Wife wins back husband from "other woman" through her understanding.

LENGTH OF PRODUCTION . . . . 4,000 feet

"Women Men Forget" is notable in that it marks Mollie King's return to the screen after quite an absence and also because of the fact that it presents a domestic drama of unusual interest, well developed and containing an interesting and at times intense conflict of characters. The picture is an example of what can be done with a very good story, a small cast, and at little, but no stinging expense. For while it never offers anything lavish in the way of setting or acting, the story and the characters are so well handled that the audience is impressed. At times they are genuinely affected by the fact that they are founded in such a fine drama.

Mollie King appears as Mary because the Wall Street woman who is attracted to Helen as a substitute for her own husband.

Mary's (Mollie King) and Helen's (Elaine Sterne) friendship is one of the most charming situations in the entire story. Helen's (Elaine Sterne) husband has deserted her and she is in the lowly position of a small-time actress. She is a woman for whom the sea of life is a desert. She is stranded in a place where she has no friends and is in the clutches of a man who is not even willing to support her. Her only hope is in the love of the man she loves. She is a woman who has a heart that is not cut out for the work of the world. She is a woman who has a heart that is cut out for the work of the world. She is a woman who has a heart that is cut out for the work of the world.

Mary's (Mollie King) friend, Helen's (Elaine Sterne) husband, is a man who is not only willing to support her but who is also willing to help her in any way he can. He is a man who is not only willing to support her but who is also willing to help her in any way he can. He is a man who is not only willing to support her but who is also willing to help her in any way he can. He is a man who is not only willing to support her but who is also willing to help her in any way he can.

Helen's (Elaine Sterne) friend, Helen's (Elaine Sterne) husband, is a man who is not only willing to support her but who is also willing to help her in any way he can. He is a man who is not only willing to support her but who is also willing to help her in any way he can. He is a man who is not only willing to support her but who is also willing to help her in any way he can. He is a man who is not only willing to support her but who is also willing to help her in any way he can.

Helen's (Elaine Sterne) and her husband's (Edward Langfield) friendship is one of the most charming situations in the entire story. Helen's (Elaine Sterne) husband has deserted her and she is in the lowly position of a small-time actress. She is a woman for whom the sea of life is a desert. She is stranded in a place where she has no friends and is in the clutches of a man who is not even willing to support her. Her only hope is in the love of the man she loves. She is a woman who has a heart that is not cut out for the work of the world. She is a woman who has a heart that is cut out for the work of the world. She is a woman who has a heart that is cut out for the work of the world.

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Four Remarkable "Specials" That Uphold The Hodkinson Standards

We announce for forthcoming release to the exhibitors of America, under the single picture policy first established in April 1919 by W. W. Hodkinson, these powerful productions:

J. Parker Read Jr. presents:

1. L O U I S E G L A U M i n "S E X"
   By C. Gardner Sullivan  Directed by Fred Niblo
   See next week's insert  Released April 11

Dial Film Co. presents:

2. M I T C H E L L L E W I S i n "K I N G S P R U C E"
   By Holman F. Day  Directed by Roy Clements
   See following week's insert  Released April 18

Benj. B. Hampton and Eltinge F. Warner present:

3. A L L - S T A R C A S T i n "D E S E R T O F W H E A T"
   By Zane Grey  Directed by Jack Conway
   See following week's insert  Released April 25

Theodore C. Deitrich and Arthur F. Beck present:

   By Augustus Thomas  Directed by J. Searle Dawley
   See following week's insert  Released May 2

These productions, on their dramatic and technical power, will be the outstanding picture successes in the biggest first run theatres of the nation all spring and summer. They have been picked from individual sources under our selective system by the W W. Hodkinson Corporation with the same care and caution that you, the exhibitors, display in picking only big pictures for your theatres.

Twenty consecutive weeks of advertising will back them up in introducing them to you and to the American people.

W. W. HODKINSON CORPORATION
527 Fifth Avenue, New York City
Distributing through PATHE Exchange, Incorporated
What Do You Want in Comedies?

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

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

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

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

Special Pictures Corporation
Home Office, H. W. Hellman Building
Los Angeles, California
have been asking for something "different" every day for years.

There have been a few really "different" and really good, practical ideas in moving pictures. 100% of them have been 100% successes from the viewpoint of all of these fans, all of these exhibitors and all of these producers.

"Comedyart" is the latest and greatest of really "different," really good practical ideas.

8000 of the fastest thinking exhibitors have recognized it. Their inquiries have been received and referred to our branches, and their contracts are already flooding our offices.

Where do YOU stand in this list? YOU also have our postage-prepaid inquiry cards. There is still time to get in on the ground floor. Put it off and forget it, or use the card NOW and win with us.
"UNEASY FEET"

is the 1400-foot comedy part of our first "COMEDYART" production released March 28th. For 1300 feet of rollicking, situation and classy slapstick comedy, there is not a sub-title nor a face on the screen. NOTHING BUT FEET. It is as "different" from the usual comedy as day is from night, and it's a knockout that will make your house the talk of the town.

GOD'S COUNTRY

is the 400-foot Artcolor with this release. It is stunning. It makes men think deep; it raises them out of themselves, it leaves them happy. When God fashioned the earth, His most awe-inspiring work became the "Rockies"—the backbone of the Americas. That's where this comes from. And because our Color process, latest child of Science, is fully protected by patents, you can bet that this is "different."

MEMORIES

This 200-foot Novelty is a riot. A "different" comparison of yesterday's "rum-hounds" with today's "powder-puff-fans." Yes, it's "different."

2000 feet of "different" value. Use that card right now, and a "different" kind of price will reach you in a hurry.
Radin Pictures present--

THRU-EYES OF MEN

with

FRANK MAYO
BEN ALEXANDER
CLAIRE M'DOWELL

A MYSTIFYING DRAMA IN FIVE PARTS
State Right Buyers

Wire Write Phone
Radin Pictures
729 - Seventh Ave N.Y.C.
A SERIES OF TWENTY-FOUR SINGLE REEL COMEDIES

Featuring

CHRIS RUBE  FLORENCE E. TURNER
NEAL BURNS  HARRY MANN
BEN WILSON  BARDINE BURKETTE
MR. and MRS. CARTER DE HAVEN

COMEDIANS OF RENOWN

In New Releases of Distinctive Quality

REALSTAR Dramas

Twenty-Four Two-Part Plays

Featuring

J. Warren Kerrigan  Franklyn Farnum
Grace Cunard  Francis Ford
Mary Fuller  Violet Messereau
Violet MacMillan  Lena Baskett
Molly Malone  William Mong
Zoe Rae  June Hunt

FAMOUS STARS IN TENSE DRAMATIC SENSATIONS
NEW IDEAS  NEW PRODUCTIONS

Now Ready FOR STATE RIGHT BUYERS

BRYANT 5426

RADIN PICTURES 729-7th. Ave.
NEW YORK
Heart Interest the Appeal in New Minter Picture

The charm of an adorable young woman plus wonderful heart interest, delightfully developed in a love story of universal appeal — this, and flashes of real comedy, will make "Nurse Marjorie" one of the most powerful Mary Miles Minter productions.

You can arrange for playing dates now through any Reelart manager.
NEW YORK EVENING SUN

SAID:

Alice Joyce as the star of "The Sporting Duchess," the picturized version of the famous old Drury Lane melodrama, at the Broadway this week, does some of the best acting of her long and generally happy association with the drama that overcomes its modesty in celluloid. Miss Joyce is one of the very best of our screen actresses, exhibiting a poise and freedom from affectation which produces excellent results upon the wide-eyed witness of the screen solution of dramatic problems. The plot of the Drury Lane melodrama lends itself excellently to the extravagance of the screen in pictorial settings, and the story is sufficiently absorbing to keep the temperature of the audience at 104 or thereabouts until the final happy moment when the villain is clutched by the eager hands of the law; the hero by the eager hands of the heroine and the final close-up by the eager hands of the movie director. "The Sporting Duchess" provides excellent entertainment.
An essential fact in determining which trade paper is the indispensable link between producer and exhibitor

EXHIBITORS HERALD, published in Chicago, brings the news of the industry to exhibitors located from Ohio to California several days in advance of publications circulated from New York City.

This operation repeated week by week inevitably fixes and holds the undivided attention and interest of readers to the exclusion of every contemporary publication.

Publication in Chicago, the focal center of America, permits a swift and direct distribution of current information—which is as important in this industry as the speed of the stock ticker to the brokerage business.
Announcing

REELCRAFT

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

COMEDIES
SCENICS
SERIALS
WESTERNS
AND
NOVELTIES

REELCRAFT
PICTURES CORPORATION

729 SEVENTH AVENUE
NEW YORK CITY
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Volume X APRIL 3, 1920 Number 14
THIS STELLAR CAST
HAS INTERPRETED

"DEMOCRACY"
THE VISION RESTORED

COPYRIGHTED 1920
BY
DEMOCRACY PHOTOPLAY COMPANY
STUDIO 2826 DECATUR AVENUE NEW YORK CITY
The King of Laughland,
Through First National
Makes the World merrier
And the Screen brighter.
Of course—Rothacker Prints.

Mr. Charles Chaplin

Rothacker
FILM MFG. CO. CHICAGO, U.S.A.

There are reasons—
Come and see them.
COMMENT OF THE WEEK
by MARTIN J. QUIGLEY

Border-Line Pictures

A SITUATION has occurred in which it becomes proper to consider just how serious and how general has been the industry's realization that the immoral picture won't go.

Practically the entire record of the past year has been notably free of the suggestive, the obscene and the sordid picture. Those who are jealous of the good reputation of the motion picture and who realize that once it is dragged down to low repute its commercial possibilities will be gravely limited for a long time, if not forever, have seen good cause for rejoicing.

It is true there has been no general recurrence of the immoral picture, but here and there its sinister neighbor—the border-line picture—has been poking up its head. It seems to be the plan in certain quarters to take an obscene theme or situation and by means of lavish investiture to sugar-coat the obscenity and get it by the critical without offense.

It can't be done. The revolt of the public may not come so quickly but an elaborate production will not render permanently acceptable a theme or situation which has been branded as unfit in another form.

The border-line picture really constitutes a greater menace than the down-right smut film. In the case of the latter the public immediately registers its disgust with the exhibitor and the theatreman sees to it that nothing of the kind again appears on his screen. In the case of the border-line picture the careful veneer of respectability that has been applied through elaborate production allows it to pass unchallenged for the moment, but such a picture inevitably leaves with the greater part of the public the thought that it is not the type to be recommended.

This thought is very liable to evolve eventually into the idea that the moral standard of motion pictures has fallen pretty low and if ever this conclusion is reached by a substantial portion of the thinking public it will mark the day when an inevitable decline of standing and influence—and consequently commercial possibilities—of the motion picture will commence.

Potash on Producers

IN a sensational article Mr. Maurice Tourneur declares that the so-called producer of today is merely a middleman who has no good reason for existing. He says:

"This middleman who sits in his luxurious office is a seemingly important factor in the industry. His name is blazed on Broadway in electric lights, in the magazines, trade papers, on billboards—every place that pictures are advertised. He arrives in his office sometimes before noon—he must be late enough to give time for the careful polishing of the furniture and the careful sweeping of the priceless rugs. . . . One of his competitors made a lot of money some time ago with "Les Miserables," so he instructs his purchasing department to cable Victor Hugo and secure an option on his future works. . . . At noon he has a luncheon engagement with some star who is looking for a new contract . . . He swells with pride as they walk into the dining room of the Biltmore and through the meal listens to the flattery of the charming lady who convinces him he is the foremost man in the world of motion pictures. . . ."

It would seem that Mr. Tourneur gets his ideas of the commercial structure and operation of the motion picture industry from "Potash and Perlmutter."

* * *

Ventilation

CERTAINLY there is nothing more fundamental in the business of an exhibitor than keeping his theatre in such a physical condition throughout that patrons have at least no good cause for complaint.

A surprisingly large number of exhibitors are not doing this. Many failures to provide agreeable physical surroundings occur in the matter of ventilation—a basic and indispensable requirement for every well ordered theatre.

Poor ventilation or no ventilation at all strikes at the very root of a theatre's success. The day has passed when patrons may be expected to tolerate for any considerable length of time a theatre where the air is foul and unhealthy.

Thousands of dollars may be expended in good pictures and exploitation, but if this basic requirement of good ventilation is absent it will be found impossible to build up and maintain a satisfied patronage.
EXHIBITORS
April 3, 1920

Jerome C. Ward, who directs J. Warren Kerrigan, is a stickler for realism. When the scenario calls for likker, Ward demands that his actors have it. While making the Brunswick production of ‘The 26th Commandant,’ however, he went to the prop cupboard and found it bare and had to use a dozen bottles of good wine in his own stored away in his cellar. Now that the secret is out he sings: “There was a man in our town, and he said wondrous wise. He stocked his cellar to the roof, but told no other guys.”

Get an Eye-Full Free—
If women’s skirts keep creeping up much higher it’s going to knock an awful hole in “Aphrodite’s” receipts this summer.

“Forms Own Company”—
All the letters have been rubbed off most of the stars’ Oujia boards apparently but the “F. O. C.”

An Epoch As It Were—
Another director has just rushed across the continent with a print of a picture just completed. Some day some director will make the trip at normal speed, thereby establishing a precedent.

Set ‘Em Up Again—
To the noises that hang onto the polished mahogany soft-drink bars every day is Sundae now.

Shoot Him at Sunrise—
Omaha claims to have the meanest exchange manager in the world. He owns a quart of very old Scotch and won’t let one of the help smell of the cork.

Familiar Headlines—
“Song Dedicated to Actress.”

Bugs on the Subject—
“Can you imagine the beautiful Pauline Frederick doing such a plebian thing as picking potato bugs?”—but we read no further. It sounded too awful to be true.

THE motion picture poster that has power and force, vigor and vim, is bound to have the maximum of advertising value. It is likewise bound to be a RITCHEY poster because The RITCHEY LITHO. CORP. is the only organization capable of invariably imparting these characteristics to a poster.

RITCHEY LITHOGRAPHING CORPORATION
406 West 31st Street, New York
Phone Chelsea 8388
Arthur S. Kane Will Be General Manager Of Mayflower, Report
(Special to Exhibitors Herald)

NEW YORK, March 23.—Arthur S. Kane, former president of Realart Pictures Corporation and now head of the Arthur S. Kane Pictures Corporation, is to be made general manager of the Mayflower Photoplay Corporation according to information from reliable resources.

"I should rather not say anything at this time," was the only comment Mr. Kane would make when asked to confirm the report.

"Anything is possible in the film business," declared Isaac Wolper, president of Mayflower, "Nothing could please me more than Kane being with us."

John C. Ragland joined Mr. Kane as general manager of Arthur S. Kane Pictures Corporation yesterday.

Zukor Has Thrills On Way to Europe
(Special to Exhibitors Herald)

LONDON, ENGLAND.—The Imperator, which numbered among its passengers Adolph Zukor, president of the Famous Players-Lasky Corporation, just completed the most sensational journey of its career. For three days, the giant vessel was virtually helpless with a list of 45 degrees. First-class staterooms were flooded. Some members of the crew were killed.

The Imperator left New York on March 8. Excessive weight of the superstructure resulted in the flooding of the ash-electors when they were opened. The passengers say there was no panic.

International News Lands Big Feature
(Special to Exhibitors Herald)

NEW YORK, March 23.—The International News reel published Thursday will contain the first of four weekly installments of the exploits of the German raider, Moewe, the pictures suppressed in Germany.

The prints were obtained in Vienna. The Moeve sank 200,000 tons of allied shipping.

Samuel Van Ronkel New "U" City Head
(Special to Exhibitors Herald)

NEW YORK, March 24.—Samuel Van Ronkel, brother of Ike Van Ronkel, Chicago manager for the Goldwyn Pictures Corporation, has been appointed general manager of Universal City.

Crane Will Play in "The New Henrietta"
(Special to Exhibitors Herald)

LOS ANGELES, March 23.—William H. Crane will head an all-star cast in Witchell Smith’s "The New Henrietta," which the author is to produce for Metro.

Manages Saenger Theatre

MERIDIAN, MISS.—Pat Kleinpert, formerly of Baton Rouge, has moved to Meridian to take charge of the local theatre for the Saenger Amusement Company.

Forty Chicago Exhibitors Facing
Arrest for Withholding War Taxes
Special Prosecutor George M. Murdock Declares
Cases Will Not Be Compromised—Believed to Open Nation-Wide Drive

Warrants for the arrest of forty Chicago motion picture theatre owners on charges of withholding war taxes from the United States Government will be issued some time within the next few days, according to the statement of Special Prosecutor Murdock, special attorney of the solicitor’s department, Washington, D. C., and assigned to the internal revenue department at Chicago as special prosecutor in all war tax cases.

The step to prosecute the Chicago exhibitors will be followed within a short time by similar action in all parts of the United States, it is declared.

NO COMPROMISE IS MURDOCK’S DECLARATION

"There will be no compromise," declared Mr. Murdock in issuing his statement. "In the eyes of the government, all taxes, which have been withheld have been withheld in an attempt to defraud.

The taxes which have been held back are in the hands of the theatre owners as guardians. This offense comes under the classification of a felony and is punishable by two years imprisonment, and a $10,000 fine or both. The offenders can look for no leniency."

Denver Screen Club
Planning Convention

DENVER, COL.—The Rocky Mountain Screen club is planning for a convention of motion picture producers and exhibitors, at which will be presented types of model theatres and equipment and methods of exhibition of pictures.

Details of the gathering are in the hands of Harry E. Huffman, president, G. A. Brown, secretary-treasurer, H. A. Kyler, vice-president, and Harry T. Nolan, chairman of the committee on conventions.

The club also hopes to demonstrate to the producers that Colorado atmosphere is adaptable to the taking of pictures.

Strand Company Has Bought Three Houses

LOUISVILLE, KY.—The Princess and Dixie theatres at Mayfield and the Savoy at Princeton have been purchased by Strand Amusement Company. The price paid is said to be $50,000. Members of the company are Fred Levy, Lee L. Goldberg, John W. Keeler and Leo F. Keeler.

The concern also holds the Kentucky and Tennessee franchise for First National Exhibitors’ Circuit, and operates first National exchanges in the two states.

Will Convert Hotel Into Picture Palace

PARIS, KY.—It is reported that Phoe- nix Amusement Company has leased for ninety-nine years the Leonard hotel, which, according to an announcement, will be converted into a modern motion picture theatre.

The Grand Opera House and the Alamo theatre here belong to the amusement concern.

First National May Get Washburn Films

LOS ANGELES, March 23.—Unofficial indications here are that in the near future Revuat Washburn’s pictures will be distributed by First National Exhibitors’ Circuit. Announcement to this effect is considered probable.
EXHIBITOR GETTING GRAVY NOW

Jay Balfour Declares Producers and Stars are Anxious to "Cut In"—Says Theatre Men are Telling Others "Where to Head In at"

Jay Balfour, special correspondent of Exhibitors Herald, has his own ideas about the present situation in the industry and has his own way of expressing them. Both his ideas and style of putting them in black and white are distinctly Balfour—original, daring, and frank. In his letters appear from time to time in Exhibitors Herald. You cannot afford to miss them. This week he tackles the financial side of the picture business in his breezy jargon. In his next, he will—but that would take away the surprise. Watch for it.

By JAY BALFOUR
HOLLYWOOD, CAL., March 23.

—It wasn't so long ago that the movie theatre owner was bitterly complaining about the unjust division of profits.

"The producer is getting it all," he cried.

Then a little while later the producer reached the conclusion that the star was getting all the glory and he was holding the sack, if that figure of speech is permissible. "We're just working for the star," complained the producer.

And now the cycle is complete. The theatre owner is making the most money, according to producer and star and they would fain cut in on his profits through a percentage, or some other system.

It is quite true that the exhibitor is getting the first cut of the purse. He has waited a long time for it. He has paid tribute to the producing magnate, who not so long ago, would admit that he was getting all the traffic he could. The star problem had dwindled into insignificance almost overnight. Of course, there will be a star system as long as there are motion pictures, but it is nothing to worry about. There was a time when a few of the principal stars believed that they could hand over control and picture the industry. The fact that there is now no star system is due, perhaps as much to this fallacy as to any other single factor.

Getting back to the theatre man. He not only is getting most of the three-quarters of a billion dollars which the American public is spending annually for their movies, but he is telling the producer where to head in at.

Just now, the producer claims that he isn't getting his rightful allotment of the swag. Maybe he isn't, but he'll have to find a brand new way to jimmy it away from the wise exhibitor. And the only new way is to make such good pictures that the exhibitor will have to pay him at any price.

Divorce for Mayflower

There is a well authenticated report out from the East to the effect that Mayflower is soon to be divorced from the Zukor interests. Only current productions will be released by Paramount on Rückert, and the new ones which bear the Mayflower label will find an outlet through some other distribution organization.

Mayflower has had a brief but sensational career thus far. "The Miracle Man" was a miracle photoplay achievement in 1919 and the Zukor organization made a ten strike in grabbing it, not only because of the money it made but because of the additional prestige it acquired in releasing the year's best production. Other pictures made by Mayflower producing units have cost as much or more money than "The Miracle Man," but none came anywhere near the latter in gross returns. Conversely, some of them were released at a loss, it is said.

The report is current also that George Loane Tucker, who made "The Miracle Man," and then brought suit against Mayflower and Famous Players, will complete his contract with Mayflower.

Christies to the Front

New business arrangements made by Charles Christie while in the East will result in placing the Christie Film Company in the forefront of the comedy producers of the industry, it is freely predicted. No statement has been made as yet concerning the future plans of the rapidly growing concern at Sunset and Gower and news of the coming year's activities is awaited with considerable interest. In addition to a big increase in comedy output, the company will make a half dozen or more features of an exceedingly high standard.

Will Tour World for Comedyart Scenarios
(Special to Exhibitors Herald)

LOS ANGELES, March 23.—Louis Thompson, president of Special Pictures Corporation, leaves for New York tomorrow to supervise the touring of a world tour to secure scenarios for Comedyart.

Mary Pickford Plans No Return to Stage
(Special to Exhibitors Herald)

LOS ANGELES, March 23.—Mary Pickford this week positively denied all intention of returning to the speaking stage. She is filing a suit in Los Angeles Civil Court. Pickford, who has been busy with her and Mary Pickford, has been delegated by Mr. Selznick to the executive forces of Prisma Color Pictures.

Moffett to Supervise
(Special to Exhibitors Herald)

LOS ANGELES, March 23.—Cleveland Moffett is here to supervise the production of his stories at Vitagraph.

Morris Manages Both Select and Republic
Change Made to Accomplish Greater Efficiency in Two Organizations

Sam E. Morris, vice-president and general manager of Select Pictures Corporation, has been appointed to act in the additional capacity of general manager of Republic Distributing Corporation. Briton N. Ilushe, president of Republic, and Lewis J. Selznick, advisory director, announce that this change was made with a view to greater efficiency and consolidation with the welfare of the exhibitor in mind.

Selznick headquarters are at 729 Seventh avenue, New York, and Republic is located at 130 West Forty-sixth street. The executive offices of the latter, however, are at 729 Seventh avenue.

Mr. Morris has assumed his additional duties and has taken steps to give to Republic the efficient methods of operation and service to the exhibitor that have been characteristic of Select.

Another appointment made by Mr. Selznick concurrent with Mr. Morris' new duties is that of Charles R. Rogers as director of sales of Republic. Mr. Rogers will perform the duties of this position in addition to that of director of sales of Select. George R. Meeker, who has been sales director of Republic, has been delegated by Mr. Selznick to the executive forces of Prisma Color Pictures.
Independent Exchanges Holding
Second Convention in Chicago

J. L. Friedman, President of Celebrated Players,
Presides at Meeting of State Right Buyers
From All Parts of the United States

A second organization of state right buyers, founded on similar lines although on an even larger scale than that launched in Chicago three weeks ago, is expected to result from a convention of owners of independent exchanges from all parts of the United States being held at the Congress Hotel this week.

Many of the men interested arrived in Chicago as early as Sunday, March 21, and an informal session was held Tuesday, March 23. The convention was scheduled for formal opening on Wednesday.

Great Enthusiasm Shown in Project

The almost unanimous response to Mr. Friedman's invitations to attend indicates that independent exchange owners throughout the country feel that the organization of co-operative operating companies is the vital need at the present time to insure their continuance.

Until the delegates themselves decide upon what steps shall be taken, little definite information will be available. All of the problems now facing the state right buyers are to be discussed and an effort made to find solutions.

Former Project May Merge

The fact that many of the independent buyers attending the convention were present in the previous conference held in Chicago indicates that the first organ-

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Enclosed herewith is check for $2.00 for which please ex-
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"red hot dope" in his editorials.
As a whole, we consider the
paper very valuable to us in
our business.

Trusting you will always
keep your statements within
the limit of truth so as to make
them an asset to the exhibitor
and yourself a power to be
reckoned with in the industry
and wishing you the best of
success, I remain,
Yours very truly,
Star Theatre.
J. E. CONDON, Prop.,
Dekalb, Ill.

Clear Site to Begin
Erection of Theatre

FRESNO, CAL.—Removal of three houses on the site purchased by the Kinema Theatre Company is in pro-
gress. At the conclusion of the work, erection of the concern's new $500,000 playhouse will begin. The new theatre will seat 3,000 persons, and will be ready for occupancy in approximately seven months.

Ince and Read Silent
On Return to Coast

(Special to Exhibitors Herald)
LOS ANGELES, March 23.—Thomas H. Ince and J. Parker Read, Jr., have returned from New York, but refuse to announce definite plans for marketing the product of the "Big Six."

Universal City Rumor
Denied by I. Bernstein

(Special to Exhibitors Herald)
LOS ANGELES, March 23.—Iadore Bernstein positively denies the rumor current here that he may return as gen-
eral manager of Universal City.

Sullivan Starts on
Trip Around World

(Special to Exhibitors Herald)
LOS ANGELES, March 23.—Gardner Sullivan, Ince scenarioist, has started on a trip around the world via New York and London.
Negotiations Under Way in East
For New Film Exchange Building
Structure Housing Practically All of Chicago’s
Exchanges Will Be Erected on North Side—
E. G. Welch Is Agent

With less than six weeks in which to leave the Chicago loop or satisfy city authorities that construction of a new film building is under way, negotiations are being closed in New York this week for the erection of a twelve-story building at North Clark and Kinzie streets which will house practically all of the film exchanges in the city.

E. G. Welch, agent in charge of the proposition, hurried cast the latter part of last week and Saturday was sent full power to close the deal by owners of the property.

Nine Companies Ready to Sign

The Universal Film Manufacturing Company, Select Pictures, the Republic Distributing Corporation, United Picture Theatres of America, United Artists Distributing Corporation, Metro Pictures Corporation, Celebrated Players Film Corporation, First National Exhibitors Circuit and Goldwyn Pictures Corporation are said to be ready to sign leases during the present week at Wabash avenue and Fourteenth street. Assurance that the building at North Clark and Kinzie streets will be built, however, may result in a change in this plan.

If successfully closed the deal will solve a problem which has been a constant source of concern to Chicago film exchanges for the past six months.

A half dozen projects have been considered from time to time. Several of these appeared to have been settled when little points of difference interfered. As the date of ejection approached it seemed that the film exchanges would be compelled to scatter about the city.

Project Is Not New One

The proposed building at Kinzie and Clark streets is not a new idea. Two months ago the site was selected by representatives of the National Association of the Motion Picture Industry as the most suitable.

It is understood that the only condition which remains to be met is the giving of assurance that the entire twelve floors of the building will be taken over by film exchanges and accessory companies.

The Chicago F. I. L. M. club is cooperating in every way with the executive officers of the national distributing companies.

City Ordinance Is Cause

The removal of all film exchanges from the loop in Chicago is the result of a city ordinance adopted two years ago prohibiting the handling of films in the loop after May 1, 1929.

City authorities have informed exchange owners and managers that a reasonable extension of time will be given if the actual work of construction of a new film exchange building has been started by May 1.

Buy Ground for Theatre

FERGUS FALLS, MINN.—Lots have been purchased here by outside parties for the erection of a new theatre. The names of the purchasing parties have not been made public.

To Enlarge Chateau

KANKAKEE, ILL.—As soon as weather permits plans now held in abeyance which will increase by 200 the seating capacity of the Chateau theatre will be put in execution.

Kremer Gets Rights To “Screen Smiles” in U. S. and Canada

Victor Kremer, president of the Victor Kremer Film Features, Inc., announces that negotiations have been completed whereby “Screen Smiles” has been acquired for the United States and Canada.

“Screen Smiles” is a 500-foot novelty reel dealing with current events and fads of the day in humorous style, with the various sayings illustrated with animated cartoons. “Screen Smiles” was developed by Herman Willkin, creator of the topical sayings, idea in slide form several years ago.

Victor Kremer Film Features, Inc., will distribute the production on the state right market, providing fifty-two reels a year. The following territory already has been disposed of: New York and New Jersey, First National Exhibitors Circuit; New England, First National Exhibitors Circuit.

An elaborate advertising campaign will be carried on in behalf of “Screen Smiles,” it is announced. Several publicity aids, including a novelty one-sheet, two-color heralds, motion picture announcement trailers, etc., have been provided.

Lewis Wants Sunday Pictures Authorized

TRENTON, N. J.—Burdette G. Lewis, commissioner of institutions and agencies, is of the opinion that cities of this state should have the power of referendum to authorize showing of educational and cultural motion pictures on Sunday, such as are recommended by the National Board of Review of Motion Pictures.

“It is much better,” he said, “that the family should attend ‘movies’ of this kind than that the men members should be forced to find some gambling hole or some other ‘stube’ in which to spend their time on Sunday.”

Plan $100,000 Theatre For Opening in August

BILLINGS, MONT.—E. C. O’Keefe, manager of the Regent theatre, has started the tearing down of the building at 215 North Broadway, where he will erect a $100,000 motion picture theatre, opening of which is scheduled for August.

Though sufficient stage space is being reserved for the accommodation of presentation features and novelties, a strict motion picture program is planned. The fixtures, it is expected, will cost $50,000.

Will Seat 1,000

TAYLORSVILLE, ILL.—E. B. Range, formerly manager of the Gem theatre, in association with W. B. Adams, owner of the Rosa Milligan property, have announced plans for the building of a motion picture theatre to seat 1,000.

Builds Third House

CHARLESTON, ILL.—Dominick Frey, who owns two motion picture theatres here, has purchased property valued at $15,000 and will build a new $30-seat house to cost approximately $35,000.
Famous Players-Lasky in Battle With First National at St. Louis
Koplar and Goldman Reported to Have Allied Their Theatre With Zukor—Seurases Brothers May Affiliate With W. C. Seivers

ST. LOUIS, March 22.—A lively exhibitorial war has been raging here for several weeks.

The chief factors in the contest seem to be the First National Exhibitors Circuit, Inc., represented locally by W. C. Seivers, the Zukor interests, Koplar and Goldman, who control sixteen theatres and the Seurases brothers, who also control a chain of theatres.

Report Koplar-Goldman Join Zukor

The chief development up to date seems to have been the reported alliance between the Koplar-Goldman interests and the Zukor interests.

It is understood that this deal has been closed and that Mr. Goldman is now in New York in conference with Famous Players official, deciding on what the St. Louis policy will be. Mr. Goldman, according to information now available will remain as general manager of the chain of theatres.

Seurases Brothers have been negotiating with both First National and with Famous Players. A few weeks ago it was reported that the Seurases interests had lined up with First National and that the Seurases New Grand Central Theatre was to be taken over by the new group.

This report was officially denied in New York.

Means Lively Competition

The definite alignment of the Koplar-Goldman interests with Famous Players is expected to cause the Seurases Brothers to line up with Seivers and the First National group.

If this change comes about there will be two solidly entrenched factors in the St. Louis situation, which will create a condition of lively competition.

Petition For Ballot On Sunday Motion Pictures

ST. JOHNS, MICH.—Theatre men have circulated petitions asking commissioners to place the question of Sunday motion pictures up to the public at the spring election on April 5.

1,200 Persons at Opening

MARYSVILLE, KAN.—One thousand, two hundred persons were present at the opening of Marysville's new $65,000 Liberty theatre. Directors of the company who financed the project are W. W. Hutchinson, George T. Mohrbacker, H. A. Hohn, R. C. Guthrie and C. F. Woellner.

$75,000 Will Be Spent

PATERSON, N. J.—Apollo Theatre Company, Inc., has appropriated $75,000 for remodeling and enlarging the Lyceum theatre. The house will be devoted to motion pictures, dramatic productions and vaudeville.

What Exhibitors Are Saying About
EXHIBITORS HERALD

"We must have 'Exhibitors Herald.' It meets our views of what a trade journal should be—indeed, independent to the extent of giving everyone, both exhibitor and producer, a square deal and not catering to some particular organization for mercenary motives. Send 'Exhibitors Herald.'"—Mrs. F. E. Smith, Lyric Theatre, Marysville, Cal.

"We find 'Exhibitors Herald' a splendid medium, full of interest for those who wish to keep in touch with all the different branches pertaining to the motion picture industry."—Mrs. R. J. Slack, Majestic Theatre, Mazomanie, Wis.

"I consider 'Exhibitors Herald' the best trade paper on the market and really could not get along without its department 'What the Picture Did for Me.'"—Sidney M. Spiegel, Jr., Community House, Winnetka, Ill.

"I have been out of the picture game for over a year but I am back in it again, so I must have my 'Exhibitors Herald' again."—O. J. Chandler, Isis Theatre, Peru, Ind.
Tom Mix is Chosen by Exhibitors in California to Lead Fresno Round-Up

Fox Star and His Twenty-Five Cowboys to Compete In Steer Throwing, Roping and Broncho Busting Contests on April 30

Tom Mix, Fox star, has accepted an honor conferred upon him by the Motion Picture Exhibitors of California, and will lead the rodeo to be held by the Raisin Growers' Association at Fresno, Cal., on April 30.

George F. Sharp, manager of the Liberty theatre in Fresno, and chairman of the publicity committee, sending to the Fox star the invitation to attend the rodeo,

To Be Main Attraction

"We would feel honored it you would accept. I can promise you that Tom Mix will be the main attraction, and the whole celebration will be built around the early pioneer days of California with Tom Mix as the leading light. Bring your cowboys with you, and we will have the steer throwing, roping, bull dogging and broncho busting contests.

Mix's Fox studio team promises to win the honors from the cowpunchers on the ranges, who will come from as far east as Oklahoma. From Fresno, Mix and his company will move to Sonora in the Sierra Mountains, where the exteriors of his next picture, "The Untamed," from the story of Max Brand, will be made.

Famous Players-Lasky

Get New Albany Office

ALBANY, N. Y.—John Fulton, superintendent of buildings, has given out the information that the Famous Players-Lasky Film Corp. will move their exchange to the property at 33 Orange street, owned by A. Page Smith, alterations to cost $8,000 having been contracted for.

Build in Akron

AKRON, O.—A permit has been granted to Peter Sandrene to erect a theatre and hotel building at 95 N. Case Ave., to cost $145,000.

To Build at Port Clinton

PORT CLINTON, O.—A new theatre seating 250 will be erected here by Port Clinton Amusement & Community Theatre Company.

A realistic presentation was given to "Go West, Young Woman," a Christie comedy, at the Iola theatre, 1235 Milwaukee avenue, Chicago, on Sunday night, March 21.

Patrons had become imbued with the spirit of the picture. They adored the heroine and thought the hero a gallant chap. The villain had aroused their ire and they were willing that he should suffer the cruel fate that is traditionally dealt out to the unscrupulous wretches in "reel life."

Interest was at its highest peak when a scene was projected on the screen showing a shooting affair. It was the cue for the realistic touch that was to be furnished by the management of the house. Two shots and a woman's screams from back of stage screen added flavor to the showing. It gave vividness to the western scenes, and the audience was delighted.

An announcement, however, brought the showing to an abrupt ending. Not until the patrons reached the lobby of the theatre did they learn that what they thought of the accompaniments to a "reel" drama was, in fact, the unraveling of a domestic plot in real life.

 Principals in the drama back stage were Theophil Piatrowski, manager of the house, his wife, Mary, and the third party to the triangle, Mrs. Julia Dombowski. Mrs. Piatrowski, seeking to avenge the alienation of her husband's affections by Mrs. Dombowski, shot the latter in the face. The husband, fearing more serious complications, seized the muzzle of the gun. But another shot was fired, the bullet passing through his hand and lodging in his wife's arm.

And such is the realistic accompaniments as furnished at the Iola.

Disposes of Princess

ELKHORN, WIS.—The Princess theatre will go under the management of Charles C. Hotchkiss on May 1. The new owner purchased the playhouse from George Minett.

Hill Is Backing Project

PHILADELPHIA, PA.—William Hill will erect a motion picture theatre seating 425 persons at the southwest corner of Fairmount avenue and Lex street.

McGregor Exhibitor Buys

WEST UNION, IA.—H. G. Simpson of McGregor has purchased the Princess theatre from Louis Frana of Calmar.
Order Barring Shipment of Film on Sundays and Holidays Is Rescinded

Prompt Action in Texas by National Association Saves Thousands of Dollars Annually for All Picture Interests

Prompt action recently on the part of the National Association of the Motion Picture Industry saved the exhibitors of Texas from a serious situation, and stopped a movement which, if it had been permitted to spread throughout the country, would have cost the industry many millions of dollars each year.

By an arbitrary order issued by a local express official at Dallas, Texas, all in and out express service on motion picture films for Sundays and holidays was to be eliminated on March 21. If this order had been enforced it would have meant that the thousands of theatres served by the Dallas exchanges would have been compelled to close their doors on the busiest days of the years.

Nation-Wide Movement Was Planned

The Dallas and Fort Worth papers in commenting on the order asserted that this was the first order in a movement which was to be country-wide. If the closing order applied to Texas alone it would be serious enough, but it it was to be made effective in the entire country the damage would be irreparable.

P. H. Stilson, chairman of the transportation committee of the national association, called a special meeting of the committee and action was taken to have the order abrogated. Frederick H. Elliott, executive secretary, took up the matter with the interstate commerce commission, as the order affected interstate as well as in intrastate business.

The Dallas chamber of commerce was asked to co-operate in an effort to have the order set aside, and to enlist the support of the other interests which would suffer if the order should stand. The national association also wired the leading exhibitors to co-operate with the exchange managers.

Order Is Rescinded

By this prompt action of the national association, the efforts of the parties affected by the closing order were coordinated and splendid results were accomplished. An order was issued rescinding the closing order, and film shipments in and out of the Dallas exchanges can be made as formerly. This action, taken as it was, means that it will stop the movement to close the other express offices throughout the country, and there will be no interference with film shipments on Sundays and holidays.

Members of the executive committee of the transportation committee who attended the meeting at the headquarters of the national association in the Times building, New York, when the plans were made for the campaign to have the order rescinded were P. H. Stilson, chairman, Famous Players-Lasky Corporation, J. M. Veedern, Universal Film Manufacturing Company; Adolph Dumaht, Goldwyn Pictures Corporation; T. B. MacLeod, Muteo Pictures Corporation; C. C. Ryan, Select Pictures Corporation, and A. I. Siegel, Vitagraph, Inc.

Will Take Possession Of Palace On April 5

TRINIDAD, COL.—B. B. Hinman, L. L. Stonebraker, and C. G. Chamberlain will take possession of the Palace theatre on April 5. The three men recently acquired the playhouse from R. W. Davis, who will go to Los Angeles to make his home.

Club Women Recommend Censorship of Pictures

SPRINGFIELD, ILL.—The executive committee of the Springfield Woman’s club recently voted favorably on a recommendation for censorship of motion pictures.

Expect to Adjust Texas Situation

Assurance that, temporarily at least, the danger of a Sunday and holiday embargo on film in Texas has been passed and complete adjustment will probably be made in this week has been received by Exhibitors Herald in a telegram from Claude Ezell, manager of the Dallas office of Selecta Pictures Corporation. His telegram is as follows:

"Excess film embargo lifted. Order rescinded by General Manager Taft. Shipment will be handled on Sunday as in past. Local express companies to meet and co-operate with film managers.

Think the trouble has been permanently eliminated. Gorham campaign by film managers brought about rescinding order. The Film Board of Trade will meet with general agents of express company Tuesday for the purpose of getting together for harmony and cooperation."

Fire Loss Small

HAMITLON, O.—J. W. Crierm, manager of the Criterion theatre, which has been closed for several days following a fire in the projection booth, has finished repairing the damage and reopened the house. The loss, it is stated, was almost entirely confined to the projection room.

Destroyed by Blaze

NEWMAN, CAL.—The Gustine theatre was destroyed recently by fire which originated in the projection room.
Pathe Plans Further Expansion
Of Activities in Feature Field

Paul Brunet, States Announcement Will be Made
Soon of New Popular Star and the Acquisition
of Several Big Productions

(Particular to Exhibitors Herald)

NEW YORK, March 23.—The plans
of Pathe Exchange, Inc., for features and
big specials have been amplified so that
within a short time an announcement
will be made of the acquisition of some
very pretentious productions and the
listing of a popular beauty of the screen.

Pathe's feature business has grown to
such an extent that ambitious plans are
in the making to meet future develop-
ment. Blanche Sweet, it is promised,
will be seen in productions greater than
her previous successes on the Pathe pro-
gram.

Predict Success for "Sherry"
The coming production of "Sherry," the
Edgar Lewis second special, is de-
ciated to be every bit as strong a fea-
ture as "Other Men's Shoes." 

J. Stuart Blackton characterizes his
coming production, "The Blood Barrier,"
as a master melodramatic achievement.

Included also in the announcement are
"Rio Grande," an Edwin Carewe pro-
duction, adapted from Augustus Thomas;
stage play; Frank Keenan in "Dollar for Dollar," and Max Linder in "The Little Cafe," an adaptation from the
Klaw & Erlanger success of the same
name.

Rumor Gives Brunet Laugh
Paul Brunet, vice-president and gen-
eral manager of Pathe Exchange, Inc.,
laughed when his attention was brought
to a rumor that his organization con-
templated dispensing with features.

"The very idea of it is absurd," he
said, "and especially at the time when
the feature business with us has reached
such unusual proportions and is still
growing while thousands of exhibitors
look to Pathe as the only really inde-
pendent distributing organization."

"Our feature business has passed all
expectations and our plans of expan-
sion consider only the best possible pro-
ductions with stars whose names are
potent and directors whose names are
a guaranty of skilled picture making
upon what has already been achieved.
I think I am safe in predicting that the
coming year will be marked by a suc-
cession of brilliant feature successes."

Producers Seek to
Induce Frank Timney
To Play for Screen

Frank Timney, who won laurels as a
black face comedian, is being persuaded
into entering pictures so dropping the
burnt cork makeup in "Sometimes," which
is playing in Chicago.

Representatives of four producers
have been in the Windy City endeavors-
ing to persuade of Timney. When
approached on the subject, he said:

"It is my first bid for the 'litteles.'
They used to laugh when I came on
their doorsteps and say that 'black face'
was a froth and for me to get away.
And they were right. The expression-
less cast has not been lost under the
burnt cork kills it for pictures.

The plot of 'Sometimes' forced me to
come out in my natural color and I was
afraid of it at first, but as it turns out
both on the stage and from the film man
it was the luckiest thing that ever hap-
pended to me, and besides I liked the
work."

"I'm going to find out if these stories
of Mary Pickford's salary are true. The
producers talk like it now and it makes
my heart go out to listen to them.

"My part will be quiet, homely, funny
roles and there won't be horses or
llor or bull farm, it won't be box office.
That's all I am sure of right now."

Signs of Spring at
The Christie Studios

The lion which bit his trainer in the
"Bringing Up Father" comedy has been
given a dose of sulphur.

Two new baby parakeets in Fred L. Porter's canary cage are
joining the projection room.

Chic Sale carries a bunch of
radishes to the studio to eat for
lunch.

Johnny Ray has his wife drive
down and take him home for lunch.

Col. Moore is getting up a
"jacks" tournament under the
canopy on the grocery store "set"
down El Centro street.

Bob's Christmas gold knife has turned green.

Earl Rodney's youngest has re-
covered from the measles.

Jimmie Harrison had to get up
on Sunday to put up a screen door
on his bungalow at Holly Springs.

There aren't so many winter
tourists asking to get in to see the
actors act up.

And the press department has
asked for a season pass at the ball
park.

Butterfield's Regent
Attracts Great Crowd
At Initial Performance

FLINT, MICH.—The latest addition
to the W. S. Butterfield circuit of Mich-
igan theatres, the Regent, opened on
March 19, the evening recording record-
breaking crowds. At times the lines in
front of the box office extended almost
two blocks.

Erected at a cost of more than $200,-
000, the beauty, comfort and appoint-
ments of the new picture playhouse elicted much favorable comment. The
Regent seats 1,600 persons, and the main
door and 200 in mezzanine boxes.

Beautiful Decorations

John Eberson, the architect, em-
ployed the Andilusian Spanish motif in
the interior surroundings. The foyer re-
resents the sunny walk of a Spanish
building with the auditorium designed
to resemble the shady outside walls of
a typical Spanish patio. A long lobby
finished in marble and walnut is lighted
by twenty artistic candelabra of Span-
ish design and provides an entrance of
exceptional attractiveness.

The theatre will play first-run Para-
mount Artcraft and First National at-
tractions. The interior is made up of Wallace Reid in "Double
Speed," Larry Semon in "The Grocery
Store" and Martin Johnson's "Home of the Hula Hula" and "Topies
of the Day." The Regent employs an
orchestra of fifteen members under the
direction of Pransonia Barbere. John
Percott is the house manager.

Many Congratulatory Notes

Hundreds of congratulatory telegrams
were received from men prominent in
the film industry, a lot of them giving
pages to Schenectady. Floral gifts lined the lobby and
foyer. The invited guests present at the
inaugural numbered more than 200,
including Detroit exchange managers,
film salesmen, and managers of Butter-
field theatres throughout the state.

Butterfield gave an six
clock dinner given at Dresden hotel
in honor of out-of-town guests. Mem-
bers of Mr. Butterfield's immediate staff
took part in the banquet. Edward C.
Beatty, general manager; Arthur Frue-
denberg, general press representative; D. S. Barnwell, general manager;
and Shorty Deman, vaudeville booking
manager.

The acquisition of the Regent theatre
grants Mr. Butterfield five theatres in
Flint, three devoted to pictures, one to
vaudeville and one playing resident
stock and an occasional road attraction.

W. E. Keefe will Supervise
Production for Lifeograph

W. E. Keefe, formerly manager of
production for D. W. Griffith, has been
appointed general manager of produ-
cing supervising screen plays to be made
by American Lifeograph Company,
Portland, Ore. W. H. McMonies is
president of the company.

The first productions to be made at
the companies studio will be two-reel comedies in which Keefe will
be featured with Clara Morris, and Gene-
vieve Knapp. The productions will be
directed by Bob Gray, formerly with
Keefe and later during the making of the
Hamilton series. The stories are the
joint productions of W. E. Keefe and
Eva Sturtevant. According to Mr.
Keefe the comedies will be free from
the slapstic variety.
Prizia Will Produce Long Subjects
In Color for Distribution by Select
Lewis J. Selznick Will Supervise Adaptation of
Famous Novels and Plays by Color Process—
Inventor Perfects New Camera

Features of five reels or more in length are to be produced by the Prizia color process, according to an announcement made by Lewis J. Selznick. The statement also said that all Prizia subjects, heretofore handled by Republic, would be distributed by Select.

Mr. Selznick will have active supervision of the color picturization of famous novels and plays by Prizia Company, of which he is president. Subjects of one and two reel length also will be produced by Prizia as in the past.

Camera Is Perfected
In making his announcement, Mr. Selznick said that Prizia pictures can be projected through the regulation machines without special equipment. Mr. Selznick declared that William Van Doren Kelly, inventor of the color process, had perfected his camera so that the fringing of colors had been eliminated.

"I have watched with great interest the progress of the Prizia color pictures since their introduction on the market," said Mr. Selznick, "and the evolution of the new process has shown that I realized that it was color photography which would register the high water mark in the field of achievement of motion pictures."

Time Has Arrived
"When William Van Doren Kelly, the inventor of the Prizia color process, told me he had perfected his camera to that state of efficiency where the fringing of colors had been eliminated and besides the filtering through the lenses of the seven primary colors together with shade variation had been accomplished as evidenced by test pictures, I knew the day had arrived to secure this wonder of wonders as a fitting accompaniment to my studio productions."

"No man in the industry has been a greater scoff'er of color photography as applied to motion pictures than I. I have seen them come and go, but when the Prizia officials showed me a two-reel dramatic picture, "The Little Match Girl," with Madge Evans in the star role, every doubt and every one of my pet arguments against color motion pictures were swept into a cocked hat. Here was a picture that not alone had all the -strength of the black and white, but the highly added novelty of perfectly applied color through the optical process."

Meeker Is Shifted
Although no changes have been announced in the personnel of the Prizia organization, it is made known that George Meeker, who has been general sales manager of Republic Distributing Corporation, has been delegated by Mr. Selznick to the Prizia forces, where he will serve in an executive capacity.

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

Charles Ray Completes
New Studio Personnel
With the addition of several well-known technical men to his studio staff, Charles Ray has completed the organization of his working personnel and begun work upon the introductory details incident to production at his new Los Angeles studio.

Director Jerome Storm, Chester Lyons, cameraman, Wesley Gilmour, studio manager, Isabel Johnston, continuity writer, George E. MacCormak, formerly of Famous Players, chief of electrical department, and Frank Ormston, head of the art department, are those who will aid in the making of his payoffs for the first national schedule.

Pandora Is Completing
"The Crucifix of Destiny"
T. J. Shirley, manager of the Pandora Productions, announces that the company is just finishing the final scenes of their first production, "The Crucifix of Destiny," at their Boyle Heights studio.

R. D. Armstrong is directing the story, which is a modern drama with some unusual settings. Wheeler Dryden, son of Leo Dryden, "The Forgotten Woman," and composer of "The Miner's Dream of Home," is being featured.

Associated with Mr. Armstrong, beside Mr. Shirley, are H. E. Wagner, C. I. Barber, cameraman, and Agnes Parsons, continuity and title writer. Miss Parsons also is handling the publicity for the company.

Miss Young to Star in
Pinero's "Mid-Channel"
Joseph I. Schnitzer, general manager of Equity Pictures Corporation, which distributes the products of Clara Kimball Young and other Garson creations, announces the purchase from Sir Arthur Wing Pinero, of the world's screen -right of the play "Mid-Channel," in which Ethel Barrymore appeared on the stage.

"Mid-Channel" will constitute the final of the first series of Equity's Clara Kimball Young specialts, of which "For the Soul of Rafael" is to be the third."
Rothacker Will Make Greiver Educational Films Are Now Being Made For Publication Every Other Week

Watterson R. Rothacker has arranged to produce for Greiver Distributing Corporation a series of educational films, which will be published every other week under the name "Greiver Educational Weekly." Several of the films are being made and will be issued soon.

Scope of the pictures will be broad. They will deal with the high cost of living, relations between employer and workers and other problems of the day. Some of the pictures will be on scientific subjects and others will have a strong historical flavor.

Mr. Rothacker has set a high goal for his production department in the making of these pictures. First, the pictures must have high educational value, such as will add to the store of knowledge of the picture patrons who view them. At the same time they must be highly entertaining, despite the fact that they are instructive. The production experts must put artistry into the production of them, and in the laboratory they must receive the same skilled workmanship as is given longer subjects.

Simeon Greiver, president of the Greiver Distributing Corporation said: "I consider that the Greiver Distributing Corporation was very fortunate in securing Rothacker production of its educational films. It means that the pictures will be the best obtainable."

Cosmopolitan Scenario Writers Move to Studio

The entire scenario department of Cosmopolitan Productions, under the direction of William Le Baron and Julian Johnson, has moved from the general offices at 729 Seventh avenue, New York, to the studio at 127th street and Second avenue. This transfer was made in order to bring the scenario and production departments in closer working contact, and Henry M. Hobart, vice-president and general manager, believes that it will serve to bring about a greater efficiency and a correlation of effort and energy.

The scenario department at present consists of William Le Baron and Julian Johnson with Miss Frances Marion, Adrian Johnson, J. W. McNab, Ruth Fellows, Faith Smith, Dorothy Farlow, Frank Beresford and M. M. Stearns as associate editors.

Suspend Publication of "Progress-Advance"

The Famous Players-Lasky Corporation has discontinued publication of Progress Advance, the house organ published by that organization for a number of years and popularly regarded as the most complete publication of its kind being distributed.

The publication is rather well known to exhibitors generally, owing to the unusual efforts put forth to make it a high class periodical. An unusually large staff was employed in its compiling and an unusually wide range of subjects were treated.
Eileen Percy Will Support Fox Stars
Placed Under Contract for Six Months—To Play With Tom Mix in “Untamed”

Eileen Percy has been placed under a six-months' contract by William Fox to play the leading feminine rolls opposite various Fox stars.

The first production in which Miss Percy will figure under her new con-

tract is the screen adaptation of the Max Brand novel, “The Untamed,” in which Tom Mix will star.

There is a hint from the Fox studio that Miss Percy will climb still farther up the ladder of screen fame before the lapse of many months. Her latest picture was “Leave It To Me,” in which she played opposite William Russell.

She has appeared with almost a score of the popular male stars in roles which varied from the strongest drama to the lightest comedy and farce. In each line she has acquitted herself with equal suc-

EILEEN PERCY
Signed by Fox to support various male stars, and it is hinted that later she may be given titular role in plays produced by the same company.

“Literary Era” in Pictures
Is at Hand, Says DeMille

William DeMille, director of Paramount Arclight productions, says that the screen drama of today has reached the threshold of its third great stage of development—“the literary era.” By that phrase, he says, “I mean that the photoplay now is ready to develop a litera-

ture of its own.”

“No longer will it be necessary,” he declares, “to adapt novels and stage plays to the needs of the screen. Within the next few years, we will see many of the great writers of the world writing directly for the screen.”

Mr. DeMille has just returned to Los Angeles after spending some time in New York. He says that his mission to the East was to interest well-known playwrights and novelists in the present and future of the screen.

Sales Methods Discussed at First Of Series of Universal Gatherings

The first of a series of gatherings of Universal exchange managers was held in New York on March 22 at Hotel Astor. Those in attendance represented branch offices east of the Mississipi river and north of the Ohio.

Harry M. Berman, general manager of exchanges, is calling these meetings to perfect the organization's sales ma-

chine. In New York, plans for the next season's sales campaign were discussed.

Given Exploitation Points

On March 21 the branch officials were given a showing of "The Virgin of Stamboul," Priscilla Dean's new pro-

duction, at B. S. Moss' Broadway theatre. Means of handling this feature were discussed at the meeting, and publicity men present were given pointers for exploitation. Carl Laemmlle and other Universal officials addressed the man-

agers. A dinner was one of the features of the convention.

Among the managers present were A. A. Schmidt, Cleveland; George Uffner and Charles Rosenzeg of New York; F. S. Hopkins, Buffalo; Herman Stern, Pittsburgh; E. J. Smith, Cleveland; Louis Baum, Cincinnati; W. D. Ward, Detroit; Ralph Abbett, Indianapolis; Edward Golden and W. H. Hill of Boston, and Vernon Carrick of Philadelphia.

To Meet in Chicago

Mr. Berman will call the second con-

vention at the Blackstone hotel in Chi-

cago. This conference will include all exchange managers under George Burke and W. A. Chase, the two district man-

agers for the midwest.

Among those to assemble in Chicago will be I. L. Leserman, Chicago; George Levine, Milwaukee; Edgar B. Haines, Des Moines; H. F. Leiholtz, Omaha;

Joe Roderick, Minneapolis; Sam Benja-

min, Oklahoma City; Barney Rosenthal, St. Louis, and J. H. Calvert, Kansas City, Mo.

Los Angeles Chosen

The third convention will be held in Los Angeles, in which center Mr. Berman will call the following managers: Eugene Gerhase, Denver; G. A. Hager, Salt Lake City; C. A. Nathan, San Franc-

cisco; C. L. Theuerkant, Los Angeles, as well as representatives from the southern states.

The final convention will be held in Seattle, it is contemplated, and will in-
clude Herman Lersch of Butte, Mont-
ana; V. H. Schimbach, Seattle; C. W. Koerner, Portland, Ore., and Wallace Potter of Spokane.

Upon his return from the Pacific Coast after these conventions, Mr. Ber-

man will announce the particulars of Universal's fall 1920 campaign.

Report Heavy Booking on Leonard's "The Evil Eye"

Frank G. Hall, president of Hallmark Pictures Corporation, announces that "I am pushing our laboratories to top speed, working them day and night, in an effort to have every branch supplied with enough prints of "The Evil Eye," starring Benny Leonard, bookings for which are reported to be of record propor-

tions.

The serial by 'Roy L. McCord will be published in New York on March 22, and throughout the balance of the coun-

try on March 29. Mr. Hall expects to have 200 prints ready by the publica-

tion date.

NATIONAL FILM CORPORATION STAR TRIO

Left to right—"Smiling Bill" Jones, Polly Moran and Grace Cunard, now working on comedies for distribution by Marion H. Kohn Productions.
TOM MIX, in "Desert Love," hits the high and low spots hard in his greatest stunt picture ever produced by William Fox. Here is what he does, (a) Tom Mix, without a gun, starts to rescue the girl imprisoned in old mine mill; (b) Lassoes old tree and swings across chasm; (c) Pitches headlong down precipice; (d) Lands on trestle and races toward the mill; (e) Runs 15 feet through window frame, 50 feet above ground; (f) Lands in room and has fierce battle with villain who throws him through window, after Mix has tossed the other's gun away to the girl; (g) Mix lands on shed roof and rolls off to roof below, falling from there to ground unconscious; (h) Discovers the gun and with mighty effort shoots at villain in window; (i) Crawls to leader pipe and climbs up side of mill; (j) Reaches roof and moves to edge; (k) Swings over edge of roof down into room once more to find that his last shot had reached its mark and the girl is safe.

**Select Puts Selznick Pictures in 1,500 Houses Within Eight Weeks**

Selznick productions have been added to the programs in 1,500 additional theatres throughout the country in the last eight weeks, according to an announcement by Lewis J. Selznick, president, in revealing the accomplishments of Select's sales department. In the majority of exchange territories he says, there are no more than three theatres that do not now present Selznick stars.

**Cash Bonuses Given**

As an incentive to the Select branches and salesmen to surpass all records during the past eight weeks, cash bonuses were offered by Mr. Selznick. Although figures are not available, it is declared that each branch acquired itself nobly, and the managers and salesmen reaped individual honors.

Recent indication from the branches are that the Selznick News reel, which will flicker across the screen first on Easter Sunday, is marking up regular dates in all sections of the country. Among the representative theatres which will present the reel are the Strand, New York; Sid Grauman's picture palace in Los Angeles; the Clemmer in Seattle, and the Colonial in Indianapolis. The Regent, Buffalo; Temple, Toledo; Dome, Youngstown; Crystal, Indianapolis; Alamo, Louisville; Regent, Rochester, also have booked the reel. Additional gratifying reports are expected to be made at the annual convention which begins at Hotel Astor in New York on April 5 for a run of six days. Republic Distributing Corporation also will be represented.

**What Record Proves**

Speaking of the sales record made by the Select force, Charles Rogers, director of sales, said: "It proves conclusively that our sales organization is not only the best that can be assembled, but that we have the proper pictures for the exhibitor, whether his theatre is large or small, in New York or in a country hamlet. Our star production, our all-star production and our shorter subjects are the composite of art, skill, experience and showmanship, a combination which no exhibitor can afford to overlook if he is in business for not only this year but next year as well.

"That the Selznick organization is fast becoming foremost in the hearts and box offices of the entire country is but another tribute to the live-wire, get-up-and-go spirit which is so well represented by Mr. Selznick. His motto is well known: "I consider myself a failure unless the exhibitor is a success." And success, in the case of the eight weeks' record just marked up, means even greater success for the exhibitors concerned."

**Irma Harrison Completes Exterior Scenes in South**

Irma Harrison, who last was seen as leading woman for Gareth Hughes in "The Red Vipers" and opposite Johnny Dooley in the first of the series of Johnny Dooley comedies, has returned to New York from Georgia where she finished the exterior scenes in the Buffalo Film Company's third special independent production, "The Daughter of Devil Dan," a story of the Moonshine country.

Miss Harrison is supported by Kempston Greene in the leading role. The star is of the brumette ingenue type and is a dandy of note. She now is being considered for a forthcoming Selznick production.

**Predict Record Attraction**

The initial publication of National Picture Theatres, Inc. "Just a Wife," will be a record box office attraction, according to the manager of the Regent theatre, Rochester, N. Y., who presented the picture recently in his playhouse.

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**Censorship Fight in Bay State Continues**

Defeat of Measure Advocated By Picture Committee Is Predicted

BOSTON, MASS.—Outcome of the censorship question in Massachusetts remains in doubt, with present developments pointing to the defeat of the measure sponsored by the so-called state committee on motion pictures.

A sub-committee of the joint committee on mercantile affairs has been named to consider the matter and, if advisable, to report an amended bill. Two hearings already have been held. Proponents of the state bill have been well financed, and they have made a systematic fight, working through the women's clubs. The most active supporter of censorship, it is said, is a candidate for a position as censor if the bill becomes a law, and that, according to the state incentive of the fight. Not all of the women have supported censorship, and there were several well-known organizations which appeared at the hearing against it.

Harry F. Campbell, Boston manager of the Fox Film Corporation, has been chairman of the committee which has been opposing the bill, and which has coordinated the activities of the exchange managers and exhibitors. William A. Brady, president of the National Association of the Motion Picture Industry, has given the situation his personal attention. The industry has been receiving splendid support from organized labor in this state. Jack S. Connelly, Washington representative of the National Association, whose home is in Boston, has been working with the committee.

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**New Role for Fox Star Suggested by "Hell Ship"**

William Fox announces that Madlaine Traverse's portrayal in "The Hell Ship" has convinced him that the star's ability reaches beyond the confines of the drawing room, and that in the future she will be given a type of role different from those she has played in the past.

The first of the new parts selected for Mizz Traverse will be found in the production upon which she has just started work at the studios in Hollywood, Calif. The story is known by the working title, "The Spirit of Good," and offers the star the role of a music hall singer. The story deals with the upturn of the character of Mizz Traverse to draw on her versatility of character design and make-up.

Denison Clift is the author-director. The principals to Mizz Traverse include Frederick Stanton, Clo King, Dick LaReno and L. Hahn. The story is adapted from the original of Clifford Howard and Robert E. Sherwood, and the scenario is the work of Mr. Clift.

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**Master Advertisers Is Organized in Chicago**

Master Advertisers has been organized in Chicago by Sam Gold, Jo Fischer, S. A. Delson and Al Dezenclos, who formerly were associated with Willams & Eckels & Mack. The company's offices are at 220 South State street. They are equipped to handle advertising, illustrating, printing, etc.
EXHIBITORS HERALD

April 3, 1920

“Sex” Featuring Louise Glaum Will Show in Larger Theatres April 11

Hodkinson Launches! An Intensive Campaign to Advertise J. Parker Read, Jr.’s, Latest Picture-Prints on Hand

W. W. Hodkinson Corporation announces that “Sex,” J. Parker Read, Jr.’s latest production starring Louise Glaum, will have its first run in the larger cities of the country on April 11. Prints already have been shipped to thirty-two branches. Trade showings were held in a number of the cities on March 25. “Sex” is from the pen of C. Gardner Sullivan. Fred Niblo, through an arrangement with Thomas H. Ince, directed for Mr. Read.

Selective Distribution

Hodkinson has launched an intensive advertising campaign. The production will be distributed under the so-called selective system, whereby each picture receives the attention of specialists and is handled as though it were the only one being issued by the company.

Lithographs have been drawn by MaDan and Michelson under the supervision of Harry Lewis, head of the Pathe art department.

Can Advance Prices

The picture is protected against rush showings and imperfect exploitation, it is said, by being turned over only to such first run theatres as guarantee its exclusive and liberal showmanship of the highest grade of advertising of the most expansive character. Each pre-issue showman who gives it such treatment receives an ample period of protection, during which time no other exhibitor anywhere near him can offer the production. This enables an advance in prices.

“Sex” is described as a drama of the sorrow and suffering; a drama of experience. In color, in crowd and in costume, it at times has the touch and richness of pageantry, it is said, while other scenes portray two women fighting the battle of their lives for their happiness.

Miss Glaum’s supporting cast includes Myrtle Stedman, many times starred on the screen; Peggy Pearce, Irving Cummings and William Conklin.

Edgar Lewis Finishes

Latest Film “Sherry”

After four months of work in his Los Angeles studio, Edgar Lewis has completed his latest production, “Sherry.” Following the first showing of the picture, the Pathe officials were of the opinion that the picture will win recognition as one of the strongest and most human of the year.

Some beautiful effects have been achieved in photography, it is said, and the constructed sets are rich. Pat O’Malley is “Sherry,” a young Irish-American prodigal who inherits a great fortune and spends it. In his little town in the Central West, he is seen scattering his last few quarters to the children and buying a drink with his last dime. When absolutely broke, he hears the scorn of the town, but when he hears himself called the town drunkard, his pride is touched, and he starts out to show the world what he is made of.

Robertson-Cole Series

To Star Dustin Farnum

That Dustin Farnum, most recently seen in United Picture Theatres of America productions, “The Light of Western Stars,” “A Man In the Open” and “The Corsican Brothers,” will be starred in Robertson-Cole specials to be offered during the next thirty-two weeks is the gist of an announcement from that company.

Dustin Farnum’s productions, it is believed, will be similar in character to those in which he has been starred in the past, and although no announcement is made as to the title of his first play-work to be begun immediately.

Audience Sees Filming of

“Man From Make Believe”

Pantages’ theatre, Los Angeles, was used by William J. Bowman, director, for the playhouse scenes required in the script of “The Man From Make Believe,” William Desmond’s latest starring vehicle under the Jesse D. Hampson banner.

Arrangements were made with Carl J. Walker, manager of the theatre, whereby the patrons for the last show remained in their seats and were taken by the Hampton camera. Those who remained were privileged to stay through the night and see the actual taking of a motion picture on the Pantages’ stage.


Her Cue to Chalk Up

Mr. and Mrs. Carter De Haven in their latest comedy, “Hoodooed,” directed by Chas. Parrott.

Next Neilan Picture

Is Promised for May

Title Not Yet Announced and Nothing Is Available Regarding Theme.

Marshall Neilan’s second independent production, about which very little is known publicly, will be published early in May by First National, according to a recent announcement. Mr. Neilan’s first independent endeavor, “The River’s End,” is breaking box office records throughout the country.

The title of his latest production has not been revealed and the theme has not been made available to the public. It was stated at the Neilan offices in New York that the picture offers a title and a series of situations that should place it in the front ranks as a box office attraction.

Matt Moore has the leading role in this film. In the principal feminine role is Marjorie Daw, whose work in “The River’s End” was highly commendable. The part she plays in her newest film is entirely different from that portrayed in the Curwood subject and is said to be even better fitted for her accomplishments as an actress.

The film is receiving its final treatment at the Rothacker laboratories in Chicago and a sample print is expected in New York soon.

Meantime the Neilan organization in Hollywood, Cal., is busily engaged on the production of the third independent production for First National.

“Flying A” Drama Is Booked By Clergyman

The Rev. J. A. Killian, Melrose, Minn., booked “The Valley of Tomorrow,” an American Film Company drama, for a showing in his church auditorium.
Selznick-Republic Meeting Program
Filled With Business and Pleasure

Partial plans for the second annual convention of Select and Republic branch managers, which will be held in New York during the week of April 5, have been announced by Sam E. Morris, vice-president and general manager of Select, who is in charge of convention arrangements.

The plans so far made indicate a bigger and more important convention than the one held last year. The present plans call for the undivided attention of the visiting managers during every hour of their New York sojourn. With daily business sessions, trips to the Selznick Bronx and Fort Lee studios, organization luncheons and dinners, theater parties and after-theater roof-frolics, the visiting delegates will carry back to their home towns the memories of a busy and interesting time in the world's metropolis.

Announcement to Follow

Although additional plans will be announced later, the present schedule of action for the first three days of the convention follows:

Monday, April 5 — The first session will convene in Hotel Astor at 11 o'clock in the morning with Mr. Morris presiding. An organization luncheon will be held at 2:30 in a private dining room, and following this a trip to the Fort Lee studio will be made. An organization theater party will be held in the evening.

Tuesday, April 6 — A business meeting will be held in Hotel Astor from 10 o'clock to 12:30. Luncheon recess following until 2:30. Business session from 2:30 until 5:30. In the evening a theater party will be followed by an after-theater supper at the Ziegfeld midnight frolic atop the Amsterdam roof.

Issue Paper Daily

Wednesday, April 7 — A business session will be held from 10 a.m. until 12:30 noon. The luncheon recess will end at 2 p.m., and the afternoon business session will last until 5:30. Following this at 7 in the evening, an organization dinner will be held. A daily convention issue of the Selznick "Brain Exchange" will be distributed immediately following the close of each morning’s business session.

"The Terror" for Tom Mix

William Fox has selected "The Terror" as the next starring vehicle for Tom Mix. "Cherub Divine," by Sewell Ford, has been purchased for adaptation by Mr. Fox. Shirley Mason, who scored a success in "Her Elephant Man," has started another story by the same author, Pearl Doles Bell. "Love's Harvest" is the title.

Announce Early Issuance


Alias Billy M. Leighton

We offer here a likeness of none other than the celebrated Billy M. Leighton, a prominent figure in vaudeville circles about the time the boys came back from the Cuban campaign. Having been requested to conduct an inquiry to reveal the present whereabouts of Billy Leighton we carefully combed over vaudeville records back over a period of several years, collecting meanwhile a lot of interesting information.

It appears that the hero of our sketch after several years of vaudeville tours of the country was waited upon by a committee representing mothers and other near relatives of an extensive group of debutantes and requested to cross their towns off the list in order that the debutantes might resume the tranquil existence which was theirs before the noted charmer of the variety stage appeared on the scene.

Kindly acceding to the request, the vaudeville stage lost the presence of this personage. We next pick up the trail in Boston, Mass., where our hero is directing the destinies of a group of theatres in New England. Next he takes a fling at grand opera and finally he gravitates to the well-known picture business.

Now and having discarded the habiliments of vaudeville and even the stage name, we find our hero at the present time none other than William H. Leahy, publicist for the Anita Stewart and Mildred Harris Chaplin productions.

"Felix" Will Remain
In Paramount Films

Sullivan Signs a Long-Term Contract to Sketch His Animated Character

Pat Sullivan, creator of "Felix, the Cat," and other animated comics, has signed a long-term contract with the Famous Players-Lasky Corporation to make cartoons for the Paramount Maga-
Directors Plan Big Developments For United Picture Theatres, Inc.

Boards of Trade Will Be Established in Exchanges And “War Chest” Will Be Created to Buy in Open Market Independent Productions

An intensified program for operation of United Picture Theatres of America, Inc., was mapped out at the two-day quarterly meeting in Chicago on March 16 and 17 of officials and directors of the organization. Expansion in the field of distribution, as well as in membership, was planned with the creation of facilities for carrying out the proposals.

Outlining of a program of productions for the next six months was accomplished, and officials estimated that the monetary outlay for such would be in excess of $10,000,000. The first four publications of this year were announced by J. A. Berst, president, as: “The Cossican Brothers,” with Bise and Farnum; “Women Men Forget,” with Mollie King; “The Eternal Mother,” with Florence Reed, and “Face to Face,” with all-star cast.

Given Power to Act

After discussing the acquisition of another large distributing company, the directors placed in the hands of the officers and executive committee full powers to act should negotiations be successful before the next quarterly meeting in June.

Formation of a so-called “war chest” for the purchase of independent productions was sanctioned by the directors. This constitutes the purchase of every franchise holder of three pictures in advance.

Establish Trade Boards

Boards of trade in exchange centers will be established by the organization with the announced purpose of making a representation of 100 per cent of the various districts. That 3,000 theatres throughout the country now are franchise and stockholders in United was the statement of Mr. Berst. He prophesied that within a short time the 3,000 mark would be reached.

The president also informed the directors that billboard space in thirty of the larger cities had been contracted for so that the company might advertise nationally its productions for the coming year. The contracts, he declared, represent an expenditure of approximately $600,000.

Name Executive Committee


Additional directors elected were H. T. Treffer, Davenport, la.; Abe Goo die, Portland, Me.; W. H. Linton, Utica, N. Y., and S. M. Boas, Fall River, Mass.

On the second day of the meeting a luncheon attended by officials, directors, representatives of the trade press and Chicagoans interested in the industry, was held at Hotel Morrison, where the business sessions also were held. Directors were delighted with the private showing of “Women Men Forget.”

Luncheon Guests

At the luncheon were Mr. Berst; Mr. Goldsmith; C. C. Johnson, secretary; Neil M. Birk, auditor; Jack O’Toole, Chicago manager, and Mrs. O’Toole, Herman Hertz, assistant treasurer; W. H. Linton, Hippodrome, Utica, N. Y.; I. W. Rodgers, Criterion theatre. Popular Bluff, Mo.; A. C. Hettesheimer, Orpheum theatre, Cincinnati, O.; George W. Schade, Schade theatre, Sandusky, O.; Harry Hall, vice-president; Tom Norman, Rex theatre, Racine, Wis.; George Hines, Fred Seegert, Regent theatre, Milwaukee; W. P. Cuff, Empire theatre, Chillicothe, Mo.; Phil Myers, Strand and Arcade theatres, Minot, N. D.; Harry Savage, Royal theatre, Atlantic City, N. J.; Abraham Goodside, Empire theatre, Portland, Me.; C. M. McCloskey, Lyric theatre, Uniontown, Pa.; W. G. Hartford, Imperial theatre, Pawtucket, R. I.; George Monroe, M. H. Hanson, Chicago; M. H. Gwynn, Lyric theatre, Terrell, Tex.; Dave Rodgers, manager of the Southern division; Alfred Fannin, Cincinnati; Max Schwartz, Chicago; Leo Brecher, Plaza theatre, New York; Emil Stern, general manager Lusher & Trinz Enterprises, Chicago; Joe Hopp, Chicago; Sam Trinz, of Lubliner & Trinz; Steve O’Brien, Minneapolis; Sam Atkinson, business manager, Allied Amusement Association, Chicago; G. H. Finkenberg, Minnesota, N. B. H., Chicago; James Hammond, Chicago; R. T. Smith, Chicago; R. Carley, Chicago; H. Van Meeteren, Chicago; Jay M. Shreck, Exhibitors Herald; E. H. Hall, Trip view: Beatrice Barrett, Trade Review; L. H. Mason, Motion Picture News; William Hollander, Chicago Daily News.

American Legion Post

Presents Pin to Mix

Tom Mix, Fox star, with a long service record under the stars and stripes to his credit, was honored by Melvin Smyth Post of the American Legion while at Sonora in the Sierra mountains, where the exteriors of his latest picture, “No Limit Carson,” were made. At a reception given in his honor, Mix was presented with a nugget pin by Melvin Smyth Post. The pin was made from a nugget taken from the famous O’Hara Pocket mine, and is one of the largest taken from the pit in recent years.

G. P. Morgan, superintendent of schools, whose father was one of the original Forty-Niners, and who has lived in Sonora all his life, made the presentation speech.

Buys Half Interest

MACON, GA.—An undisputed one-half interest in the Capitol theatre on Second St. has been bought by G. T. Howard from R. C. Hachthurst for $41,000.
Marshall Neilan Will Take Company Abroad to Produce Foreign Subjects

Young Director-Producer Will Adapt Stories in the Exact Locale of the Plot—Harry Ham Sails to Prepare for Activities

Marshall Neilan, one of the youngest of the independent director-producers in the industry, will go to Europe in the near future to produce several foreign subjects in the different locales in England, France, Belgium and Spain offered by the plots of the stories to be adapted.

In making these plans public, it is announced further that Mr. Neilan will take an entire producing unit abroad with him, including various well-known players, among whom will be Marjorie Daw, who has just achieved a great success in "The River's End."

First Abroad Since War

Mr. Neilan will be the first independent producer to take a company abroad since the war, it is said. In his absence from his Hollywood, Cal., studios, the various American productions on which he now is working will be completed according to arrangements made before he leaves.

To attend to advance preparations for Mr. Neilan's activities abroad, Harry Ham, his personal foreign representative, sailed on the Adriatic March 20. In speaking of Mr. Neilan's foreign plans, he said: "The American motion picture public will welcome foreign backgrounds in motion pictures. For years we have had practically nothing in the way of foreign-produced pictures. With pictures offering the totally different locations obtainable only abroad, we open a new class of film entertainment since the war started.

"We intend to do foreign stories, staged in the exact locales of the plots. An entire producing unit will accompany Mr. Neilan, including a number of very prominent players. I am leaving on the Adriatic and among my duties abroad will be the preparation of advance details affecting Mr. Neilan's activities there. The present plan is to have the entire company make the trip with Mr. Neilan's full knowledge of the many arrangements we have in mind can be perfected before then."

Mr. Ham stated that Mr. Neilan would in the near future announce further details concerning his foreign trip, including the names of the stories he is to produce, which he said will be of international prominence. "We feel that we will have some very interesting information for exhibitors shortly," said Mr. Ham, "and realize fully the great opportunity of the fertile territory afforded us."

A foreign representative to Mr. Neilan, Mr. Ham is particularly suited for his work abroad, having spent most of his life there. He has been connected with the motion picture industry for some eight years and during his sojourn in Europe as an officer in the R. F. C. had many opportunities to study motion picture conditions abroad since the war.

Gem Sold at Ord, Neb.

ORD, NEB.—John Ulrich and Joe Seidleck have purchased the Gem theatre from L. G. Lammer.

Joseph A. Shaffer and Co.
To Build Palais Royal

Joseph A. Shaffer, formerly associated with Ascher Bros., Chicago, has organized a corporation known as Joseph A. Shaffer & Co. and perfected preparations for the erection of a theatre to be known as the Palais Royal at Kedzie avenue and Ainslee street. Work is to be started at once and the opening is scheduled for early fall.

It is said that Mr. Shaffer also plans the erection of another big theatre in the vicinity of Sheridan road and Devon avenue, the seating capacity of this structure to be 4,300.

Sculptor Creates Two
Statutes for Fox Film

G. H. Mulldorfer, artist and sculptor, with studios in Los Angeles, has been engaged by Fox Film Corporation to create several figures and groups for Gladys Brockwell's latest screen vehicle which is now in course of making.

"The Mother of His Children" is the name of the production. In it Barbara Stanwyck, Deely, the author, has woven a romance around two pieces of statutory. Mulldorfer's first piece is an heroic figure of "Eve" patterned after the sculptor's own daughter and the second will be a group entitled "The Mother of His Children."

Barrymores Will Aid
In Raising Legion Fund

Ethel, Lionel and John Barrymore will appear in the benefit performance for the Rankin Drew American Legion, at the New Amsterdam theatre on Sunday evening, April 11. The occasion is to raise funds for a gymnasium for the post.

The S. Rankin Drew Post, composed of theatrical and motion picture people, was named for a member of the famous Drew-Barrymore family, S. Rankin Drew, a son of the late Sidney Drew, who made the supreme sacrifice in France and was the first American actor killed in the world war.

Colvin W. Brown Resigns
To Join David P. Howells

Colvin W. Brown has resigned as assistant treasurer of Clark-Cornelius Corporation, and is now associated with David P. Howells, Inc. Mr. Brown formerly was assistant manager of advertising for the Mutual Film Corporation. He succeeded Terry Ramsaye as chief of the advertising department when the latter resigned to organize Kinograms. Mr. Brown continues in charge of all Mutual advertising and publicity during the time that concern functioned under its merged title of Exhibitor's Mutual Film Corporation.

"Young Giant" in Comedy

"Buddy" Post, a "young giant," will be featured in a new series of two-reel comedies by the Mayflower Photoplay Corporation. He will be used in "The Deep Purple," now being filmed at the Paragon studio, Jersey City, N. J. The production will be distributed by Realart.

ISAAC WOLPER (sitting), president of Mayflower Photoplay Corporation, and R. A. Walsh, director of the Consolidated, will be used in "The Deep Purple."
A GENUINE SERVICE

Usefulness is the final test of all things. It is a law of nature that the useful shall survive—and the useful only.

Fish in the Mammoth Cave, one of Kentucky's wonder spots, have eyes grown over with flesh—nature having ceased to nourish organs that are useless in darkness.

Man discarded the sword when gunpowder was discovered.

Exhibitors read this department because it is useful to them in the operation of their theatres. We know beyond the faintest doubt that it must be kept useful if it is to continue being read.

Absolute proof of this usefulness, proof such as no department of like nature has ever presented to its readers, is to be found in a simple service that was rendered recently.

Stanley Chambers, of the Palace Theatre, Wichita, Kans., contributed an advertisement consisting wholly of institutional copy. We reproduced it in the issue of February 21, to illustrate an article entitled "House Copy."

Two weeks after that issue went into the mail we received an exact adaptation of the advertisement from H. G. Ramsey, manager of the Royal Theatre, El Dorado, Kans., another steady contributor.

Usefulness is the final test of all things.

The advertisements used by Mr. Chambers and Mr. Ramsey are reproduced herewith. They have been reduced in the reproduction for illustrative purposes. But the copy is readable and we repeat the recommendation made in the previous article that exhibitors everywhere adapt it to their own purposes.

Mr. Chambers, from whom such a recommendation properly should come, writes as follows in a recent communication:

Involves Adaptation

"We wish to thank you kindly for the favorable comments you have made upon our advertisements from time to time and want you to understand that these compliments and criticisms are appreciated by us. We do not send our work from any standpoint of egotism, nor because we crave words of praise, but because we pick up splendid ideas from your department that help us make better ads and on this account we feel that if any of our advertising is worth while, other exhibitors should get the benefit of it as long as we are getting the benefit of theirs."

It is the spirit voiced by Mr. Chambers that makes the business of conducting a department of this nature worth while. It is the spirit of cooperation among exhibitors that has always been looked to for the bringing about of ideal business conditions for the theatre man.

Cooperation Will Win

The conventions that have been held in the hope of bringing this spirit to fruition in an exhibitorial organization are without number. Exhibitors have been gathered together from all parts of the country in the hope that their combined efforts in a given direction would effect such improvements as are considered desirable.

Varying success has marked such gatherings. Exhibitorial bodies have been formed and dissolved time and again—but not all of them have been failures.

Conditions have improved.

Conditions Are Better

Conditions are better today than they were one, two or ten years ago. They will continue to improve.

Serving merely to show the clearly (continued on page 60)

"For That Tired Feeling"

"For That Tired Feeling"

The original Chambers house copy, reproduced from issue of Feb. 21.

Howard G. Ramsey, of the Royal theatre, El Dorado, Kan., adapted the copy used by Stanley Chambers, of the Palace, Wichita, and reproduced in this department.
This is a big story.

It is a story of a man with imagination who made something more than a name, a picture, and the story of "Pollyanna," Miss Pickford's United Artists production. It is a story of crowded houses and record business in spite of inclement weather that caused complete suspension of transportation, of an entire school system enthusiastic over the coming of "Pollyanna."

More than that, it is a story of the bringing of gladness into lives that had little of happiness in them, the cradled and the poor.

It is a story of showmanship at its best.

The man who is responsible for all of this is J. F. Clancy, Manager ofPoll's Palace Theatre at Hartford, Conn. Some weeks ago when Mr. Clancy learned of the date of the annual Spring vacation of the Hartford schools he wrote R. C. Miller, who presides over the motion picture department of the Poli interests, to book for him that particular week Miss Pickford in "Pollyanna."

The picture booked, Charles E. Moyer of United Artists Corporation was consulted. Three days later a personal letter from Mr. Clancy went to every teacher of drawing in the public schools of Hartford calling their attention to the coming engagement of Miss Pickford and asking for their cooperation in bringing to a successful conclusion a water color competition among the pupils of the elementary schools. In order to eliminate every possibility of outside assistance the teachers were informed that it was essential that each drawing be signed by the instructor and drawn for the school from which each contestant was registered.

Two days later a special story occupying fully a quarter of a page appeared in the Hartford Sunday Courant announcing the competition. Accompanying the story was a four-column reproduction of a personal letter from Miss Pickford to Mr. Clancy, in which the former donated fifty dollars in prizes for the contest. The following day an attractive four-page folder neatly printed on heavy coated stock was placed in the hands of the children. The folder contained on its front page a conventional picture of Miss Pickford coupled with an announcement of the coming of the famous star in "Pollyanna" and the drawing contest. On the second page was printed a set of rules governing the competition, while on the third was a beautifully drawn drawing of the star as "Pollyanna," attired in a short dress of red and white gingham with sun bonnet to match and in her hands a doll. This was the picture the children were asked to copy and underneath were a few printed suggestions to guide the young artist in the direction of drawing. On the back page was printed Miss Pickford's letter to Mr. Clancy which was used the day previous by the other newspapers.

In one day the "Pollyanna" contest became the talk of the town. Children from all sections of the city came to the Palace box office for a copy of the rules and those who were too young to make the distance sent their parents. Every teacher in all size colors with the fever and many took away with them to ten to fifty copies. The competition grew not only among the kids but the teachers themselves, each school striving to have a representation in the final award. Special classes were conducted in some of the schools after the regular hours, for the kids who had entered the competition. For three weeks the schools hummed with excitement and as one teacher put it, "I had Mary Pickford and 'Pollyanna' intertwined with arithmetic, grammar and domestic science and one class in literature was transformed into 'Midsummer Night'." Dream back in the book case and read them, 'Pollyanna,' and do you remember when the finally the day for the closing of the contest arrived. Three hundred juvenile

"Glad" Spirit Gains

Friends For Showman

The exploitation campaign conducted by J. F. Clancy, manager of Poll's Palace theatre, Hartford, Conn., could be said to be of "Pollyanna," Miss Pickford's United Artists production, aside from the remarkable attendance record it established, started prominently as a maker of friends for the institution he represents.

Is something more than an exploitation campaign. It is a story of showmanship at its best, stamping its sponsors gentlemen as well as women, men, human as well as progressive.

Exhibitors can engage in no better type of work than that detailed in the accompanying story. Every theatre manager in America should read it in its entirety and profit by the truths it makes clear.

her possession were very excellent representations of the young and old but most of them reminded one of the comic valentines which used to adorn the shop window in the Christmas past. This added a comedy touch to the whole affair and some of the teachers who had signed the drawings in a moment of personal enthusiasm in the theatre lobby armed with erasers, one for ink and the other for pencil obliterating their names from those responsible for the most of the drawings.

After reading the above you will doubtless conclude that this was a pretty fine piece of publicity, but this is not all. A week before the coming of "Pollyanna," Mr. Clancy induced the Hartford Times, an evening paper to give, albeit hastily, all of the unfortunate children in Hartford. Six front page stories, each carrying a two-column reproduction of the telling of how the paper hoped to brighten the lives of these little folks by introducing them to the "Glad Land." For they are too young to make the journey to the theatre, the paper called upon owners of automobiles to donate their cars and the came in so fast that there was a big surplus. The party was held on Tuesday morning. Two thousand children crowded into the theatre, many of them to look at a motion picture for the first time in their lives.

From out in Newington came about thirty youngsters from the Cripple Children, most of whom had to be carried into the theatre. There were 500 from the American School for the Deaf; from the Watkinson Farm School about 70; from the Hartford Orphan Asylum there were 500 children ages ranging from three to fifteen. The Village Street Mission sent 300 and the Union for Home Work about the same number. The Organization sent 100, as did the United Jewish Charities. There were other groups from of 10 to 25 which were rounded up by settlement workers making up what was probably the most unique gathering ever assembled in a Hartford theatre.

And all saw "Pollyanna" and Aunt Polly and Mr. Pendleton and Dr. Chilton and Jimmie Bean and all the other characters familiar to the readers of Mrs. Porter's stories, just as though the folks of that New England village where "Pollyanna" lived had stepped out of the book onto the screen. And they saw, too, how "Pollyanna" and her gospel of gladness made a difference in the lives of the other people. The Americans sympathized with Jimmie Bean in his quest for someone to adopt him and when the kindly Mr. Pendleton took him in.

The only thing that added a touch of sadness to the party was the accident to one of the children who had been going along swimmingly until the big automobile ran her down. This was a cruel blow to their childish fancy and as one gazed back over that sea of upturned faces tears glistened in many an eye. But when the specialist from the big city said that "Pollyanna" would never walk again they could restrain themselves no longer and a symphony (continued on page 50)
"Pollyanna" Cheers Hartford Kiddies

Entrance to and interior of Poli’s Palace theatre, Hartford, Conn., showing the crowds of children attending the “Pollyanna Party” given by J. F. Clancy, manager. Center view shows canine friends of the youngsters which they could not leave at home.

Success

The success of any exploitation campaign is attested by the actual theatre attendance it creates and can be measured by no other standard. It is to create this attendance that exploitation is employed. That which fails to bring increased patronage is useless. “Pollyanna” broke all previous records at Poli’s Palace theatre, Hartford, Conn.

Water color pictures of Mary Pickford were made by students of the Hartford schools, this display of them in the Palace lobby attracting wide attention.

Crippled children from several institutions were given an invitation showing of “Pollyanna,” the story of the play being especially suited to their interests. Automobiles brought the children to the theatre and returned them to their homes.
The Circle's "Palace of Diversion" Is Best of McCormick's Spectacles

If the fame of the versatile S. Barrett McCormick, managing director of the Circle Theater, Indianapolis, had not been firmly established long ago, his latest stage masterpiece, presented in connection with the photoplay program during the first week in March, would have placed him in the front rank of American showmen. By it he showed again why the Circle has come to be regarded as much an institution in the Hoosier capital as the historic Soldiers and Sailors Monument, which the theater faces, and at the same time gave his imitators something new to shoot at.

Mr. McCormick is progressive. Each time he tries to outdo his preceding efforts and he usually does. That he did this with his most recent achievement there is not the semblance of a doubt. It was one of those settings which uplift all critical valuations and leaves the beholder gasping for adjectives.

For want of something better to describe it, for it ceased to be either a spectacle or a pageant, it has been called "spectaclorama," and it is probable that dictionaries compiled in the future will contain that word. At any rate, the spectacularora is going to be a monthly event at the Circle in the future.

For his photoplay attraction Mr. McCormick had "The River's End," the first of the Marshall Neilan productions of the National Exhibitors Circuit, and with it he found ample opportunity to exercise his widely known ability as an advertiser.

His spectacularora, the specific title of which was "The Palace of Diversion," and so elaborate that it in itself might have been called an evening's entertainment, was the most colorful and pretentious setting that was ever conceived by the McCormick imagination. Not even the famous Mr. Ziegfeld of "Follies" fame, to whom one usually looks for preeminence in such matters, has revealed a stage production more senuously beautiful.

To the business at hand the spectacularora was an Arabian Nights festival of more than the usual McCormick type, which should be sufficiently descriptive for all practical purposes. There were unusual elaborateness and variety, the glare, blaze and glitter, the sophistication, the vaudeville acts, the capable dancers, the haunting melodies and bare limbs. Of color and scenic embellishments there was superficiality and excellence. In all, twenty-five people were involved in the show.

Bizarre and paga it surely was. Mr. McCormick's idea apparently was not so much to please as to shock the senses. Ancient Bagdad, with its sensuous colorfulness, its commingling of black and violet, and its merrie groups of oriental dancers and revelers with their dazzling costumes, offered ample material to startle the eyes.

The stage was set off with intricately designed curtains of irregular outline. They were heavy and dark and formed a frame for great light silk hangings painted with women's faces. A slight opening at the back of the stage also was draped with bright silks showing many pretty girls. On the floor on purple hussacks were two richly clothed and heavily turbaned figures, the guests of the Palace.

As the curtains parted, disclosing a long vista lying between sloping meadows, a corps of dancers appeared. Then the most charming one of all entered—the Violet Princess, who was to have been played by Robert White, a singer with a real voice, directed his melodious attention. In the ballet of color which followed came Mlle. Theo Hewes, magnetic and beautiful. Colors flashed and reflaunched. Then Mlle. Hewes, clothed in the symbolic costume of the white peacock, and assisted by a ballet of young girls and one young man, closed the entertainment with an effective solo dance.

The spectacularora was directed by Mr. McCormick and the scenic work and costumes were designed by Frank Zimmerman, director for the theater. Real money was spent and spent freely in staging the affair and in costuming the army of performers. And it was done with facility and taste. The recent at the close of the week showed that all previous attendance records had been broken. Not only was the weekly record shattered but a new record was hung up at the close of each of the seven days.

In the way of advertising for the photoplay attraction it is doubtful if any other motion picture has ever been so assiduously publicized. The most usual method was employed. The newspapers ran stories about the program, the radio stations were used for a substitute, and there was an advertising campaign throughout the city.

The newspaper advertisements, equal in size to those used for the current attraction, were carried on billboards, posters, window cards and a lobby display.

The newspaper advertising which presented the showings used as an incentive as that which was used after the run began. It proved to be the one great campaign in the history of the theater and one of the most gratifying to the readers. This was clearly demonstrated by the tremendous crowds which stood in line for tickets at each of the opening day's performances.

As illustrations for the advanced newspaper advertising, Mr. McCormick used stills of the principal characters in the story. One was introduced each day. The "introduction" carried with it the phrase "You'll meet him here in the Circle at the showing of "The River's End." These served as a flaming challenge to the curiosity of men and women alike.

Business may be built upon no firmer foundation than the gratification of patrons who are highly satisfied. But there are many of them content themselves with scant satisfaction, not gratification.

Gratification implies gratitude. And gratitude of patron for exhibitor is a source from which springs steady patronage. Mr. McCormick could doubtless have added: "The River's End" last being as pretentiously and satisfied his customers, they would have enjoyed the picture—and credited their enjoyment to the picture.

As he has done it, they have credited their enjoyment in large measure to the theatre, and it is but natural that they should return to the theatre because of the theatre, not because of the attraction which is upon exhibition.

Attractions vary. Occasionally there is one that pleases every patron, but this is not the general rule. More often there is a considerable percentage of the audience that does not enjoy the photoplay. Unless they are compensated for their disappointment they are likely to be certain to give the theatre their patronage the next time they wish an evening's screen entertainment.

These idle stages should be utilized. Not all prearrangements need be as elaborate as Mr. McCormick's. Where the audience has been unused to presentation activities of this sort, the program can be developed to the present stage without much difficulty. It may look difficult, almost impossible, to such exhibitors as have never made an effort of this sort. But sometimes it is a big undertaking. But just as undeniably is it worth the attempt.

And the proof of its advisability lies in the fact that no such an attempt has been recorded as a failure.
Artistic Presentation at the Circle

Scene from S. Barret McCormick's lavish Circle theatre spectacle, "The Palace of Diversion," an elaborate Arabian Nights episode with ballet, song, whirling Arabs, Bagdad fashion parade and other novelties. Twenty-five people were engaged in the performance.

Showmanship

In his sumptuous 'spectaclo-rama,' "The Palace of Diversion," S. Barret McCormick, managing director of the Circle theatre, Indianapolis, Ind., tightens his grasp upon the title his past endeavors have earned for him, "The Griffith of Advertising."

"The Master" is essentially a showman, his showmanship sense being chiefly responsible for the unvarying success of his productions.

McCormick is a showman also. His is the talent of presentation and exploitation. The sum of the two is showmanship, the quality that represents exhibitor success.
Sanctions Church Use Of Griffith Feature

Opposition from ecclesiastical sources has long concerned those who have at heart the best interests of the motion picture. The attempt made to bring church and theatre into accord have been as varied in nature as in measure of success. Such persons, and they make up the reading element of theatredom, will be interested in the following account.

"Broken Blossoms," D. W. Griffith's United Artists' production, was recently exhibited at the Universalist church, Bridgeport, Conn. on Young People's Day. The event in itself is worthy of record. It marks the adoption by the clergy of a powerful sermon in film story form that was and is primarily a theatre production.

Further interesting information has to do with the editorial comment made by the editor of the Waterbury Herald. The accompanying illustration shows the page upon which it appeared and the illustration used. The comment, in part, follows:

"If Christ would come to Bridgeport tonight and see the moving picture in the Universalist church it seems to me that He would say, 'How I wish I might have had such a means to assist me in preaching my sermon on the mount.' Do not worry or be shocked if modern churches are using moving pictures to drive home the teachings of Christ.

"Christ Himself would be happy to know that moving pictures are being used to teach men to love their neighbors, not to bear false witness, not to murder, not to commit adultery nor to steal."

There is little to be added, unless it be to say that the screen has gained by the editorial, as well as by the fact of the presentation.

New Publicity Stunts Used for Sister Stars

Publicity for screen stars is advertising for exhibitors. It is advertising of a nature which the individual exhibitor cannot obtain. And it is advertising which costs the exhibitor nothing in time or money. Those responsible for publicity of this sort should receive the commendation and co-operation of the exhibitor—the man in whose behalf the enterprise operates.

A number of big publicity deals out of the usual run of routine advertising have just been put over for Norma and Constance Talmadge by the publicity department of the Talmadge Studios. The newspapers and magazines have been used rather extensively in the past to advertise the Talmadge sisters, Jos. M. Schenck, president of both companies, is desirous of having his stars get a new kind of space—material out of the old hallowed tracks.

One of the stunts just put over is the reproduction of the beautiful painting of Norma Talmadge by the Japanese artist, Vargas, now on the cover of the February Theatre Magazine, as a one-sheet and a three-sheet on fifteen thousand stands erected along the most important railway routes by that publication, advertising their motion picture department. Hundreds of color reproductions of this cover are now being distributed through the First National Exhibitors' Exchanges for extremely attractive displays in individual theatres, and smaller eight-by-ten black and white photographs are free to any exhibitor who cares to write for one to Beulah Livingstone, Publicity Secretary, Talmadge Studios, 317 East Forty-eighth street, New York City.

A beautiful full-page in colors of Constance Talmadge, painted by the well-known artist, Haskell Coffin, will appear in the April issue of Pictorial Review, which will be on the stands March 26, and thousands of reproductions of this color plate will be distributed for lobby displays.

Two new songs have just made their appearance bearing Norma Talmadge covers, and dedicated to the star. One, "A Daughter of Two Worlds," is written by Paul Sarazen of First National, as a tribute to "the premier emotional star of the screen" in her recent picturization of Le Roy Scott's novel. The music is by M. K. Jerome and the song is now published by Waterston, Berlin & Snyder company. It will be used as part of the music cart sheet with "A Daughter of Two Worlds." The other song hearing a cover in colors of Norma is "Fairy Castles In the Sky," a waltz song, with both the lyrics and the music by Byron G. Whittier. It has just been published by the Metropolitan Music Publishing Corporation.

Another deal for Talmadge publicity has just been closed with a big silver frame manufacturer whereby a million Constance Talmadge autographed pictures and 500,000 Norma Talmadge pictures will be used in these frames as an advertising display in many big department stores from New York to the coast.

Use The Phone

Use of the telephone to inform steady patrons of a particularly noteworthy program has decreased in the last two or three years. The only legitimate reason for this is voiced by exhibitors in cities where the telephone company has forbidden the practice, and these are, of course, exempt.

But the exhibitor who is confronted with no such lack of co-operation is missing a decidedly worth while opportunity when he neglects to carry out the work upon the ground that "It's too much bother."

In every city department stores employ women to sit in their homes, call up selected numbers, and give information regarding current sales, bargains. Unlimited service phones are installed in these homes for this purpose and a suitable salary paid, the advertising value of the idea thoroughly justifying the expense.

It is unnecessary to point out the good points of the telephonic advertisement. A reminder should be sufficient.
A billboard stand in Kenosha, Wis., which stands on a $28,000 building site owned by the Charles Pacini Amusement Company.

**Uses $28,000 Building Site For Billboard Purposes Only**

Using a $28,000 building site, located on one of the busiest corners of the city as the place for the billboard advertising of his pictures is one of the things that Charles Pacini of the Charles Pacini Amusement Company of Kenosha, Wis., declares is responsible for his unusual success this season in showing big pictures in this city of 45,000. He hit upon the plan accidentally, but he declares that it has been a real moneymaking project.

Less than a year ago Mr. Pacini purchased this site, a large lot located at the corner of Main and South Sts. which had been made vacant by a fire in the business district. It was his intention to erect on the site a new theatre, but he found that it was a few feet short to fit his plans and he secured another site one block north of this. He was at this time the recipient of several offers for the sale of the lot but refused them and erected on it a large three-panelled billboard where for nine months the first announcement of his pictures has been displayed to the motion picture public of Kenosha.

"Does that billboard pay?" someone asked Mr. Pacini recently.

"Well, I should say it does," was his answer, and he produced a record of performances that showed that since the day he had started his high priced billboard project he had increased attendance at the shows which it advertised. He declares that the site is well worth what it is costing him in taxes and improvement as a location for a billboard that is a billboard. The lot is illuminated evenings and attracts all persons who come from the east and south side of the city to the business district in the evenings.

On this $28,000 billboard was placed the first announcement of all First National films that have thus far reached Kenosha. The spread given to Norma Talmadge in "A Daughter of Two Worlds" is illustrated here. This show played to capacity houses for two days at the Majestic theatre and one day at the Butterfly.

This is only one instance of the managerial ability of Mr. Pacini. Fifteen years ago he was the owner of a small 5-cent picture theatre here. He pioneered the way in advertising and is now the owner of the Majestic and Butterfly theatres, two of the most popular houses here, and has recently secured a lease on a downtown site for the erection of a large theatre in the near future.

He is a firm believer in the value of both newspaper and billboard advertising. He is, in short, an exhibitor of the type which keeps his calling in the front rank of American business men, up-to-the-minute and a little ahead. A leader in exhibitorial thought, and possessed of the courage necessary to put his ideas into action, he is the type of man upon whom the industry can with confidence depend.

There is no call for concern regarding the future of a calling which embraces a large number of these thinkers and doers. Decay will never affect such a profession. Its members will advance individually and as a body, from their present forward position to a stand even further in advance of the business men of the country.

The comparison is one that gives rise to speculation.

In what line of endeavor is the standard as high, is progressiveness so marked a characteristic of the men engaged?

In what line can the history of the past decade show such rapid and consistent growth? Where else can be found such unmistakable evidence of carefully laid plans brought, in almost every instance, to complete realization in fact?

The theatre has become an institution, partly because of the popular demand for amusement, but in much greater measure because of the energetic, fearless type of men engaged in the direction of theatres.

These men have made a place for themselves in the great scheme of things. And that place assumes increasing importance from day to day, almost from hour to hour.

Charles Pacini, of Kenosha, Wis., is a man of the type in question. The cash figure represented by his billboard would, a few years ago, have erected and equipped what was then considered a modern theatre.

Things have changed, and with it the men in the industry. Times and men will continue to change—for the better—so long as showmen of this type continue to engage in the presentation of motion pictures.

**Albright An Adept In Catch-Line Art**

Important: as is the catch-line in theatre advertising, or in any other advertising for that matter, it is strange that so few good catch-line writers are found engaged in the advertising business. There is a high place for men gifted with talent in this direction. And there is a man who can fill that place, if he would accept it.

H. A. Albright, the enterprising manager of the American theatre, Butte, Mont., is the man. His catch-lines for American advertisements are among the best appearing currently.

We have reproduced a recent American advertisement in which his talent in

**JUST TONIGHT! THEN--DOUG WILL HAVE DUG!**

**DOUG FAIRBANKS**—in—**HIS MAJESTY THE AMERICAN**

If you haven't been in yet to get cheered up, you'd better drop in this evening—Doug's leaving early in the morning, smile and all. Don't think that it's an ordinary picture—it isn't—it's Doug super-fied!

Prof. Mamie's Parks at the Orchestra.

**The American**

A typical Albright catch line points up this four column layout from the American theatre, Butte, Mont.
the writing of lines that draw attention and encourage reading is plainly in evidence.

"Just Tonight. Then—Doug Will Have, Doug!"

A simple play upon words, but it serves its purpose. The line is more than can be said of the nonsensities that are to be found in the press books of the day.

An even more striking creation, and one which had an unique experience, was recently used in conjunction with a certain Charles Ray feature published on the Paramount Arts schedule this week. "Who—Ray? Hoo-ray!" was the first installment of it. After which it was expanded to "Who—Ray? Hoo-ray! Hurrah!"

Set up in the type which Mr. Albright knows so well how to select, the force of the line was almost irresistible. It must have impressed a Famous Players-Lasky advertising man that way, too, for he used it as the feature of a later general advertisement for a Charles Ray picture.

LINES LIKE THIS HAVE A DISTINCT VALUE.

It may be possible to cultivate talent along this line. Every exhibitor should make the effort.

**Half Page Spread for Serial Merits Praise**

The man who begins his campaign for a coming serial attraction with a page advertisement, a half page, or even a series of well written advertisements of lesser size, is undeniably possessed of the showmanship sense. It is an occasion to be fitly announced. It is to encourage this sort of announcement that examples of this sort of work are frequently chronicled in this department.

Paul Gusdanovic, owner of a chain of theatres in Cleveland, Ohio, demonstrated recently that he appreciated fully the importance of the serial opening by using the striking half page spread which is printed above.

It is somewhat better than the average spread used for this purpose, the general tendency being, even when ample space is employed, to make up a layout using a few stock cuts and so much copy that the efficiency of any of it is open to question.

Mr. Gusdanovic's spread is pictorially strong. It is also pictorially eloquent. It tells a great deal about the nature of the serial advertised without telling that great deal in tiresome, difficult type.

The persons who are attracted to the serial form of entertainment are the people who are attracted by the sensational. In advertising this is no less true than in entertainment.

It follows that the serial advertisement that is to be wholly successful should be of sensational nature, and this is one of the characteristics of the present example.

**Variety With Unity In Moore's Displays**

A peculiar problem faces the chain theatre operator who does not group his advertisements. He desires, of course, to convey the impression that the various houses are under common management, yet it is also desirable that each express individuality. Variety with unity, in a word, is necessary. It is not always easy to obtain.

As an illustration of one of the practical methods by which this combination of qualities may be gained, we have reproduced two advertisements recently used by Tom Moore for his Washington, D. C., theatres, the Rialto and Garden.

Both were four columns in width and ran in the newspapers in the position of the reproduction.

The one that draws first attention, because of its position and because of the attractive illustration, is that of the Rialto. It is well that it has been placed above the other, for it does not hold as does the Garden composition.

It gives the important information, of course, in the picture and the drawn lettering which it carries. The picture, though it is not highly informative, aids also. But the bunched copy looks hard to read. It is doubtful if many read it to the end.

The Garden advertisement, on the other hand, presents its information in straight type. The simple box of rules which confines that portion of the copy that applies directly to the picture is the only other element in the composition.

The two, to get back to our starting point, are individual, yet bespeak their common affiliation. Variety with unity has been achieved.

**Singing Ads**

A vocal solo at a suitable point in an evening's program provides an enjoyable variation. It almost invariably calls for an encore.

The attempt to use such a solo for exploiting coming attractions, by singing the song named after pictures, has fallen somewhat short of expectations chiefly because that song, and that song only, was used.

Where a popular number is sung first, the exploitation song used as an encore, the enterprise should be found productive of excellent results.
A cutout made up for the lobby of the Virginia theatre, Charleston, W. Va., where Harold Lloyd comedies are given special exploitation

Exhibitor Backs Comedies With Full Pages and Lobby Displays

When the Virginia theatre, Charleston, W. Va., uses full page advertisements and special lobby displays for Harold Lloyd comedies it adds interesting data to the great store of information having to do with the question of properly advertising comedy. It is a question to which a great deal of exhibitor thought is being given.

Frequently we have reproduced advertisements in which various exhibitors gave to the comedy upon their program the majority of the space in their newspaper advertisements. The measure has been tried out rather extensively during the past few weeks, leading exhibitors everywhere experimenting with advertising in this manner in an effort to learn the preferences of the public.

In a general falling off of this sort of advertising has been seen indication that the public did not respond as heartily as was expected. But the mere falling off of these advertisements is not sufficient proof to dismiss the question.

It is possible, and highly probable, that the measure was discarded before it had been given a thorough test. It is possible that it was not carried to the proper extreme when it was executed.

It is possible also, and as highly probable, that the comedies used for this purpose were not in every case the type of production that properly merited the special position given them. In several instances which have come to our attention we are positive that such was the case.

The Virginia theatre evidently has found the Harold Lloyd comedies published by Pathé worthy of special exploitation on a greater scale than other exhibitors have attempted. It is evident, from the illustrations which accompany this discussion, that they are regarded as worthy of full page advertisements and special lobby displays.

Exhibitors are discussing that the comedy business will be far better served by the herald, a small affair of cardboard in trick shape, that of a donkey if possible, or a silhouette of the star, and let the other distribute them widely.

But one idea, it may be added to indefinitely until a campaign as comprehensive as those conducted for feature length productions is developed.

Such a campaign should be used at least twice or three times by every exhibitor. Then his decision as to the advisability of specially featuring the comedy will be based upon sound premises.

In the face of the great arguments that are presented for this sort of advertising no other test can be accepted as proof.

"Pollyanna" Draws Big Attendance for Palace

(continued from page 52)

of plaintive sobs echoed from every corner of the hugger auditorium.

No mother ever watched at a child's bedside with a greater yearning than these little ones during the convalescence of "Pollyanna." If Aunt Polly would only send for Dr. Chilton. "Pollyanna" had faith in him and anything "Pollyanna" believed in must be right.

Well, the doctor arrived and he got a wonderful reception from the audience, and then the day when Pollyanna was to try to walk again. The kiddies with eyes riveted on the screen watched her every move. They saw her throw away her crutches and stumble across the room and fall into Aunt Polly's arms and a lusty cheer rent the air that could be heard outside the building and far up the street.

It was a wonderful lesson in faith and they all took it away with them—the cripples, the deaf and the homeless.

When the show was over the crippled children remained behind. Later, one by one, they were carried by strong arms to the automobile which had brought them down from the home. Tenderly they were placed upon the upper rear seats—there was no Doctor Chilton would ever cure. And away they went, twelve cars of them, back to the homes, faces wreathed in smiles and all of them would be at least one day forgotten because they had seen "Pollyanna.

With all of this publicity it is only natural to record here that "Pollyanna" started out with a bang. For seven successive days the house was crowded to its utmost capacity and beginning on Tuesday and continuing for the remainder of the week, Mr. Clancy was compelled to give a second view of the picture in order to take care of the crowds. People came to the house who had never been there before. The bars which prohibit children under four were let down and they came—all ages from two to ninety. A heavy rain on Friday did not dampen their enthusiasm and neither did a blizzard on Saturday which tied up completely all of the trolley lines and other methods of transporta-

des. They came—this steady stream of them all day long and in spite of weather that shot the thermometer down to zero they could stand something for an hour in line, held there perhaps by the knowledge that while the outside might be somber and gray, inside they could bask in the warmth and sunshine radiated by "Pollyanna."
Essay Contest Gains
Friends for Screen

Since the beginning of the marked activity in the field of exploitation contests recently discussed at length in this department, exhibitors have vied with each other in attempting to discover the most valuable angle to utilize. Numerous devices have been tried out, most of them with some success. One stands out from the mass as the most advisable method of all—the essay contest.

The choice of an angle to utilize is, after all, but a part in the campaign. The space occupied by the spread and the participation of the newspaper and merchants is the big point.

But the essay contest, such as has been utilized by the Southern theatre, Columbus, O., in connection with “Huckleberry Finn,” serves a double purpose.

In almost every instance where this angle has been used the teachers of the city, as well as the ministers and others as well, have been enlisted to aid. Remarkable as it may seem, almost every time this attempt has been made it has met with success and excellent co-operation has resulted.

The value of thus gaining the support of such bodies cannot be overestimated. A single success should be followed up with other efforts of like nature. The result will be the permanent support of two of the most powerful influences upon public opinion.

Exhibitors should take advantage of the opportunity to aid in bringing these forces into line.

Summons Idea Brings Business for Allen

Some exploitation ideas are good for one picture and one time and others are good for any picture, any time. Such is the case with the “Summons” idea used at the Allen theatre in Toronto during the run of an Olive Thomas production.

Although the legal lights of some districts do not approve of this method of exploitation, it is doubtful if it will be found objectionable in the United States. The “Summons” was a blue sheet so folded as to show but the word “Summons.” Unfolding it the reader saw in large type the words: “Auto drivers”—“arrested”—“big fine”—“leaving your car”—“court”—“speed”—and “thirty miles.” In other words, at first glance the reader might suppose an officer of the law had placed the folder in his car.

It was, however, a summons to see Olive Thomas for the first time in Toronto at the Allen theatre. Auto drivers” had their attention “arrested” while the management informed them of a “big fine” Olive Thomas production. After “leaving your car,” according to the summons, one would find good entertainment and would want to “court” the heroine. The picture, the folder said, is loaded with “speed” and you should be willing to motor “thirty miles” to see it.

The manager of the Allen theatre found this one of the best ideas he had put over and one of the most inexpensive.

An essay contest for the young folks was the feature of this double page spread used by the Southern theatre, Columbus, O., during the showing of “Huckleberry Finn.”

“River’s End” Given Strand’s Honor Place

Every advertiser has a favored means of exploitation that he does not devote to “any old” picture. He has some special stunt, or some unusually effective scheme, that he reserves for the production that he believes deserves it. And the production that wins this place wins at the same time a sincere commendation from the exhibitor.

“The River’s End,” Marshall Neilan’s First National production, received such announcement of the entire Strand program. It is said that it never has been devoted to a single production before.

With the added statement regarding the exhibitorial appraisal of the picture it undoubtedly worked great good for the attendance during the run.

You, like Mr. Hyman, doubtless reserve some such means of advertising for a big picture. You are right in doing so. For the big picture that merits such exceptional exploitation certainly should be represented to the public as such a production—which cannot be done if you have given the same exploitation to every picture played.

A Genuine Service

(continued from page 51)

The electric sign on the Strand theatre, Brooklyn, devoted for the first time to a single picture and calling it “the greatest.”

a commendation from the Strand theatre. Brooklyn, when Edward L. Hyman, the manager, gave his entire electric sign, the pride of the house, to a statement proclaiming the picture the greatest in the history of the theatre.

This sign, which is reproduced here-with, has long been reserved for big purposes. Usually it is used as an an-
Views From the Selznick Studios

It is an odd fact that in taking a closeup of a hand writing a letter a great deal of time is required. Many directors photograph these details after all the action in the entire picture is taken. Miss Elaine Hammerstein, here shown posing for a closeup, wants it to be authentic and poses for this and all other details herself.

A few stills which reflect the magnitude of the Selznick Enterprises, which have been built by Lewis J. Selznick. These now include Select Pictures Corporation, National Picture Theatres, Inc., Republic Distributing Corporation and Selznick Pictures.

The three scenes above are from "The Invisible Divorce," the third production to be offered by the National Picture Theatres, Inc., of which Lewis J. Selznick is president. The organization is an exhibitors co-operative company and has the backing of representative theatres throughout the United States.
THE patron within the theatre is not purposely displeased. Exhibitorial custom has been built upon study of his efforts and dislikes. As a consequence, his comfort and well being are properly cared for in the modern theatre.

Like consideration has not been shown for the patron standing in line awaiting entrance. In isolated instances lounging rooms have been provided, but few theatres can employ this device.

Obviously, the patron in line deserves attention. He is potentially a steady customer. He must be an enthusiast, or he would not be standing in line. Certainly he is worthy of the slight effort required to make him a permanent friend of your theatre.

At the Casino theatre, Chicago, a talking machine has been installed in the lobby and the latest records are played while patrons await their turn to enter the theatre. While not a fully satisfactory solution of the problem, it is a step toward the perfection of a plan that will inevitably be developed to a high point of efficiency.

Various theatres, because of their construction, location, etc., can easily improvise entertainment that will be found highly profitable.

"THE ADVENTURER" (Fox) reflects credit upon the star, the producer and the director. It is by far the most entertaining of William Farnum's recent productions. A romantic narrative told in terms of action, it holds attention from its animated opening scene to the highly dramatic conclusion. Its appeal is limited to no class.

"THE STOLEN KISS" (Realart) depends greatly upon Constance Binney, the star, for its appeal. It is she, all the way through, who enlists the sympathy in the early scenes and holds it until the picture closes with the long deferred happiness assured. Of the supporting cast George Backus deserves special mention for a characterization well taken.

"WATER, WATER EVERYWHERE" (Goldwyn) will please prohibitionists and their opponents equally, since it proves the arguments of both. A skillfully prepared mixture of comedy and drama, it serves Will Rogers excellently. His unique personality has won for him a place in fan favor, and the present production should add to his following.

"MARY ELLEN COMES TO TOWN" (Paramount Arctraft) surpasses by a considerable margin the recent Dorothy Gish vehicles. It is made of comedy and melodrama, these elements being combined in such manner as to make the time spent in watching the exhibition pleasant diversion. A toning down of personality and stressing of characterization has worked to the star's advantage.

"A MANHATTAN KNIGHT" (Fox) is a mystery that remains as such until the final scene when a twist is given to the story which resembles the sudden and interesting denouements so well handled by O. Henry. Interest is sustained and at no time is the outcome obvious. George Walsh performs well his strenuous activities and he has been given a good supporting cast.

"THE WOMAN AND THE PUPPET" (Goldwyn) presents Geraldine Farrar in a role similar to that portrayed in "Carmen." The adaptation has been handled proficiently from every angle. As a whole, the production is pleasant diversion with Miss Farrar as the "woman" and Lou Tellegen as the "puppet."

"WHAT WOULD YOU DO?" (Fox) offers the exhibitor the exploitation possibilities which always are apparent in subjects which carry interrogative titles. Many catch lines to urge on inquisitive patrons can be taken from the theme. The picture gives Madlaine Traverse an emotional role.

"THE WOMAN WHO UNDERSTOOD" (Robertson-Cole) lacks appeals on account of the weakness of its story structure. Miss Barriscale does well with the slight opportunity given her, but the fragile plot makes it impossible for even a player of her talent to maintain interest through five reels.

"LIFTING SHADOWS" (Pathé), starring Emmy Wehlen, is a pleasing love story with the Bolshevist movement in America as its setting. It is an exceptionally artistic production, reflecting the touch of its producer, Leonce Perret. The prologue is set in Russia, but the action shifts almost immediately to New York and environs.

"THE VEILED MARRIAGE" (Hallmark) presents Anna Lehr and Ralph Kellard in a serious drama of considerable depth. A unit of the Famous Directors series, the work of Kenean Buel, it is upon a par with those that have gone before. The story is a type that has scored successfully in the past and is well told from beginning to end.
REVIEWS

William Farnum in

THE ADVENTURER

Five-part drama; Fox.
Directed by J. Gordon Edwards.
Published in March.

This IS THE William Farnum of "The Adventurer," a dashing, gallant, romantic, fighting gentleman of the king's court, is a better Farnum than has been revealed to followers of the star in many months. And the play is decidedly better, both as to technical and entertainment qualities, than the majority of his schedule offerings.

The decept superstitation that "People don't want costume plays" was dealt a death blow when "The Adventurer" was shown to a representative audience at the Alcazar theatre, Madison street, Chicago. Audience and the actors are away from the street, one of the busiest in the world, and includes patrons from all walks of life. The picture that brings audible appreciation from such a gathering, as did the production in question, then establishes its claim to general appeal.

It is not the costumes worn by the actors that hold attention in this swiftly moving tale of romance and adventure. It is the very substance of the play and the closely knit plot and story that keep the audience alive to the development of the narrative and enthusiastic.

Don Caesar de Bazan was one of the poplar stage plays of several years ago. It came to Chicago in time the art of many actors whose names are softly spoken by worshippers of the type.

Don Caesar de Bazan will thrill as did the characterizations of his stage predecessors. Showmanship sense will doubtless dictate, however, that the costume phase of the story be kept in the background. Exhibitors who follow out this line of reasoning and bring patrons to the theatre with whatever expectations will be safe in doing so, for the picture will amply compensate for the deception.

SYNOPSIS: Don Caesar de Bazan, gentlemaan adventurer of the Spanish court, meets and falls in love with Mari- tana, a dancing girl, who returns his love. When she dances before the queen she captivates the king, who determines to win her by fair means or foul. Don Jose, his prime minister, secretly in love with the queen, manipulates matters in such manner that Don Caesar is executed immediately following his marriage to Mari- tana, though the young lady believes he has been pardoned. She goes to what she believes is her husband's chateau, where she is followed by the king. Don Caesar, saved from death by a youth who has removed the bullets from the rifles, seeks his wife at the palace, follows the king to the chateau and arrives to find his wife struggling with her sovereign. In a dramatic scene which ensues the king is brought to realize Don Caesar's sterling worth and makes him prime minister.

Emmy Wehlen in

LIFTING SHADOWS

Six-part drama; Pathé.
Directed by Leonce Perret.
Published April 11.

OPINION: Drawing on the Bolshevist problem to give a dramatic and tragic background to the romance of an attorney and a woman whom he has successfully defended in a trial for the murder of her husband, Leonce Perret has produced a feature with many entertaining qualities.

It is of unusual artistic merit, as are most of Perret's productions. The sub- titling is especially interesting. For the most part it is briefly worded and flashed in the center of necessary but slow-moving scenes.

Emmy Wehlen is given the opportunity to display her beauty to particular advantage. The presence of Wyndham Standing is a decided asset to the picture. Other members of the cast respond to the needs of the story development.

The action opens with a prologue staged in Russia and then shifts to New York. Throughout the picture, settings are elaborate. Several spectacular incidents are introduced. The murder trial is especially well handled, it being brief yet carefully introduced.

SYNOPSIS: Vania Osbrowski is the daughter of a Russian revolutionary, who meets his death when the secret meeting place of his companions is raided by the Russian soldiers. Vania takes to America her father's records, which are of great value to the movement. In America she becomes the wife of Clifford Howard, a profligate author. When he attacks her in a drunken spell, she shoots him. The following morning he is found dead with a bullet in his head. Mrs. Howard is defended by Attorney High Mason and acquitted of the murder charge. Mason then falls in love with her but she refuses to marry him on account of her shooting her husband. The Bolsheviks attempt to obtain her father's papers from her, but she says their doctrines are not those of her father, and refuses to give them up. In attempting to steal them, a Bolshevik is shot by a watchman and before dying confesses that Mrs. Howard's bullet did not hit her husband, but that he murdered him. She then accepts Mason's proposal.

Will Rogers in

WATER, WATER EVERYWHERE

Five-part comedy-drama; Goldwyn.
Directed by Clarence G. Badger.
Published in March.

OPINION: It will be well for the exhibitor who plays Will Rogers' prohibition entertainment to especially invite members of both the pro- and anti- factions. Each will believe that the picture proves exactly the claims advanced, so well has the composition been wrought, and therefore immediately become animated advertisements for the engagement.

Will Rogers is equally at ease and equally entertaining in both the serious and the humorous stretches of the story. His occasional appeal to the tendered center he meets with as spontaneous response as does his playing upon the more ruged ruggishness. His time about evenly divided between the two in the current offering, he scores a success which should be long remembered.

Irene Rich, who has the most important feminine role, is a young woman of ability. It is upon ability rather than beauty that she depends for her effects, and in her satisfying performance of a role not rich in opportunity lies a lesson for screen stars of immensely greater renown.

The cast is composed of players who submerge personality in characterization. Production details represent Goldwyn
enterprise at its best. Clarence G. Badger directed skillfully.

SYNOPSIS: Billy Fortune, westerner, has just arrived in a small mining town. His arrival is marked by a brawl in which he is injured. The doctor is ordered to treat him, but he refuses and returns to town. The doctor's daughter, Hope, is in love with him and does everything possible to win his heart. However, she is not successful, and her efforts are returned with scorn. The doctor decides to submit her to his own experiments to prove that love is not possible. Hope is taken to a sanitarium, and when she returns, she is in a coma. The doctor devises a plan to use her as a test subject for his experiments. He contacts a young man, John, who is a skilled surgeon, and they agree to perform an operation to bring Hope back to life. However, the operation is unsuccessful, and Hope dies. The doctor is left with guilt and remorse.

THE WOMAN AND THE PUPPET

Seven-part drama; Goldwyn.
Directed by Reginald Barker.
Published in March.

OPINION: Geraldine Farrar, the "woman," and Lou Tellegen, the "puppet," unite in making Reginald Barker's production one of interest. A role similar to that portrayed in "Carmen" falls to the lot of Miss Farrar. She gives a pleasing characterization of the Spanish cigarette girl with her dancing and flighty disposition. The foreign atmosphere of the piece is well carried out, both in touching up the scenes and in the sub-titles. Group exposures have been clearly photographed. Excessive care has been taken with all of the camera work, the night scenes presenting some beautiful views. The hair-pulling encounter between Miss Farrar and Mr. Tellegen affords an amusing angle. Though not a complicated plot, the action is kept moving by dashing, fights and the emotional work of Miss Farrar and Mr. Tellegen. In exploiting the production, it is well to keep in mind the principals, both Miss Farrar and Mr. Tellegen. To support Miss Farrar, Reginald Barker has chosen a good cast, including Dorothy Cummings, Bertram Grassby, Macy Bate, Christina Pereda, Am- parito Guillet, Milton Ross and Mme. Rose Dione.

SYNOPSIS: Conchita Perez, a low-born maiden of Seville, has been an admirer of Capt. Don Mateo Diaz since childhood. Her dancing attracts the attention of the aristocratic officer, and an estrangement results between him and his sweetheart. Another estrangement results between Conchita and Don Mateo when the latter is seen giving money to Conchita's mother. Thereafter she taunts him and, though in love with him, she refuses to admit it. Not until he punishes her finally do she come dolely and consents to marry him.

Anna Lehr and Ralph Kellard in THE VEILED MARRIAGE

Five-part drama; Hallmark.
Directed by Kenean Buel.
Published in March.

OPINION: Another of the Famous Directors' Series, distributed by Hallmark, "The Veiled Marriage" is worthy of laurels won. The interest is sustained through a series of mysterious happenings that are unusual and interesting.

The story portrays opposite walks of life, the rich and the poor, in such manner that both classes with equal force. Considerable skill has been exercised in avoiding that which might offend either element.

The story is marked by the love of a wealthy young man for his stenographer, poor and doubly appealing to him because of that fact, carrying a lot of romance that is pleasing. The girl's loyalty to her father, which leads her to believe that she cannot marry the man she loves, adds to the plot sub- stance.

Kenean Buel's direction is commendable, while the photography and lighting might have played a prominent part in improving the entire production.

Both of the stars do exceedingly well in their respective parts.

SYNOPSIS: The announcement of the engagement of John Browning to Lilian Temple arouses the evil instincts of Fred Peyton, friend of them both, who secretly loves Lilian. He conspires to get his way and marries her. This comes when, after he has attacked Margaret Fullon, a working girl, and is being forced to marry her, he succeeds in getting Browning intoxicated and leading both him and Margaret to believe that they have been married. The engagement is then broken off and Browning goes to the mountains, Margaret returning to her home. Later, Browning opens an office and employs Margaret, whom he does not recognize, as stenographer. The truth is finally brought out and all ends happily.

Constance Binney in THE STOLEN KISS

Six-part drama; Realart.
Directed by Kenneth Webb.
Published in March.

OPINION: Upon the winning personality of Constance Binney, scoring from the dub background of a character little love story, depends the success or failure of her second Realart production. Had all features as sturdy a staff to lean upon film history could record fewer failures.

It is Constance Binney who, in the opening scene, the final close-up, and throughout the intermediate action, holds the attention and pleases the senses. The cast, though capable, have roles of which little capital can be made individually.

The story is a simple one told in complex events. A very natural and impulsive little girl is kept from the world by a grandfather and servants whose efforts are intended to be kindly but are ill advised. Over the garden wall she meets, and kisses, a boy. They are separated, seek vainly to locate each other for several years, narrowly missing numerous meetings, their reunion providing the story's close.

There are many moments of sadness, during which the star displays marked ability as an emotional actress. There are about the same number of humorous situations, where she scores with equal effect. Well-prepared presentation will heighten the value of these. Great attention should be given the musical setting provided.

"Erewhile Susan" left many admirers in its wake. Few stars have had as favorable introductions to screen audiences. Exhibitors who played that feature will be assured of a goodly attendance when "The Stolen Kiss" is announced. The star's role in the latter publication should further endanger her admirers.

SYNOPSIS: Felicia Day, kept by a watchful governness and a vigilant grandfather within the walls that surround her home, makes the acquaintance of but one boy, Dudley Hamilt, who sings in the choir at the church next door. Years pass and he returns, a young man, again to meet Felicia over the garden wall, at which time they kiss impulsively, only to be separated by her grandfather. She is taken to the country, years pass. Her grandfather dies and she returns, an old-fashioned maiden, to the city. Forced to make her living by sewing, she encounters numerous adventures, always trying to locate her ideal, Dudley Hamilt. He, meantime, searches for her with equal ardor. With their meeting and the plight of their troth comes the conclusion.
George Walsh in
A MANHATTAN KNIGHT
Five-part drama; Fox.
Directed by George A. Beranger.
Published in March.

OPINION: The unraveling of a well-told mystery without hesitancy in the development is accomplished by the cast and direction. A sudden twist in the story such as O. Henry used in making his tales of New York life, that gives the picture an unusual ending.

Gelett Burgess' novel, "Find the Woman," furnishes the theme adapted. Opportunity for swift action is afforded and advantage of this is taken to the extent that interest is sustained with the climax as a surprise.

Underworld scenes in the picture have been well chosen and lend a realistic background to the pictorial mystery. George Walsh's lively activities are appreciated and he has been given admirable support. The mystery element should be used in connection with the exploitation, as well as the name of Walsh.


SYNOPSIS: John Fenton, a young New York lawyer, is torn by a crystal gazer that the young woman he will marry is current in his life. The sitting is broken off by the arrival of police, and Fenton escapes by the fire escape into another apartment. Here he finds Belle Charmion, who is standing by the side of her brother, who has shot himself after stealing jewels from the home of their uncle. The police, searching for the jewels, enter the apartment. The curtains to the bedroom are drawn to cover up the shooting, and Fenton poses as the girl's brother. The curtains are drawn aside and the supposedly dead man is not there. The police depart, Fenton and the girl hurry the injured man to the uncle's home and decide upon a story to tell the police. In the meantime robbers get into the uncle's apartment and recover the jewels the plotter holds. The police again are after the robbers. They recover the jewels which are returned to the uncle's vault. It is revealed that the Jewett and Fenton were his own and that he was the long missing ward of the girl's uncle.

Bessie Barriscale in
WOMAN WHO UNDERSTOOD
Five-part drama; Robertson-Cole.
Directed by William Parke.
Published in April.

OPINION: Despite the efforts of Bessie Barriscale and a half-dozen talented children, a weakness of story structure and the apparent absence of恒 (H-, or a man, who has been responsible for high spots in many Barriscale productions from the directorial supervision, places this production in the mediocre class.

It is no fault of Miss Barriscale. With the slight opportunity she has been given, she has done her best to develop the talent of her role, with the talent of the children. Cast in the role of the devoted wife of a man who has saved from suicide, she is compelled to silently endure snubs for fear of furthering the tragedy caused to her husband for the final kiss at the fade-out. It is not a pretty story, yet it is not bad enough to be a "good bad story." The best term for it perhaps is "wishy-washy." There is nothing spec-
tacular, nothing novel, nothing dramatic.

Wylie presenter in a Manhattan Knight, a Fox production starring George Walsh.

Charles Murray in
GEE WHIZ!
Two-part comedy; Paramount-Sennett.
Directed by Fred Jones.
Published in March.

OPINION: Mack Sennett, whose bur-
lesques have won wide circulation, has seldom given out from his studios a composition so richly endowed with the qualities that make comedies of this persuasion laughable as in the present instance. Few feature length productions contain plots as well contrived as the skeleton upon which is draped the spirited action in which Charles Murray figures most prominently.

The Sennett players, who assist the star are experienced in the ways of slapstick. Their contributions to the general merriment are provocative of the sort of laughter that begins at the lips, extends to the larynx and eventually involves the diaphragm.

The comedy alone is sufficient to fill your theatre with laughter. Properly accompanied, with the liveliest jazz music, it should merit the classic appellation "a riot."

Madaline Traverse in
WHAT WOULD YOU DO?
Five-part drama; Fox.
Published in March.

OPINION: "What would you do?" is the all-absorbing question that confronts Claudia Chilson, portrayed by Madaline Traverse, when the husband that she thought dead returns after her marriage to an unsuitable man. Exhibitors will see that the title and the subject-matter introduced by it—two suicides, a woman's sacrifice, business failures, etc.—offer ample occasion for program exploitation.

The story, which was written by Den-
ison-Ferrer, has its entertaining qualities, although it taxes a person's credulity at times. The development, however, has been accomplished so that the denouement is not obvious.

Emotional work is required of the star throughout the piece. The cast, as a whole, fits well into the characters.

Showmen are aware of the significance given to a subject carrying an inter-
rogative title. It is good exploitation because it forever arouses the inquisitive nature that dominates a majority of people. Without knowing it, people themselves are a means to the exploitation.

"What's Your Husband Doing?" "Should a Husband Forgive?" and "Who's Your Servant?" are publications that have gone on the market with added possibilities of advertising in the interrogative titles.

SYNOPSIS: Hugh Chilson, the innocent partner in an unscrupulous oil con-
cern, is persuaded by his wife, Claudia, to flee the country when the company is accused of fraudulent deals. On shipboard, while going to South America, Chilson is arrested. Rather than re-turn to the States and face the charges against him, he jumps overboard. Claudia, thinking him dead, marries a friend of the family, Curtis Brainerd.
Cinema Press Association to Issue
A "Who's Who in Motion Pictures"

The Cinema Press Association, Inc., announces a new enterprise in the motion picture world in the publication of "Who's Who in Motion Pictures." The National Association of the Motion Picture Industry and the Motion Picture Directors' Association has endorsed the project.

The board of governors is made up of Adolph Zukor, president Famous Players-Lasky Corporation; J. D. Williams, manager First National Exhibitors' Circuit; Norma Talmadge; Anthony Paul Kelley, author and scenario writer; James Vincent, president Motion Picture Directors' Association; Benedict M. Greene, president International Press, Ltd. Counsel for the company is Henry O. Falk.

Branches Established

The offices of the new company are at 141 West Forty-third Street, New York, and branches have been established in Chicago, Los Angeles, London, Montreal, Toronto, Winnipeg and Vancouver.

The new publication will fill the place in the motion picture world already filled in the world of statesmanship, letters, art and industry by "Who's Who in America." The volumes will be illustrated and will be revised and brought up to date annually. It will be designed to furnish an authoritative reference book for all whose business brings them in contact with the industry.

The Cinema Press Association has at its disposal the services of a large editorial staff comprising a number of well-known dramatic and motion picture reviewers and critics. It will be the task of this staff to prepare special articles on the leading stars, noted directors, foremost producers, exhibitors and executives, and it is part of the function of the association to send out these articles, illustrated, to the trade papers, newspapers and periodicals.

The association proposes to extend the usefulness of the volume by supplementing the biographies in the book with printed pamphlets which will be sent broadcast to such publications as will insure their reaching the public.

Some Months Before Ready

This phase of the program has the endorsement of the motion picture publicity men who see in it an aid to their work. They, in turn, will aid the association by furnishing the latest news of their several enterprises to the press for distribution.

The association, practically, an entire census of the motion picture field and will be some months in coming to completion.

James Finished in Role

Dorothy Gish in
MARY ELLEN COMES TO TOWN
Five-part comedy-drama; Paramount Artcraft. Directed by Elmer Clifton. Published in March.

OPINION: A more believable, logical, human, and certainly more entertaining Dorothy Gish than has been seen for many months is the star of "Mary Ellen Comes to Town," a mixture of comedy and melodrama that keeps interest alive from title to trailer. Due to whatever sobering influence, the rollicking star whose "Nugget Nell" was pronounced un-acceptable by exhibitors generally has been submerged in the Mary Ellen which is her character in the present offering.

The change of policy will doubtless be welcomed by theatre men and public. The latter, certainly, will be pleased to find the Mary Ellen a portrait of and not merely a creator of character.

The personality which was made the point of "Nugget Nell" and its associated productions is not dulled by the present casting. It is, instead, made to score more sharply than before. It gives Mary Ellen life, Dorothy Gish receiving the credit.

The play begins as a small-town comedy, develops into a city melodrama that finally becomes a genuine and the satirical, moves rapidly along its course and ends happily. Excellent production and a typically well-balanced Paramount Artcraft cast add to the merit of the composition.

Exhibitors whose faith has been shaken by unfavorable comment following the exhibition of recent Dorothy Gish vehicles should not permit that feeling to influence their advertising. "Mary Ellen Comes to Town" is so much better than these that the popular comment will be favorable.

SYNOPSIS: Mary Ellen lives in a village and very unprogressive village, her entertainment being the watching of the New York train which goes through daily. A lucky chance gives her a card of introduction to a New York theatrical producer and she goes to the city, innocently engaging as entertainer in his troupe. She is the social headquarters of Willie the Weasel and his band. The Weasel seeks to obtain the fortune recently inherited by Bob Fairweather of Mary Ellen's village, though he does not know it, and forces Mary Ellen to aid him in his plans through a pincion of robbery against her. She carries through the plan to the critical moment, when she tells Bob the truth and they are saved by nigger who was hired the establishment. Bob and Mary Ellen return to their native village and happiness.

Al St. John in
CLEANING UP
Two-part comedy; Paramount Artcraft. Directed by Al St. John. Published in March.

OPINION: Though strongly reminiscent of past Arbuckle comedies in which he has been seen, Al St. John's initial starring vehicle, "Cleaning Up,"
Quarterly Index of Reviews

"ALARM CLOCK ANDY," Paramount Artcraft, with Charles Ray. March 6
"ALL THE SAD YOUTH," Paramount Artcraft,
with Margaret Clark. March 6
"AMERICAN MILITARY," Paramount Artcraft,
with Irene Castle. March 6
"AMERICAN WRESTLING," Republic,
with Ruth Clifford. Jan. 24
"APRIL IN PARIS," Paramount Artcraft.
with Marion Davies. March 13
"BLACK IN WHITE," Paramount Artcraft,
with Charlie Chaplin. Feb. 21
"BLUE PEARL, THE," Republic, with Edith Hulton. Feb. 28
"BUD WINGS," Universal, with Frank Mayo. Jan. 3
"CIRCUMSTANTIAL EVIDENCE," Fox. March 19
"DANGEROUS HOURS," Paramount Artcraft, with G. K. Chesterton. Jan. 10
"DAREDEVIL, THE," Fox, with Tom Mix. Feb. 27
"DAUGHTER OF TWO WORLDS," A. 0. First National, with Norma Talmadge. Feb. 7
"DAY FOR NIGHT," Universal, with Francella Bunting. Jan. 10
"DEVIL'S PARTNER," Fox, with Gladys Brockwell. March 20
"DOUGLAS, THE," Fox, with Wallace Reid. Feb. 7
"DULCIN, THE," Universal, with Wallace Reid. March 20
"FEUD, THE," Fox, with Tom Mix. Jan. 3
"LAST DIVORCE," Fox, with Gladys Brockwell. Jan. 10
"FOOTLIGHTS AND SHADOWS," Selznick. Feb. 28
"FORBIDDEN WOMAN, THE," Equity. March 27
"FORGED BRIDE, THE," Universal, with Mary MacLaren. March 6
"GIRL NAMED MARY A.," Paramount Artcraft, with Marguerite Clark. March 6
"GIRL OF THE SEA," Republic, with Betty Hillebom. March 20
"GREATER THAN FAME," Selznick. Feb. 28
"HAPPY WIFE, FRIEND," Paramount Artcraft, with Walter Winchell. Feb. 28
"HER WIFE'S MONEY," Selznick. Jan. 3
"HER WIFE'S MONEY," Selznick. Jan. 3
"HONEY BEG, THE," American, with Margaret Sylva. March 13
"IN WALKED MRS. PHINN, With Jean Caprette. March 13
"JACK STALL," Paramount Artcraft, with Robert WarwicK. March 13
"JUDY OF HOLLYWOOD," Realart, with Mary Milles Winter. Feb. 28
"LAST NIGHT," Fox, with Buck Jones. Feb. 28
"LIGHTNING BRYCE," Arrow, with Bob Custer. Jan. 17
"LITTLE SHEPHERD OF KINGDOM COME, THE," Goldwyn, with Jack Pickford. Feb. 28

"MARY'S ANKLE," Paramount Artcraft, with Douglas Maclean and Doris May. March 21
"MODERN SALOME, A," Metro, with Irene Hampton. March 27
"6,900 REWARD," Goldwyn, with Lilian Walker. May 28
"ON WITH THE DANCE," Paramount Artcraft, with George MacMonigle. Feb. 14
"OTHER MEN'S SHOES," Pathe, with Crawford Kent. Jan. 31
"PALMER CASE, THE," Goldwyn, with Pauline Frederick. Feb. 14
"PHANTOM MELLODY, THE," Universal, with Monroe Salishury. March 31
"PICK OF THE LITTER," Pathe, with Sylvia Bremer. Feb. 21
"HIGHWAY OF WAY," Metro-Classics, with Bert Lytell. Feb. 21
"RIVER END, THE," Universal, with a Marshall Neilan cast. Feb. 21
"ROGUE IN RICH," Universal, with Mary MacLaren. March 6
"SAGEHAWK, THE," Fox, with a special cast. Feb. 8
"SEEING IT THROUGH," Robertson-Col. Feb. 28
"SHARK, THE," Fox, with George Walsh. March 31
"SIX BEST CELLARS, THE," Paramount Artcraft, with Charles Ray. Feb. 21
"SLAVES OF PRIDE," Vitagraph, with Alice Joyce. Jan. 31
"SOLDIERS OF THE SOUTH," Pathe, with Frank Kane. Mar. 15
"SOMER OR LATER," Selznick, with Owen Moore. March 6
"SPARKS, THE," Universal, with a special cast. Feb. 21
"STRIKE, THE," Universal, with Jack Pickford. March 20
"TARNISHED REPUTATIONS," Pathe, with Dolores Costello. March 20
"THIRD MAN, THE," Robertson-Col, with Betty Byrne. Mar. 20
RUBENS’ VIEWS ON PERCENTAGE

Maurice Rubens of the Princess theatre, Joliet, Ill., is an energetic opponent of the percentage plan of booking. In the following article Mr. Rubens sets forth his ideas on the subject:

By MAURICE RUBENS

Definition—Webster—JELLY-FISH, n. A marine radula animal which looks like a mass of jelly. To which we may add: Without spin,—frequently gets into sets,—drifts around aimlessly with no sense of self-determination.

The same definition can be applied to the exhibitor who falls for percentage bookings. From the minute he signs his name to a percentage contract he loses all claim of being an exhibitor or showman and simply becomes a person who has turned over his theatre to a film company and has accepted the position as their agent to assist them in getting the highest amount of money possible for their product.

Is Sad and Amusing

It is both sad and amusing to hear one of this variety—formerly owner of a theatre proposition representing a $250,000 investment, carefully explaining that the picture he is playing on percentage represents an outlay of $250,000, so he is told by the film company. He feels that he has given his theatre to the film company in exchange for the privilege of running a picture of $250,000 value. He never stops to figure that if the entire territory, including foreign rights, from which the film company obtains revenue, were properly proportioned, the actual represented investment by the film company for his territory would not be in excess of between $25 and $150.

He therefore is not giving up his $250,000 investment against a $200,000 film proposition, but he is putting up his all against something that in his zone of operation does not represent a total outlay of over $150.00. The same will apply to a theatre investment of only a few hundred dollars and one of a million dollars because the zone of operation is larger or smaller as the case may be.

May Look Innocent

Many theatre men will agree with me when I say that I am convinced that there are many more theatre investments over $150,000 than there are film productions that actually represent that amount. The percentage evil may look innocent enough at first, but as sure as you are alive it will not take a long to develop into a 90-20 proposition like the road shows, and exhibitors who have watched their film service jump from $50 a week to over $100 per day know who will get the 80 per cent.

My estimate is made from a published film company’s report that reads approximately like this:

Invested capital

$1,000,000.00

Exhibitors’ deposit money

$1,000,000.00

Profit at end of year

$1,000,000.00

Read this over. Figure it over. Think it over. Man or Jelly-Fish?

“House of Toys” To Be “Flying A” Production

“The House of Toys,” a society drama, is the “Flying A” Special now under production at the Santa Barbara studio of the American Film Company. Daniel F. Whitcomb adapted the novel by Henry Russell Miller, and George L. Cox is directing. Assisting Mr. Cox is Sidney Algier.

Animated Jiggs to Appear Before Public Over the Country April 4

The premiere of the new series of “Bringing Up Father” comedies will be made on April 4. “Jiggs in Society” is the title and it is said that the comedy bubbles with the humor of Maggie, of Jiggs, of Dinty Moore, and of the crowd of old reprobates created in the famous cartoon strip by George McManus.

Ray Is Jiggs

In the character of Jiggs, Johnny Ray, in appearance, is said to be almost an exact prototype of the famous McManus character and the other actors are chosen along similar lines. As a vaudeville comedian, it is said, Mr. Ray has been recognized as the counterpart of Jiggs.

The story is full of action and novelty from the moment Jiggs is discovered smoking his pipe in the burglar-proof safe, the only safe place for him in his great palace. Dinty Moore and the gang join him in a game of cards while his wife is giving a reception, and the social affair is complicated by the breaking up of the card game and the appearance of Jiggs, Dinty & Co. among his wife’s fashionable friends.

Start Exploitation Campaign

A tremendous campaign of exploitation has been started to aid exhibitors who book the comedies, backed by all the power of the International for whom the comedies are being made by Christie, of Pathe Exchange, and with the cooperation of all of the 400 newspapers in which Jiggs appears as a feature. In many communities, it is said, special tie-ups have been arranged between the publications and theatres.

With a newspaper running the comic strip and a theatre running the motion picture many managers have found it advantageous to both the newspaper and the theatre to arrange for joint advertising. A slide in the theatre announcing the newspaper running the strip can be reciprocated by an announcement in the paper of the presence of Jiggs in the local theatre.
American

Six Feet Four, with William Russell.
Cleaned up on this one. Even on second run. Right plot for this star.—A. R. Nelson, Star theatre, Kokomo, Ind.—Transplant patronage.

The Helion, with Margarita Fisher.
Nothing to rave over and not worth any extra money. Picture just good.—Derby theatre, Derby, Conn.

Yvonne from Paris, with Mary Miles Minter.—A dandy good picture to good business.—R. M. Reese, Sultana theatre, Williams, Ariz.—Small town patronage.

The Valley of Tomorrow, with William Russell.—A good outdoor picture that ought to please the average audience. Supporting cast includes Mary Thurman and Pauline Curley. Children work as well as the grownups. Six reels.—Chas. H. Ryan, Garfield theatre, Chicago, Ill.

Brass Buttons, with William Russell.
—Pleases them all. Russell a favorite here.—Gem theatre, Wichita Falls, Tex.—Transplant patronage.

Six Feet Four, with William Russell.
—Some picture. You can't wrong with this one. Theatre packed before we started. Turned twice as many away, Book theatre, Derby, Conn.—General patronage.

The Tiger Lily, with Margarita Fisher.

First National

In Old Kentucky, with Anita Stewart.
—Picture very good. Pleased large audience. Made me money. Book and boost it, price also.—Dr. C. J. Graf, Princess theatre, Stuart, Iowa.—Small town patronage.

Heart of the Hills, with Mary Pickford.
—It's a dandy. Just as good as any of her First National Pictures, and they are all good. Did not draw quite as well as the other two. Fair business.—R. M. Reese, Sultana theatre, Williams, Ariz.—Small town patronage.

The Hoodlum, with Mary Pickford.
—Fine picture. Pleased patrons. Lost money on account of exceedingly bad weather.—H. C. Jones, Bijou theatre, Laurel, Ind.—Small town patronage.

A Twilight Baby, with a special cast.
—I did not think it as good as they would have a person believe. It lost money for me and did not please those that came. Only a few laughs. First part good.—A. C. Klug, Empress theatre, Zumbrota, Minn.—General patronage.

A Temperamental Wife, with Constance Talmadge.—Constance is always good. Get in on this one, as it will make money for you.—Will F. Krahn, Lorin theatre, Berkeley, Cal.—Neighborhood patronage.

Bill Apperson's Boy, with Jack Pickford.
—Good picture. Good photography.

Very fine picture.—A. B. Pettit, Iowa theatre, Winterset, Iowa.

In Wrong, with Jack Pickford.—Good picture. Well liked by all the patrons. A money-getter if well advertised.—H. C. Jones, Bijou theatre, Laurel, Ind.—Small town patronage.

A Twilight Baby, with a special cast.
—Did not think it as good as they would have a person believe. It lost money for me and did not please those that came. Only a few laughs. First part good.—A. C. Klug, Empress theatre, Zumbrota, Minn.—General patronage.

MILDRED HARRIS CHAPLIN
In a scene from "Polly of the Storm Country," a First National Exhibitors Circuit feature.

“Her Elephant Man,” with Shirley Mason—Book this by all means. Boost it to the skies. It pleases the whole family, and it is not padded. All action.—Jack Cairns, Brooklyn theatre, Detroit, Mich.

Wings of the Morning, with William Farnum.—William Farnum our best drawing card. Excellent picture. Big business.—J. C. Lannonetti, American theatre, Breckenridge, Tex.—General patronage.

Evangeline, with Miriam Cooper.—Didn't do as well as I expected. Mostly school children. Regular patrons did not care for that kind of story.—Ethel M. Huber, Opera House, Camp Point, Ill.—Small town patronage.


What Would You Do?—with Madlaine Traverse.—Very sensational. Will please immensely if they like this kind. Acting good.—Douglas's photography is getting better.—E. Stellings, Grauman's theatre, Washington, Ind.—General patronage.

The Last Straw, with Buck Jones.—This is a new star and Buck will make good. To good business and a pleased audience.—Peter Krauth, Denison theatre, Denison, Iowa.—Neighborhood patronage.

The Winning Stroke, with George Walsh.—A real picture. Lots of favor-

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 positive guide to box office values. Address, "What The Picture Did For Me", Exhibitors Herald, 417 S. Dearborn St., Chicago.
THE PICTURE is, has been always, and always will remain—
the important program element.

THE BEST music, stage talent, short subjects, etc., are poor substitutes for a good feature production. They may ornament the central attraction, but they cannot replace it.

FEATURES that deserve the name and merit supplementary entertainment are always available to the steady reader of these pages.

THE WINNING Stroke, with George Walsh.—Good college picture. Went over big.—Mrs. F. A. McInnis, Posey theatre, Poseyville, Ind.—Neighborhood patronage.

The Wilderness Trail, with Tom Mix.—Very good. Plenty of action. Good business.—J. L. Krauth, Denison theatre, Denison, la.—Neighborhood patronage.

What Would You Do?—With Madaline Traverse.—Only fair program picture.—Jean Dagle, Hippodrome theatre, Murphy, Nc.—Neighborhood patronage.

La Belle Russe, with Theda Bara.—Good business and gave satisfaction.—Peter Krauth, Denison theatre, Denison, la.—Neighborhood patronage.

Goldwyn

Jubilo, with Will Rogers.—This fellow is going to be a big card. His work is original and different. Going big for me.—Jack Nash, Strand theatre, Trinidad, Colo.—Neighborhood patronage.

The Road Called Straight, with Louis Bussinoson.—Seen before in my theatre, but the Bussinoson smile won them, and brings them back for the next one. Book the Bussinosons. You can’t go wrong, they have a picture of him.—J. W. Burd, Crystal theatre, Patonsburg, Mo.—Neighborhood patronage.

Friend Husband, with Madge Kennedy.—Good program offering. Comedy-drama.—H. R. Jenkins, Opera House, Dighton, Ill.—Small town patronage.

Friend Husband, with Madge Kennedy.—Best since Baby Mine.—Peters & Johnson, Liberty theatre, Milligan, Neb.—Small town patronage.

Pinto, with Mable Normand.—Good. Everybody likes it. A girl who does not depend on a Pickford pout or a Clark smile. She has the pep that puts a punch in pictures. Biggest female star on my program.—Jack Nash, Strand theatre, Trinidad, Colo.—Neighborhood patronage.

A PERFECT 36, with Mabel Normand.—Pleased about fifty per cent. Drew fair.—R. C. Wilson, Grand theatre, Staples, Minn.


Duds, with Tom Moore.—Didn’t go. Moore disappointed. Should be kept in light subjects.—Jack Nash, Strand theatre, Trinidad, Colo.—Neighborhood patronage.

The Kingdom of Youth, with Madge Kennedy.—A very popular star for me in a very pleasing picture full of youthful romance. Peters & Johnson. We always satisfy any audience. Just the type of picture popular today.—Joseph F. Allman, Globe theatre, Monticello, Ill.—General patronage.


Hodkinson

The Lord Loves the Irish, with J. Warren Kerrigan.—Big business on two day run. Well liked by all.—J. C. La monetin, American theatre, Breckenridge, Tex.—General patronage.

A White Man’s Chance, with J. Warren Kerrigan.—Is all right to fill a hole on short notice, but will not please. Hodkinson’s promise of good photography is fulfilled, but that is the big thing in this picture.—Ernest Stellings, Grand theatre, Washington, Ind.—General patronage.

As a Man Thinks, with Leah Baird.—Absolutely one of the best pictures shown here in several months. Will stand re-booking. She’s a bear in the role she plays in this picture.—Gem theatre, Wichita Falls, Tex.—Transient patronage.

Metro


Fair and Warmer, with May Allison.—Can’t say too much for this. A regular knockout. By all means get it.—Will
as good as Eye for Eye.—E. N. Brown, Stocking theatre, Grand Rapids, Mich.—Neighborhood patronage.


L. M. Kuhs, Gibson theatre, Gibson, N. M.—Mining camp patronage.

A Favor to a Friend, with Emmy Wehlen.—Just a fair program picture.—E. N. Brown Stocking theatre, Grand Rapids, Mich.—Neighborhood patronage.

That's Good, with Hale Hamilton.—A fair production, but do not believe it as good as the average Metro program picture. Metro in average is our favorite.—Barney Hatke, Royal theatre, Sabine, Kans.—Neighborhood patronage.

Toys of Fate, with Nazimova.—Good picture. Star does not draw here. Poor business.—Geo. Owens, Opera House, Stanford, Ky.—Neighborhood patronage.

Fair and Warmer, with May Allison.—A good subject well produced. Did only fair on it because of zero weather. However, in large cities should prove a good drawing card.—Fred Cosman, Electric theatre, St. Joseph, Mo.

Full of Pep, with Hale Hamilton.—Good. Lots of action and good story. Average business.—Will F. Krahn, Lorin theatre, Berkeley, Cal.—Neighborhood patronage.

Fair and Warmer, with May Allison.—A good picture. Everyone pleased. Good business.—Conner Bros., Opera House, Milton, la.—Neighborhood patronage.

Full of Pep, with Hale Hamilton.—Went over big, as all Hamilton's pictures do here. If you have not shown this one, get it, and put your audience full of pep.—F. Pope, Strand theatre, West Baden, Ind.—Transient patronage.

Hot off the Press, with Nazimova.—Picture was liked by most everyone. Showed to good crowd in a big snow storm. Better book it—Royal theatre, Sabine, Kans.—Neighborhood patronage.

Lombardi, Ltd., with Bert Lytell.—Advance your prices on this the way I did, and you will soon go back to the army for life. Patrons still complain.—Chas. Dahler, Abingdon theatre, Abingdon, III.—Neighborhood patronage.

Hitting the High Spots, with Bert Lytell.—A very good offering. Above the average program picture. Has some comedy mixed in.—C. H. Powers, Auditorium theatre, Dunsmuir, Cal.—General patronage.

The Brat, with Nazimova.—Nazimova picture that pleased immensely. Business satisfactory, but not record breaking by any means.—Stanley Chambers, Palace theatre, Wichita, Kans.—General patronage.

Paramount Aircraft

Male and Female, a DeMille production.—Played this subject at 55c top and it pleased all. A real honest to goodness special.—P. E. Morris, Regent theatre, Cleveland, Miss.—Neighborhood patronage.

The Invisible Bond, with Irene Castle.—Good story. Good acting by entire cast. Good business.—Will F. Krahn, Lorin theatre, Berkeley, Cal.—Neighborhood patronage.

Putting It Over, with Bryant Washburn.—Good comedy. Not quite as good as Why Smith Left Home. This star gaining in popularity. Good business.

The Market of Souls, with Dorothy Dalton.—Splendid role for this star in a very good picture. Good cast, good photography, excellent settings. With star and title should get the business.—W. G. Mitchell, Majestic Gardens, Kalamazoo, Mich.—General patronage.

More Deadly Than the Male, with Ethel Clayton.—Note all critics knocked this subject, but honestly we received more favorable comments than usual program subjects. Can't go there, and photography was excellent.—P. E. Morris, Regent theatre, Cleveland, Miss.—General patronage.

The Miracle Man, with a special cast.—A good picture, but we did not consider it a knockout. We advertised heavily but patronage fell way short of expectations.—A. B. Pettit, Iowa theatre, Winterset, la.

Behind the Door, with Hobart Bosworth.—A 100% picture from a production standpoint, but oh that ending. Watch out, it's too realistic.—P. E. Morris, Regent theatre, Cleveland, Miss.—Neighborhood patronage.


The Miracle Man, with a special cast.—Words cannot express the wonderful picture. But business was poor. It poured rain both days. Just broke even.—J. Adcock, Grand theatre, Princeton, Ind.—Elite patronage.

It Pays to Advertise, with Bryant Washburn.—Good. Right. We must have these stage plays it seems. Glad to play them and glad when they're gone.—Jack Nash, Strand theatre, Trinidad, Colo.—Neighborhood patronage.

The Marriage Price, with Elsie Ferguson.—This is a good picture. Played it with a Joe Martin comedy.—Clinton E. Belden, Midway theatre, Mogollon, N. M.—Neighborhood patronage.

The Modern Musketeer, with Douglas Fairbanks.—A dandy comedy. They sure like Fairbanks' stunts. Always a crowd with him.—J. W. Baird, Crystal theatre, Parsonsburg, Mo.—Neighborhood patronage.

Adventures in Hearts, with Robert Warwick.—Good picture. Warwick has excellent support in this. Good business.—Will F. Krahn, Lorin theatre, Berkeley, Cal.—Neighborhood patronage.

The Miracle of Love, with a special cast.—Another miracle. How a big company can have the nerve to force this kind of picture on the public is more than I can understand.—Jack Nash, Strand theatre, Trinidad, Colo.—Neighborhood patronage.

The Make Believe Wife, with Billie Burke.—A comedy-drama that goes over great.—Gem theatre, Wichita Falls, Tex.—Transient patronage.

The Man from Funeral Range, with Wallace Reid.—Very good and pleased, as do all pictures in which Reid appears. People were satisfied.—R. W. Ralston, Colonial theatre, Tracy, Minn.—Neighborhood patronage.

The Miracle of Love, with a special cast.—Poor business.—Will F. Krahn, Lorin theatre, Berkeley, Cal.—Neighborhood patronage.

The Vamp, with Enid Bennett.—Picture good, but different from the subject. Not overdrawn.—G. D. Rogers, Gem theatre, Lyndon, Kans.—Small town patronage.

Johnny Get Your Gun, with Fred Stone.—My patrons all liked this.—Clif ford Nils, Grand theatre, Anamosa, la.—Neighborhood patronage.

Told in the Hills, with Robert Warwick.—Good story. Good picture. Role suits Warwick. Big business.—W. G.

"BILL'S" GOT 'EM ROPED AND HOG-TIED.

William Russell in the American Film Company's feature "Slam-Bang Jim" a Western Comedy-drama soon to be issued by that company.
PERCENTAGE checking may or may not appeal to you as an exhibitor, but one fact must be recognized. BOX OFFICE VALUE is no less an essential because engagement expense and profit is to be shared. RELIABLE statistics upon box office value are to be found in this department, compiled by exhibitors who have played the pictures.

Our Better Selves, with Fannie Ward. I used this picture and did not make expenses. Some of my patrons left, saying they could not stay to see the finish. If I get any more of these war pictures, I may close on Mondays. Mrs. S. L. Smith, town theatre, Chico, Ind.

Realart

Erstwhile Susan, with Constance Binnie. Constance Binnie is one of the very few real actresses in pictures. This picture is truly artistic in every respect. Realart is making good its name if it keeps up the present standard. Jean Lightner, Regent theatre, Alameda, Cal.—Neighborhood patronage.

Judgy of Rouge’s Harbor, with Mary Miles Minter. Some pictures have wide reviews. My patrons all pleased and told me so. Fair business. Weather bad. J. Paulick, Vaudeville theatre, Muscoda, Wis.—Neighborhood patronage.


Republic


The Devil’s Trail, with a special cast. Very good picture. As good as the so-called specials. Should make good anywhere.让我 see it. S. M. Spiegel, Corner theatre, Winnemucca, I1.—Neighborhood patronage.

Home Wanted, with Madge Evans. Played this for special child’s picture and put it up big. S. M. Spiegel, Community theatre, Winnebago, Ill.—Neighborhood patronage.

Love and the Woman, with June Clyde. Picture good, but too sad. G. D. Rogers, Gem theatre, Lyndon, Kans.—Small town patronage.

The Grouch, with Montague Love. Good picture above the average for my patrons. S. B. Brock, Electric theatre, Hagerman, N. M.—Neighborhood patronage.

Bringing Up Betty, with Evelyn Greely. Good business, but the check for $700,000 as a winning on the stock exchange was too strong to swallow. Paul & Overton, Lyric theatre, Winchester, Ill.—Neighborhood patronage.

The Devil’s Trail, with Betty Compson. Good acting, but not the kind of a story everybody likes. Especially the ladies. Paul & Overton, Lyric theatre, Winchester, Ill.—Neighborhood patronage.

Robertson-Cole


The Open Door, with a special cast. This is a dandy mystery play. Did good business. Robertson-Cole pictures always please patrons. A. H. Schurr, Grand theatre, St. Marys, O.—Transplant patronage.

Beckoning Roads, with Besie Barri scale. This not as good as other Bar riscale pictures. It is a fair picture though. A. C. Klug, Empress theatre, Eureka, Minn.—General patronage.

Better Times, with a special cast. Very good photoplay. Please small audience. Should go over big. Dr. C. L. Graf, Prince theatre, Stuart, Ia.—Small town patronage.


Man Benedict, with Susen Hiyakawa. A good picture, and pleased. H. A. Wishard, Wishard theatre, Bloomfield, la.—Neighborhood patronage.

Select

She Loves and Lies, with Norma Talmadge. Didn’t get to see this personally. It must have been excellent, as all patrons still do. I think on all accounts I would advise an extended run. J. C. Jenkins, Auditorium theatre, Nelson, Nebr.—Neighborhood patronage.

Break the News to Mother, with a special cast. One of the best pictures we have run for a long time. Book it. E. D. Luna, Hubert theatre, Hubert, Okla.—Neighborhood patronage.

The Veiled Adventure, with Constance Talmadge. Great picture. One of the best comedy-dramas I have ever played. She is always good. Fair business on very cold night. T. E. Walton, National theatre, New Bedford, Mass.—Neighborhood patronage.

Getting Mary Married, with Marion Davies. The only worthwhile picture that Davies made for Select. Always at the top of the list. A late Loos scenario I have great confidence in. It is a good picture. Patrons like this. C. T. Metcalfe, Opera House, Greenfield, 11.—Small town patronage.

Merry Never Wears One with Norma Talmadge. My patrons went wild over this one. Had them all leaning forward in their seats until Norma woke up. Eugene O’Brien, my business was as good as picture just right. Give us more like it. Jno. Saunders, Cheney theatre, Cheney, Kan.—Neighborhood patronage.

The Savage Woman, with Sela Kimball Young. Sidestep this one. Not much to it. J. C. Jenkins, Auditorium theatre, Nelson, Nebr.—Neighborhood patronage.
Upstairs and Down, with Olive Thomas.—Not much of a picture for a small town. Would be good for city.—E. H. Winkler, Palace theatre, Hubbert, Okla.—Neighborhood patronage.

A Lady’s Name, with Constance Talmadge.—Good picture. Everyone had something to say about it. Con- stance sure is getting popular here.—E. H. Winkler, Palace theatre, St. John, Kans.—Small town patronage.

The Village Adventure, with Constance Talmadge.—Average for this star.—T. C. Shipley, Essaness theatre, Rushville, Nebr.—Small town patronage.

The Country Cousin, with Elaine Hammerstein.—A dandy picture with a dandy star.—Harry Holbroth, Maxine theatre, Imlay City, Mich.—Small town patronage.


Footlights and Shadows, with Olive Thomas.—Good. Not too spicy. Just right.—Miss Thomas pleased all.—S. C. Hogan, Palace theatre, Mound City, Ill.—Neighborhood patronage.

Piccadilly Jim, with Owen Moore.—Good story. Fair picture. Owen Moore no better than he used to be. Average business.—R. M. Reece, Sultana theatre, Williams, Ariz.—Small town patronage.

The Spitfire Bride, with Olive Thomas.—Good picture and pleased.—Peter Krauth, Denison theatre, Denison, la.—Neighborhood patronage.


The Way of a Woman, with Norma Talmadge.—This was not as good as some of her other pictures. Business good.—E. H. Winkler, Palace theatre, St. John, Kans.—Small town patronage.

Sooner or Later, with Owen Moore.—Fair program picture. Owen Moore is not much of a drawing card here. Business fair.—Pfeiffer Bros., Opera House, Kenton, O.—General patronage.

Sealed Hearts, with Eugene O’Brien.—This man O’Brien better get a leading woman to help put him over.—Will F. Krahn, Lorin theatre, Berkeley, Cal.—Neighborhood patronage.

The New Moon, with Norma Talmadge.—Not as good as some of her other Select pictures. Business fair.—E. H. Winkler, Palace theatre, St. John, Kans.—Small town patronage.

The Probation Wife, with Norma Talmadge.—Was well received.—Bert Nort on, Kozy theatre, Eureka, Ill.—Neighborhood patronage.

The Heart of Wetona, with Norma Talmadge.—Star fine, but they don’t like Indian plays here because we see too many Indians.—Raymond Piper, Piper’s Opera House, Virginia, Nebr.

The Spitfire Bride, with Olive Thomas.—This is good. Something different in this.—Will F. Krahn, Lorin theatre, Berkeley, Cal.—Neighborhood patronage.


The Safety Curtain, with Norma Talmadge.—Of the usual type portrayed by this star. If your patrons like this type book it. It’s very good.—S. J. Haney, Liberty theatre, Des Moines, N. M.—Small town patronage.

The Perfect Lover, with Eugene O’Brien.—Did not like the title of this one, but picture went over all right.—Peter Krauth, Denison theatre, Deni son, la.—Neighborhood patronage.

The Lamb and the Lion, with Billie Rhodes.—Billie puts this one over and made a good picture. Average business.—Will F. Krahn, Lorin theatre, Berkeley, Cal.—Neighborhood patronage.

United Artists

His Majesty the American, with Douglas Fairbanks.—Good picture, but bad weather hurt attendance. Patrons pleased at advance price.—E. DeWhurst, Beverly Picture theatre, Beverly, Kans.—Small town patronage.

When the Clouds Roll By, with Douglas Fairbanks.—Great. Best Fairbanks picture ever. Packed house for nine hours against strong opposition. Play it as soon as possible and save a place for a return.—Ernest Stellings, Grand theatre, Washington, Ind.—General patronage.

When the Clouds Roll By, with Douglas Fairbanks.—A fair picture. Just a program picture.—Will F. Krahn, Lorin theatre, Berkeley, Cal.—Neighborhood patronage.

When the Clouds Roll By, with Douglas Fairbanks.—Our patrons did not consider it as good as his first United Artists picture. Action too slow in third, fourth and fifth reels. Business good.—Teufel & Fletcher, Isis theatre, Rose ville, Ill.—Neighborhood patronage.

Her Greatest Performance, with Ellen Terry.—Did only fair business on this. Star not known. Fair picture. Few comments.—A. H. Schurt, Grand theatre, St. Marys, O.—Transient patronage.

Female of the Species, with Dorothy Dalton.—As this is a vamp play was just a little afraid it would not suit the small town, but it is fine, and nothing objectionable in it. Patrons liked it fine.—A. K. Moore, Play-O-Dame theatre, Eustis, Nebr.—Neighborhood patronage.

Peggy, with Billie Burke.—Good picture. An old one, but it beats her new ones in my opinion. Book it, you can’t go wrong.—J. E. Adcock, Grand theatre, Princeton, Ind.—Neighborhood patronage.

The Weaker Sex, with special cast.— Ran this when first out, and ran again as reissue. Business far above average. People wanted to get in even after the box office closed. Picture very good. Photography good.—Derby theatre, Derby, Conn.—General patronage.

Follies Girl, with Olive Thomas.—The third Thomas reissue we have played. Good story. Clean picture and pleased patrons.—Fred W. Wells, Star theatre, Milford, Mich.—Small town patronage.

The Silent Rider, with Roy Stewart —Roy Stewart is a good drawing card here, and his pictures always please and draw the people.—Mrs. R. W. Gracy, Gem theatre, Crystal, Ill.—Neighborhood patronage.

The Criminal, with Clara Williams.—This is a reissue, but is very good, and at the price charged for this series the small town exhibitor makes a big mistake if he does not book them.—A. E. Moore, Play-O-Dame theatre, Eustis, Nebr.—Neighborhood patronage.

Universal

The Ace of the Saddle, with Harry Carey.—A good Western. Drew a good house and pleased.—H. A. Wishard, Wishard theatre, Bloomfield, la.—Neighborhood patronage.

The Trap, with Olive Tell.—Good. Patrons liked it much. Good business.

JANE NOVAK AND LEWIS STONE

A closeup of two leading players in Marshall Neilan’s sensational success, “The River’s End,” adapted from James Oliver Curwood’s story.
A Little Brother of the Rich, with Frank Mayo—Very good. Please everybody and do well.—M. L. Levine, Ideal theatre, Corsicana, Tex.—General patronage.

The Sundown Trail, with Monroe Salisbury.—Picture way below the average of other Salisbury productions. Will hardly satisfy an ordinary audience.—Ernest Stellings, Grand theatre, Washington, Ind.—General patronage.

The Right to Happiness, with Dorothy Phillips.—A very timely subject concerning the H. C. L. and social unrest presented in a big way. Our patrons see this every day and it did not please as it should. Business good, due to heavy advertising.—Teufel & Pichter, Isis theatre, Roseville, Ill.—Neighborhood patronage.

Ace of the Saddle, with Harry Carey.—Fine, if your eye likes Westerns. Good business.—G. F. Rediske, Star theatre, Rye Gate, Mont.—Small town patronage.

The Petal on the Current, with Mary MacLaren.—First part is as good a comedy as I have ever seen, and ended in real dramatic action. If you want something different, try this one.—R. Ross Riley, Wigwam theatre, Oberlin, Kans.—Small town patronage.


Bonnie Bonnie Lassie, with Mary MacLaren.—Good entertainment, but title is a poor business getter. This star needs a good vehicle to win back her former popularity.—T. C. Shipley, Essaness theatre, Rushville, Nebr.—Small town patronage.

The Brute Breaker, with Frank Mayo.—Best Universal program picture in three months. Will please any audience.

Title backgrounds best ever.—Ernest Stellings, Grand theatre, Washington, Ind.—General patronage.

Riders of Vengeance, with Harry Carey.—He is getting to be a favorite here. We rest easy when it’s a Carey. It’s a good Western as usual.—Raymond Piper, Piper’s Opera House, Virginia, N. Y.

Paid in Advance, with Dorothy Phillips.—A very good Western. A good fight with plenty of thrills. Did not get a chance to advertise this. Took this as an emergency.—Derby theatre, Derby, Conn.

Under Suspicion, with Ora Carew.—Good picture and pleased all. But did not have any drawing power. Star not known here.—Joseph Adocek, Grand theatre, Princeton, Ind.—Neighborhood patronage.

Silk Lined Burglar, with Priscilla Dean.—Very good. I very seldom get comments on good pictures here, but we sure got them on this one.—Kenneth Snyder, Pastime theatre, Mapleton, Minn.—Neighborhood patronage.

What Am I Bid, with Mae Murray.—Fair picture. Did not see anything to rave over. Fair crowd.—G. F. Rediske, Star theatre, Rye Gate, Mont.—Small town patronage.

Destiny, with Dorothy Phillips.—Fair picture with a good surprise ending. Pleased generally. It is not up to the Dorothy Phillips standard.—Fred McCoy, Liberty theatre, Ft. Scott, Kans.—Neighborhood patronage.

Bonnie Bonnie Lassie, with Mary MacLaren.—A dandy comedy-drama. Can’t help but please. Star and support good. Please a large crowd.—Derby theatre, Derby, Conn.—General patronage.

The Woman Under Cover, with Fritzzi Brunette.—A very nice hour’s entertainment. It has mystery, pathos, some comedy and present day business great throughout the plot. Had fair attendance.—H. J. Longaker, Howard theatre, Alexandria, Minn.—Neighborhood patronage.

Common Property, with Robert Anderson.—Everybody thought this a white slave story and shunned it. Title menacing but plot worse. Played to twenty-two people. Picture is worthy of better editing by Universal.—T. C. Shipley, Essaness theatre, Rushville, Nebr.—Small town patronage.

The Man in the Moonlight, with Monroe Salisbury.—Didn’t think much of this one. Story poor. Business only fair on it. Second run.—Wm. Thacher, Royal theatre, Salina, Kans.—General patronage.

Forbidden, with Mildred Harris.—Best Mildred Harris play. Settings gorgeous. Bad weather. Small attendance. Everyone satisfied.—William Francis, South Side theatre, Greensburg, Ind.—Mixed patronage.

The Day She Paid, with Francella Billington.—Excellent picture of its kind. Has good moral and ends well.—I. W. Rust, Crystal theatre, Crosby, Tex.—General patronage.

The Amazing Wife, with Mary MacLaren.—The best one I have run with that star. Good house.—Kenneth Snyder, Pastime theatre, Mapleton, Minn.—Neighborhood patronage.

Outcasts of Poker Flat, with Harry Carey.—Carey packed the house, and they were not disappointed.—R. Ross Riley, Wigwam theatre, Oberlin, Kans.—Small town patronage.

Borrowed Clothes, with Mildred Harris.—Losing, picture not good. Plot good.—William Francis, South Side theatre, Greensburg, Ind.—Mixed patronage.

Ace of the Saddle, with Harry Carey.—Pleased all. Give us more of these good ones.—E. L. Stubbe, Ideal theatre, Ithaca, Mich.

Fight for Love, with Harry Carey.—Good. Harry certainly has made a hit with my patrons. They asked for more. Good business.—G. F. Rediske, Star theatre, Rye Gate, Mont.—Small town patronage.

The Right to Happiness, with Dorothy Phillips.—Without any exceptions this is the greatest picture Universal ever made. Everybody pleased. You can go the limit on this one, and will

Neely Edwards in "Oh, Baby!" a forthcoming Hall Room Boys Comedy produced and distributed by Jack and Harry Cohn.
make good.—Roland B. Riggs, Liberty theatre, Cheboygan, Mich.—Neighborhood patronage.

Blind Husbands, with Eric Von Stroheim.—Good business two days. Wonderful story and scenic effects.—J. Paul Svickard, Roosevelt theatre, Los Angeles, Cal.—Neighborhood patronage.

Loot, with Ora Carew.—A good picture. Out of the ordinary, Good business.—Mrs. J. A. Dostal, Ideal theatre, Omaha, Neb.—Neighborhood patronage.

Delicious Little Devil, with Mae Murray.—They liked this kind of a picture. Mae Murray set her best. Just a little spicy.—Raymond Piper, Piper’s Opera House, Virginia, Nev.

Silk Lined Burglar, with Priscilla Dean.—Good program picture. My patrons like this star.—F. C. Gruber, Temple theatre, East Jordan, Mich.—Neighborhood patronage.

Vitagraph

The Fortune Hunter, with Earle Williams.—There are as many laughs in this as a Sennett comedy. Good clean picture. Had a good run in era days. Earle Williams fits the role he portrays very well. It is in seven reels.—Chas. H. Ryan, Garfield theatre, 3841 Madison St., Chicago, Ill.

The Wolf, with Earle Williams.—Not as good a picture as average Williams pictures. Do not like star in Western parts. Very funny. Ethel M. Huber, Opera House, Camp Point, Ill.—Small town patronage.

Little Miss No Account, with Gladys Leslie.—Nothing to it.—A. C. Klug, Empire theatre, Zumbrota, Minn.—General patronage.

Peggy, with Bessie Love.—This picture positively the worst I ever had. Nothing to it. People walked out on it telling me I never ought to pay for such a picture.—T. E. Walton, National theatre, New Bedford, Mass.—Neighborhood patronage.

The Man Who Won, with Harry Moe.—A good picture. Moe is always good.—W. W. Wolitz, Star theatre, Lake City, Ia.—Neighborhood patronage.

When a Man Loves, with Earle Williams.—Pretty good program. Had a poor night on it, but the ones who saw it were pleased. Williams does pretty fair in this one. It will go over where he is liked.—E. R. McMullen, A-Museum theatre, Las Cruces, N. M.—General patronage.

The Black Gate, with Earle Williams.—Photography good. Plot weak. Vitagraph has no punch.—A. R. Nelson, Paramount theatre, Kokomo, Ind.—Transient patronage.


Specials

Eyes of Youth (Equity), with Clara Kimball Young.—Think this a most wonderful production, perfectly acted. Star at her best. The screen version even greater than the great Marjorie Rambeau in her greatest success of the season.—C. G. Windsor, Rex theatre, Ely, Nev.—General patronage.

Mickey (Western Import), with Marcel Normand.—Good production. Too


Sky Eye (Lesser), with Lieut. Hunt.—Drew well in the rain. Photography poor, but a great stunt picture. People pleased.—P. Th. Svickard, University theatre, Los Angeles, Cal.—Neighborhood patronage.

The Unpardonable Sin (Harry Garson), with Blanche Sweet.—The picture is exceptionally good. It surely holds the people breathless. Had a good house in spite of bad weather.—Frank E. Griffin, Alamo theatre, Pella, Ia.—Neighborhood patronage.

Five Nights (Standard), with a special cast.—Here’s a good one. Follow my instructions and you will clean up. Don’t advertise Victoria Cross (the author) but word all your paper “Five Nights in Chinatown, San Francisco’s Underworld,” and you will clean up. Ran eight days to capacity. Picture fair, but will get the money.—G. C. Christman, Gayoso theatre, Kansas City, Mo.—Downtown patronage.

Burlesque on Carmen (Kremer), with Charlie Chaplin.—Broke all house records for Sunday. Everybody well pleased.—J. Lamm, Shakespeare theatre, Chicago, Ill.—Neighborhood patronage.

Hearts of Men, with George Beban.—One of the best I ever had in my house. It certainly touches the hearts of men.—J. J. Gromn, Chicken theatre, Wilber, Neb.—Neighborhood patronage.

The Girl from Hell’s Agony, (Frohman), with Texas Guinan.—Story very good. Plenty of new action. Photography good.—L. W. Haferkamp, Hedwig theatre, Chicago, Ill.—Neighborhood patronage.

The Unpardonable Sin, (Harry Garson) with Blanche Sweet.—Good picture with some good settings, but depends on whether or not your patrons still like to see this kind.—E. Dewhurst, Beverly Picture theatre, Beverly, Kans.—Small town patronage.

Serials

The Million Dollar Reward, (Grossman), with Lillian Walker.—Has increased my Saturday business 50 per cent. The kids are wild about it. Playing 7th episode and holding up great.—J. Lamm, Shakespeare theatre, Chicago, Ill.—Neighborhood patronage.

Lightning Bryce, (Arrow), with Ann Little.—Opened to biggest day’s business house ever had. Still holding up.—K. H. Hulquist, Chicago theatre, Chicago, Ill.—General patronage.

Lightning Bryce, (Arrow) with Ann Little.—Best serial I ever ran. House packed all shows. On third episode, getting stronger. If you want a money maker book this.—John Allen, Lyric theatre, Chicago, Ill.—Neighborhood patronage.

Lightning Bryce (Arrow), with Ann Little.—This is a very good serial with excellent photography. Plenty of action, and the interest is well sustained. Both stars are capable. Expect business to grow in each episode.—H. A. Jones, Garden theatre, Chicago, Ill.—Neighborhood patronage.

Lightning Bryce (Arrow), with Ann Little.—This is a very good serial with excellent photography. Plenty of action, and the interest is well sustained. Both stars are capable. Expect business to grow in each episode.—H. A. Jones, Garden theatre, Chicago, Ill.—Neighborhood patronage.

Exhibitor

Name of Theatre

Title

Star

Producer

Remarks

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Volplaning Around N‘Yawk

With J. B.

On Tuesday, March 23, at 10 o’clock in the morning, the American Cinema Corporation gave a special showing at the Strand Theatre, New York, of their first E. F. Hutton production, "This Fighting Voice." Mr. Lincoln is surrounded by a cast of notable persons, such as Agnes Ayres, Riley Hatch, Fuller Mellish, Walter Keppeler, and others. This picture was directed by R. William Neill who has just completed two pictures for Norma Talmadge.

* * *

MARION DAVIES, Cosmopolitan star, wears a costume at the "Ball of the Gods" in "The Restless Sex," declared by all holders to be literally dazzling. It is described by the costumers who purveyed it as a "solid mass of diamonds and silver buckles, the caps being made of rows and rows of diamonds, giving the impression of a shower of brilliants," and its sparkling mesh is said to be so cunningly woven that it is puzzling to say where the star’s real jewels begin and the costumer’s spurious ones leave off. "What would that costume cost, the real thing" was asked of Signor Carlos Burgas, the diamond expert now in New York, who, as the guest of Joseph Urban, designer of the ball set, watched a rehearsal at International Studios when upwards of one thousand people were employed. "In the real thing," probably replied the authority on stones, "That gown would cost a quarter of a billion dollars—in your currency."

CHARLES A. MILLER, one of Mayflower’s foremost directors returned from Port Henry on Friday. Mr. Miller has been on location for over four months and during that time he has completed two pictures.

* * *

ESTELLE TAYLOR, the Fox Star, left last night for Lake Saranac, New York, where she is to start work on the superlative "Milady’s Dress" in which she is to play the leading part under the direction of Charles Brabin.

* * *

Suspension of all Rochester building in which "Beer Money" is interested, including $1,000,000 School of Music, a $500,000 addition to the Chamber of Commerce Building and additions to his kodak park plant, was announced today. Labor demands and other high costs of building, Mr. Eastman said, forced his decision.

* * *

WILLIAM S. BUTTERFIELD, of Detroit, has been in town for the past week. Mr. Butterfield controls a chain of show palaces in Michigan.

* * *

FRANK Q. DANTZEN, of Omaha, is in New York on a business visit, quartered at the Knickerbocker.

* * *

WILLIAM GOLDMAN, of Koplar and Goldman in the city. Rumor has it that this is "Billee’s" maiden trip to Manhattan but since he is in the film business there is little chance of his buying a gold brick (outside that little wick in our midst).

* * *

J. A. STILES has opened offices for the Stanton Theatre Company at 109 West 42nd Street. The company expects soon to produce five reel features. J. A. is an old hand at the game and knows every angle of it. He should be able to make things hum.

Some surprisingly new ideas in the way of sets are promised in the forthcoming production of the American Cinema Corporation. JAMES VINCENT, president of the Motion Picture Directors’ Association, who recently signed a contract with American Cinema to produce this picture—not yet titled—at a figure said to be one of the largest ever named in a contract for an independent production, has already drawn up designs for some sets for this picture in which will be introduced some novelties in technical direction which will be startling in their effectiveness. The exact nature of these innovations is being kept a secret at present, but Mr. Vincent admits that his ideas have been thoroughly tested and are practicable. Shining of scenes began this week.

* * *

In line with his recently announced plan to launch an extensive advertising and publicity campaign in the interests of Mayflower productions, ISAAC WOLFER, president of the Mayflower Photoplay Corporation has engaged ALBERT W. SOBER, formerly identified with the publicity department of Vitagraph, Capeliani Productions and Goldwyn. Mr. Sober joins the Mayflower organization after serving as head of the Goldwyn exploitation and service department for almost a year. In this capacity, he was responsible for the production of the company’s exhibitor-accessories including the press books and lithographs, and in addition was editor of the firm’s house organ, the Goldwyner. As a member of the Mayflower publicity staff, Sober will devote himself to the preparation of trade paper advertising and publicity as well as handling the press books under the supervision of Mark Larkin, director of publicity for Mayflower.

FRENCH ISN’T EASY

MARY MILES MINTER

the Newhart star improves each fleeting moment when “off set” during the taking of “Jenny Be Good” by studying French.

George G. Shew, the “old reliable” is doing splendid work for the Rivoli and Rialto. They don’t count his “put overs” by line any more but by the mile.

Despite the fact that there is no Secretary of State on the job to sign passports, the European exodus of film folks continues and most every executive who was formerly accustomed to transcontinental jaunts a few times a year now books passage for Europe with a single pen stroke, "change of climate" plus the opportunity as they say "to look over the field." Some may be eager to see the shell holes and trenches, but by far the bulk in the bank roll will be on a war basis. What?

HARRY REICHENBACH left Monday for Los Angeles for the Equity Pictures.

JIM ANDERSON of the F. N. E. C. will soon bring Mina Clary down to New York to "Brighten up the Corner" over Brooklyn way.

Pathé Preparing to Publish “Río Grande”

Pathé Exchange, Inc., shortly will publish another great stage play made into a motion picture. "Río Grande," from the pen of Augustus Thomas, is the latest production of this character, and Pathé officials say that inquiries already received indicate that it will be in great demand from the moment of its issuance.

The widespread interest in the picture is said to be due to the extraordinary success of the many road companies which were started in the production. The cast is headed by Rosemaryethey, as the senorita, and Allan Sears, in the role of the Irish cowboy.

Ryan’s Recovery Permits

Resumption of Production

Joe Ryan has recovered from the injuries received while "bull-doging" a steer for one of the scenes in "Hidden Dangers," the Vitagraph serial in which he is co-starred with Jean Paige, and production of the serial has been resumed. One of Ryan’s next tasks will be to kill a shark with a knife in an under-water scene. His implements are instruments and the forces working for and against him will be largely those of electricity. Ryan plays the role of Dr. Brutell, a young scientist possessed of two distinct personalities. He works with electricity to such an extent that his discoveries become marvellous, and his employment of this power works in terrible ways. The picture delves deep into science and is said to be very unusual from the viewpoint. Albert E. Smith and Cleveland Moffett wrote the story.

Neilan Prepares to Film "Penrod," By Tarkington

Preparations are under way at Hollywood, Cal., by Marshall Neilan to begin production very soon on Tarkington’s famous "Penrod" stories, according to the director-producer’s New York office.

Reed Heustis, newspaper humorist, has been assigned to write the continuity. Wesley Barry, whose work in "Daddy Long Legs," "The Unpardoned Sin" and other Neilan-directed productions, will play the title role of Penrod.
With the Procession in Los Angeles

By Harry Hammond Beall

CECEL PEROIVAL has been added to the Thomas H. Ince staff, and has been put in charge of the department. Cecile Percival is the widow of the late G. Harold Percival, formerly technical director at the Ince studio.

Not to be outdone by Luther B. Reed or Thompson Buchannon, author of "Civillian Clothes" and scenario editor at the Goldwyn studio, John H. Blackwood, scenario editor at the Thomas H. Ince studio, will enter the ranks of the play-writing profession. He has organized the Ince studio in Los Angeles in a few weeks, when his play, "A Dollar Down," will be presented. "A Dollar Down" was played at the Alcazar theatre. In San Francisco, some time ago and smashed existing box office records. After its Los Angeles run, the Blackwood play will be taken to New York.

The scenario writers are fighting the starlette in their next work for "stunts." The latest example of this craving for novelty was the voluntary incarneration of Agnes Johnson in the well known San Quentin state penitentiary. Miss Johnson is writing a continuity that calls for a scene in jail and she went after the real thing in "It was a wonderful experience," avers Miss Johnson, whereupon Clark Thomas mentioned something to the effect that "that's what they all say—after they get out."

The Pat Palmer who is to celebrate her initial screen appearance as a star at a local Broadway theatre is said to be none other than MARGARET GIBSON, who formerly was a noted personage in local studio life and who dropped out of sight a year or so ago.

CLARK THOMAS, manager of the Thomas H. Ince studios, John H. Blackwood, scenario editor of the studio, and LUTHER REED, author of "Dear Me," one of the reigning successes of the current Chicago theatrical season, have formed a lunch club that seems to be a novel idea in studio life. With the initiation of each member, the newcomer is required to invite the organizers of the club to luncheon. The only fault in the scheme, so Thomas avers, is that there are times when it is utterly impossible to induce new members to observe the original rule of the club—that is, dig for lunch money.

EBBY POLO, BENNY LEONARD and LEACH CROSS entertained JAMES J. CORBETT at a luncheon at Universal City a few days ago. Several Los Angeles sporting writers were present. One of the scribes asked Corbett to tell him the difference between earning one's living in the ring and in the picture business. "When you box you use your fists and in acting you use your wits," replied the former champion.

MILDRED HARRIS CHAPLIN'S next feature will be "Old Dads," a picturization of the popular book. Anticipation of the outcome is not confined to the popularity of the star, but largely to her new association with LLOYD INGRAHAM, who had charge of the making of most of the Douglas MacLean and Doris May comedy-dramas.

HARRY EDWARDS has been named production manager of the Christie Film Company by Al Christie, its president and supervising director. Edwards has served two years as assistant to Al Christie, hav-
NANCY DEAVER who has the leading role in the Mayflower Photoplay Corporation’s production “The Law of the Yukon,” the first of a series produced by Charles Miller. Miss Deaver is from Australia where she appeared upon the stage before entering upon a screen career.

Hope Loring, editor of serial and western scenarios at Universal City, was thinking of a new kick for the next episode in a current thriller as she emerged from a restaurant in Hollywood, and in her pre-occupation stepped into the wrong car and drove away. Miss Loring owns a dark blue coupe and her car was standing next to its twin sister. She had gone several blocks before she realized the mistake, and then she broke all records getting back. The next day Priscilla Dean paid the writer a visit in her office and incidentally told her that her car had been stolen the day before, but when she returned with the police the car had been returned. Priscilla is now wondering why she received a large bouquet of flowers the next day with Hope Loring’s card attached.

Bill Farnum and Brother Dustin are enjoying a two week’s vacation at Catalina Island.

Somehow the report got started that Frank E. Woods, supervising director of Lasky studios, has started a school for photoplayers. Aspiring scenarists would be fortunate if that were the fact, for Woods is recognized as an authority on story preparation. But that official is too busy to devote any time to outside work, deep in his interest in budding writers may be.

A duel with ropes was fought on the Goldwyn lot recently by Will Rogers, the cowboy comedian, and “Big Boy,” a Texas cowboy who is one of his pals. “Big Boy” roped Rogers first but Rogers, who was riding a horse came back quick and caught “Big Boy,” pulled him off his feet and dragged him along back of the horse.

ORA DEVEREAUX, a former member of the Belasco stock company, appears in the latest Universal publication to reach Los Angeles’ Broadway, “The Peddler of Lies,” at the Superba, with Frank Mayo in the chief role. Miss Devereaux is a striking beauty of the Maxine Elliott type of a score of years ago. Her stage career at the Belasco was marked by a number of brilliant successes.

Hobart Bosworth and the members of the company supporting him in his latest picture, “The Parker Read, Jr., photoplay which is as yet unannounced, trekked to Truckee, Cal., in the northern part of the state for some necessary snow shots. Bosworth’s regular director, Irwin Willett, has been confined to a Los Angeles hospital for the past three weeks with the flu, and during his absence Bosworth has been directing his own company.

John Elliott, of the Wilkes stock company, at the local Majestic theatre, has resigned to go into pictures here. Elliott is a fine character actor.

Priscilla Dean engaged a new p. a. the other day and one of his initial efforts to grab space from the Los Angeles papers was a frost-bitten whereabout his star having been robbed of some of her stage jewelry. Old stuff, but it landed with the city eds.

Charles West, whose splendid portrayal of the dope fiend in Marshall Neilan’s “River’s End,” was the cause for much favorable comment, has been re-engaged by the young producer for an important part of the latest Neilan picture.

Robert Brunton has purchased a beautiful nickel trimmed, maroon finished limousine to gad around in these warm spring days. In order to accommodate his fast increasing string of motor cars he is having a new cement garage erected at his residence on the Brunt lot.

Priscilla Dean and her mother, May Preston Dean, invited a score of friends the other evening to tend a surprise party to Wheeler Oakman on the occasion of his birthday. Mr. Oakman was Priscilla’s leading man in her current Universal special feature, “The Virgin of Stamboul,” and rumor has it that the two are either engaged or married—or both.

Maurice Maeterlinck, the Belgian poet, now in Santa Monica to write a motion picture story for Goldwyn, has gone into seclusion to work on his story, declining all social engagements owing to his pressing literary work.

Lawrence Weber, after seeing Edith Hallor and her company well on their way to the end of her first picture, has returned to his own Broadway.


C. J. Marley will take charge of the southern branches of the Vitagraph and United Picture Productions corporations. He will fill the vacancy caused by the resignation of H. H. Hicks from the post. Mr. Marley has gone to San Francisco to become manager of the branch of the American Photoplay Company. The local Triangle distributing agency was absorbed some weeks ago by the United.

E. H. McQuesten, who has been long in the theatrical business, has taken up the managerial reigns of Clune’s Broadway. He succeeds Clinton Pedrick. McQuesten has been identified with the motion picture industry since the old Biograph days. He has just returned from government service. He was with the naval forces in France and England.
Cover Two States in Interest of Exchange
First National Executives in Kentucky and Tennessee Visit Exhibitors

LOUISVILLE, KY.—Fred Levy, president of First National Exhibitors' exchange in Kentucky and Tennessee, and Lee L. Goldberg, secretary, have just returned from a two-state convention of clothiers while en route. Mixing pictures and clothing, according to Mr. Levy, was productive of much good for the picture industry in this section than can be estimated.

Meet Picture Men

The two men journeyed first to Cincinnati, Ohio, to attend the state convention of clothiers. There they met many picture men from Northern Kentucky and L. Libson of Cincinnati, who brought them to meet Mr. Levy and through him met the Tennessee clothiers. The picture men and the clothing representatives became well acquainted and struck up a mutual interest that is certain to be productive of good.

Go to Chattanooga

From Knoxville Mr. Levy and Mr. Goldberg went to Chattanooga. There they met Milton B. Ochs, editor and publisher of the Chattanooga Times and brother of Adolph Ochs, publisher of the New York Times. It happened that Milton Ochs had been appointed state chairman by Governor Roberts of the campaign to raise Tennessee's share of the fund for America's memorial in France to her soldiers dead. Mr. Ochs was anxious to get the campaign presented on slides in the picture houses. At Mr. Levy's suggestion he appointed Frank H. Dowler, Jr., of the Signal Amusement Company in Chattanooga and Knoxville, chairman for these cities; Tony Sudekum, president of the Crescent Amusement Company in Nashville, and Charles L. McElravy of the Majestic in Memphis, chairman for their cities.

Meet Leading Men

In Chattanooga they attended a Rotary Club Luncheon which brought them in contact with the leading men of the city.

In Nashville, the two met Tony and Harry Sudekum and the other leading picture men of that section. The visit to Memphis was equally pleasant. From Memphis they returned to Louisville.

Many incidental benefits were secured, it is announced. In one city an important newspaper had failed to recognize the picture houses at their full value. Mr. Levy and Mr. Goldberg were able to bring the paper to a full appreciation of the motion picture and henceforth the paper will hold to this policy.

Exploiting for Vitagraph

G. W. Atkinson has joined Vitagraph, Inc., and will do special exploitation work in the field. His headquarters are at Denver.

HOW NOT TO EXHIBIT COMEDY

Al Christie Decides Managers of the Larger Theatres Because of Their Apathetic Attitude Toward Subjects Produced in a Lighter Vein

"We have heard a lot the last few years about short subjects being necessary entertainment for theatre programs, but evidently the managers of some of the finest moving picture temples in America still believe that short stuff is a necessary evil, to be gotten rid of as quickly as possible," says Al Christie, well-known motion picture director and producer.

The managers of some of these so-called temples of the silent drama evidently believe that they have to run a comedy because they know a few of their patrons like them and, therefore, the comedy is a thing to be sluffed over as quickly as possible while people are changing their seats and then forgotten. They give the patrons a beautiful organ recital before the comedy goes on and get everybody into a Sunday-go-to-meeting frame of mind and then wonder why nobody laughs.

Films Run Too Fast

"A lot of people are afraid to laugh because the main title was run on a curtain, or run so fast that the audience doesn't know whether it is a comedy or a picture of a foot race at Poughkeepsie. It is a well-known fact that when all main titles are cut off the film, or run while the beautiful and expensive silk curtains are being manipulated or while the audience is changing seats, the persons who want to see a comedy don't know what they are looking at and perhaps by the middle of the first reel of the comedy attraction they gradually begin to learn what it is all about.

A glaring example of a typical showing of a comedy in one of these 'Cinema Palaces' occurred recently at the California theatre in Los Angeles, where the first 200 feet of the comedy was shown on the curtains while the orchestra was tuning up and then blaring forth like the big band does at a circus while the crowd is going out.

How a Circus Does It

"Nobody ever saw a successful circus in which the after show or concert was started before the big fellow in the silk hat and well-announced it and the people who paid 10 cents extra had gotten into their seats. That wouldn't be show business. Yet the trade paper interviews with the big fellows who run the cinema temples maintain that they are showmen, and I suppose they are. If they still want comedies to drive people out of their theatres quickly, I suppose that kind of comedies are still being made. I don't want to make them myself.

"The fellows who run small neighborhood theatres which please their regular customers regularly can teach the big fellows a good deal about satisfying their patrons. They figure that people come to see pictures and they give them pictures complete, and the audience does appreciate knowing what the pictures are all about.

"Laughs in a comedy pile up, starting with a small bubble of merriment. If one person laughs, it may start a whole house rocking. But let a big-priced orchestra in a cinema temple tear its lungs and arms out playing as loud as it can during a comedy, as it frequently does, and it defies anybody to laugh. Such theatres are not cinema temples—they are Main street mausoleums."

A SUSPICIOUS LOOKING "VAMP"

However, it's a scene from "Irma Vamp," a Comedyart production. Made by Special Pictures Corporation and is said to be a travesty on the film industry.
Mary Pickford showing her astride the back of a somewhat unwilling donkey.

Title Played Up

In general, Mr. Burley aimed to play up the fact that the "Heart o' the Hills" was a picture of the same series as her two past successes, "Daddy Long Legs" and "The Hoodlum," both of which were published by First National Exhibitors' Circuit. The title of the picture was played up conspicuously in order that every bit of available advantage might be gained from its association with John Ford's book and local popularity of Mary Pickford was enhanced by follow-up press matter, which brought out clearly that her new film played the part of the girl she never before had attempted to portray.

In particular, Mr. Burley spared no efforts to bring out the dramatic elements in "Heart o' the Hills," and in so doing used with good effect many striking quotations. Many of these he originated and many others he culled from the book.

The sum and substance of the entire campaign as recorded by exhibitors in larger cities lying outside of Kendallville, is that Mr. Burley has proven beyond the shadow of a doubt that regardless of the size of the town in which he operates, he can conscientiously apply himself to the most advanced theories in exploitation and presentation, with every assurance in the world that the theatregoers of his city will enthusiastically greet any of his efforts that show a tendency for the advancement of their pleasure in screen entertainment.

Office Changes Made

By Selznick-Republic

Transfer Made To Establish Closer Relationship and Greater Efficiency.

In order to establish a closer relationship between Select and Republic executives and to insure a greater efficiency in various departments, Lewis J. Selznick announces department transfers in the home offices of both concerns.

The Republic executives have moved their offices to the Select home office building at 729 Seventh avenue, and a number of the depart-ments formerly were in the home office building now are occupying the offices given up by the Republic officials, which are located at 130 West Forty-sixth street.

Plan of Morris

The transfer of these departments is the result of a plan which Sam E. Morris, general manager, has contemplated for some time.

Brinton N. Busch, president of Republic, and George Meeker, Republic sales manager, now have offices at 729 Seventh avenue. The Select auditing department, under M. C. Howard, comptroller, and the purchasing department, under E. C. Ryan, have been moved to the Forty-sixth street building. This transfer resulted in more space for the contract- ing department, the office headquarters and gave additional room for executive offices.

Law Offices Assigned

The suite of rooms formerly occupied by the law offices of Fonta, Kirchway, France & Michael will be used for executive offices. The law staff has been assigned the suite of rooms on the sixth floor of the Seventh avenue building.

The advertising, art and staff departments have been moved to the Forty-sixth street address.
**Urges Exporters Not to Quit Field While the Conditions Are Unsettled**

Howells Says Those Who Desert Market Will Make It Exceedingly Difficult for Those Who Stick to Find Business Normal

Terming his subject "the equivalent of desertion by fire," David P. Howells, in a statement, points out the grave danger in the future from what appears to be a concerted action by several film exporters to abandon their foreign affiliations and turn to other and less difficult phases of activity in the domestic film industry, as a result of the discouraging aspects given the export situation by the rates of exchange and rumors of increased production and reduced consumption.

Constitution and surprise mark the thoughts of foreign renters and distributors as they watch the fast changing tenure of enthusiasm in American film export circles, according to letters and cables received by Mr. Howells recently.

"Present conditions may reduce our profits as an export house, and they may add greatly to the expense of operation, but we feel what should be a common responsibility among all American exporters who have solicited the confidence, the good will and the business of buyers abroad, that so long as the situation does not force us into bankruptcy, and so long as it enables us to continue without sacrificing everything we own or have, that we have a great duty and responsibility to discharge in aiding our foreign customers to fight the turbulence through to success."

Adjust Contracts

"Wherever the facts have merited, we have readjusted our contracts with buyers in Europe so that they can continue as handlers of American pictures. We are trying in every way we can to lighten the pressure and to develop a more friendly and confident feeling, not toward ourselves especially, but toward all American exporters. If the men who regularly send film abroad expect to get out of the export business the moment they run any rough, and offering promise for the future instead of big profits on the instant, they are speedily to find it will be exceedingly difficult for the exporters who stick and fight through to find anything like a normal market.

European exporters are pressed almost to the breaking point now. The absence of theatre development has kept down the consumption of American films, while production here has increased in volume. Still the foreign renters have continued to buy, not for love, certainly, but as a business proposition, and as the most important party to the success of the exporters in this country.

Will Encourage European Film

"Add to all the worries generating from these facts a complete rearrangement of the American export situation, and you have the proverbial last straw, which will decide the big foreign buyers to bend every energy to the encouragement of European made pictures as a substitute, at far less cost with far less worry and strain, for the American pictures they now import.

"All this is happening now, and it is going to have a dangerous retroactive effect on the American market. Exactly what the ultimate result in American film circumscribe is impossible to predict, but it is certain, as a broad, national outcome, that American producers and American exhibitors will have to divide the cost between them.

"Now, if ever, is the time when every American exporter should stick tight to his guns, refusing to be frightened into desertion, and exerting himself to the utmost to help his foreign customers to tide over the crisis and bring about an earlier remedy by giving the same consideration he expects."

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**Advertising Indicates Interest in Industry**

J. R. Quirk Says Magazine for Film Devotees No Longer "Class" Publication

James R. Quirk, publisher and editor of Photoplay Magazine, in a statement, calls attention to the great growth of the motion picture industry within the last few years, and points out that no longer are the magazines devoted to the industry looked upon as "class" publications.

"The history of the motion picture industry, and of its rise in power and prestige in the world of business and in the eyes of business men, may be traced in the history of the magazine," he says. "One of the surest signs of interest is the desire to read about the objects of interest."

**Build in Kewanee**

KEWANE, ILL.—A 1,000-seat motion picture theatre, in a building 92x150 feet, which will also contain two stores and six office suites, will be erected by W. T. Pierce, owners of the Parkside hotel on Chestnut Street.

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**JAMES R. QUIRK**

Who raised the circulation of the Photoplay Magazine from 30,000 to 500,000 in a period of less than five years.
Twelve Selznick Companies Active
At Studios in East and on Coast

Majority of Studio, Technical and Acting Staff Is
Now in West Under Management of Harry Rapf—Bronx and Fort Lee Plants Busy

A review of the motion picture activities of Selznick Pictures, just submitted by officials of the organization indicate that Myron Selznick has in full sway one of the largest production forces in the industry. The Selznick producing activities, under which come also the National Picture Theatres subjects, cover a wide area that links up the East with the West. Two large studios are used in the East, one in the Bronx and the other at Fort Lee, N. J., and about an equal amount of space is utilized in California. At the present time a large proportion of the studio, technical and acting staff, is on the West Coast, where the studios are under the management of Harry Rapf.

Miss Thomas in "The Flapper"

Olive Thomas, one of the Selznick popular stars, is now in the midst of production of "The Flapper," written for her by Frances Marion. This feature, which is Miss Thomas' seventh for Selznick, is being directed by Alan Crosland. Miss Thomas is at the Bronx plant.

On the coast, Eugene O'Brien is being filmed in John Lynch's story, "The Fugurehead," the sixth which this star has made for Selznick. Robert Ellis is directing, and upon its completion will return to New York accompanied by Mr. O'Brien.

Miss Hammerstein Makes Fifth

Elaine Hammerstein, whose most recent production following "The Woman Game," is "The Shadow of Rosalie Byrnes," is busy at Fort Lee in the production of a feature called "Things That Hurt." This is Miss Hammerstein's fifth picture for Selznick. William P. S. Earle is directing.

Owen Moore is being filmed in California in his third Selznick picture, "The Desperate Hero." This production, which is announced as rapidly nearing completion, is from Edgar Franklin's story, "His Word of Honor," and is being directed by Wesley Ruggles.

Film Nears Completion

The Ralph Ince Selznick production, "Out of the Snows," is announced as nearing completion. In the cast of this production are Mr. Ince and Zena Keefe. Selznick's 1920 star, Mr. Ince also directed the production, which is from the story of the great Northwest by G. B. Lancaster.

Still another production nearing completion in the Selznick Eastern studio is Willard Mack's "The Timber Wolf," directed by Burton George.

Four companies are working on the Herbert Kaufman Weekly editorial subjects, which are being made in the East. These short features are being given the same care in filming, it is said, as is given the five-reel subjects. Among these are "Little Red Riding Hood," "The Faded Butterfly" and "Puppy Love." It is the intention to have eight productions completed before the first is published.

Miss Hallor On West Coast

"Just Outside the Door," a Lawrence Weber production in which Edith Hallor appears, and which is to be distributed by Republic, is being made on the West Coast under the direction of George Irvin. This is the third Weber production made for Selmick-Republic issuance.

The third picture for National Picture Theatres, Inc., Lewis J. Selznick's co-operative organization, is "The Invisible Divorce," following "Just a Wife" and "Blind Youth." This is being made on the West Coast under the direction of Edward Sloman.

Just a Wife has been published throughout the country. Reports indicate, according to National officials, that the picture is off to a good start and that the future of National is promising. Thus far one company has been occupied in the filming of National Picture Theatres subjects. An announcement states that in the near future two will be producing this brand.

Scenarists Are Busy

The Selznick scenario department is said to be in excellent shape and includes, besides John Lynch, editor, and his assistant, Melville Hammett, R. Cecil Smith, Ella Stuart Carmon, Lewis Allen Breuer, Charles Bellmont Davis and others. Myron Selznick has purchased a large amount of material within the past several months and the scenario department is engaged in putting the stories into shape for the screen.

The art departments of both the East and West studios are under the management of Harry Rapf, as announced by Selznick at the height of perfection. In the production department with Myron Selznick, as his lieutenants, are Frank J. Hampton, James Dunn, William Steiner and others.

Every Second Week Fixed

For Keystone Publication

Re-issued Keystone comedies now are being published every second week instead of every week, according to J. A. Beert, president of United Picture Productions Corporation.

The first publication under the new arrangement was made on March 11. United's publication schedule from March 11 to April 25 follows:

March 14—"The Vampire," adapted from "The Phantom of the Roses," and supervised by Thomas H. Ince and starring Dorothy Dalton, with the comedy "The Two O'Clock Train."

March 21—"When Men Forget," starring Mollie King.

March 28—"The Pinch Hitter," with Charles Ray and John Collier in "Better Late Than Never."


April 18—Florence Reed in "The Eternal Mother."


Famous Pictures Issues

Tyrod Subjects in East

The arrangement whereby Tyrod Pictures, Inc., assigns all of its product to Famous Pictures Sales Company for distribution in the New York, Buffalo and Albany territories, has become effective. Mr. Radin will hold the balance of the company on the state right basis on all pictures bought by his company.

"It Happened In Paris," the feature in which Mme. Sarah Bernhardt portrays her protege, Mme. Yoraska, and W. Lawrence has presented to the press and public, according to reports following the premier showing in New York. Charles P. Saunders, district manager of Famous Pictures, announces that heavy bookings are the rule throughout the territory.
EXHIBITORS HERALD

April 3, 1920

Pathe In Chicago Books Total of 480 Days On "Other Men's Shoes"

Home Office Reports That Edgar Lewis Picture Has Broken, Several Records Established On Its Other Productions

Edgar Lewis' "Other Men's Shoes" has been responsible for the breaking of several records hung up by Pathe Exchange, Inc., on its specials, according to its officials, but none has been more noteworthy than the feat just accomplished with this attraction by the Chicago branch.

One month after publication date, and following the showing of the production in the leading Chicago first run theatres, the Windy City office on March 4 reported to the home office the booking of another 150 days in first and second run theatres in its territory. The total number of days received thus far by Chicago on the Lewis production is 490.

Booked During Drive

Outside of Chicago proper, "Other Men's Shoes" was booked during the drive conducted by former Manager E. A. Eschmann, and which will continue throughout March, to the following theatres:

Hartley, East Chicago; Orpheum, Ottawa, Ill.; Empress, Peoria; Empire, Auburn, Ind.; Lyceum, Columbia City, Ind.; Palace, Muncatine, IA.; Grand Opera House, Dubuque, IA.; Colonial, Delavan, Ill.; Wigwam, Geneva, Ill.; Lincoln, Lincoln, Ill.; Temple, Mishawaka, Ind.; DeLuxe, Lake Forest, Ill.; LaSalle, South Bend, Ind.; Orpheum, Elkhart, Ind.; Garden, Michigan City, Ind.; Princess, Monticello, IL; Riviera, Peru, Ill.

Booked at Local Houses


In all other territories "Other Men's Shoes" is surpassing the records established by any previous Pathe special, it is announced, not excpeting "The Thirteenth Chair," "Common Clay," or any other of Pathe's biggest money makers.

Will Pass High Mark

Among the theatres booking the production during the past week were: The William Penn, Chester, Pa.; Palace, Ardmore; Grand, Pullman, Washington, D. C.; Paramount, Lewiston, Ida.; Empress, Spokane, Pialto, Leaven, Col.; Strand, Selbyville, Ind.; Luna-Lite, Marion, Ind.; Majestic, Florence, Ala.; Rex, Bismarck, N. D.; Opera House, Wadsworth, O.; Valentine, Defiance, O.; Royal, Upper Sandusky; Playhouse, Dover, N. J.; Empire, Rahway, N. J.; Arline, Elizabeth, N. J.; Detroit; Miami, Detroit; Wuerth, Ana, Arbor; Crystal, Detroit; Lakewood, Detroit; Majestic, Charleson, Pa.; Family, St. Mary, Pa.; Palace, Franklin, Pa.; Palace, Hamilton, O.; Auditorium, Dayton; Rex, Middleton, O.; Linthinon, Little Falls, N. Y.; Martin, Globe, Az.; Forepaugh's, Chicago; Playhouse, Delphi; Opera House, South Bethel, and a host of other theatres.

Already slightly more than 500 shows have been engaged. "Other Men's Shoes" has been surpassed by virtually every exchange and the indications are that within a fortnight each branch will have the special high mark set for it in booking expectancy.

Metro Buys "Clothes" For an All-Star Cast

Metro announces the purchase of the screen rights to "Clothes," from Channing Pollock, who collaborated with Avery Hopwood in writing this society drama. Mr. Pollock previously had disposed of the rights to "Clothes" to another producing organization, but he recently bought back the play.

"Clothes" was produced by William A. Brady at the old Manhattan theatre. The original stage cast included Frank Worth, Grace George, Ferdinand Gottschalk, A. H. Stewart, Robert T. Haines and Jennie Eustace. The play, according to intimations, will not be made into a vehicle for any one star but will be done on the screen with an all-star cast. Maxwell Karger, Metro director general, probably will supervise production.

Louis K. Sidney Joins Fox Theatre in Detroit

Louis K. Sidney, manager of the Kings, Pershing, Juanita, Shenandoah, Grand-Florissant and Lindell theatres, St. Louis, Mo., has severed his St. Louis connections and joined the William Fox theatre staff as manager of the Washington theatre, Detroit, Mich.

Before beginning his work in St. Louis, Sidney had been with the William Fox theatre organization for five and one-half years. His work in St. Louis has attracted favorable attention throughout the country and those who have watched the development of the above-named theatres with interest are optimistic regarding his future in the new location.

"Scarlet Dragon" Is Announced As Next Park and Whiteside Offering

"The Scarlet Dragon" is the title of the production to follow "Empty Arms," according to Lester Park and Edward Whiteside, 505 Fifth Avenue, New York. In every department—author, director, star, featured players, art director and cameraman—the artistic personnel is the same that made "Empty Arms." The story, written by Willard King Bradley, deals in a sociological manner with the subject of commercialized vice. The theme has been handled by Frank Reicher, who has produced, it is said, a number of unique scenic and lighting effects.

Gail Kane Stars

The star is Gail Kane, who is said to have a highly emotional role as Gloria Travers, a New England girl who combats the sinister efforts of a powerful crime kingpin to find her younger sister who has become caught in a dangerous whirlpool of gilded vice. The featured players are Thurston Hall and J. Herbert Frank.

Most prominent in the supporting cast are William Bechtel, Norbert Wicki, Nellie Burt, Paul Lane and Rene Genard.

Cabaret in Chinatown

The production's outstanding feature, it is said, is an opulent cabaret in the heart of Chinatown. For this scene the producers are said not to have spared any expense, both from the standpoint of scenic beauty and high-priced artistic talent. Appearing in this scene are Ted Lewis, who is accompanied by his famous jazz band; Millie Dazio, the dancer of "Aphrodite," a genuine Nubian dancer, who is said to have once been a favorite of the late Abdul Hamid, and a number of beauties who were recruited from the leading Broadway cabarets to lend color.

Interiors by Flower

The interiors are by A. Bela Viragh-Flower. The camera was handled by George Benoit.

Photoplay Libraries, Inc., exclusive selling agent of the entire Park-Whiteside output, which is handling "Empty Arms," also distributing "The Scarlet Dragon." No announcement as to the distribution plans of "The Scarlet Dragon" has been received from either Lester Park or Edward Whiteside, but it is thought that as soon as Byron Park, general manager of Photoplay Libraries, returns from his cross-country tour in behalf of "Empty Arms," a definite statement will be issued to the trade.

HERBERT HEBES
appearing opposite Ruth Roland in her Pathe Serial, "The Adventures of Ruth," He has also been engaged to appear in her next Pathe play, "Broadway Bab,"
Europe Eager for Educational and Feature Pictures, Says Mrs. Bray

Declares That English Managers Devote More of Their Attention to Artistic Appearance Than Do Managers in America

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

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

Travels To Berlin Alone

Mrs. Bray was one of the first women to leave occupied German territory for the interior unaccompanied. She traveled to Berlin alone, and from there to Vienna. But the sight of the stricken, starving people there decided her to return at once to Berlin.

Demand Increases

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

Know How to Decorate

"On the whole, the English theatre managers devote more care to the artistic appearance of their theatres than do the small theatre managers in America. Of course, England has nothing to compare with our Strand, Capitol, Rivoli, or Rialto; but all the smaller theatres show care in the appearance of the lobbies, interiors and in the method of showing the pictures. For example, the English know how to decorate a theatre with plants and so lend an artistic and intimate atmosphere to the interior of the theatre.

"More care seems to be taken with such important details as ventilation, and there is a general desire to see their audiences comfortably entertained."

U. S. Ahead Mechanically

"America seems to be ahead of England on the mechanical side of the industry. I believe the projection machines are not quite as good as we use over here. But this will soon be remedied as the manufacturers are experimenting with various new types of machines.

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

"The schools in England are anxious waiting for us to complete our library before they use our entire output.

WHO'S AFRAID OF A LIGHTWEIGHT?

Al St. John, the Paramount comedian, isn't afraid of anything after being hit with squishy pies for years, hence the air of confidence as he poses with Benny Leonard, now making pictures for Warner Brothers.

"Of course, there has been a great improvement in the English motion picture since the war. They are using American feature pictures as models, and the development is going on at a tremendous rate.

"Another development of the English film is the propaganda film and the interests of reconstruction. Various facts concerning the national life are flashed on the screen.

"I stood outside a motion picture theatre in London and observed the people coming in. And would you believe it, several people didn't know what educational picture was being shown. They came, it seems, for the educational film and accepted the feature picture as well."

From England, Mrs. Bray went to France. In Paris, she found that only the larger distributors were willing to be fair with their exhibitors.

Distributors Not Protected

"It seems that the rights of distributors are not sufficiently protected, and the authorities make few and futile attempts to guard stolen pictures from being sold to irresponsible, if not, dishonest, exhibitors. During my stay in Paris I traced a large number of Pickford pictures, but the authorities did nothing to establish the rights of the real owners of the pictures. The larger distributors are now organizing closely for their own protection.

"The motion picture theatres in Paris are not nearly so well kept as those in England, or in America. I noted a presentation, Paris is far behind us. France needs more motion picture theatres than any country in Europe, with the possible exception of Russia. And in France, the propaganda value of the motion picture has scarcely been appreciated."

Goes To Cologne

After a short sojourn in Paris, Mrs. Bray went to Cologne, where she found the officers and men of the English army of occupation very helpful to the population of the occupied territory. She said that the English with whom she came in contact did everything in their power to facilitate her trip into the interior of Germany.

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

Educational Films Wanted

"Everywhere in Germany, educational films—American educational films—are in great demand. I gave a private showing of some of the Bray educational films to several professors of the University of Berlin, and they immediately wanted to take our entire product for the local schools and for the university. They offered to cooperate with the Goldwyn-Bray production staff in the making of scientific subjects, as they were convinced that a method had been found whereby the technical intricacies of scientific studies might be presented on the screen in a far clearer manner than is possible either through the lips of a lecturer or by the pages of a text book."

"But motion picture production in Germany is about ten years behind that in America. The Germans want our pictures badly."

In conclusion, Mrs. Bray said that the foreign field for American photoplays was never so fertile as at present.
EXHIBITORIAL FIELD IS MENACED

First National Official Makes Charge That Producer-Distributors are Monopolizing the Industry and Says Concerted Action Needed

By J. D. WILLIAMS
Manager First National Exhibitors' Circuit, Inc.

The present is the "great divide" for exhibitors and producers!

Neither can be neutral. You are either an independent as an exhibitor or producer or you are a passive victim scheduled for annihilation with a weapon tried and proven in other industries and now being sharpened to razor edge by master grinders secretly at work in the motion picture business.

There is no middle road for exhibitors and producers in deciding between the two issues or factions into which the industry is resolving itself. If you want to be independent, with your success, your future and your business life in your own keeping, you have got to declare for independence. If you prefer to remain passive in an "it doesn't affect me" attitude, you no longer amount to anything as an industrial force. Your business life is doomed. You will be allowed to write your own death notice, but its text and terms will be dictated by others.

Prophecy Is Given

Present conditions prompt this statement of prophecy, and its accuracy and certainty of fulfillment can be proven. View for a moment the trend of events and activities in the theatre field, and study the trap that is being laid for the unwary exhibitors and the stars and producers who lack foresight and vision. Here we have the proposition of profits derived by producer-distributor concerns from hundreds of thousands of dollars in rentals from independent exhibitors being invested in theatres to be controlled by the producer-distributors and for the sole purpose of, giving a life-and-death battle to the men from whom they are obtaining an existence in their originally chosen branch of the industry.

How much longer are you, as an exhibitor, going to tolerate a plan which has for its goal the determination to drive you from the business if it can? How much longer are you going to patronize a system that is making you its tool only when the competitive machine is completed and ready to be put in motion across the street or next door to your theatre?

Questions Exhusted

Are you going to sit back and wait until you are notified suddenly that your film service will be discontinued because the producer-distributor faction has just bought a neighboring theatre and wants the service for its own screen? Or are you going to throw your strength into a demand for absolute theatre independence, using the greatest weapon you have to drive the invaders from a branch of the business which has been, and should always remain, exclusively your field?

The time has come for a real showdown, not only from exhibitors but from independent producers and those who want to be independent. The situation is as menacing and disastrous for one as the other, with the major danger, if it can be apportioned, leading to the stars and producers. Figure it out in simple terms. You want a theatre market. Your work has no value and no chance to repay your costs or return a profit unless there is an immediate showdown that compels producer-distributors to get out and stay out of exhibiting, the result and its complete domination of your talent and business.

Will Invest in Theatres

These producer-distributors will continue to invest the profits they are making from independent exhibitors and buy, lease or build movie theatres. Every time they open a theatre controlled by them they take their own film service away from a competing independent exhibitor. In four or two, such a combination would have a national chain of houses, and be in excellent position to dictate terms to actors and could not do as stars and as producers.

You would be limited in the amount of money you could spend for a production. You and your producers could make only certain stories. Your income would be fixed for you! Your talent would have no value beyond what the directors of such a combine saw fit to give it. And if you don't like the terms you can get out of the business.

Conditions Bring Action

Certain star-studded pictures have foreseen this condition, and they have become independent, determined to market their pictures only through channels that do not seek to exploit them to acquire a monopoly in the two most important branches of the business. They are helping wonderfully in the fight to keep the theatre independent and free from producer-distributor dictation. As producers they are trying to usurp the exhibitor's place. They are devoting all their energies to making the best productions of which they are capable. With the knowledge that the independent exhibitor channels through which their pictures reach the public are pledged to the new introducing field, they are shrewdly content to preserve and intensify the "great divide" between the two.
IDEAS FROM PUBLIC WELCOMED

Abraham Lehr Declares That Producers Now Are More Receptive With the Result That Artistic Accomplishment Has Received a New Impetus

For the first time since November, 1918, Abraham Lehr, vice-president of Goldwyn Pictures Corporation, is in the East. Accompanied by Samuel Goldwyn, he reached New York recently after months of application to the task of building up the producing organization at the Culver City studios.

When asked to express his views on production tendencies, Mr. Lehr, who speaks from experience acquired during his association with authors, directors, actors and, in fact, the technical experts concerned in the making of photographic production, admitted that pictures today are not perfect.

Cites One Mistake

Before explaining what may be termed his philosophy of the screen, Mr. Lehr expressed it as his belief that one of the big mistakes of the past had been the failure of the producer to take the public into his confidence. In other words, to invite and be guided by public opinion in the selection of subjects and in their treatment.

Producers have worked too much under cover, behind locked doors, as it were, he said, and in sound-proof rooms, where the voice of the public could not be heard. Too frequently they had been so concerned with the technique of picture taking that they had been imperious to fresh, live ideas, without which mere technique was a dead thing.

Business More Receptive

"One of the really hopeful indications of the day," said Mr. Lehr, "is the opening up of the studio doors and windows to let in the sunlight and fresh air of inspiration. If the change can be expressed in a single word, I would say that the motion picture business has become 'receptive.' Forward looking producers are ready to forget precedent and welcome ideas from any source. It is their task, and the task of those who surround them, to assimilate these ideas and give them concrete expression."

The opening of the new era in production finds all the creative forces in the industry keyed up to high artistic effort, and ready to regard technique as a means to an end and not an end in itself. The public, each year becoming more critical and exacting, is largely responsible for the new impetus to artistic accomplishment, and much credit also should go to exhibitors who have learned to reflect the views of their audiences and communicate them to the producer.

Value Underestimated

"The value of the author has been sadly underestimated, particularly when it is considered that the heart of a picture is the idea on which it is founded."

Here Mr. Lehr came to his "philosophy of the screen." It is the animation of an idea. He holds that everyone who contributes to that animation is a co-author, even to the assistant carpenter who may construct a set that happens to catch just the atmosphere needed to give life and reality to a certain situation.

"Too much importance cannot be credited to the author and the brain group surrounding him," continued Mr. Lehr. "The director, continuity writer, art director, actors, cameramen, scenic artists, even the electricians and carpenters, are part authors of a picture, and everyone of them should be familiar with the idea the picture aims to express."

Unexpected Sources Contribute

"Valuable contributions to a produc-

DeMille Returns West to Picturize Merrick Novel

William DeMille, producer of Paramount Arctraft productions, is back at the Lasky studio, Hollywood, Cal., after a brief trip to New York for conferences with the officials of the Famous Players-Lasky Corporation, and to gather material for his forthcoming picture based upon "Conrad in Quest of His Youth," Leonard Merrick's popular novel.

Mr. DeMille recently completed "The Prince Chap," with Thomas Meighan in the title role, and a supporting cast, including Lila Lee.
CONDITIONS that affect all lines of industry necessarily have their influence upon the manufacture of Motion Picture Projectors. Delays utterly beyond the control of any manufacturer are bound to occur. In a spirit of sincerity and frankness we earnestly advise exhibitors to anticipate their wants by ordering equipment as far in advance as possible.
Christie Comedies are more than moving picture comedies of the highest type—to most picture audiences they have become a Habit—

Christie Comedies

"The Specials That Are SPECIALS"

Released for Chicago Territory by

Celebrated Players Film Corporation

Chicago
Do the Vaudeville Theaters Know Their business

It is our earnest belief that the average audience of a motion-picture theatre would appreciate once a week at least, a change from the regular feature proposition.

For the past four or five years you have shown features of all kinds—some good—some bad—a big number indifferent.

Your patrons, during this time, have seen every conceivable kind of a feature. Isn't there a possibility you may be over-featureing your patrons?

The very foundation on which the Vaudeville Circuit is built is an entertainment made up of a series of short acts.

And Vaudeville is the best paying of all the legitimate end of the theatrical business.

If it is a good theory in Vaudeville to give seven or eight numbers an evening, we contend it must be equally as good a proposition for the Motion Picture Theatres to institute a similar program at least once a week.

Is our reasoning faulty?—We believe not!

The main theory of motion picture is entertainment and we argue with a diversified program your chances to please all of your patrons is greater than with a feature every single day.

We don't eat the same food every day—we don't visit the same people every day—why then see a feature every day?

If the Vaudeville Managers know their business, and we believe you will agree with us they do, the suggestions herein for a program one night a week will appeal to you.

Send into us for a Free Copy of Celebrated Programs—

Celebrated Players Film Corporation

Chicago
NOW BOOKING!

CAPITAL RECORDS SMASHED!
All previous records for any day and any attraction were smashed at the Capitol, New York when "The Forbidden Woman" with Clara Kimball Young opened for a week's run.
—Wids.

CLARA KIMBALL YOUNG
IN HER SECOND MASTER PRODUCTION,(in six parts)
"THE FORBIDDEN WOMAN"

TWENTY TO THIRTY-TWO PER CENT MORE BUSINESS THAN "EYES OF YOUTH" ARE THE RECORDS OF THE LARGEST FIRST RUN THEATRES IN THE UNITED STATES.

PLAYHOUSE THREE WEEKS
STARTING MAR. 28th

CASTLE TWO WEEKS
STARTING APR. 18th

THE SEASON'S BEST BET, SET YOUR DATES EARLY!

IF IT'S BIG, WE HAVE IT!
GREATER STARS PRODUCTIONS,
CONSUMERS BLDG....CHICAGO, ILL.
Nix on that stuff about Harry Weiss being the other one. We know 'cause ye scribe just received a wee note all about it. The stationery carrying the message was all rolled up with a spiffy imprint of a million dollar bungalow somewhere on the prairie of the Northside with a youthful but studly Oak tree keeping it company. More details will be published in an early episode with full details. All right Harry, when all set—fire away!

The Realert exchange was given quite a stir the other afternoon. Moans from the auditing department were gently wafted to the sanctum of Manager Harry Willam's quarters. Harry being quite mystified with the melody gathered a few of the salesmen together and stealthily crept toward the auditing quarters to find the 'Rev.' W. H. Griffin, cashier for the Realert exchange, rehearsing a 'hymn' for some future prayer meeting. N. B.—Any mail that is to reach W. H. G. on the sabbath should be addressed 'Rev' or somewhat thusly, ahem!

Our sleuth was on the trail of a couple of well known film magnates the other eve, having been tipped they were looking for a 'location' for a movie theatre. While South Division Street is somewhat DIFFERENT than Boul Mich, we know a dandy piece of property in the former locale that can be highly recommended to W. S. Miltavski and Tom Mitrevich, although the PRICE is rather HIGH.

If Paul 'G' Smith of Garseton-Smith continues to make that 'Wake of the News' of Chicago Trib fame with the regularity he's been getting away with the past couple of weeks we feel some cooler Ford motor car salesmen should be handed this lead for the Trib pay cash to successful contributors.

At last the bowling experts of local film-don't have to act upon action. Lansing, captain of the Vitagraph team has the chip on his shoulder and challenges all comers, preferably those 'lightning catchers' of the Unity Photo plays team. Come on boys, let's make it snappy and get the dates arranged.

According to late returns, Maury 'Kerigan' Ritens of Joliet has it all over Hermie 'Romeo' Applebaum of the Northside if the register and the Select exchange murmurs correctly. Would enjoy muchly the added entry of Chicago's handsome bachelor exhibitor, Max Hyman in this interesting contest for the smiles of approval from 'THOSE BLONDE'S'! Take it from us, her is some cute.

Tom Greenwood, sales representative for the local Hodkinson exchange, resigned March 20 to assume affiliation with the local Republic Distributing exchange covering the southside territory of Chicago.

Ed Morrisey surely gave the ol' 'Cabbage Six' a real taste of speed last week in his futile attempt to connect with Frank B. Rogers, who departed for New York by the Century a few seconds prior to the arrival of the big Green motor at the La Salle depot. Tough luck, Ed, old timer, we agree with you. 'If that train crew but know what thou hadst for J. Stuar Blackton's new gen. mgr., they might have stalled until it was delivered.'

W. H. Carey, of Unity Photoplays Company, has been called off the 'lamp and wire circuit' and for the future will call on the Chicago trade for his company.

L. Goldman, a newcomer to the film business will make his debut to the trade calling on the cinematic clients of the Republic Distributing Corporation in the Indiana territory.

J. Frackman, covering Illinois for the Unity Photoplays, was laid up for a few days at Taylorville, but the contracts came along just the same. Must have the exhibitors well trained when they inquire for you at the hotel and leave a signed contract with wishes for your speedy recovery.

James Salter is carrying a regular flock of those won't come off smiles these days and blames the phenomenal success of Vitagraph's newest serial "Silent Avenger" featuring William Duncan. Jim admits they have turned up another money getter.

Frank J. Flaherty while dining at the Illinois A. C. the other day was noticed making his getaway after the club's dining room was well crowded and arrived at the Unity Photoplays' office plus a brand new English Jamieson "darby." Why worry about HCL, eh fellows?

A rather well founded rumor informs us that Manager Ben Bradell's sales department has landed the opening date of the new Barbee's Loop theatre for Seattle, opening on or about April 15, with the Norma Talmadge feature, "She Loves and Lies." When 'ts considered the affable and suave Al Gallas covers this territory, why trifile with the rumor stuff. Let's call it a SUE BET.

Jack O'Toole, of the U. P. T. of A., and ex-officio of the Hebrew Social club gave an interesting talk and luncheon to several sons of Erin on St. Patrick's Day. Many of filmdom's Irish patriots were in attendance. Among the most prominent attending were: Ire Van Ronkel of Goldwyn, I. L. Lesserman of Universal, Joe Friedman of the Celebrated Players, Max Levy of Robertson-Cole, Abe Gumbiner and Ad Powell of the exhibitors' fraternity.

F. F. Ishmael, assistant to manager Paul Busch of the local Republic exchange comes to the surface with a poetic value. Here goes—blame "Ish." MR. EXHIBITOR—If I love you As you love me, You can't put over— "GIRL of the SEA."

Red Meyer, formerly associated with the De Luxe theatre of Wilson Avenue, has just bought a brand new salesman grip and will carry it around the city trade filled with the W. W. Hodkinson features.

Any of the boys troubled with sudden spells of illness might get in touch with F. B. Wathner of the Pathe exchange who was just recently appointed prescription sergeant. All permits must be duly signed by the commanding officer before reporting to the Sergt.

NEW SCHOENSTADT THEATRE FOR CHICAGO

The Brighton theatre, being erected by Herman Schoenstadt and Sons at 42nd street and Archer avenue, is rapidly nearing completion and will be opened in April. It cost $850,000 and is the fifth theatre in the Schoenstadt group.
Visiting the Chicago Exhibitors

—With H. E. N.—

Jack F. Hostetter has joined the staff of Jack F. Hostetter and Co., of the Plaza and Forreston theatres. Jack will be assistant manager and auditor. No! he is not ‘Bitter.’

Harry Singer has come back to his first love, the State and Lake theatre. Frank Paskow, who transferred the Grand to St. Louis, Harry was in Martin Beck’s office in New York, but could not stay away from the Windy City. Cliff Work will continue as Mr. Singer’s assistant.

Blair McElroy of Fitzpatrick & McElroy, is in New York on business. Mr. Fitzpatrick is on an inspection trip of the North Michigan theatres and will visit Detroit before he returns.

P. M. Raskow, who lately owned the home theatre on the West Side can be seen any day on Film row, from force of habit we suppose, and P. M. is going to be back in the very near future, it is rumored, as he was seen looking over a theatre on the South Side.

P. S. McLain, the prosperous owner of the Cumberland theatre of Forreston, Ill., was a caller at the Unity Film Co. last week. After talking with Manager Fishery, Exhibitor McLain will play ‘Lightning Bryce.’ We understood that Brother McLain is raising some fine spring frogs and thank you for the invitation, P. S.

George Grace, who owns the Triangle theatre on Wentworth Avenue, has a house which is a credit to the industry. This is not a small place, but its appointments, decorations and the way it is conducted, makes it a theatre that manager Grace can well be proud of. The refreshment parlor that joins the theatre, is owned by Mr. Grace and is being enlarged.

W. C. McMichael, formerly of Otumwa, Iowa, is now in Lawrenville, Ill., completing plans to build a new theatre there, with a seating capacity of 600.

L. A. Burnett, owner of the Capitol theatre of Springfield, gave Chicago the once over last week, and departed with a bunch of choice contracts. It was quite a Springfield week.

H. L. Nutman, manager of the Drexel theatre on the South Side, is busy these days getting things in the annual spring cleaning. The entire floor has been repainted. H. L. reports business great and one of the many big coming attractions, for the Drexel, is Tom Mix in “The Haredevil.”

H. T. Loper, of Springfield, is visiting his son, manager of the Kimball, on Kimball Avenue. Mr. Loper stated that his new house in Springfield, Ill., would open on about July 1. This theatre will be named the Lyric and will have a seating capacity of 600. This theatre when completely remodeled, will cost $30,000.

Miss Ruth Harris and V. DeLorenzo, not a vaudeville team, but two of the most efficient bookers on Walsh Avenue, are now at the Celebrated Film Corporation arranging bookings for the “Lost City.”

John Koletsis, manager of the American theatre at Rock Island, was a visitor in the Windy City last week. John carried home some choice purchases of the way of features. John just missed his old side kick from Springfield by one day, meaning Gus Kirasolos of the Royal.

Ward & La Rose have purchased the Dearborn theatre on the North Side and the policy of this house will be, to play only high grade pictures. Ward and La Rose have been in other lines of business in this neighborhood for a number of years and enjoy the full confidence of the Dearborn’s patrons. A. H. Oertmann, formerly manager of the Avon theatre, will have complete charge of the Dearborn.

J. Kempton, manager of the E. A. R. and the Dearborn on the South Side, is fast making the E. A. R. one of the most successful theatres on Wentworth Avenue. Only first class attractions are booked, and this house is playing to capacity business.

Filming of School Books Progressing

Universal Manager Declares Pictures to be Ready For Colleges Before Summer

Harry Levey, general manager of Universal’s educational department, states that four complete series of Appleton-Universal text books will be ready for schools and colleges before summer. Don Carlos Ellis, director of educational films, who is chief of the department of agriculture, according to Mr. Levey, has been concentrating on zoology, commercial geography, history and Indian missions.

Picturize Text Books

These films will be versions of books published by D. Appleton & Co., and will be edited by the authors. Dr. David Starr Jordan, president of Leland Stanford university, and Dr. Harold Heath of the same institution, will edit the film on zoology; Cyrus C. Adams, the noted geographer, edit the commercial geography film, and Dr. William O. Krohn of Yale will sponsor the film based on the geography lessons in physiology and hygiene.

The history film will consist of two reels on “Our Presidents” and two or all of the minor branches of the Constitution of the United States, the history of its development and its significance.

Production of the first two series is already under way and two reels on each recently were shown at the National Educational Association convention at Cleveland, O., where they received warm commendation of school superintendents and principals from all parts of the country.

Show Animal Life

Other reels will picturize all kinds of animals and their life histories and habits, from the animal world, and industries of the world, from the diamond mining of South Africa to the gold mining of Alaska, and from the cattle industry of South America to the making of choice silks in China.

Cinematographs of living animals and of actual scenes from foreign countries will be supplemented by animated technical drawings which will make dead tables and statistics live and reveal animal structures and their functions in a way which cannot be accomplished otherwise.

“Skinner’s Dress Suit” Offered State Right Men

Victor Kremer Film Features, Inc., at present distributing five Essanay Chaplin comedies on the state rights market, have obtained the rights to “Skinner’s Dress Suit,” made popular by the early Bryant Washburn features made by Essanay, for United States and Canada. With new titles throughout the feature will be offered to state right buyers.

A comprehensive array of advertising material is now being prepared which includes an assortment of lithographs, slides and lobby display, three styles of slides, heralds printed in two colors, and an elaborate press sheet, and a distinct novelty in the form of a cut-out. This cut-out consists of a dress suit carrying on the shirt front the title together with a description of the play.

Mack Sennett Pleased Over “Big Four” Deal

Immediately upon learning of the consummation of plans whereby “Down On the Farm,” his five-part comedy, would be distributed by United Artists, Mack Sennett wired his personal representative, E. M. Asher, as follows:

“I feel confident the exhibitors will agree with us that this is a great combination. Lined Artists, Hiram Abrams and ‘Down On the Farm.’ Best wishes.”

Reports from United Artists is to the effect that in the four days following the announcement of distribution plans more applications for first runs were received from exhibitors than were received for any previous United Artists production.

Acquaintance Is Renewed

George B. Huntley, the eminent English stage comedian, who arrived in Los Angeles recently from London, renewed his acquaintance with H. B. Warner, Jesse D. Hampton screen star, when he visited the new Mayfair and the new Hampton studio, and saw Mr. Warner starring in “Behind Red Curtains.” Mr. Huntley and Mr. Warner played at the new theatre before the London footlights.

Simple Souls

GUARANTEED

Mailing Lists

Every State—total, 25¢, by States, 5¢, 00.
1070 Film Exchanges.................. 3134 manufacturers and studios........ 360 machine and supply........
356 machine and supply........
Further Particulars:
A. F. WILLIAMS, 186 W. Adams St., Chicago
The touch of the artist can only awaken the soul of the piano—it cannot impart beautiful tonal qualities unless they have been embodied in the instrument by the maker. The unreserved endorsement of the Steger Piano and Player Piano by qualified musicians is proof of their supremacy.

Write for the Steger Piano and Player Piano Style Brochure and convenient terms. Steger dealers everywhere

STEGER & SONS Piano Manufacturing Company
Founded by John V. Steger, 1879

STEGER BUILDING, CHICAGO, ILLINOIS

If it’s a STEGER—it’s the finest reproducing phonograph in the world
ALTERNATIVE FILM CORP.

Mar. 15 — "The Lone Hand," five reels, with Roy Stewart.
Mar. 20 — "Cabinet of Under Mysteries" (Kalkeaton Comedy), one reel.

AMERICAN FILM COMPANY

Distributed Through Pathes Exchanges.

FLYING "A" SPECIALS

"The Heiress," five reels, with Mary Pickford.
"The Eve of Exile," seven reels, with Charlotte Walker.
"The Valley of the Isles," six reels, with Walter Miller.
"The Terrorists," six reels, with Alma Henson.
"The Sunset Princess," five parts, with Marjorie Daw.
"Miss Arizona," five parts, with Gertrude Bondhill.
"The Walls of Wall Street," six reels, with Katharine Gish.
"The Desert Scorpion," five reels, with Cobb and Johnson.

ARROW FILM CORPORATION

"Vigilantes," seven reels.
"Polka God's Six Reels," with Mitchell Lewis.
"When the Desert Solved," five reels, with Neal Hart.
"The Mysterious Mr. Brand," five reels, with Walter Miller.
"The Frood:" six parts, with Alma Henson.
"The Great Little Prince," five parts, with Marjorie Daw.
"Miss Arizona," five parts, with Gertrude Bondhill.
"The Walls of Wall Street," six reels, with Katharine Gish.
"The Desert Scorpion," five reels, with Cobb and Johnson.

CHRISTIE COMEDIES

ONE REEL, ISSUED WEEKLY

"Kidnapping Catherine."
"A Loner Husband."
"Kids and Ridigets."
"Fair but False."
"A Newlywed."
"Watch Your Step-Mother."
"Mary's Nightmare."
"Should Husband Dance?"
"Why Wild Men Go Wild."
"Two midnight."
"Papa by Proxy."
"Papa and Polly."
"Call a Cop."
"Oh Doctor, Doctor."
"Ducks."
"If it a Crock."
"Monkey Shines."
"Should a Husband Tell?"

TWO REEL SPECIALS

Nov.—"A Roman Scandal," with Colton Moore.
Dec.—"Go West, Young Woman," with Fay Tincher.
Jan.—"Three Times Sad," with Eddy Barry.
Feb.—"Her Bridal Nightmare."
Mar.—"Petticoats and Fans."

EDUCATIONAL FILMS

"The Eagle and the Fawn."
"The Passing of the Crow."
"A Day and Night at Conley Island."
"War Spree."
"The Second Chance."
"The Why of a Volcano."

EQUITY PICTURES

"Eyes of Youth," with Clara Kimball Young.
"Silk Husband and Calico Woman," six reels, with House Peters.

FILM MARKET, INC.

THE HOUSE WITHOUT CHILDREN," seven reels, with Richard Travers.

FIRST NATIONAL EXHIBITORS' CIRCUIT, INC.

"Bill Apperson's Boy," six reels, with Jack Pickford.
"Burglar by Proxy," five reels with Jack Pickford.
"The Hoofbeats," with Mary Pickford.
"A Temptation's Wife," five reels, with Constance Talmadge.
"Her Kingdom of Dreams," five reels, with Anna Stewart.
"Back to God's Country," seven reels, with Neil Shipman.
"I'm Wrong," with Jack Pickford.
"The Thunderbolt," with Katherine MacDonald.
"Mind the Pleases," with Anna Stewart.
"The Virtuous Vamp," with Constance Talmadge.
"Heart of the Hills," with Mary Pickford.
"Daughter of Two Worlds," with Norma Talmadge.
"In Old Kentucky," with Anna Stewart.
"The Beauty Market," with Katherine MacDonald.
"The Twilight Baby," three part comedy, with Lloyd Hamilton.
"A Day's Pleasure," with Charles Chaplin.
"The Greatest Question" (Direct Griffith production).
"Two Weeks," six reels, with Constance Talmadge.
"Even as Eve," seven reels, with Grace Darlington.
"The Turnabout," five reels, with Katherine MacDonald.
"The River's End," six reels (Mountainc Ellen Production).
"Folly of the Storm Country," six reels, with Mildred Harris Chaplin.

FAMOUS PLAYERS-LASKY CORP.

"PARK HOUND-ART CHART PICTURES"

Jan. 4—"The Woman in Suit Case," five reels, with Edith Bennett.
Jan. 9—"Too Much Johnson," five reels, with Bryant Washburn.
Jan. 19—"The Tree of Knowledge," five reels, with Robert Warwick.
Jan. 24—"The Man on the Beach," five reels, with Maclean and Mac.
Jan. 29—"The Copperhead," five reels (Super-Special).
Feb. 3—"The Doctor's Dilemma," five reels, with E. E. Clayton.
Feb. 9—"All of a Sudden, Peggy," five reels, with Margarette Clark.
Feb. 15—"The Nickel Kid," five reels, with Maclean and Mac.
Feb. 20—"On the Dance," seven reels, with M. O. Murray.
Feb. 30—"Black Hair," five reels, with Dorothy Dalton.
Feb. 28—"Mary's Ankle," five reels, with Maclean and Mac.
Feb. 29—"Huckleberry Finn." (special)

Feb. 28—"Young Mrs. Winthrop," five reels, with Ebel Clayton.
Feb. 29—"Dance in Heaven," five reels, with Mark Hall.
Mar. 7—"Alarm Clock Andy," five reels, with Charles Ray.
Mar. 8—"His House in Order," five reels, with S. E. Ferguson.
Mar. 14—"Mary Ellen Comes to Town," five reels, with Dorothy Gish.
Mar. 21—"Why Change Your Wife," six reels, with Special Cast.
Mar. 29—"Excuse Me Du," five reels, with Wallace Reid.
Mar. 29—"April Folly," five reels, with Marion Davies.
Apr. 6—"My Lady's Linger," five reels, with T. T. Tournier production.
Mar. 28—"Easy to Get," five reels, with Marguerite Clark.
Apr. 1—"Teresa," five reels, with M. T. Tournier production.
Apr. 11—"Then Art the Man," five reels, with Robert Warwick.
Apr. 11—"The Count," five reels, with Violet Heming.
Apr. 13—"The Face Road," five reels, with Ethel Bennett.
Apr. 15—"The Tilt Case," five reels, with William S. Hart.
Apr. 25—"Dr. Jeckyll and Mr. Hyde," five reels, with John Barrymore.

ONE AND TWO REEL COMEDIES

Jan. 4—"Sennett, "The Star Boarder.""
Jan. 4—"Burton Holmes, "Gang-Gullott of Gify.""
Jan. 11—"Arbuckle, "The Garage.""
Jan. 11—"Wrigg, "Housecleaning.""
Jan. 18—"Sennett, "The Star Boarder," two reels.
Feb. 15—"Sennett, "Ten Dollars or Ten Days," two reels.
Feb. 20—"De Haven, "Twooodood," two reels.
Mar. 14—"De Haven, "Tooing the Soil," two reels.
Apr. 4—"Sennett, "Gan Gif.""

FOX FILM CORPORATION

FOX SPECIALS

"Checker,* with All Star Cast.
"Evangelines," with All Star Cast.
"Kathleen Mervynne," with Theda Bara.
"Should a Husband Forgive?" with All Star Cast.
"The Strongest," with All Star Cast.
"White York Sleeps," with All Star Cast.

WILLIAM FAHNM SERIES

"Wings of the Morning.""
"Heart Strings.""
"The Adventurer.""
"April—"The Orphan."

TOM MIX SERIES

"The Daredevil.""
"The Fear.""
"The Cyclone.""
"A Gold Coast.""
"The Daredevil.""
"April—"Desert Love.""

PEARL WHITE SERIES

"The White Man.""

FOX ENTERTAINMENTS

"The Devil's Riddle," with Gladys Brockwell.
"The Shark," with George Walsh.
"Flames of the Flesh," with Gladys Brockwell.
"To Pan Alley," with Robert Barret.
"Her Elephant Man," with Shirley Mason.
"What Would You Do?" with Margarette Clark.
"The Last Straw," with Buck Jones.
"The Hill Ship," five reels, with Madeline Traverse.
"A Man of the Nation," with George Walsh.
"Molly and I," with Shirley Mason.
"Black Shadows," with Frenchy Hyland.
"Leave it to Me," with William Russell.
"The Tatters," with Madeline Traverse.

SUNSHINE COMEDIES

"Back to Nature Girl.""
"The Roaming Bath Tub.""
"Chicken a la Cabaret.""
"Hungry Lions and Tender Hearts.""
"Sheriff Nell's Comeback.""
"Her Naughty Wind.""
"Her Private Husband.""
"Her Heart Snatchers.""
"The Great Nickel Robbery.""
"A Light Weight Winner," with Madeline Traverse.
"Training for Husband," with Madeline Traverse.
"The Lightweight Winner," with Madeline Traverse.
"Training for Husband," with All Star Cast.

MUTT AND JEFF

"Fishing.""
"Dear Dead Eye.""
"The Sour Violin.""
"The Mint Spy.""
"The Rum Runners.""
"The Chemists.""
"Potting on the Dog.""
"The Price of a Good Sneeze.""
"Chewing Gum Industry.""
"Bertie of a Nation.""
"In the Movies.""
"The Pawbrokers.""
"Hula Hula Town.""
"The Beautiful Model.""
GOLDWYN PICTURES CORPORATION
GOLDWYN STAR PRODUCTIONS

"The Girl from Outside," seven reels, Rex Beach Special.
"Strictly Confidential," five reels, with Madge Kennedy.
"Broads of Love," five reels, with Pauline Frederick.
"Almost a Husband," five reels, with Will Rogers.
"Trix," five reels, with Mabel Normand.
"The Cup of Fury," five reels, with Rupert Hughes.
"Blaze of the Desert," seven reels, with Geraldine Farrar.
"The Lover of Fancy," five reels, with Pauline Frederick.
"Jubilo," six reels with Will Rogers.
"The Gay Lord Queen," five reels, with Tom Moore.
"Toby's Bow," five reels, with Tom Moore.
"The Silver Horde," five reels, with Rex Beach.
"The Cup of Fury," five reels, with Rupert Hughes.
"Pinto," five reels, with Mabel Normand.
"The Blooming Angel," five reels, with Madge Kennedy.
"Waltz," five reels, with Tom Moore.
"The Little Shepherd of Kingdom Come," five reels, with Jack Pickford.
"The Palmer Case," five reels, with Pauline Frederick.

GOLDWYN SPECIALS
"For the Freedom of the East" (Buswood), six reels.
"The Border Legion," six reels.
"The Eternal Magdalena," six reels.

FORD EDUCATIONAL WEEKLY
Islands of the St. Lawrence.
Cutting Up.
The Story of Zinc.
"Meal" Again.
Frontisle.
"The Little Deers," two reels, with Carter De Havens.
"A Sure Cure," two reels, with Carter De Havens.

BENNISON STAR SERIES
"Special Meals," five reels, with Louis Bennisson.
"The Road Called Straight," five reels, with Louis Bennisson.
"High Pockets," five reels, with Louis Bennisson.
"A Midst Earl," five reels, with Louis Bennisson.
"An Egyptian Wagon," five reels, with Louis Bennisson.

GOLDWYN-BRAY PICTOGRAPHS
Oct. 19—"Three Men In a Boat and a Turtle."
Oct. 26—"Gold Mining in a Great City."
"In Far Away New Zealand."
"Girl Pottery Makers of the Carolinas."
"Taco Indians."

GREIVER'S EDUCATIONAL
"Serpent's Tooth."
"Spending Thru Dixie."
"Royal Rare."
"Colossus of Roads."
"The Spirit of the Birch."
"Guds."
"Precisely as Polly."

GROSSMAN PICTURES, INC.
"Face to Face," six parts, with Marguerite Marsh.

HALLMARK PICTURES CORP.
(Available at United Theaters Exchanges.)

FAMOUS DIRECTORS SERIES
"A Dangerous Affair," five reels, with Herbert Rawlinson.
"Wit Wits," five reels, with Florence Billings.
"Love, Honor and F," five reels, with Margarette Marsh.
"The Phantom Housemaid," five reels, with Marguerite Marsh.
"The Heart of a Gypsy," five reels, with Florence Billings.
"High Speed," five reels, with Edward Earle and Gladys Holette.

SPECIAL PRODUCTIONS
"Romance of the Air," seven reels, with Lieut. Bert Hall.
"A Woman's Experience," five reels, with Mary Selcad.
"When My Ship Comes In," five reels, with Jane Grey.
"When a Woman Strikes," five reels, with Florence Billings.
"The Other Man's Wife," six reels.
"Wanted for Murder," six reels, with Elaine Hammeister.
"The Littlest Scout," five reels, with Violet Blackmon.
"A House Divided," six reels, with Sylvia Bruner.
"The Roadkill Unit."

W. S. HODKINSON DISTRIBUTED THROUGH THE PATHES EXCHANGE.

ARTCO PRODUCTIONS
"The Capital." six reels, with Emily Rehl.
"Cynthia of the Minute," six reels, with Leah Baird.

ZANE GREY PICTURES, INC.
"Desert Gold," seven reels, with E. W. Lincoln.
"The Desert of Wheat," six reels.

BENJAMIN B. HAMPTON PRODUCTIONS
"The Westerners," seven reels, with Roy Stewart.
"The Sagebrushers," seven reels, by Emerson Hough.

HARRY GARTON
The Unpredictable Sin," eight reels, with Blanche Sweet.
"The Bundled Hour," five reels, with Blanche Sweet.

MURRAY W. GARTSON
"A Dream of Fair Women."

GAYETTY COMEDIES
"Fireman! Save My Gal!" with George Ovey.
"Ladies Must Dance," with George Ovey.
"Rapunzel," with George Ovey.
"A Saphirean Sacrifice," with Billy Bletcher-Vera Reynolds.
"Ruined by Love," with George Ovey.
"Twins Bedlam," with Billy Bletcher-Vera Reynolds.
"Why Cooks Go Cockoo," with George Ovey.
"Dry and Thirsty," with Billy Bletcher-Vera Reynolds.
"Good Morning, Nurse," with George Ovey.
"Parked in the Park," with Billy Bletcher-Vera Reynolds.
"Hip, Hip, Hypnotism," with George Ovey.
"Knock on Wood," with Billy Bletcher-Vera Reynolds.
"Sticks Stockings," with George Ovey.
"Kissed in a Harem," with Billy Bletcher-Vera Reynolds.
"Beamed on the Border," with Billy Bletcher-Vera Reynolds.

Over $90.00 a Week His Average
Another Theatre Owner Tells How This Machine Pays:

"I have operated two of your Butter-Kist Machines for two years and will say that they are the best money-makers I have. Have averaged over $90.00 a week. I recommend the Butter-Kist machine to anyone operating a picture house or vaudeville show." (11 years) G. S. Kaufman, theatre manager in West Virginia. Name gladly sent on request.

$600 to $3,120 From a Little Waste Space
The Butter-Kist Pop Corn and Peanut Machine brings new profits and new trade to stores and theatres.

Pays Four Ways
1—Motion makes people stop and look.
2—Coaxing fragrance makes them buy.
3—Toasty flavor brings trade for blocks.
4—Stimulates all store sales or theatre attendance.

We have the actual figures to prove that the Butter-Kist Machine pays from $600 to $3,120 a year net profits. This means an extra $600 to $3,120 in cash profits from the use of a little waste space, 26 in. by 32 in.

But this is not all you can count on making with the Butter-Kist Machine. It draws trade. It multiplies all your other sales. It will amaze you to see the full possibilities. Let us tell you all that this wonderful machine means to you. We'll send you proof of profits, photos of stores with the machine, etc.—all free and post paid.

BUTTER-KIST
Pop Corn and Peanut Machine

MAIL THIS COUPON FOR FREE BOOK

We sell the Butter-Kist Pop Corn and Peanut Machine on easy payments. Small amount down puts the machine in your store. You can pay the balance a little at a time out of your profits. Write us today for all information and prices. No obligation—machine.

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From the simple one sheet frame for
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J. PARKER READ, JR., PRODUCTIONS
"The Lane Wolf's Daughter," seven reels, with Louise Glaum.

DEFTICH-BECK, INC.
"The Redman," six reels, with Doris Kenyon.
"The Harvest Moon," six reels, with Doris Kenyon.

DIAL FILM CO. PRODUCTIONS
"Kingspruce," seven reels, with Mitchell Lewis.

ROBERT BRUNTON PRODUCTIONS
"The Joyous Liar," five reels, with J. Warren Kerrigan.
"The Lord Loves the Idiot," five reels, with J. Warren Kerrigan.
"Five Sparks," five reels, with J. Warren Kerrigan.

NATIONAL-BILLIE RHODES PRODUCTIONS
"The Blue Bonnet," six reels, with Billie Rhodes.

JOSEPH LEVERING PRODUCTIONS
"His Temporary Wife," six reels, with Special Cast.

HALL-ROOM BOYS PHOTOPLAYS, INC.
Dec. 1—"The Chicken Hunters," two reels.
Dec. 10—"Farming the West," two reels.
Dec. 9—"The Lovable Scamp," two reels.

JANS PICTURES, INC.
"Love Without Question," seven reels, with Oliver Tell.
"Nothing a Year," seven reels, with Olive Tell.
"A Woman's Business," six reels, with Olive Tell.

JUNGLE COMEDIES

VICTOR KREMER PRODUCTIONS
Dec. 1—"A Burlesque on Carmen," four reels, with Charles Chaplin.
Jan. 1—"The Champion," two reels, with Charles Chaplin.
Mar. 1—"Jimmie Elopement," two reels, with Charles Chaplin.
Apr. 1—"Work," two reels, with Charles Chaplin.
May 1—"By the Sea," one reel, with Charles Chaplin.

MASTER FILMS, INC.
Toreby Comedies, five reels, with Johnny Hines.

METRO PICTURES CORPORATION
SCREEN CLASSICS, INC., SPECIALS

NADIMOVA PRODUCTIONS
"Out of the Fog," seven reels, with Nazimova.
"The Red Lantern," seven reels, with Nazimova.
"The Iris," seven reels, with Nazimova.
"Crown of Thorns," six reels, with Nazimova.
"The Heart of a Child," seven reels, with Nazimova.

TAYLOR HOLMES PRODUCTIONS
"Nothing But the Truth," six reels.
"The Very Idea," six reels, with Taylor Holmes.
"Nothing But Lies," six reels, with Taylor Holmes.

PATHE EXCHANGE, INC., SPECIAL FEATURES

VIRGINIA PEARSON PHOTOPLAYS, INC.
June 8—"The Bishop's Emerald," six reels, with Virginia Pearson.
Oct. 5—"Impossible Catherine," six reels, with Mary Murray.
Mar. 14—"Tarnished Reputation," five reels, with Dolores Cassinelli.
Apr. 4—"Lifting Shadows," six reels, with Sammy Whelan.

FRANK KEENAN PRODUCTIONS
Nov. 21—"The False Code," five reels, with Frank Keenan.
Feb. 9—"Snoozing Embra," five reels, with Frank Keenan.

EDGAR LEWIS PRODUCTIONS
Feb. 1—"Other Men's Shoes," seven reels, with Sylvia Breamer.

ALBERT CAPELLANI PRODUCTIONS, INC.
Oct. 19—"A Damned in Distress," five reels, with June Caprice and Creighton Hale.
Nov. 16—"The Right to Live," seven reels, with Dolores Cassinelli.
Mar. 7—"In Walked Mary," five reels, with June Caprice.

J. STUART BLACKTON PRODUCTIONS
Oct. 18—"The Moonshine Trail," six reels, with Sylvia Breamer and Robe Gordon.
Nov. 4—"Toward," six reels, with Sylvia Breamer and Robert Gordon.
Jan. 6—"My Husband's Other Wife," six reels, with Sylvia Breamer and Robert Gordon.
Apr. 11—"The Blood Barrier," six reels, with Sylvia Breamer and Robert Gordon.

J. D. HAMPTON PRODUCTIONS
Nov. 9—"A Woman of Pleasure," seven reels, with Blanche Sweet.
Dec. 7—"The Prince and Betty," five reels, with William Desmond.
Jan. 11—"Fighting Cressy," six reels, with Blanche Sweet.
Feb. 16—"Respectable by Proxy," six reels, with Sylvia Breamer and Robert Gordon.
Mar. 25—"The Deadline Sex," six reels, with Blanche Sweet.
One Dollar A Day!

$ One dollar a day doesn't sound like much money, but if you lose only that amount a day in lost tickets and errors in change-making, it means a loss of $365 a year.

$ STOP THE LEAKS

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$ It keeps your tickets under lock and key, and every ticket sold is automatically registered.

$ Our new 1920 catalogue is full of box office information, and you should read it. Ask us to send you a copy.

Note To Dealers:

$ AUTOMATIC TICKET DEALERS are doing a big business. Write us for information on the AUTOMATIC AGENCY.

MORE PEOPLE

than ever before will be prevented from leaving town this summer owing to the high cost of living. Why not prepare now to get this additional business by installing the TYPHOON COOLING SYSTEM? Your theatre must be cool and comfortable.

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**Good Pictures—Well Advertised**

are the essentials of real success. No exhibitor who does not center his efforts upon these phases of his business can expect to rank with the leaders.

No exhibitor who depends wholly upon good pictures to build up his business can rightly consider his work well done.

The advertising phase of the exhibiting business is discussed in practical terms for the service of subscribers in our department—

**Exhibitors Advertising**
EXHIBITORS HERALD

The Independent Film Trade Paper

Current
GOLDFYN PICTURES
WILL ROGERS
in "Make-Make Nevermore"
PAULINE FREDERICK
in "The Valise Case"
MADGE KENNEDY
in "The trusting Angel"
TOM MOORE
in "Ducks"
MABEL NORMAND
in "Pinto"
RUPERT HUGHES'
"The Cup of Saturn"
REX BEACH'S
"The Silver Walls"
JACK PICKFORD
in "The Little Shepherd of Kingdom Come"

GOLDFYN PICTURES CORPORATION
FAMOUS PLAYERS–LASKY CORPORATION
LEWIS J. SELZNICK presents
Sophie Irene Loeb's
"The Woman
God Sent"
Directed by LARRY TRIMBLE

A winsome Miss, champion of
Right, in a winning fight
Against corrupt legislators

Distributed by Select
C. R. Macauley Photoplays Inc.
presents
BERNARD DURNING
Star of "When Bearcat Went Dry"
in
The
Gift
Supreme

Written by George Allan England
Directed by Ollie L. Sellers

HERE is a wonderful love story. Filled with action and drama because of the activities of its principals in fields where drama runs riot, it nevertheless emphasizes the age-old truth that Love knows no bounds and that no sacrifice is too great for Love to make.

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CHARLES HUTCHISON in
"The Whirlwind"
written and directed by
JOSEPH A. GOLDEN
Produced by
ALLGOOD PICTURES CORP.
THE FASTEST
MOTION PICTURE
EVER MADE

A Serial Production
worthy the Highest Class Theatre

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Another Big SCOOP!

EXCLUSIVE AUTHENTIC MOTION PICTURES OF THE NOTORIOUS SEA WOLF'S STARTLING EXPLOITS TAKEN BY ITS CAPTAIN ON THE SPOT

See the Actual Capture and

YOU ARE ON BOARD, YOU SEE IT ALL HAPPEN — and YOU GET THE WHOLE THRILLING GRAPHIC STORY IN OUR REGULAR SERVICE —

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The SEA Raider "MOEWE"

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Captain Count Dohna on the deck of the "MOEWE", notorious scourge of the Seas!

Released Exclusively in 4 Parts, April 1st, 5th, 8th and 12th

Universal

International News
Four Remarkable "Specials" That Uphold The Hodkinson Standards

We announce for forthcoming release to the exhibitors of America, under the single picture policy first established in April 1919 by W. W. Hodkinson, these powerful productions:

1. **LOUISE GLAUM in "SEX"**
   - By C. Gardner Sullivan
   - Directed by Fred Niblo
   - See next week's insert
   - Released April 11

   *Dial Film Co. presents:*

2. **MITCHELL LEWIS in "KING SPRUCE"**
   - By Holman F. Day
   - Directed by Roy Clements
   - See following week's insert
   - Released April 18

   *Benj. B. Hampton and Eltinge F. Warner present:*

3. **ALL-STAR CAST in "DESSERT OF WHEAT"**
   - By Zane Grey
   - Directed by Jack Conway
   - See following week's insert
   - Released April 25

   *Theodore C. Deitrich and Arthur F. Beck present:*

4. **DORIS KENYON in "THE HARVEST MOON"**
   - By Augustus Thomas
   - Directed by J. Searle Dawley
   - See following week's insert
   - Released May 2

These productions, on their dramatic and technical power, will be the outstanding picture successes in the biggest first run theatres of the nation all spring and summer. They have been picked from individual sources under our selective system by the W. W. Hodkinson Corporation with the same care and caution that you, the exhibitors, display in picking only big pictures for your theatres.

Twenty consecutive weeks of advertising will back them up in introducing them to you and to the American people.
You Can’t Afford to Sew Yourself Up Until You Consider Our New

FIRST NATIONAL FRANCHISE

It’s going to be the biggest, fairest, most stable method of handling film ever offered exhibitors and producers.

We don’t want to talk until we can Talk Turkey. We want to be Right!

The vast work of our statistical staff is nearing completion. We will soon know the Franchise Rating of every theatre in the country.

Say NO to all efforts to sew you up

Exhibitors Defense Committee
Composed of Members of
The First National Exhibitors Circuit, Inc.

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care First National Exhibitors Circuit, Inc.
6 West 48th Street, N. Y.
Marshall Neilan presents

"don't ever marry"

From the humorous story by EDGAR FRANKLYN
Adapted to the screen by MARION FAIRFAX
Photography by Henry Cronjager and David Kessen
Lighting effects by Howard Ewing
Technical Director Ben Carre

A First National Attraction
Watch First National's
Big First Run Houses
for
King W. Vidor's
first independently produced
picture for First National

"The Family Honor"
A romance of Dixie by John Booth Harrower

Directed by
King W. Vidor
Scenario by
William Parker
Photography by
Ira H. Morgan

Facing Death He Turned
To The Girl He Scorned

THE scion of an aristocratic family, he wastes the family
fortune in drinking and gambling. Impoverished, he
refuses honest work, and starts a gambling table. He
spurns a girl, who is stung with shame, her romance shattered.
Comes a night, when a man is murdered in the gambling den.
Hunted by the 'aw, facing the gallows, he turns for protection
to this girl—And her love and influence brings a wonderful
ending. A picture the whole family will love.

A First National Attraction
You Can Capitalize on the Star of "In Old Kentucky"

ANITA STEWART

Presented by Louis B. Mayer in her latest thriller

"The Fighting Shepherdess"

A stirring tale of the rugged west, adapted from the novel by Caroline Lockhart.

Directed by Edward Jose

A First National Attraction
Scores Smashing Hit!

"The Inferior Sex, featuring Mildred Harris Chaplin, met with a warm reception at the initial Minneapolis showing this week at the new Strand Theatre.

The picture has been elaborately done and is pleasing throughout. The Inferior Sex will push some box office records in Minneapolis."

—Moving Picture World.

Louis B. Mayer presents
The Star Charming

Mildred Harris Chaplin
in her initial picture for First National

"The Inferior Sex"

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

Adapted by Waldemar Young
Directed by Joseph W. Henaberry
Photographed by Tony Gaudio
Art Director, George Hopkins

A First National Attraction
An Artist, gifted and beautiful—
A Play known across the world—
A Title that lures by its unending suggestion—

UNITED ARTISTS CORPORATION presents

DORIS KEANE
in Edward Sheldon's Celebrated Play—
"ROMANCE"
Produced Under the Direction of
CHET WITHEY

UNITED ARTISTS CORPORATION

MARY PICKFORD
CHARLIE CHAPLIN
DOUGLAS FAIRBANKS
D.W. GRIFFITH
HIRAM ABRAMS, General Manager
April 10, 1920

EXHIBITORS HERALD

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RELEASED
April 25th

MACK SENNETT'S

SENSATIONAL NEW FIVE REEL SPECIAL COMEDY

"DOWN ON THE FARM"

'WITH AN ALL STAR SENNETT CAST INCLUDING— BEN TURPIN, LOUISE FAZENDA, MARY PREVOST, JAMES FINLAYSON, BERT ROACH, HARRY GRIBBON, BILLY ARMSTRONG, LITTLE JOHN HENRY, THE BABY, TEDDY, THE DOG, PEPPER, THE CAT, HENS, TURKEYS, DOGS, GEESE, COWS AND ALL OTHER FARM ESSENTIALS AND ORNAMENTS. IN A RIOT OF RUSTIC ROMANCE AND REVELRY

UNITED ARTISTS CORPORATION

MARY PICKFORD — CHARLIE CHAPLIN
DOUGLAS FAIRBANKS — D.W. GRIFFITH
HIRAM ABRAMS, GENERAL MANAGER
COMMON SENSE
is always a safe bet.

It was the good “Common Sense” in the idea of combining—
1400 feet of Comedy
400 feet of Artcolor
200 feet of Novelty
into 2000 feet of “Comedygart”

released in two reels once a week that made thousands of exhibitors write us for bookings.

But it was the real value—the unusual class—the proven quality of our releases that brought their contacts.

EXCHANGE POINTS

Atlanta—Criterion Film Co., 67-A Walton St.—Mgr. B. C. Gibson
Boston—Major Film Co., 46, Pleasant St.—Mgr. Robt. Berents
Buffalo—Masterpiece Film Co., 48 West Swan St.—Mgr. Theo. Williams
Chicago—Gardiner Syndicate, 220 S. State St.—Mgr. Theo. Williams
Cincinnati—True Film Exchange, 480 S. State St.—Mgr. E. C. Davies
Cleveland—Masterpiece Film Co., 7th at Main St.—Mgr. Harry Grobbelle
Cincinnati—Masterpiece Film Co., 605 Singers Bldg.—Mgr. Frank Marshall
Dallas—True Film Exchange, 1911/2 Commerce St.—Mgr. Sel Davis
Denver—Superior Photoplay Co.
Detroit—Arthur S. Hyman Attractions, 262 Film Exchange Bldg.—Mgr. Frank Marshall
Indianapolis—Henry Shmets, 1609 Merchants Bank Bldg.—Mgr. O. P. Fishler
Kansas City—Equitable Film Corp., 412 Clark Bldg.—Mgr. W. F. Coleman

Los Angeles—All Star Feature Film Co., 516 W. 8th St.—Mgr. Robert A. Brackett
Minneapolis—Theatre Owners Corp., 310 Labol Acute Bldg.—Mgr. Tom Kress
New Orleans—First National Exhibit Circuit, 1114 Tulane and Liberty St.—Mgr. Louis J. Arado
New York—Alexander Film Co., 100 E. 54th St.—Mgr. R. M. Thomas
Philadelphia—Twentieth Century Film Co., 1227 Vine St.—Mgr. Harold Redner
Pittsburgh—Superior Photoplay
San Francisco—All Star Feature Film Co., 1711 Grand Ave.—Mgr. Q. Goldsmith
San Francisco—All Star Feature Film Co., 1711 Grand Ave.—Mgr. W. E. Matthews
Seattle—Superior Photoplay
Toronto, Canada—Superior Photoplay

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ComedyVart Release March 28th

"Uneasy Feet" - 1400 ft.
God's Country 400 ft.
Memories 200 ft.

Screened for the press and the "unanimus" criticism says-
"IT'S A KNOCKOUT"

Screened for scores of America's biggest 'Showmen' and booked by them immediately

NOW GET THIS RIGHT

The next release is 50% better

COMEDYVART RELEASE APRIL 4TH

Ima Vamp 1400 ft
Fairyland 400 ft
Memories 200 ft

A comedy with more laughs than sprocket holes -- The natural color--
the bewitching beauty of mountain streams and lakes --- And the golden
hours of yesterday brought back

Special Pictures Corp
H.W. HELLMAN BLDG. LOS ANGELES
Westerns are ALWAYS good, and this is a GOOD Western. The live ones can cash in on the strength of the title alone!

THE DESERT SCORPION
featuring
EDMUND F. COBB
supported by
VIDA JOHNSON
is a red-blooded story of the OLD WEST, in the days of the range wars. Thrilling battles, settings which fairly breathe of the open spaces and a real man's love story are its attractive features.

NOW BOOKING AT ALL LEADING INDEPENDENT EXCHANGES
Distributed By

THE ARROW FILM CORPORATION
W. E. Shallenberger, President
220 W. 42nd St., New York City
Not Much Room for Argument Here!

"THE FORTUNE HUNTER."
Produced by Vitagraph.
Directed by Tom Terriss.
Presented at the Orpheum.

THE CAST.
Nathaniel Dunnham ..... Earle Williams
Betty Graham ............. Jean Paice
Mr. Graham ............ Van Dyke Brooks
Jodie Lockwood......... Nancy Lee
Mark Lockwood............ William Holden
Farnie Kellogg....... Charles Trowbridge
Sheriff Willing ........ Frank Norcross
Tracy .................... Billy Hoover
Annie .................... Louise Lane
Belland Barnett ......... Earle Metcalf

By Mae Tines.

If you've becomingrestive to see a good picture, suppose you try "The Fortune Hunter." You and I, unlike the little birds in their nests, do not always agree. Just the same, I don't believe we'll get into much of an argument over this photoplay.

It has been made from the popular play by Winchell Smith, and has been so exceedingly well made that its sponsors must undoubtedly be proud of it. It has not a situation that is not perfectly logical. There is not a character in the cast who is not as real as life. And if you've ever lived in a little country town, or visited in a little country town, why, the little town featured in "The Fortune Hunter" will appear to you as an old, old friend.

No screen actor from the beginning of cinema events has so well held his own as Earle Williams. He is a pioneer—just as popular today as he was six years ago. As the engaging n'er do well, who at a friend's suggestion goes to a small town to marry a rich girl and there meets LIFE—in capital letters—he is at his best. A good looking, likable fellow, with bandy eyes and a reckless smile, clothes that fit and—plenty of guile.

Van Dyke Brooks is a delight as the old druggist; Charles Trowbridge as friend to the n'er do well—who turns out to be a regular fellow after all—who make many a feminine heart beat at little faster, and the people who do the "small town stuff" all are to be commended.

But the one I want you to notice particularly is Jean Paice as Betty Graham. She's such a gallant little creature with her sensitive face and big gray—or maybe they're blue—black fringed eyes. Finely strung and softly born, I'll be bound. A most unusual type. See if you don't think so.

Between you and me, I think I shall go to see "The Fortune Hunter" again some day.

Clover

By Frank Bidgway.

Clover is an important means of putting nitrogen and organic matter back into the soil. This is generally
BUYERS ATTENTION!

A Screen version of the Internationally famous melodrama of the same name by WILL C. MURPHY

Featuring ANNE LUTHER

Supported by an ALL STAR CAST including

Claire Whitney
Charles Gerard
E. J. Radcliffe
Albert Hart
J. W. Johnston
"Baby" Ivy Ward

Mlle. Nana
Mons. Alexis
Scenario by Lloyd Lonergan

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When You Book Greiver Educational Films This Is What You Sign Up For:

- The personal service of the finest and best equipped film laboratories in the world.
- The result of two years constant study of the question, "What does the public want in short subjects?"
- The only single reel built like a five-reel feature.
- In fact, the most perfect single reel to be obtained.

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Greiver Distributing Corporation
207 S. Wabash Ave
Chicago III.
MEN GET AND FORGET WOMEN GIVE AND FORGIVE

LIFE IS A FUNNY PROPOSITION

United Picture Theatres of America, Inc.

J. A. BERST, President

Presents

The Most Beautiful Girl on the Stage

Mollie King

IN

"WOMEN MEN FORGET"

A DRAMA OF LOVE AND LIFE

Directed by JOHN M. STAHL

Produced by American Cinema Corporation

Released Through

United Picture Exchanges
An essential fact in determining which trade paper is the indispensable link between producer and exhibitor

EXHIBITORS HERALD, published in Chicago, brings the news of the industry to exhibitors located from Ohio to California several days in advance of publications circulated from New York City.

This operation repeated week by week inevitably fixes and holds the undivided attention and interest of readers to the exclusion of every contemporary publication.

Publication in Chicago, the focal center of America, permits a swift and direct distribution of current information—which is as important in this industry as the speed of the stock ticker to the brokerage business.
Announcing a Brighter Idea

CHESTER COMEDIES

"Where Laughs Are Born"

Super-Test PRE-RELEASE Showings:
- RIALTO, New York, Week Feb 22.
- RIVOLI, New York, Week, Mar. 14

70 Days Bookings on Loew's Metropolitan Circuit

Human appeal is the inspiration of these mirth masterpieces.
The cleverest baby the screen has ever known is the star.
"Hubert", an amazing monkey, is the "lead" in action
that keeps your patrons on the edge of their seats
and howling with glee.
A horse, unguided, dives 100 feet and rescues the child.
A collie sets a new mark for canine cleverness.
A pig is the clown.
You'll book it when you see it.

This is the first of a series of thirteen-a-year two reel comedies to be produced by C. L. Chester
for Educational.
They will be released solely through our own exchanges, which will handle only short subjects
of known quality.
Dates will be announced later.
Exhibitors are invited to ask for our plans, now being completed.
These will be sent only on request to those writing on their theatre's letterhead.
The new plans are revolutionary.

E. W. Hammons Announces
The Acquisition of
CHESTER-OUTING SCENICS, Released Weekly
CHESTER SCREENICS, Released Bi-Weekly
"STEREOSPEED CAMERA PRODUCT. Released Weekly

Educational Films Corporation

729 7th Avenue NEW YORK, N.Y.
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King Vidor's strong personality
Is sincerely expressed in his
First National Attractions
Which brighten the screen
Fully protected by—
Rothacker Prints

King Vidor

Rothacker

There are reasons—
Come and see them.
Church Competition

This matter of motion pictures shown under church auspices has progressed to a point where it may be regarded as a commercial menace by those who look to the business of exhibiting pictures for a livelihood.

For some reason which may have appeared at the moment as a good and sufficient one certain groups in the industry have patronized this pictures-in-the-churches movement and even have gone so far as to appear at a church meeting held several months ago in Columbus, Ohio, with assurances that the industry was very much in favor of the movement.

The industry wants the good will of all church people. But it does not want to purchase this good will at the price of encouraging the church people in their ambition to exhibit pictures. This refers entirely to pictures of the type that are customarily exhibited in theatres and not to subjects of a special, religious or educational nature. Concerning these the exhibitors of the country have no apprehension, whether they be exhibited in churches, schools or any place else.

It may or may not be generally known, but it is a fact that churches are showing straight entertainment pictures to an alarming extent. It may be argued that these are old pictures previously exhibited in local theatres and that their showing does not constitute competition for exhibitors. This is not correct. Regardless of how old the pictures may be, the fact that they are being shown at a figure from fifty to seventy-five per cent lower than theatre admission prices creates a serious condition of competition.

The abolition of this growing menace is clearly up to distributors who are supplying the film. The comparatively small income to be derived from this class of business is not compensated for by the inevitable curtailment in theatre attendance and hurt to the exhibitors’ business.

Unofficial statistics at hand indicate that there are nearly eight thousand churches throughout America which exhibit pictures periodically. While the type of entertainment is greatly inferior to that dispensed at regular theatres, the fact that these entertainments are operated on a presumably non-commercial basis allows for an admission price that would mean starvation for an exhibitor. This condition, together with the obvious aids within the reach of churches to induce attendance, creates a deadly competition that should be speedily arrested.

Entertainment certainly is no part of the proper business of churches. They are entitled to fullest co-operation in functions that come within the sphere of their legitimate work—and fullest opposition in this foreign endeavor.

* * *

Table Cloth Figures

There’s a lot of loose talk going about on the subject of gross rentals that only caters to the pride of certain individuals and creates a condition of genuine apprehension among exhibitors. We refer to the talk of pictures grossing in the neighborhood of a million dollars in the American market.

As a matter of fact, with the exception of a very few most conspicuous exceptions the million dollar picture has not yet been made. And it may be further noted that the number of pictures that have collected from the exhibitors of America even a half million dollars is also extremely limited.

The idea of any group of pictures being rented on a basis of a million dollars in collections from the exhibitors of the United States and Canada is simply preposterous. When a distributor allows such an aim to be disclosed to the exhibitors of the country he is simply inviting the sustained wrath of the men upon whom he must depend for fair treatment if he is to continue in the picture business.

There have been pictures made and doubtless others will appear which, on the basis of present rentals, would yield this amount of money. But any attempt to make such a figure apply to groups of mediocre successes must be regarded as sheer lunacy.
HERALDGRAMS

BEN H. ATWELL, director of publicity of the Capitol theatre, New York, has completely recovered from a severe attack of pneumonia and is again pursuing the mimeograph.

V. P. WHITAKER, general sales manager of Select Pictures Corporation, has returned to New York after a tour of more than thirty cities which covered a period of five months. He left the home office November 1.

FREDERICK MARTIN, manager of publicity and advertising for the Famous-Lasky Film Service, Ltd., will sail from England for New York April 10. He will spend three weeks in the United States.

PERCY HEATH, general manager of the scenario department of the Universal Company, has resigned to accept a position with the Metro company. He will be succeeded by LUCIEN HUBBARD, a New York newspaper man.

JACK LEVY has been appointed New York manager of National Picture Theatres, Inc. He was formerly manager of the eastern division for United Picture Theatres.

JACK NELSON has left the Seattle branch office of Robertson-Cole to become manager of the company's Denver office.

SOL BAUM, for the past two years manager of Universal branch office in Portland, Ore., has resigned. He is succeeded by C. W. KOERNER, salesman for Universal at Butte, Mont., who was formerly an exhibitor.

H. A. ROSS, formerly manager of the Detroit exchange of the Famous Players-Lasky Corporation, has been appointed assistant sales manager of the company.

ALBERT W. PLUMMER, business manager of Character Pictures corporation, has left New York with other members of the producing unit for Tampa, Fla., where the company will produce "The Isle of Destiny."

ALBERT BOGEBERG has been made assistant manager of the technical film department of the Inter-Ocean Film Corporation.

JOSEPH HENAREVY, director for Famous Players-Lasky Corporation, is receiving congratulations on the arrival of an eight and a half pound daughter.

C. R. SELYE, National Picture Theatres executive, passed through Chicago March 25 on his way to the West Coast.

CLARA KIMBALL YOUNG has left Los Angeles for New York where she will contest a law suit. She is accompanied by her manager, HARRY GARDNER.

FLOYD LEWIS, prominently identified with the motion picture industry for the past sixteen years, has been appointed St. Louis manager of Relari Pictures Corporation.

SAMUEL GOLDYN, president of Goldwyn Pictures Corporation, sailed for Europe March 25 on the Mauretania. He will join GABRIEL L. HESS, secretary of the corporation, in London. No announcement of the purpose of his mission was made.

NEWTON LEVY, Robertson-Cole's western supervisor, spent several days in Chicago during the past week, while en route from New York to the Coast.

J. H. MAYER, director of publicity for Universal, was present at the Chicago trade showing of "The Virgin of Stamboul," last week. He will visit Milwaukee, Toledo, Detroit, Minneapolis and other exchange centers before returning to New York.

MARK LARKIN, director of publicity for Mayflower Photoplays Company, spent several days in Chicago during the past week.

THOMAS DE VASSEY, secretary and general sales manager of Wysteria Productions, Inc., will leave New York April 3 on a trip to Chicago, St. Louis, Kansas City, Denver, Omaha, Salt Lake City, San Francisco and Los Angeles, disposing of rights to "Why Women Sin."

JOSEPH L. FREIDMAN, president of the Celebrated Players Film Corporation, made a flying trip to New York during the past week leaving March 26 and returning two days later. While in New York, he was in conference with M. J. MINTZ.

SI GREIVER, head of Greiver Educational Films, left Chicago for Cleveland, March 30. From there he will continue to New York.

RE-TAKES OF THE NEWS

By J. R. M.

Well, "the greatest town on earth" hadn't changed much in the last couple of years.

Same old faces—Strike-breakers in shabby clothes pacing in front of well-dressed clothing store dummies.

Man with ten children at home, selling the "Birth Control Review" in front of Astor hotel.

Same old Chinatown "capers" sitting in same old seats—waiting for suckers.

OUTA RESPECT TO A DEAD THIRST—

A certain W. K. film man was seen drinking what looked like real wine in the Hunt room of the Astor one evening last week and everyone who passed his table took off his hat.

WHY IS—

Henna hair?
A super-production super?
A fancy drink fancy?
Near beer?

DUBB'S NEW INVENTION—

And Percy Dubb our intrepid exploler of films, has not been idle. He has just invented a patent collapsible lobby display, which is going to revolutionize the industry. The idea is unique and like most great inventions, such as the beanless bean soup or the shirless shirtfront, is very simple. It consists of an attachment geared to the lobby display frames of a theatre and by the turning of a crank in the box office these frames reverse and display the following day's attractions thus giving a "2 in 1" service. On hot nights, too, when your lobby is packed with patrons waiting for the second show, the crank can be turned rapidly and the lobby frames will furnish a nice cool breeze thus obviating any kicks from an overheated public. (Patent applied for.)

To make the RITCHEY poster the finest medium wherewith to advertise a photoplay, not a single point is overlooked. The power of its conception, the beauty of its design and color, and the care taken in its execution, can only result in a poster product that is approximately perfect. Which is high praise for the RITCHEY poster, but every word of it is true.

RITCHEY LITHOGRAPHING CORPORATION
406 West 31st Street, New York  Phone: Chelsea 8388

Ritchey
Federated Film Exchanges Formed
By State Right Buyers of Country
Eighteen Independent Exchange Owners Combine to
Assure Themselves Reliable Product—Elect J. L.
Friedman President at Chicago Convention
Fourteen Producers Appear for Conference

Eighteen independent exchangemen, representatives of
their respective territories throughout the United States and
Canada, met in Chicago at the Congress hotel on March 24, 25
and 26, and perfected a formal organization for the purpose of
collective bargaining.

Under the title of Federated Film Exchanges of America,
Inc., these distributors have banded together into what is the
most powerful organization of independent exchangemen yet
affected.

Confer With Producers April 1

Continuing further in their effort to protect independent
interests in the trade, a tentative partnership was entered into
with a group of fourteen independent producers with all indica-
tions pointing to an agreement being reached at a meeting which
was scheduled for the Knickerbocker hotel in New York on
Thursday, April 1.

While in Chicago the producers made partial arrangements for form-
ning the Independent Producers Association with Joe Brandt, eastern
representative of National Film Corporation of America, acting as tem-
porary chairman. Formal organization is expected to take place at the
New York meeting.

During the three days of strenuous labor at the Chicago con-
vention, the exchangemen drew up a constitution and by-laws, which were adopted
before adjournment. A charter for the organization will be taken out in
Delaware within a short time.

Will Capitalize at $100,000

To place the organization on a sound financial basis from the beginning,
each franchise holder made a cash deposit, with the total reaching the
$100,000 mark. While this will be the amount of the capitalization, it is
pointed out by members that the money is held more as a guarantee of
good faith than for any other purpose.

In completing the organization, the following officers were elected:
PRESIDENT—J. L. FRIEDMAN, Celebrated Players Film Corporation,
Chicago.
SECRETARY—D. J. CHATKIN, Consolidated Film Exchange, San Francisco.
TREASURER—SAMUEL V. GRAND, Federal Feature Film Corporation,
Boston.

The officers, with the following three exchangemen, make up the
board of directors:

HARRY CHARNAS, Standard Film Service Company, Cleveland, O.
A. G. WHYTE, Empire State Film Corporation, New York.
B. AMSTERDAM, Masterpiece Film Attractions, Philadelphia.

Creation of the Federated Film Exchanges was achieved as a result of
the tireless efforts of Mr. Friedman, whose invitation brought both the dis-
tributors and the producers to Chicago. The task facing the Chicago man was
a difficult one. Eighteen different minds had to be shaped into one before ne-
egotiations could be entered into amicably, and before a mutual proposition
that would be wholly effective could be adopted.

Great Credit to Friedman

As a result of Mr. Friedman’s endeavors, an organization that is expected
to wield a powerful influence in the motion picture industry will be in actual
operation within thirty days. Two offices will be retained by the organization,
one in Chicago and the other in New York. A general manager will be chosen
from outside the organization, and he will be given a staff of competent helpers.
All productions will be purchased as a unit and exploitation will be handled on the same basis. A review board of four members will be appointed, and every independent production will be submitted to these men, who will report favorably or not to the executive officers.

No member can acquire a subject until it has been passed upon first by the review board. Should the review board refuse to pass out the picture, the individual members are at liberty to purchase it for their respective districts.

As a collective proposition, Federated Film Exchanges are 100 per cent representative in the United States and Canada. This will enable independent exhibitors who are members to compete in the open market for big productions that heretofore have not been within their reach.

**Will Benefit Producers**

If a formal organization is affected between the distributors' organization and the producers on Thursday, the same beneficial results will be obtained for the producers. The definite financial terms of the agreement that is being sought between exhibemogners and producers have not been detailed, but they follow the general outline of the plan sponsored by Harry Sherman of Los Angeles and published in a recent issue of The Exhibitor-Herald.

The Sherman plan proposes the supplying of productions to the exchange organization at the exact cost of the negatives and prints. The producer then would receive 20 per cent of the gross rentals received by the distributors.

**Friedman Names Committee**

The committee named by Mr. Friedman to negotiate with the producers in New York includes: B. Amsterdam, Samuel V. Grand, Harry Charnas and A. G. Whyte. Should these men and the producers agree to a co-operative plan, and there is every reason to believe that they will, a full announcement of the financial terms will be made.

The board of directors of Federated Film Exchanges will meet again within thirty days to further the working principles of the organization.

As a clear idea of the substantiality of the organization, it is cited that the combined exchange power of the members, total $5,500,000 a year. In purchasing, each member will be assessed his quota as it relates to the percentage of franchise he holds. It was made clear by officials that franchise holders will not subscribe money to any idie in the organization's accounts.

Returning to the exploitation phase of the unit, it is planned to obtain the services of expert men in that branch of the industry. This system also will be applied to the exchange. Each member, however, will have the opportunity to use his own exploitation and advertising methods.

**Many Seek Franchises**

It was announced that twenty-five producers from the East and the West submitted propositions at the convention. None was acted upon. Six exchanges from practically every territory were present, it was said, to make efforts to purchase franchises.

An example of the spirit of aggressiveness of the members is shown in the fact that before the quotas were assigned each member was asked to state the least amount that he should be assessed, and after these had been totaled it was found that the amount was within one-fourth of 1 per cent of the subscribed $100,000.

**Fourteen Companies Interested**


The plan of the producers' organization is to handle the productions through a central board of trade, with headquarters either in Chicago or New York.

The adjournment at 12:30 a.m. on Saturday morning, it was the general opinion of all in attendance, resulted in the greatest achievement of its kind in the industry. Officials declared that the mistakes of other similar organizations had caused the new unit to be organized on a sound basis.

**Friedman Host To Film Men**

Joseph L. Friedman, president of Celebrated Players Film Corporation, Chicago, and sponsor of the newly created Federated Film Exchange of America, Inc., was guest to producers, distributors, exhibitors and representatives of the trade press at a dinner given at the Congress Hotel on the night of Thursday, May 22.

The principal address of the evening was given by Joe Brandt, eastern representative of National Film Corporation. Mr. Brandt outlined the co-operative proposition which was considered by the exchanges and which probably will be adopted at the meeting in New York on Thursday, April 1.

Guests at the dinner follow: Frank W. Thayer, Merit Film Corporation, Minneapolis; Raymond S. Harris, C. L. Chester Productions; Harry N. Field; Abe Drener, Exhibitors Film Exchange, Washington, D. C.; Al Kahn, Cre-cent Film Company, Kansas City; R. D. Lewis, R. D. Lewis Film Company, Oklahoma City; S. A. Meade, B. Price Company, Inc.; Matthis J. Weiss; O. W. Moore; Harry Reichenbach, Equity Pictures Corporation; Jack Cohn, Hall- room Boys Photoploys; Joseph Ippol, Chicago exhibitor; H. H. Gill, C. E. Eckels, Capital Film Company; Sam Werner, United Film Service; H. Lande, Quality Film Service; S. L. Barnhard, Capital Film Company, Skokie, Illinois; Louis Burston, Burston Films, Inc.; Harry Sherman; Fred B. Murphy; Martin J. Quigley, Exhibitors Herald; A. S. White, Empire Film Corporation; H. E. Belford, M. D. Chandall, Equity Pictures; Irving M. Lesser, Sol Lesser; Frank J. Warren, Star Film Corporation; Murray W. Garson, Foundation Film Corporation; R. M. Savini, R. D. Lewis, R. D. Lewis Film Company, Oklahoma City; Harry Lesser Productions, Chicago; R. W. Thayer, Merit Film Corporation, Minneapolis; M. M. and North American Film Corporation; Ralph Wettenheim, Mid-West Distributing Company, Minneapolis; Wisconsin; Sam Werner, United Film Service, St. Louis; Eastern Missouri; J. Al Kahn, Cre-cent Film Company, Kansas City, Mo.; Kansas and Western Standard Films, Inc., Standard Standard Film Service Company, Cleveland, Ohio; Michigan and Kentucky; R. H. Savini, H. M. Savini Films, Inc., Atlanta, Ga.; Neumann and Reitman, New York, Florida, Alabama and Tennessee; J. E. Pears, Pears Film, New Orleans, La.; Louisiana and Mississippi.

**Franchise Holders In F. E. of A., Inc.**

<table>
<thead>
<tr>
<th>A. G. Whyte, Empire State Film Corporation, New York City</th>
<th>New York, New York, New York City and Southern New Jersey</th>
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<tbody>
<tr>
<td>Samuel V. Grand, Federal Feature Film Corporation, Boston, Mass.</td>
<td>New England States</td>
</tr>
<tr>
<td>H. Amsterdam, Exhibitors Film Attractions, Philadelphia</td>
<td>Eastern Pennsylvania and Southern New Jersey</td>
</tr>
<tr>
<td>N. W. Levy, Quality Film Service, Pittsburgh, Pa.</td>
<td>Western Pennsylvania and West Virginia</td>
</tr>
<tr>
<td>J. E. Pearce, Pearce Films, New Orleans, La.</td>
<td>Louisiana and Mississippi</td>
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R. D. Lewis, R. D. Lewis Film Company, Oklahoma City, Kansas, and Arkansas

P. W. Thayer, Merit Film Corporation, Minneapolis, Minnesota, and North American Film Corporation

Ralph Wettenheim, Mid-West Distributing Company, Minneapolis, Wisconsin

Sam Werner, United Film Service, St. Louis, Eastern Missouri

J. Al Kahn, Cre-cent Film Company, Kansas City, Mo.


J. E. Pears, Pears Films, New Orleans, La.


J. Al Kahn, Cre-cent Film Company, Toronto, Canada.

M. J. Frisch, A. H. Blank Enterprises, Des Moines, Iowa, and Nebraska.

D. J. Chatkin, Consolidated Film Exchange, San Francisco and Los Angeles, California, Nevada, and Arizona.

J. E. Friedman, Celebrated Players Film Corporation, Chicago, Illinois, and Indiana.
R. M. Savini Films, Inc.; H. A. Spanuth, Commonwealth Pictures Corporation; A. Lester; S. Samuel, S. S. Film Company; Paul Heitza, Marion Picture World; Victor Kremer; M. J. Frisch; Hugh Woody; S. Grivner; B. Amsterdam, Masterpiece Film Attractions; Samuel V. Grand, Federal Feature Film Corporation; D. J. Chatkin, Consolidated Film Exchange; M. A. Levensburger, Standard Film Service Company; J. A. Ritchey, president Ritchey Lithograph Corporation, and Harry Charnas, Standard Film Company.

**Brandt Explains Producers’ Plan**

A direct pledge that the independent producers would provide features and short subjects of high standard to the state right buyers if they succeeded in completing their organization was made by Joe Brandt, temporary chairman of the producers, early in the convention.

Brandt explained the necessity of the producers having an assured market for their product, if they were to continue to make pictures for the independent field. He discussed in detail the waste and needless expense of the old system of state righting features; admitted the exchange men had many well-founded complaints, and told the producers’ side of the story.

**Offer Long List of Product**

Eleven producers, he stated, had already listed the product they would guarantee a co-operative buying organization if they were given a fair contract. Others, he added, were anxious to participate.

The eleven producers and the product they offer follows:

**CE. BURSTON FILMS, INC.**—Six to eight features of at least five reels each; twelve two-reel drawing room comedies; one serial.

**C. L. CHESTER PRODUCTIONS, INC.**—One travel picture or scenic; one-reel comedy.

**Murray W. Garson and Charles Schriever**—Eight features.

**CAPITAL FILM COMPANY**—Two-reel railroad drama; two-reel slapstick comedy; two-reel Western; eight five-reel Westerns.

**Jack Cox**—Twelve educational one-reel pictures; twenty-six two-reel comedies; twenty-six two-reel slapsticks.

**Harry Sherman**—Eight to ten features, five to seven reels each.

**Marion Kohr Productions**—Two-reel comedy drama Western; one-reel novelty digest; two-reel slapstick comedy; one-reel straight comedy.

**National Film Corporation**—One two-reel society comedy; one two-reel slapstick comedy; six five-reel features; three serials.

**A. H. Sawyer**—Six features, five to seven reels.

**Sidney L. Cohen Film Corporation**—Ten features, five to seven reels.

**Lester B. Mayer**—Six feature productions.

“The independent producers have for some time past endeavored to formulate a plan whereby the independent exchanges could secure negatives immediately upon their having been finished at the studios, and for that reason they welcome an opportunity of meeting this organization and expressing their views at a time when this discussion is probably the one topic that will be most important in your deliberations,” declared Mr. Brandt.

**Several Attempts Fail**

“Several attempts have been made hitherto for the formation of an organization that could contract for the output of several independent producers, and unfortunately these organizations have not been able to properly organize and secure sufficient financial backing in order to insure their stability.

The independent producers are more than anxious to produce pictures especially for the independent field if they can feel that there is an organization that can buy pictures regularly and at a fair price. At the outset the producers want to go on record in saying that they do not favor nor have they ever contended any movement that would tend to make the independent exchanges bear the burden of an excessive negative cost. Every producer who has sold his goods in the independent field has made an honest attempt to schedule his price per territory fairly, but unfortunately the number of territories that remained open made it necessary for the producer to charge an additional amount in some of the territories that were particularly anxious to secure his product.

The producers believe that if this organization of exchange men can be perfected, a stipulated cost for pictures can be established and a fair rate of profit guaranteed to the producers based upon the acceptance and the sale of his product in all of the territories in the United States to the producers. They are sure that a proportionate charge can be made which will be fairly distributed through a cooperative exchange organization the amounts required for the unsold territories can be satisfactorily distributed or the territory disposed of so that the members collectively will bear a proportionate share of the negative cost.

**See Favorable Solution**

“With this idea in mind and anticipating that your organization will become perfected and that you will underwrite a sufficient amount of money which will guarantee the financial stability of your organization, the producers have decided to perfect an organization which for the time being shall be known as The Film Clearing House. The sole purpose of this organization shall be to act as a clearing house for all negatives you may desire, these negatives to be acquired for you at a price which will enable you to make a reasonable profit and which guarantees the necessary profit for him to remain in business. You will find attached the product that has been offered by the various producers, and it is for you to decide exactly how many of these subjects you want and how often you will want them. The Film Clearing House will have sufficient financial backing to guarantee every contract that is made with it by your organization, and under this contract which will be executed by each producer your organization will be assured of a standard product of the necessary quality for a period of at least three years.”

**Will Curb Star Evil**

“Heretofore, you have been forced to seek your product in any field that you could find. (Very often you exploited a star during a period of six months, only to lose the star to your opposition exchange because he paid a higher price or because the producers offered a higher price than you would.)

**INDEPENDENT EXCHANGEMEN AND PRODUCERS DINE IN CHICAGO**

As the guests of J. L. Friedman, president of Celebrated Players Film Corporation, entertained a representative gathering of film men at the Congress Hotel, on March 23.

(Continued on page 92)
Investigation of Saenger Company Completed by Federal Trade Board

New Orleans Awaits Ruling by Government Commission on Charges of Restraint of Trade—Many Surprising Angles Develop at Hearing

NEW ORLEANS, La., March 25.—Decision of the federal trade commission on the complaint that the Saenger Amusement Company is operating in restraint of trade is eagerly awaited by the local film colony. The investigation into the charges ended several days ago, and the testimony has been forwarded to Washington for decision.

Many startling angles developed during the hearing. Much stress was placed upon the fact that the newspapers, which had not received a very heavy assignment of Saenger advertising, went to the story aggressively and in their zeal made many statements bordering on the ridiculous.

United Artists Deny Unfriendly Relations

One of the bombshells exploded by the Saengers at the closing of the hearing was the testimony of Carlyle B. Robinson, director of publicity for Douglas Fairbanks, who emphatically denied that the late pictures of the "Big Four" were not shown in New Orleans and that there was any unfriendly feeling between the United Artists and the Saengers.

Philip Bohrer, 2307 Canal street, who runs a theatre at Broad and Center avenues, was one of the principal witnesses against the Saenger company. He charged that he was refused pictures from the Saengers because he refused to charge 17 cents admission instead of 11 cents.

For more than an hour, he was quizzed by attorneys but his story remained unshaken.

Mrs. J. A. Buisson, 1319 Gentilly avenue, who runs the Esplanade theatre at Esplanade avenue and Broad street, said she had been refused pictures by the Goldwyn, Metro, First National and Paramount when a new theatre, which she alleged was run by the Saengers or interests friendly to them, was opened, although she has been using these pictures for three years.

Independent Exchange Complainant

J. Eugene Pearce, 608 Canal street, who runs an independent exchange, said that the Saengers had greatly interfered with his business of distributing films to exhibitors throughout Arkansas, Louisiana, Mississippi, Texas; Alabama and western Tennessee and that if they did not resort to pernicious practices and sold films in the open market that he, as well as other distributors, could make from $600 to $7000 more per week selling films.

E. V. Richards, Jr., general manager of the Saenger company, in commenting upon the hearing, declared that the testimony and the "attendant effort of certain newspapers to sensationalize it" spoke for themselves.

"We have no political favors to ask, seek to buy no paid write-ups, obey the laws, and attend to our business," declared Richards. "We recognize the rights of any public journal to print anything that is truthful. However, if it indulges in misrepresentation because of our failures to buy advertising from it which we do not need, we are prepared to take care of ourselves—in the courts if necessary."

"After the recent exhibition, I anticipate considerable effort to discredit our company, either through censorship or otherwise. We will appreciate the publicity's investigating purported facts in obviously prejudiced publications."

More Territory Sold For "Hawk's Trail" Burston Makes Announcement While in Attendance at Chicago Meeting

While attending the film convention at the Congress hotel in Chicago, Louis Burston reported additional sales for "The Hawk's Trail," which features King Baggot. Ohio and Kentucky territory was disposed of to the David Warner Film Company of Cleveland; Michigan to the Strand Features of Detroit, and Kansas, Missouri and Illinois to the Standard Film Corporation of Kansas City, Mo.

"I am elated by reports coming in from all quarters where audiences have had a chance to see this serial," declared Mr. Burston, "for the reason that the public seems everywhere to specially applaud and praise what I might term the dignity of its story as well as its acting and general presentation."

"I have been long convinced that the day of the knock-down-and-drag-out serial is gone, and that audiences now demand something like consistency in plot, incidents and episodes and sincerity in interpretation."

"During the several years I've been handling serials, I've never seen a new production command so many runs in sections where serials are not, as a rule, in favor. It certainly is very gratifying to find one's own judgment confirmed so emphatically by the general public as well as by serial buyers."

Pearl White Goes to France to Make Film

Pearl White, Fox star, sailed recently on the La Savoie for France where scenes in her next vehicle will be made. The actress promises to return with quite an array of French gowns.

Palace Theatre Opens

HAMILTON, O.—The Palace theatre, under the management of Meyer, Turnberg & Silver, has been opened, representatives of several exchanges being present to lend assistance in making the event appropriate.
EXHIBITORS HERALD

Skouras Brothers Obtain Sievers Group of Playhouses at St. Louis First National Film Exchange Passes Into Hands of Well Known Exhibitors Through Deal Said to Involve More Than $350,000

ST. LOUIS, MO., March 30.—The Grand Central (First National) Film Company, the New Grand Central Theatre and the Central Theatre, all of St. Louis, have been purchased by the Skouras Brothers of this city. The properties, after lengthy negotiations, were bought from the Grand Central Theatre Company and the Grand Central Film Company, the principal stockholders of which were William Sievers, Edmund Koehn, Theodore Rassieur and Harry Troll.

Consideration Estimated at $350,000

Spyros, Charles and George Skouras, together with E. H. Brieni, Leo Rassieur, Jr., and others, swung the deal. The consideration was $350,000.

It was agreed that the New Grand Central will be continued as the St. Louis “first run” house for First National productions. The Skouras Brothers have assumed charge.

The purchase considerably limits the field of competition in St. Louis. The Skouras Brothers, and the Koplar-Cornwall interests, now own virtually every desirable theatre in St. Louis.

Included in the holdings of the Skouras Brothers are the following theatres:

- THE NEW GRAND CENTRAL
- THE WEST END LYRIC
- THE DOWNTOWN LYRIC
- THE CENTRAL
- THE PAGEANT
- THE SHAVER
- THE ARSENAL
- THE CRYSTAL AIRDOME
- THE LYRIC SKYDOME

The Koplar-Cornwell interests own the following:

- THE PERSHING
- THE KING
- THE GRAND-FLORENTAIN
- THE LINDELL
- THE ACADIA
- THE MAFFETT
- THE JUNIETTA
- THE QUEEN
- THE MONTGOMERY

Of the independent theatres remaining, virtually the only large houses are Loew’s, the Columbia, Fox Liberty, King Bee, Delmar, Mikado, Cinderella, O’Fallon, Moglar, Bremen, Excello and Webster.

The Skouras Brothers plan to spend $50,000 in redecorating the New Grand Central, enlarging lobby and preparing a more elaborate exterior. The Pageant also is to be redecorated.

Spyros Skouras will have active charge of the West End Lyric; Charles Skouras will manage the New Grand Central, and George Skouras will have charge of the Lyric and Central. Brieni will be the managing director of all Skouras theatres.

Clyde Cook has Quit Stage for Fox Studio

Clyde Cook, formerly comedian and dancer at the New York Hippodrome, has quit the stage for the remainder of the season to make pictures for Fox Film Corporation. On April 1 he became a member of the Fox Sunshine comedy forces at Hollywood, Cal.

Hampton Del Ruth, supervising director of the comedies, has prepared the outline of the first picture. Mr. Cook will make, and it is thought that Del Ruth will personally direct the picture.

Given Chicago Premiere

Special Pictures Corporation’s “Comedy art” reel was given its premiere in Chicago during the week commencing on Sunday, March 29, at the Playhouse and the Casino.

Lloyd Ingraham Directs Mildred Harris Chaplin For Mayer In “Old Dad”

Lloyd Ingraham, who directed “Mary’s Ankle” and “What’s Your Husband Doing?” now is directing Mildred Harris Chaplin in “Old Dad,” a Louis B. Mayer production, which will be published through First National exchange.

During his screen career Ingraham has directed such stars as Douglas Fairbanks, Mary Miles Minter, Lillian Gish, De Wolf Hopper and Mae Marsh. Some of his best known creations are: “Let’s Be Fashionable,” “The Fox Woman,” “John Luther Long,” “Rosemary Climbs the Heights,” “The Children Pay,” “Stranded” and “American Aristocracy.”

“Old Dad” was written by Eleanor Hallowell Abbott and had its first publication in serial form in the Woman’s Home Companion. It later was issued in book form.

Jester Comedies Are Acquired by Lee Herz

Lee Herz, president of Siese Film Exchange, Chicago, announces that he has obtained distribution rights for his territory for the Jester comedies from Territorial Sales Corporation. There will be seventeen of these two-part comedies, the initial publication to be on April 12, and every week thereafter. The first will be “Chicken in Turkey.”

Mr. Herz announces that he is prepared to give exploitation aid on the pictures. He also has contracted with Foundation Film Corporation of New York for a single reel educational weekly. Arrangements are being made to publish it on May 1.

Showmen Give $20,000 To Help Boost Chicago

Chicago exhibitors responded heartily to the appeal of the theatre committee of the Chicago Boosters’ Publicity club at a recent meeting, and the total of the funds raised to aid the “boost Chicago plan” was $20,000.

The meeting was held at the Colonial theatre. Aaron Jones, Nathan Ascher and Ludwig Schendler explained the benefits to be derived. Mayor William Hale Thompson also spoke.

ANOTHER FEATHER IN SHIRLEY MASON’S CAP

April 10, 1920

Molly and I,” the new William Fox production, is said to be an even better picture than “Her Elephant Man.” The production was directed by Howard M. Mitchell.
**Goldwyn to Issue Beach, Moore and Geraldine Farrar Pictures in April**

Four Goldwyn pictures are scheduled for April publication. They are Rex Beach's "The Silver Horde," Geraldine Farrar in "The Woman and the Puppet," Gertrude Atherton's "The Tower of Ivory" and Tom Moore in "The Great Accident." All of these productions have been completed at Goldwyn's Culver City studios.

In "The Silver Horde," Rex Beach, whose "Girl From Outside" still is meeting with success, is said to have written his screen masterpiece. The action of the story is laid in Alaska, the Alaska of the salmon fisheries in the Kalgvik district, where a Wall Street syndicate fights to reap the profit on a silver horde of salmon when the claim rightfully belongs to Cherry Malotte, the heroine of the drama, played by Myrtle Stedman.

**Humor and Pathos**

"The Silver Horde" is said to combine the dramatic vitality of "The Brand" and "The Spoilers" with the irresistible humor and pathos of "The Girl From Outside." The cast also includes Robert McKim, Curtis Cooksey, Betty Blythe, M. B. Clynn and Hector Sarno.

Geraldine Farrar in "The Woman and the Puppet," a Reginald Barker production from the play by Pierre Louys and Pierre Frondaie, has the type of colorful character that she knows so well how to portray with striking effect. Lavish sets constructed at the Goldwyn studios supply a picturesque background for the tale of love, hate and jealousy.

"The Tower of Ivory," an Eminent Authors' production, made under the direction of William Parke, is an adaptation of Gertrude Atherton's popular novel.

**Plays Four Characters**

It is a romance of America and England, in which Barbara Castleton appears in four distinct characters. In the early part of the story she is seen as a half-starved, ragged-looking factory girl without employment and contemplating suicide. She next plays a dance-hall singer in a rough cote on the Barbary Coast in San Francisco, where her voice attracts the attention of a wealthy visitor. From these roles she passes into that of the pet of her wealthy admirer, who pays for the cultivation of her voice that she may become a famous singer and the wife of an English nobleman.

"The Great Accident," Tom Moore's latest starring vehicle, is one of Ben Ames Williams' widely circulated tales. It appeared first as a serial in the Saturday Evening Post, where it attracted much attention, and later in book form. Harry Beaumont directed the picture, with a cast including Jane Novak, Ann Forrest, Andrew Robson, Willard Louis and Lillian Langdon.

**First National May Get Selig Pictures, According to Report**

LOS ANGELES.—It is reported here that First National Exhibitors' Circuit may get Col. W. N. Selig's productions for distribution in America.

Col. Selig has completed "The Mask," first of the new Selig specials, and has two of James Oliver Curwood's stories under way, "Isobel" and "Kazan," the latter featuring, to great extent, the famous dog of that name.

The Selig company will make at least five of these big productions annually, in addition to the animal films for which the concern is well known. It is understood that Col. Selig also will put on a five-reel animal comedy, bringing to the fore bengals, lions, pumas, leopards and chimpanzees.

"Vampire Trials," the mystery serial, is approaching its finishing episode. This production features Franklyn Farnum and Mary Anderson.

**J. V. Ritchey Attends Chicago Convention**

J. V. Ritchey, head of the Ritchey Lithographing Corporation, the best known lithographer in the motion picture industry, was among the celebrities attracted to Chicago by the convention of independent exchange men at the Congress Hotel March 24, 25 and 26.

Mr. Ritchey was a guest of J. L. Friedman at the dinner given the visiting exchange men and producers, and other functions.

**Vitagraph Will Use Plane That Will Weather Storm**

An airplane possessing a stabilizer, which enables it to weather storms, will be used in one of the big scenes in Vitagraph's forthcoming feature, "The Girl From the Sky," upon which preliminary work has started. Tom Terriss, the director, has arrived recently at Vitagraph's Hollywood, Cal. studio, to prepare for the production.

"The Girl From the Sky" is adapted from the novel by Gouverneur Morris, entitled "Trumpet Island." The adaptation was done by Rudolph De Cordova.

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*Illustrations:*

- J. D. Williams, general manager of the First National Exhibitors' Circuit, learns just how talented Anita Stewart's pet parrot is while Mildred Harris Chaplin looks on. The three were snapped at the Louis B. Mayer studios.

- H. A. Browne
  Head of Wurlitzier Company, Ltd.
  English Distributors of Powers' Camerographs.

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*Headline:* A Lesson In Ornithology

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*Image:* A Lesson In Ornithology
Wilson’s Genial Smile
Is Again on the Screen

For the first time since he fell ill on Sept. 26 at Wichita, Kansas, President Wilson has posed for the motion picture camera. For months cameramen maintained “watchful waiting” at the White House to film the president, but such times as he drove out in his automobile he traveled so speedily that a picture of the question. In Fox News No. 49 one of the first portraits of the chief executive taken is reproduced. As he left the executive mansion, Mr. Wilson consented to hold up his automobile long enough for photographers to get screen and several feet of him. He smiled genially and waved his hand to the crowd as the car moved on.

Beadell Turns Mayor’s Office Into Studio and Makes Municipal Film

Ben W. Beadell’s vocation is being Select’s Chicago manager. Then he has a hobby, i.e., directing a municipal motion picture, entertaining a group of prominent Chicagoans.

It happened this way:

The Chicago Association of commerce and Mayor William Hale Thompson were planning ways and means of introducing a bond issue for the purpose of building in Municipal convention Hall seating 34,000 people. They decided the most effective way to reach all of Chicago’s citizens was to make pictures. And Sam Atkinson of the Allied Amusement Association was called into the conference and they consented to direct the affair.

The story was prepared by Spearman Lewis, a newspaper writer, and in conjunction with Mr. Beadell, a scenario was prepared. The stars of this production were to be the “highest priced obtainable,” therefore Mayor William Hale Thompson and department. Chicago “millionaire citizens” were selected and the “settings” and “stage” were quickly decided upon when some of the mayor’s office ports. From the Essanay Company was ordered a truck full of lights, cameramen, etc., in charge of Fred Wagner and everything was ready on Saturday, March 27.

On Saturday morning the mayor’s big office resembled a big studio, arc lights standing everywhere and electric cables winding all around the floor. The actors were all at hand and camera shell up and a letter came to Mayor Baker and the mayor and prominent citizens were hopping around at Ben Beadell’s orders. The way they chucked, they seemed to like it.

Now everybody is waiting to see Chicago’s own motion pictures, which are to be shown in every Chicago theatre to boost the big bond issue.

Baker Obtains Right To Tarkington Script

Tarkington Baker, who resigned recently as general manager of Universal City stopped in Chicago on Friday, March 26, on route to New York. Mr. Baker has a contract with Booth Tarkington for three original scripts which he intends to produce.

Cohen Warns New York F. I. L. M. Exhibitors Are In Militant Mood

NEW YORK, N. Y., March 30.—Declaring that the ruling of the F. I. L. M. Club of New York City barring consideration of any oral promise or agreement with respect to a contract for film service is arbitrary, unfair, and "an attempt to disown promises and representations" made by salesmen, Sydney S. Cohen, president of the New York State Picture Exhibitors League, has demanded suspension of the ruling.

Warns Exhibitors Are Militant in Spirit

"It may not be amiss for me to state that the exhibitor is militant in spirit at this time because of the many abuses and injustices that have been done to him by some exchanges and their representatives and we want you to know that our state organization will protect to its utmost ability the rights and interests of all exhibitors, particularly the small ones," Cohen warns in his open letter to the F. I. L. M. Club.

The first notice exhibitors received of the action of the F. I. L. M. club was in the nature of a circular letter sent to all managers and proprietors of theatres.

It pointed out that despite the fact all contracts stipulate no oral agreements are binding, many exhibitors file claims against F. I. L. M. Club members for not fulfilling oral agreements alleged to have been made at the time the contract was signed.

Ruling Is Presented

"To avoid such needless disputes and in fairness to all concerned and especially film companies in business transactions, the exchanges take this opportunity to officially notify you as follows," says the letter, continuing:

On and after March 21st, 1920, no claim will be entertained by the Credit Bureau of Grievance Committee of the F. I. L. M. Club to enforce an oral promise or an oral agreement with respect to a contract for film service. No manager or salesman in the employ of any of these companies is authorized to vary or change the terms of any of the written contracts by oral promises. Therefore, insist that any terms of the agreement of the contract be incorporated in the written contract and that all provisions and conditions of your contract shall be entered into the agreement by a clause in writing. This is especially important with respect to terms for protection detailing the amount of protection, theatres covered, the run and any other items with respect to which you attach any importance."

Exhibitors Are Angered

Exhibitors receiving the notices took the matter up with the state association, with the result that Cohen issued his warm reply.

"Contracts of every exchange differ from the other," said Cohen in part. "The copy of the so-called contract which is signed by the exhibitor is never left with him at the time it is signed, and in a very large number of instances, changes have been made in the contract after they have been signed by the exhibitor and have left his possession."

"It is the purpose of your club to help in all dealings between exhibitors and exchanges, we would ask you immediately to promulgate a ruling insisting on the film representatives of every exchange belonging to your club placing a copy of the contract for service with the exhibitor at the time same is signed."

Sells Exchange Interest And Resigns as Official

Sam Aronowitz has disposed of his interest in Quality Attractions Company, Des Moines, Ia., and has resigned as general manager.

S. RANKIN DREW POST NO. 340

Theatrical Post of the American Legion named in honor of S. Rankin Drew, son of the late Sidney Drew. The Post will hold a benefit on April 11 at the New Amsterdam theatre, New York, to raise funds for a gymnasium for post members.
Louise Glaum in “Sex” Will Play Fifty-Five Full Week First Runs

J. Parker Read, Jr., Claims New Record for His Star’s Latest Production—Will be Shown in All Large Cities April 11

The week of April 11 will establish a record for J. Parker Read, Jr., as a producer of motion pictures that is seldom duplicated in the industry. This record has been made by the W. W. Hodkinson Corporation with Louise Glaum’s new production, “Sex,” by C. Gardner Sullivan. April 11 is the official publication date of “Sex” and for that week fifty-five full week stand first run theatres will play “Sex” as the most widely exploited attraction they have offered their public in the past year. Certain companies in the industry use fifty-five prints regularly on their productions and perhaps two companies use in excess of this number. But there is not a company in America that ever plays fifty-five first runs on official publication date. This is due to the open market whereby standardized publication dates have become a thing of the past.

In two weeks of selling since the prints of “Sex” reached the exchanges the Hodkinson managers have had the time through the desire of exhibitors for what the entire trade generally recognized as one of the exceptional pictures of the past few years.

First Contract in Chicago

To W. C. Dineen, general manager of the Harry Moor chain of downtown first run theatres in Chicago, goes the credit for being the first run factor in America to sign a playing contract for “Sex.” He will open this production for a two weeks’ engagement at the Rose Theatre, Chicago, April 11. To launch “Sex” as he feels it deserves, Mr. Dineen, through his advertising manager, has bought four times larger space than he has ever used before on any picture in all the Chicago newspapers simultaneously. Jacob Fahn, the powerful Northern New York exhibitor, is the only exhibitor in the country who obtained a pre-release on “Sex” in advance of April 11. He took a chance that the newspaper notices on the picture would be in his Newark branch and opened the picture in Paterson, N. J., on April 8.

Moe Krydell, the big Newark exhibitor who broke a two weeks’ house record with Louise Glaum in “The Lone Wolf’s Daughter,” has booked “Sex” and opens with it on its national publication date.

In Chicago behind the first run in “the loop,” the Lablinder & Trinz Circuit has booked “Sex” solid for its entire chain of theatres, headed by the big Pantheon and inclusive of the Vitagraph, Paramount, Pershing, Madison Square, Michigan, Knickerbocker, Crawford, Covent Garden, Biograph and Wilson theatres. Regional first runs have been booked for this production by the Marks & Goodman houses; by the Gold Theatre; by the People’s theatre; the Oak Park.

Goldman Reports Record

Sidney J. Goldman, the Hodkinson manager in Chicago with control and direction over the Milwaukee, St. Louis, Indianapolis, Detroit and Des Moines offices, reports that his advance bookings in the Chicago branch alone are double the advance bookings taken on any picture in the territory prior to its first run date.

Sig Schlager, J. Parker Read, Jr.’s, personal representative, acting in conjunction with the Hodkinson organization, has had a job of large dimensions on his hands, being called upon in twenty-five days to cover twenty-five first run cities east of the Mississippi river for exploitation work in connection with the first runs. Similar work is being done by other special representatives west of the river.

This production, directed by Fred Niblo, has supplied the one big step forward by Louise Glaum and placed her at the very top as an emotional star. It will go down on record as the only motion picture in history that will have played upwards of one hundred and fifty first run engagements within thirty days from the date of its first run.

Miami League Adds 200 In Two Months

TOLEDO, Ohio, March 30—The Miami Valley Exhibitors’ League with headquarters here has added 200 new members in the last two months. Homer V. Guy and C. J. Donlin, organizers, have been touring Ohio, West Virginia, Kentucky, and Indiana. Louisville, Akron and Columbus were enrolled 100 percent.

A. F. Kinzeler, secretary of the league, who announced the figures, stated that a convention will be called in late May or early June. One of the principal topics to be discussed will be “camouflage commercial advertising.”

Capital Reorganizes

With Woody at Head

Milligan Is General Manager

Succeeding Eckels—Will Expand Operations

Hugh Woody, banker of Thornton, Ind., was elected president of Capital Film company at a meeting of the board of directors held at Frankfort, Ind., on Monday, March 29.

Mr. Woody succeeds S. L. Barnhard, who has been head of the Capital company since the formation of the Schblank.

B. Herbert Milligan, treasurer, was elected to the board of directors, filling the vacancy created by the retirement of Mr. Barnhard.

C. Eddie Eckels Retires

Mr. Milligan also was appointed general manager succeeding C. Eddie Eckels. Following the announcement of the change in the personnel of the management of the Capital company, Mr. Milligan stated that action already has been taken looking to the expansion of the company’s interests. I. Bernstein has been placed in charge of production at the West Coast studios and is rapidly working out an improved plan of operation.

Will Make Specials

According to Mr. Milligan, it is the plan of the company to make special features and to improve the quality of the type of subjects previously issued by the company. Plans also have been made for improving the service offered to affiliated exchanges.

It is announced that at the meeting of the board of directors $150,000 was appropriated for exploitation and $250,000 to carry forward new production plans.

Allan Dwan Disposes Of Three Productions

(Special to Exhibitors Herald)

LOS ANGELES, March 29.—A negotiation has just been completed between Allan Dwan and the Mayflower Pictures Corporation whereby Mr. Dwan disposes of his rights in three unpublished Mayflower productions to the Mayflower company.

Among the productions which now become the sole property of Mayflower is “The Heart of a Fool,” a production which is expected to be one of the big successes of the present year.

Mr. Dwan is now supervising the final editing and titling of the Mayflower pictures and when this work is completed his association with Mayflower will terminate.

The deal just closed leaves Mr. Dwan free to commence production for distribution through the Associated Producers, Inc., in the near future.

First National Meet

In Chicago April 26

(Special to Exhibitors Herald)

NEW YORK.—Plans are being completed for the holding of the next First National Exhibitors Circuit convention in Chicago. The meeting will convene on April 26th and daily sessions will be held during the week. A full agenda is expected.

Jack Mulhall Signs

(Special to Exhibitors Herald)

LOS ANGELES, March 30.—Jack Mulhall has signed a long-term contract with Lasky.
Educational Films to Issue Booklet Outlining Company's Future Policy

Complete Survey Is Being Made Before Completion Of Sales Organization—Joseph Lee Doing Special Investigation Work

Educational Films Corporation will announce shortly the future policy to be followed by the company as the result of its enlarged activities. This announcement will be made in the form of an attractive booklet. Company officials state that in the effort will be made to contribute this broadcast, but that it will be sent only to those who request it.

It was announced recently that Educational had acquired the entire product of the C. L. Chester studios, including the Chester-Outing Scenics, which will continue to be published weekly; the Chester Screenics, which will be bi-weekly publications; and the Chester comedies, the first of which has been given a pre-publication showing, and which will be issued monthly. Work is under way on the first product of the Screenics, in the invention of which Mr. Hammons, president and general manager. Only tentative arrangements are being made toward forming the general sales organization until a complete survey of the situation can be made. However, it is the plan of the company to make the New York exchange the model office.

Announcement that Educational would enlarge its activities and that it has ample capital for the distribution and exploitation of all short subject material that meets its standards of quality has resulted, it is announced, in the submission of a vast amount of product by established companies and independent producers. The projection room of the company is kept busy day and night viewing the material, and everything that appears to offer real quality is given careful examination.

Busy Examining Material

"We are being kept very busy," said Mr. Hammons, "examining the material that is being offered us. It is very flattering to find that the great majority of producers, both established companies and others who have not yet secured permanent distributing arrangements, have the greatest confidence in our plans. We are earnest in our efforts to get the very best of material, and therefore we always have time to go over such material as is sent us. However, we do not care to look at any material that is supposed to be a part of a proposed series unless the producers are able to give us assurance that the later product will be kept up to the same high standard.

"I am afraid that a great many people are unaware of the care that we always have taken in the past to assure quality in our product. I am not afraid to venture the assertion that in the five years that we have gone on a thousand feet of film for every foot that we have bought. It has been no uncommon thing for us to take 15,000 or 20,000 feet and then accept only enough material for a single reel out of it. Since we announced the enlargement of our work through our own exchanges and since we began to give especial attention to one and two reel comedies we have had much of this material offered to us, a great deal of which we have rejected in entirety.

"Some of the suggestions and made suggestions on and it may be possible that later product will come up to our standard."

Work Slowly for Results

"We are going ahead slowly for a very good reason. There is a temptation when a company greatly increases its potentialities to do things more or less hurriedly. The instructions to each one of our heads of departments is that there must be no speed that will interfere with results—that quantity must never be allowed to lower quality. We are delighted with the assurances that we have had from exhibitors. It will not be long before we are able to announce our complete plans, and we feel sure that our patrons will find that our structure is quite perfect when our doors are opened."

World Rights Acquired

A contract has been signed between Gibraltar Pictures and Inter-Ocean Film Corporation conveying the world's rights to all Louis Tracy productions exclusive of the United States and Canada to the latter organization.

City Where Laemmle Once Lived May Ask Him to Open Theatre

EVANSTON, IND.—Carl Laemmle, president of Universal Film Corporation, owned Evanville's first motion picture, the Pioneer Theatorium.

That was several years ago, but Mr. Laemmle's aggressiveness has not been forgotten. It has been suggested that he return to open the Liberty theatre in the seven-story building to be erected at Sixth and Main streets.

The new playhouse will be located just half a block from the site of Mr. Laemmle's original house.

New Moore Vehicle Is Considered One of the Year's Best Purchases

Purchase of "Stop That Man" as a vehicle for Owen Moore is considered by Myron Selznick, supervisor of productions for Selznick Pictures, as one of the best buys of the year. The story is the work of George V. Hobart, playwright and author. Mr. Selznick says the story stands out because of its originality in theme and its removal from the general run of conventionalism.

The story deals with a young society youth strangely buffeted about by fate to the point of physical and mental distraction, only to be aided and abetted by the gentleman leader of a band of Apaches toward the happy medium. The action takes place in Paris.

IN SEARCH OF "SOMETHING NEW"

Start of the "World's Outlook" expedition into the Sahara to take first of a series of pictures to be published by Educational Films Corporation. Seated on the camel at the left is Willard Price, editor of "World Outlook," and on the pony is Horace Ashton, cinematographer.
MARY PICKFORD AT HOME

The star is back at work on her next United Artists production, "Op o' Me Thumb." Here is her latest photograph, taken in her home, which she will soon desert after the "Big Four" picture is finished, for she's going on a trip around the world, making pictures on the way.

Associated Exhibitors Promises Early Issuance of Its Productions by Pathe

With the arrival in New York from California of F. C. Quimby, its general manager, Associated Exhibitors, Inc., announces that negotiations virtually have been completed for the early publication through Pathe exchanges of several big attractions.

Further, it is announced that it will be but a short time before the many exhibitors who have expressed interest in the organization will have made known to them the full scope and workings of the sub-franchise part of the association's plans.

Proposition Develops

It is understood that Mr. Quimby cut short his visit to the coast because of a vitally important proposition that developed in New York during his absence, and which now is in the process of being welded into a powerful part of the cooperative machine.

At present Associated Exhibitors is being represented in California by Harry Crandall, treasurer, and owner of a string of theatres in Washington, D. C. He is said to be carrying on the negotiations started by Mr. Quimby, as well as opening new channels of benefit to all concerned. Information from Los Angeles is to the effect that several stars, directors and authors will soon begin work in the furtherance of the plans of Associated Exhibitors.

Quimby Is Reticent

Meanwhile, the organization is working with enthusiastic activity, marshaling its various component parts into a coordinate unit. When seen at his offices, Mr. Quimby was reticent as to what he had accomplished in California. "While several important deals have been closed," he said, "neither Associated Exhibitors nor the individuals and organizations working with them are ready to make known the connections at the present moment. We are even further advanced right now than we had ever hoped to be, and the enthusiasm shown on every side is itself an indication of what can be expected of the Associated Exhibitors."

Vidor Selects Butler

Talk to Produce Next "Jack Knife Man" To Be His Second Independent Film For First National

Ellis Parker Butler's romance of the "shanty boats," "The Jack Knife Man," will be produced by King Vidor as his second independent picture for publication through First National Exhibitors' Circuit.

In "The Jack Knife Man," Mr. Butler wrote of life as it is, and in the visualization of his widely read story King Vidor will carry out the creed of fidelity to detail.

The Vidor Company now is working along the San Joaquin river, which provides scenic advantages for the background for the picturesque tale of the clan that live a precarious existence in the side washes of the river.

The cast includes F. A. Turner as Peter, Harry Todd as Boogie, Willis Marks as Briggles and Bobby Kelso as Buddy. All of these players have been cast in important productions.

While in no sense personally supervised by the author, he frequently was consulted by Mr. Vidor and William Parker, who wrote the scenario in regard to the selection of types and the wholesome atmosphere which permeates the novel.

Edith Hallor Prefers
To Remain In Pictures

Edith Hallor is quoted by L. Lawrence Weber, who has just returned to New York from the West Coast studios of Selznick Pictures, as saying that no inducements at the present time could influence her return to the stage. The report that she would desert the screen was current following Mr. Weber's purchase of the dramatic production, "The Beautiful Virgin."

Miss Hallor now is filming "Just Outside the Door" for publication by Republic Distributing Corporation.

Mary MacLaren Picture
Is Announced as Special

Universal announces "The Road to Divorce," with Miss MacLaren, as a special attraction, to be published on April 2. This picture was directed by Philip Rosen. It is taken from a story by J. Grubb Alexander.

Begin Preparatory Work

BILLINGS, MONT.—E. C. O'Keefe has begun the preparatory work to the erection of a new $100,000 theatre here. A two-story building will be constructed, and the playhouse proper will be used for motion pictures and vaudeville.

Buys Two New Machines

CARMI, ILL.—George W. Cross has installed two new projection machines in his theatre here.
Ince Says Business Prospects Bright
For Exhibitor and Producer In East

Declares Showmen Realize the Necessity of Big Productions, Big Stories, Big Casts and Also Faultless Direction

Thomas H. Ince and J. Parker Read, Jr., optimistic over trade conditions and enthusiastic over the cordial reception tendered them in Chicago and New York during their four weeks' sojourn in the two cities, have returned to the west coast.

Members of the Los Angeles press, relatives, and associates of the Ince studies in Culver City, bade "welcome home" to the crusading producers.

Feted in East

According to the producers, their visit in the East was one continuous round of "get together" affairs and banquets tendered by exhibitors and publishers of trade journals, dailies and motion picture magazines. The interest assumed in the future plans of the "Big Six" Associated Producers was both encouraging and inspiring, they declared.

Asking his opinion of trade conditions in New York and Chicago, Mr. Ince replied that the forecast is unusually bright and replete with big opportunities for both the exhibitor and the producer.

New Period of Prosperity

"Our discussions with prominent exhibitors and leaders in the distributing field supported my own convictions that the industry faces a new era of prosperity and progress," Mr. Ince said.

"Generally speaking, the evidence was quite conclusive that the day of the author and the producer is at hand, and that the successful exhibitors now fully realize the necessity of big productions, big stories, big casts and faultless direction.

"Exhibitors are buying pictures on merit only. They have learned to distinguish the real from the fake, universally appealing production from the inferior film that "gets over" mainly by force of exaggerated exploitation and advertising.

Public Demands Good Pictures

"The public, too, according to first-hand reports of the exhibitors with whom we conversed, are no longer the prey to superlatives and wildly alluring advertisements. The people need and desire productions that measure up to the best principles of the dramatic art, and the future is indeed bright for those exhibitors who are determined to surround themselves with the best the market affords.

"One of the outstanding, and most pleasing, impressions of our visit in New York was the growing tendency of the exhibitor, the producer and the distributor to co-operate for the advancement and general welfare of the industry. It is evident that the industry appreciates the importance of unity in all things and I was altogether impressed by the willingness of exhibitors to lend their endorsement and wholehearted support to movements which designed to further protect and advance the best interests of the trade."

Sells Lovington Property

LOVINGTON, ILL.—W. C. Senior has sold his Photoplay house to E. L. Karnes of Carlinville. F. G. Curtis will manage the theatre.

TAKING RISKS TO GET REAL THRILLS

Marshall Neilan (at right) and his staff on platform built on fast train to photograph a "stunt man," who drops from an aeroplane to a swiftly moving train and then climbs back again.

FORMS CLOSER BOND
With U. S. Concerns
French Representative Sails
After Arranging for N. Y.

Firm to Handle Affairs

Baron de Daue, who has been in America for the past two months in the interest of the Societe Des Films Mercantons of Paris, has sailed for France after completing arrangements for a closer affiliation with American interests.

Before his departure, he announced additional plans for the Mercanton Films, which will enlarge their scope in this country. M. Mercanton has obtained the world rights to Anthony Hope's romantic novel, "Phroso," which he will screen in one of the Mediterranean islands, corresponding to the mythical Neopolis, which was the scene of this story.

The screen version will be made by M. Mercanton with a selected company of players, including well-known American French and Italian actors, it is said. In addition, he is completing arrangements for a well-known American director. The idea of this innovation, he announced, is to combine the best in French and American producing art and infuse into these foreign-made subjects a broader touch of the American style and spontaneity.

During his stay here, Baron de Daue completed arrangements for Guy Crosswell Smith, Ltd., of New York to represent the Mercanton interests in this country. He also disposed to an American syndicate the world picture rights to Knoblauch's dramatic success, "Kismet," which Otis Skinner did on the American stage.

New House for Frisco

SAN FRANCISCO.—O. D. Baldwin will erect a new motion picture theatre in Third street, near Minna. The new $85,000 house will be under the management of Aaron Goldberg.

JOHN C. RAGLAND
Who has resigned as general sales manager of Reubert to become general manager for Arthur A. Kane Pictures, in which company he has been elected a director.
Universal to Circulate 200 Prints
Of Americanism Picture by Butler

Well Known Men and Women See "Is America Worth Saving?" in New York—Production Said To Rise Out of the Ordinary

Col. Arthur Woods, former police commissioner of New York, and now in charge of all welfare work for the American Legion, together with scores of other well known men and women, visited the Universal service theatre in New York recently and saw "Is America Worth Saving?"—the Americanization picture produced by Harry Levey from the scenario written by Nicholas Murray Butler, president of Columbia university.

Mrs. Woods, who was present with her husband, considered the picture of interest to her for the reason that her great-great grandfather, Alexander Hamilton, is visualized in Dr. Butler's patriotic picturization along with Washington, Jefferson, Lincoln and Roosevelt.

To View His Picture
Dr. Butler has not seen the completed picture but is expected home from August, Ga., soon, when he will ask Mr. Levey in putting the finishing touches to the film. Two hundred prints of "Is America Worth Saving?" will be circulated and it is believed that within three months almost every person in the country will have had an opportunity to see it.

The only propaganda in "Is America Worth Saving?" according to those who have seen it, is pure Americanism of the most vivid kind, following closely the text of a book of the same name by Dr. Butler, which will be published soon by Scribner's.

Different From Others
"Is America Worth Saving?" differs from all other Americanization pictures, it is said, in that the romantic interest lies not in a number of characters portraying some incident of American history, but in America itself—its greatness, socially and economically. The foreword says:

"We are living in the greatest day that the modern world has seen. Old forms of government that have existed for fifteen hundred years have tumbled down in ruins before our eyes because they failed to uphold the will of the people. Ruling dynasties, which traced back their origin to the Middle Ages, have been driven from the places of power and authority that they have occupied for centuries. New nations are born in our very presence, standing erect and asking ready to march forward to take their independent places in the family of free nations."

Visualizes Farms
The picture visualizes the farms and factories of the country. Then the distinguished scenarioist says: "These material possessions are not the nation. The real nation consists of the ideas, the hopes, the beliefs that seethe and stir the hearts of the men and women who are of it."

Robinson and other "outs" are handled with a heavy hand. Certain things are pictured and commented upon as follows: These are the enemies of America speaking. Strange tongues are heard and new doctrines that were old and discredited when Greece was young."

A thousand newspaper editorials and magazine articles are visualized in the picture preceding this line: "Must the American form of government commit suicide in order to give inducement to a more satisfactory type? Is it so, it will make no difference whether industry is better, organized or not. Chaos will come."

The Constitution of the United States and the declaration of independence play parts in "Is America Worth Saving?". There is in every foot of the two glorious reels

Ethel Barrymore Begins
Production for Tri-Star

Joseph Byron Totten and Joseph W. Smiley, directors, who recently formed the Tri-Star Picture Corporation, have leased the Victor studios at 645-651 West Forty-third Street, New York, for a long term for the making of a series of productions.

Ethel Barrymore, star of "Declasse," the dramatic success now running at the Empire theatre, New York, is the first star to be placed under the Tri-Star management. She already has commanded her studio, which will not interfere with her stage presentation.

The initial Tri-Star production will be a screen version of R. L. Stinebenson's famous story, "The Super-Woman," with the film adaptation and continuity developed by George Dullin. Leslie Bingham has been appointed studio manager and casting director.

George B. Seitz will be the technical director, while W. S. Cooper will be chief cameraman.

Harlan May Be Starred

LOS ANGELES—Kenneth Harlan, accordingly, has been elevated to the star rank by an eastern company. Harlan has played leading parts for many feminine stars for three years on the West Coast.

Two New Members

Anti-Red Committee

Mayor of Philadelphia and Col. Arthur Woods Have Consented to Serve

Previous to the departure of Adolph Zukor and William A. Brady for Europe a meeting of the Americanism committee of the Motion Picture industry of the United States was held, with Franklin K. Lane presiding. It was decided at the meeting to enlarge the committee, and J. Hampton Moore, mayor of Philadelphia, and Col. Arthur Woods of the Americanism commission of the Legion of Honor were invited to join.

An interim of inactivity resulted while awaiting the acceptances of Mr. Moore and Col. Woods. Both, however, have now notified the committee of their consent to serve, headquarters have been established.

The reorganized committee consists of the following named persons: Franklin K. Lane, chairman; J. Hampton Moore, representing the interest of municipalities throughout the country; Col. Arthur Woods of the Americanism commission of the American Legion; Harry M. Crandall, treasurer of the committee, representing the exhibitionists' interests; William A. Brady, ex officio member; Lewis J. Selznick, in charge of distribution, and Adolph Zukor, in charge of production.

Florence Turner and Chris Rube Will Make Radin's Zip Comedies

Chris Rube will appear in a series of six single reel comedies, which will form the first group of the "Zip" comedies to be sold on the state right market by Radin Pictures. Rube is said to be supported by a cast of comedy favorites who assist materially in injecting good, clean humor, of a swift moving nature, into these subjects.

According to the present Radin schedule, the Rube comedies will be followed by six single-reel subjects in which Florence E. Turner will make a reappearance on the screen. Miss Turner some years ago was a popular screen player and was the winner of many popularity contests.
Wanda Hawley Back From Vacation
To Work On First Starring Vehicle
Realart Selects "Miss Hobbs" As Comedy In Which to Present New Player—Sam Wood Will Handle
Directorial End of Production

Wanda Hawley, the new Realart star, has returned to Los Angeles from a two-weeks' vacation and will start work immediately on her first production as a star. "Miss Hobbs," by Jerome Jermol, has been selected for her as the most suitable vehicle to bring out her talent in light comedy roles.

"Miss Hobbs" originally was produced at the Lyceum theatre in New York on September 7, 1899, with a notable cast headed by Annie Russell, Charles Rich-

Produced in London
On December 11 of the same year, the play was produced at the Duke of York's theatre in London, thus scoring a big hit on both continents almost simultaneously. In the English production the cast included Herbert Waring, Evelyn Millar, Susie Vaughan, Allan Aynes-

The play had a run of more than a year in New York and has a record of numerous other revivals in this country. It was a popular success throughout the country. It has been included in the courses of study on the modern drama in various colleges and universi-

Next Winter Picture
To Be Issued April 4
"Nurse Marjorie," an adaptation of Israel Zangwill's stage play, is announced as the forthcoming Mary Miles Minter picture for publication by Realart Pictures for April 4. The picture was viewed recently by Realart officials and evoked enthusiastic praise for the work of the star and of William Desmond Taylor, director.

Admission Taxes Show
A Greater Attendance
WASHINGTON.—Figures from the bureau of internal revenue, showing tax collections for January, show that every man, woman and child in the country pays approximately 6 cents a month as admission tax. A total of $6,713,998 was collected from the admission tax during the month, as compared with $4,294,733 during January, 1919, an increase of $2,419,265.

Collections for the eight months ended with February totaled $41,256,658, as compared with $25,893,870 for the eight months of last year, an increase of $16,362,787, indicating that the admission tax increase has increased approximately two-thirds within the past year.

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Object to Local Tax
on Admission Tickets
LOS ANGELES—Members of the Los Angeles Film Exchange Board of Trade have registered emphatic objection to the proposed 2-cent local tax on admissions to motion picture theatres. W. A. V. Mack, manager of Select distributing office, heads a committee which was appointed to aid the exhibitors in their fight against the contemplated levy.

Net Importers Organize in Brazil to Stamp Out Illegal Practice of Pirating Film

An import association has been or-

Impostors Organize in Brazil to Stamp Out Illegal Practice of Pirating Film

An import association has been or-

Completes "Sea Rider"
Harry T. Morey, Vitagraph star, and a large company, under the direction of Edwin L. Hollywood, have completed "The Sea Rider." The star and his fel-

New Vehicle for Williams
Earle Williams is at work on his newest production, "The Three Keys," taken from a popular novel by Frederic Van Rensselaer Dey. Chester Bennett is directing. The adaptation was done by H. Thompson Rich and Lucien Hub-

Rested on Return
On her return she reported that she had thoroughly rested and was ready for work. Returning her vacation, she spent a few days in the mountains at Forest Home and then went to Del Monte, a famous golf rendezvous. Miss Hawley is an ardent golfer and enjoyed the relaxed game thoroughly. She topped her vacation period off with a visit to the famous Arrowhead Hot Springs.

Since becoming a star, Miss Hawley, it is said, has been much in demand by interviewers and photographers. Sam Woods, who directed "Double Speed," in which Miss Hawley appeared as leading woman for Wallace Reid, has been chosen to direct the first star picture.

Plan New Keith Theatre
PADUCAH, KY.—A $100,000 motion picture and vaudeville theatre will be erected here in the near future as an addition to Keith's circuit. A fire-proof and wholly modern structure that will seat 2,200 persons is contemplated.

Will Protect Film
While there is no law on the books has about ceased in Brazil, the association, it is said, expects to make this elimination complete. One of the principal objects of the bureau is to assist in framing and in supporting laws for the protection of theatres and importers. All films published legitimately will be protected by the bureau, which will attempt to stamp out such objectionable practices as the interfering of films, cutting and destroying of film.

All destroyed or damaged film must be paid for, or service to the individual theatre will be discontinued. Offenders and any person who may be heard in their own defense, but are subject to dismissal and are denied further film service. Theaters having faulty machines which damage the film will be required to purchase new equipment, the association assisting in the purchase of such without profit.

To Eliminate Bad Accounts
The association also pledges its services in eliminating bad accounts, and theatre owners who neglect or refuse to pay just accounts will be deprived of film service. Pelculas D'Luxo of Atlanta, Ga., which is the distributor of Paramount Artcraft pictures in Brazil, has joined the organization.

Any theatre showing a stolen film forfeits its membership in the organization and is barred from receiving films imported by association members.

Earle Williams is at work on his newest production, "The Three Keys," taken from a popular novel by Frederic Van Rensselaer Dey. Chester Bennett is directing. The adaptation was done by H. Thompson Rich and Lucien Hubbard.
Mae Murray Derides Censorship
Wins Support of N. Y. Club Women
Star of "On With the Dance," Which Was Barred
In Pennsylvania, Shows Difference Between
Legal Censors and National Board

A derision of legal censorship was voiced by Mae Murray, star of the Paramount Arcturus feature, "On With the Dance," which was barred from showing in Pennsylvania, in a talk before 200 members of the organization. So convincing were her words that at the close of her address it was voted to join actively in the fight against the menace.

Miss Murray did not mention directly the Pennsylvania case, but her subtle references carried an implication of it. As the club is closely affiliated with other women's organizations, having a total membership of approximately 4,000, it is evident that the star's talk will have a far-reaching effect in combating censorship.

Censorship Is Menace
Miss Murray said in part:
"Should I step on anyone's toes, please forgive me. I do not mean to be personal, but I love this industry of which I am a very small part and realize that legalized censorship is a menace.

The difference between the National Board of Review and legalized censorship is briefly as follows: The National Board of Review is composed of men and women who voluntarily give their service free. They are of different creeds and of different interests, business and social. Therefore, they form a cosmopolitan mind in reviewing a picture and collectively should know what is best suited to the public. And up to date they have proved that they do know.

Must Satisfy Prejudices
"Legalized censors receive salaries, and the fact that they receive salaries makes it necessary for them to find something in each film to be taken out, in order to prove that they themselves are necessary as well as to insure their salaries. The personal prejudices of the censors must be satisfied, consequently the film is made to suit a single narrow mind instead of the millions of picture patrons.

When men and women voluntarily give their services free of charge, they, of course, have a very different point of view than men and women picked just to find objectionable things.

Curtails Free Thought
"The greatest menace legalized censorship holds for the public is the curtailling of its free thought. The progress of our wonderful country has been so rapid because of the independence of each and every individual. Legalized censorship would take that independence away, depriving the public of the right to judge for itself. Its advocates seem to think that taken collectively the public is not fit to judge.

"To make the moral of a picture story clear it is often necessary to depict a phase of immorality. For instance, in 'The Miracle Man,' it was necessary to show the life lived by the people in the slums before they met the miracle man. The difference between what they had been and what they had become through his influence could be made clear to the audience only by showing the bad and the good. In places where legalized censorship holds sway these points were entirely destroyed. Now if this kind of thing is allowed to continue, the public not knowing why its interest is waning, will finally stop seeing pictures. Surely mutilated films carry no message.

AN OLD FAVORITE RETURNS TO SCREEN

"Skinner's Dress Suit," starring Bryant Washburn, has been re-issued in new form by Victor Kremer Film Features, Inc.

"Why Jeopardize Industry?"
"Our museums, our libraries, our newspapers are within easy reach of the public. Why should it be necessary to keep legalized censorship for motion pictures? Are the people connected with the production of motion pictures so important or preeminent that it is necessary to hire guards to stand between them and the public?

"Any picture put out with an idea of getting through its salaciousness will be taken care of by the public because the public will report it to the police. We have plenty of laws for that sort of thing.

"In view of the success of the National Board of Review, why place this marvelous industry in jeopardy? What good can come of such a course? There must be a freedom of thought if we are to have progress. No art has ever progressed under a bar of negatives—and the motion picture is an art! Do not retard its progress by shackling it with legalized censorship."

Alice Joyce Working
On Story by Terhune
Vitagraph Examines to Have It
Ready for Publication

Sometime in May

Alice Joyce, a member of a large Vitagraph company under the direction of George Terwilliger have begun production of "Dollars and the Woman," adapted from the novel by Robert Payson Terhune. Lucien Hubbard wrote the scenario.

It is expected that the picture will be published in May. Miss Joyce plays the role of Madge Hillyer, a young society matron, married to Dan Hillyer, scarcely more than a youth, whose future is staked on an invention. The pair have been used to luxury and ease, but as the picture opens they are beginning to find themselves in straightened circumstances. Soon thereafter they plunge heavily on Dan's venture in getting his invention into the hands of a western magnate. One of the scenes will be a dinner room in a large New York hotel in which over 200 persons will be shown. This scene will be staged in the largest set ever built at Vitagraph's Brooklyn studio.

In making the scenes, a special company of dancers and an orchestra from one of New York's hotels played a conspicuous part. Robert Gordon is the central figure in this scene. Mr. Gordon is Miss Joyce's new leading man. Prominent in the supporting cast are Crauford Kent and Jessie Stevens.

Character Pictures Will
Not Stipulate Number of
Reels Picture Is to Run

Character Pictures announces that all of its photoplays will be presented in their natural length, instead of being run in a stipulated number of reels. The company announces that it is not in sympathy with the usual method of dealing upon the length of a production before it is made.

With Character Pictures, the production automatically will settle upon its own length after the story has been censored, and whether the picture runs 4,000 feet or 8,000 feet, it will be presented to the public in its entirety. Character Pictures feels that many splendid stories have failed upon the screen because they have been forced or padded.
"The Virgin of Stamboul" Scores Success at Chicago Trade Show

In the Cameo Room of the Morrison Hotel, March 24, "The Virgin of Stamboul," the Universal-Jewel-Master Production featuring Priscilla Dean, was presented following a luncheon to a gathering of approximately three hundred persons representing the theatre and the press.

Paul Biese's orchestra, from the Pantheon theatre, one of Chicago's leading playhouses, provided a characteristic setting for both luncheon and picture. A tribute to the latter may be seen in the fact that few noticed the absence of the music after the third reel, when the orchestra ceased playing. Further tributes were plentiful when the picture had ended and the Universal representatives were enthusiastically congratulated by departing guests.

Priscilla Dean, Universal discovery, has in "The Virgin of Stamboul" the genuinely "big picture" that was needed to clinch her claim to stardom. Her early productions, published inauspiciously and presented by exhibitors in like manner, were remarkably successful from the standpoint of public approval.

Her unique personality, with her unusual type of beauty, won almost instant favor. Exhibitorial reports, which reflect public sentiment, were enthusiastic in praise. Fan magazines printed her picture. Newspaper writers upon matters of the screen gave her big space.

Universal has been wise in allowing considerable time to elapse between her last publication and the present one. There is a well-founded demand for the production in which she is featured. And it is a production that will add to her following, as it satisfies that demand.

"The Virgin of Stamboul" is a splendid picturization of the story by H. H. Van Loan. It has been produced with great attention to detail and with no thought of economy. The interiors are elaborate when elaborateness is fitting, plain when the plain is demanded. Costumes are of the best.

Exteriors, which figure prominently, are no less deserving of commendation. The attack upon the walled villa which provides the smashing climax is a fine example of the technical and directorial staff working harmoniously together. In this episode several hundred players are employed, Tod Browning's direction keeping the various threads of action distinguised to a nicety yet weaving them into the story fabric.

Priscilla Dean, as Sari, a beggar girl of Stamboul, forced against her will into a matrimonial alliance with a powerful sheik, rises to every opportunity with acting that is superb. Her characterization is genuine, at no time theatrical, convincing.

Wheeler Oakman, as Captain Pemberton, the American hero, is at all times effective. It is doubtful if his past work, done under many trade marks, by the way, includes a portrayal as satisfying as the present one.

Wallace Beery makes of Achmet Hamid, the villainous sheik, a properly despicable character. Beery's villains are among the best of screen history. His Prussian officers during the war-time epoch made his name a household word. His desert chief-rain is no less commendable.

The exploitation possibilities of the production are almost unlimited. New York newspapers have not yet recovered from the shock of the publicity stunt that was put over just prior to the picture's premiere at a Broadway theatre. An excellent exploitation guide is supplied with the picture, which insures the exhibitor who uses it a big attendance on the opening day.

After that day, without a doubt, the attendance will not only hold up but grow. The booking should allow for a run of sufficient length to exploit thoroughly the theatre's drawing territory.

The picture possesses three dominant attributes that have assured the success of the big pictures that are talked about years after the world has seen them.

Dramatic strength, production excellence and stellar appeal are box office guarantees. These "The Virgin of Stamboul" has in ample measure.

CHICAGO TRADE SHOWING OF "THE VIRGIN OF STAMBoul"

Four productions have been introduced to Chicago so favorably as was "The Virgin of Stamboul" at the splendid luncheon arranged by I. L. Lesserman, manager of the Chicago branch of Universal, and his associates.

Tables were set in such manner that all might view the screening comfortably from their seats. The waiters were attired in Turkish costume. Gliding silently in and out among the tables, they introduced the first suggestion of "atmosphere."

Biese's Orchestra Plays

Paul Biese's Pantheon orchestra, the organization which is popularly credited with the remarkable success of "Dar-danella," a current song and instrumental hit, added to this by opening the musical program with that selection, one particularly well suited to the occasion.

When luncheon was finished, lights were extinguished and the orchestra "picked up" the story with the opening scene, a flash of Stamboul introducing Priscilla Dean, the star.

When the picture closed, with the race of troops from Stamboul to the stronghold of the villainous sheik and the subsequent terrific struggle between the forces of right and wrong, applause was spontaneous.

Universal was represented at the luncheon by I. L. Lesserman, Chicago manager; H. M. Berman, general manager of Universal exchanges; J. H. Mazier, director of Universal publicity. New York; Harry Reichenbach, New York; Harry Rice, director of Universal publicity in Chicago, and representatives of the Chicago exchange and sales force.

Many Exhibitors Present

The list of those present includes: Aaron Jones, Jones, Linick & Shaefer; Ralph Stockman, Lane Court; W. J. Russell, Rosewood; Nate Ruttenberg, Milford; G. Paul, States; L. P. DeWolf, Crown; Edward Drouby, Biograph; W. H. Bolton, Home; Arthur Haley, Hillside; Jos. Aronheim, Frolic; Joseph Lazaroff, Pershing; H. M. Rouda, Adelphi; Max Balaban, Balaban & Katz.

(Continued on page 92)
Brockell & Elliott Buy Interests of Lubliner & Trinz In Exchange
Associated Managers of Greater Stars Productions Exchange Become Sole Owners—No Immediate Change In Policy to Be Made

Floyd M. Brockell and Clyde Elliott, associated managers of the Greater Stars Productions, Inc., one of Chicago’s leading independent exchanges, have purchased the Lubliner and Trinz interest in the exchange and are now sole owners.

No change in policy will be made. The exchange will continue to offer only productions which they consider special and will back the exhibitors with every possible exploitation aid.

Has Five Series Contracted

The Greater Stars Productions is one of the independent exchanges which is guaranteed a continuous supply of features and desirable short subjects. It has contracted for the productions of Equity Pictures Corporation, Pioneer Film Corporation, Jans Productions, Comedyart, and the Spanuth Vodvel Movie. In addition to these series, Brockell and Elliott will keep in touch with the open market, continually on the lookout for big producers.

SCORED MANY SUCCESSES

In the year the exchange has been in operation, it has successfully exploited an unusual number of features. One of the spectacular campaigns conducted by Greater Stars during the past year was in the interests of “Eyes of Youth,” Clara Kimball Young’s first Equity production.

At the present time the exchange is heavily exploiting “The Forbidden Woman,” starring Miss Young, and “The Long Arm of Mannister,” starring Henry B. Walthall.

“The Boomerang,” a pioneer feature, will be offered in the territory in the late spring.

Dempsey-Willard Films Are Sought

Government Men On Trail
After Dinner at the Sporting Club

NEW YORK.—Agents of the Department of Justice and police inspectors are on a still hunt for films of the Dempsey-Willard fight which are said to have been shown at a dinner of the International Sporting Club at the Frederick’s commodore on Thursday night. If the films are found they will be confiscated.

John E. Webster, assistant United States attorney, stated that he knew nothing of the exhibition of the fight pictures, except what he heard in this morning’s newspapers. He said there was no law against showing such pictures, but that their transportation through the mail or in interstate commerce was punishable by a fine of $1,000 or a year’s imprisonment or both.

The exhibition of the films of the last big fight which was held at Toledo, Ohio, July 4, last, took place at a dinner of the club which drew the boxing bill introduced by Senator James J. Walker and recently passed by the state Senate. Among the members of the club are some of the best known men in the United States. The dinner guests included Anthony Drexel Biddle of Philadelphia, Gutzon Borglum the sculptor, General John F. O’Ryan, Jules Jusserand the French ambassador, Coleman Du Pont, and Frederick B. Pratt of the Standard Oil Company.

The dinner was arranged in honor of Georges C. Clemenceau, the French heavy-weight, who is in this country with the ostensible purpose of combating with Dempsey for the championship.

Siegel Now District Manager for Select
Sam. E. Morris Has Confirmed the Appointment From His New York Office

Sam E. Morris, general manager of Select Pictures and Republic Distributing Corporation, has given official confirmation of the appointment of Henry Siegel, former branch manager of the New York Select exchange, as district manager for New York.

Mr. Siegel’s career in the film industry dates back to the days of the World Film Corporation. Forsaking the practice of law, he became a salesmen for World, and later was placed in charge of the Newark, N. J., branch. About six months later he transferred his activities to the Bluebird office of Universal in the same city. Mr. Siegel then served another short period under the Bluebird banner, and finally joined the Selznick-Select Newark branch.

Mayflower Pictures For First National?
Report From the East Declares New Affiliation May Be Announced

NEW YORK, March 29—Negotiations that have been in progress here for some time indicate that forthcoming productions of the Mayflower Pictures corporation will be distributed by the First National Exhibitors Circuit, Inc.

Publication arrangements previously announced apply only to a group of Mayflower pictures either already completed or now in the course of production. According to information received here the deal with First National is to apply to all future Mayflower pictures excepting only these, which already have been contracted for.

The Mayflower company has under contract several leading directors who are making special productions. This group added to the already strong line-up of stars and special productions of the First National will greatly strengthen the position of this company.

Rogers to Establish Masterpiece Branches

L. T. Rogers, manager of the Chicago office of Masterpiece Film Distributing Corporation, which will handle Brady-made pictures, is establishing other branch offices for the company.

The organization has inaugurated a new policy in dealing with exhibitors in that theatre owners will not be required to give a deposit.

The features contain such stars as Alice Brady, Robert Warwick, Ethel Clayton, House Peters, Holbrook Blinn, Vivian Martin, Milton Sills, Doris Kenyon, and George Beban. The exhibitors are to be furnished with entirely new prints and new advertising matter.
THE AUTHOR ON PICTURE MAKING

Emerson Hough, Author of "The Sagebrusher," Blames Theatre Men For Many Shortcomings of the Screen in Saturday Evening Post Article.

Emerson Hough, whose novel, "The Sagebrusher," pictureized by Benjamin B. Hampton and distributed through Hodges, Figgis, & Co., was the same time that he declared a success, gives to the public his impressions of the American exhibitor in "The Soul Child," an article published in the March 27 issue of the Saturday Evening Post.

Mr. Hough was with the Hampton pictures, but left the Studio before the "Sagebrusher" in the studio and on location. At the time of its publication due mention was made of the fact and the influence of the author was plainly seen in the production.

Sets Forth Impressions

In "The Soul Child" the author sets forth his impressions of producers, directors, actors, distributors and finally the exhibitors. He gives the public the same time his experiences while associated with them in the photographing, assembling and publication of the film. He is frank in his statements. He gives his views without reserve or consideration of the feelings of persons discussed. Mr. Hough, it is said, is a man with intelligence and a knowledge of his business. The producer is acquitted of such charges as have been made at various times and from divers quarters against him. The author is criticised a bit less favorably, but his failings arecondoned.

Discusses the Exhibitor

The exhibitor is singled out as the weakest link in the chain, the man responsible for many of the shortcomings of the motion picture art.

Mr. Hough restates the merit consideration. One of the first authors to personally supervise production of his stories, he was given a goodly share of credit for its merit. Exhibitors will be interested in the following excerpts from his article. He describes a scene in which the exchange manager tries to sell his picture to an exhibitor in this manner:

"I give you right, Henry," said the latter—"I give you right you got a big picture. I want the "Sagebrusher." The girls comes to see my pictures. Nix on the Wild West film. You say this ain't Wild West and I know it ain't, but I don't like the name. If you should give me a name now, like The Love Affairs of Henry or something, I could put it up in a sign and pull in a house. My people want swell stuff, with dress suits, see? I ain't saying a word against your picture—i ain't saying a word to hurt your feelings. I'm not the Author, for you know more about them things than what I do. But what I say is, I want names that bring people into the house. If you don't make me that sort of picture some one else will. If I don't buy it of you I find it somewhere else. Nix on the Western. There's too much of the buckskins. Give me something swell."

"The distributing agent was calm.

"Oh, I know what you want," he said. "You see, you this picture, and I'm telling you straight. For instance, comes a man to me and I buy off him a picture called The Last Pinnacle." He pro-
nounced it 'pinochle,' 'I put on the Pinochle and it fell dead. Long after I get that same thing and I run it under another name—I call it A Foolish Wife. Well, I packed the houses, that's all, the whole six of my theatres. It's a fine fillum you got, I give you right—but A Foolish Wife is a whole lot better for a name.'

"I think that in the exhibitor, the theatre owner, we have the weakest link in the movie chain today. There are brains enough and money enough in the producing end to make high-class pictures. The film audience is not below the high-class picture—it is as good as any picture you can give it. But the film audience sees only pictures selected by the exhibitors, who in these times are hampered by the strange traditions of the dramatic art, its timidity, its reluctance to change. Hence we have an industry which is so young that it still carries its own early past, its own unintelligent conventions. At first any movie would do, and anybody could start a movie show. As so many of these shows made easy money, their owners stayed in, and all the ingredients of a crystallized and unprogressive industry lay ready at hand. The real censors and selectors continue to be the exhibitors, who have not progressed."

Territory Purchased

Announcement has been made by Herman F. Jans, President of Jans Pictures Inc., that Pittsburgh and western Pennsylvania has been sold to the First National Exhibitors Circuit for the rights to the initial publication of Jans Pictures "Love Without Question" starring Olive Tell.

German Actress Is Killed in Snow Slide

GENEVA, SWITZERLAND—Hermione Koller, a well-known German motion picture actress of Dresden, was killed, and several other actors and actresses were injured near Innsbruck in the upper slopes of the Wildgrazut Mountain, when an imitation avalanche which was to envelop the group developed into a real one, according to a report received here.

Mountain scenes were being taken by a German film company at an altitude of 9,700 feet. One was to depict a party of eleven persons being buried by an avalanche. Just as the picture was about to be taken a real avalanche came down the mountain side and buried the company, killing Fränzel Koller and seriously injuring several others.

Typhoon Fan Company Reports Many Sales

The Typhoon Fan Company, New York, report continued sales activity for the past week, the territory covered including many sections of the country. Among the sales recorded for the week were:


In addition to the above sales are also reported to the Rialto, San Juan, Porto Rico, and the Havana theatre, Havana, Cuba.

Work on New Playhouse

Work has started on W. S. Butterfield’s new half million dollar motion picture theatre at Lansing, Mich.

E. K. LINCOLN’S NEW STARRING VEHICLE

"The Inner Voice," made by the American Cinema Corporation, is regarded by many critics as the best picture the star has made.
“Law of the Yukon” Is Being Cut and Assembled by Miller for Mayflower

Charles Miller is in New York, cutting and assembling “The Law of the Yukon,” after completing the camera work at Port Henry, N. Y. This adaptation of Robert W. Service’s poem under the same title will be presented by Mayflower Photoplay Corporation.

Edward Earle, who was starred by Vitagraph in the O. Henry series and other productions, has the leading male role of Morgan Kleath in this production, in which Director Miller promises something new and different.

In addition to Earle, the leading roles are filled by June Elvidge, Nancy Deaver, a newcomer to the American screen, Nadine Nash, Warburton Gamble, Thomas O’Malley, Bigelow Cooper, Joseph Smiley and Jack Dillon.

No player is to be starred in the cast, it is announced, each one being featured in accordance with his or her importance in the production.

Well Suited to Role

Edward Earle, according to Mr. Miller, was suited peculiarly to the role of Morgan Kleath, who comes to Gold City to establish a local newspaper and bring with him the more civilized standards of life. He was chosen from a number of candidates by the producer-director as an ideal type for the part.

Instead of dwelling on the reform possibilities of such a character, as in many Yukon productions, the story develops the influence of the country and the irresistible law of the Yukon on Kleath. It is the story of a so-called tenderfoot struggling against the great forces of nature working through human instruments.

Earle’s early screen career was spent with the old Edison Company, where he played leading parts for two years. Later he was leading man for Viola Dana in her productions of “Gates of East,” “The Lure of Happiness” and “The Beautiful Eye.”

Starred by Vitagraph

He then joined Vitagraph and was starred in the production, “For France.” Then followed such productions as “Blind Adventure,” “One Thousand Dollars” and “Little Runaway,” in which he was starred.

Recently Earle has appeared as Alice Brady’s leading man in “His Bridal Night” and with Lucy Cotton in “The Miracle of Love.” He was a featured player in Charles Miller’s recent production, “High Speed.”

The feature will be published by Realart Pictures Corporation, probably within a month’s time. It is announced that a number of inquiries for pre-publication bookings have been received.

FRANK BORZAGE
Director of Famous Hurst’s “Humoresque,” Founding Almo Rubens, a Cosmopolitan production

Weiss Has Organized Independent Exchange
Former First National Head in Chicago Will Publish Features, Re-Issues

Harry Weiss, who resigned recently as manager of the Chicago exchange of First National Exhibitors’ Circuit, Inc., has created Superior Screen Service, Inc., to operate as an independent exchange man in Illinois, Indiana, Wisconsin, Michigan and Iowa.

The new company will be composed of two departments, feature and commercial. Through the feature departments will be published annually twenty-six long subjects which will star well-known film players, or will be adaptations of stage successes. Re-issues will be published through the commercial end of the business.

The company’s offices are on the sixth floor of the Film Exchange building. Mr. Weiss announces that he has some original ideas which he hopes to incorporate into his business.

Since Mr. Weiss presented his resign-

nation to First National there has been various conjectures as to his future affiliations. Rumors were current that he had become associated with this or that concern.

Open Air Show at Park

WILMINGTON, N. C.—An open air motion picture and vaudeville theatre is one of the new features at Lakeside Park this year. It is under the management of Roy F. Hanaford for Lakeside Amusement Company.

Strand to Celebrate Its Sixth Anniversary

The sixth anniversary of the Strand theatre in New York will be celebrated during the week commencing on April 11. An elaborate program is planned by Jack Eaton, managing director of this Mitchell H. Mark Realty Corporation playhouse.

Accomplishments of this theatre since it was opened in 1914, are given in the statistics which follow: Film totaling 1,093,000,000 feet has passed through the projection machines; Performances numbering 13,140 have been given; Paid admissions total 25,640,000, and Sixty-five per cent of the articles reported lost have been returned to their owners by the lost and found department, as have several thousand dollars in cash. The Strand was among the first picture theatres to install a concert orchestra and offer vocal and instrumental selections between subjects. This practice then spread throughout the country. The theatre’s concert orchestra at first contained only sixteen musicians, while today fifty men are in the musical organization.
SHOWMANSHIP

Showmanship, the science of properly and profitably selecting, exploiting and presenting motion picture entertainment, is the foundation of exhibitorial success. A clear understanding of the elements of which it is composed is invaluable to the man who is determined to develop his theatre to the highest point of productiveness.

Early in screen history the exhibitor came to realize in a measure the importance of carefully selecting his program. Yet for many years he was content to book "service," leaving the choice of subjects to the exchange man, who in turn assigned that duty to "the boys in the shipping room." Consequently upon the dissatisfaction that developed is the present exhibitorial stress upon program selection.

Advertising was first considered seriously at a much later date. It was believed sufficient to list the name of the theatre, the title of the subject and, somewhat later, the name of the star. It was not until the "novelty stage" had passed and the public had ceased to regard the motion picture as a curiosity that theatre men began to employ intelligent newspaper advertising to sell entertainment upon merit.

Intensive exploitation, with the exception of such simple devices as were borrowed from the so-called legitimate theatre, is of comparatively recent birth. Special presentation features, save for a few isolated instances, have been given thought by the general body of exhibitors only during the past year.

The science of showmanship is not yet a fixed quantity in exhibitorial minds. Since a full appreciation of its meaning and significance is essential to the commercially satisfactory conduct of the theatre time devoted to its study is time well spent.

Program selection, which is the first element of showmanship in chronological sequence, need be given little consideration here. It is not properly within the field of this department.

Advertising, of whatever nature, is the logical second step.

The simplest reasoning dictates that the well chosen screen attraction, the production that deserves the best that the exhibitor can give, is of little value unless the greatest possible number of patrons are brought into the theatre to witness its exhibition.

Custom Is Faulty

There is and always has been a tendency to regard this matter from the wrong angle, from the angle of expenditures made and a reasonable profit.

It is natural for man, in whatever business he engages, to map out for himself a "safe and sane" method of obtaining a standard percentage of profit. There are those who will maintain that this is good business. It may be that, but it is not showmanship.

Rain, epidemic, civic functions, accidents, a multitude of uncontrollable forces give to every theatre day and every theatre week the character of a venture. It is never possible, nor reasonable, to state positively, "Next week I shall sell so many tickets at such and such a figure and make this much money."

The genuine showman does not base his calculations upon such a premise.

Exploitation Is Essential

"I'm going to exploit every picture to the limit," he says, instead. "I'm going to play only such pictures as merit the best presentation that I can give them and will satisfy as many capacity audiences as I can bring to their showing.

Neither am I going to cut down on my advertising expense because it seems I can save a few dollars by doing. If I can save a few dollars by cutting down I can earn several dollars by increasing.

"I am going to make good the claims I make in my advertising. Simply because a picture is so good that it will please the public under whatever circumstance it is exhibited is no reason why I should economize on presentation and supplemental features. If the picture alone will please them, the picture aided by the best support that I can give it will please immensely more."

Such an exhibitor merits the name, showman.

He is more than a vendor of film fiction. He is a producer of theatre entertainment.

Covers Wide Field

He is the man that will be found in unlooked for places—in the streets, the stores, the clubs and the points where people gather—mingleing with those about him and spreading the doctrine of his theatre.

It is from men of this type that original ideas in advertising, exploitation, publicity and presentation are received. Such a man's success is not a matter of chance, it is a direct result of the working out of the law of cause and effect.

He picks his programs because of their entertainment value, because of their advertising possibilities, and because of the presentation features which they will accommodate.

He advertises his programs with the confidence that follows careful selection and the enthusiasm bred of a desire to have the world see the attractions which he exhibits.
When a picture is shown for three weeks at Grauman's Million Dollar theatre, Los Angeles, it is supported throughout the run by the best advertising the Grauman staff can contrive, which is among the best advertising of the American theatre. "Why Change Your Wife?" was given the campaign that is outlined in the accompanying reproductions greatly reduced.
Los Angeles Theatre Advertising Scores Heavily in Effectiveness

Los Angeles, Cal., a city the very mention of which suggests the motion picture, holds interest for the trade because of another reason quite as important in its way as the fact that it is the center of the industry on the West Coast. It is also the center of American theatre advertising, the city where this important branch of the theatre business has been developed to its highest efficiency. The pages of this department have been crowded from the time of its inauguration with illustrations and stories concerning the advertising from this city of progressive theatre men. Other cities have exhibitors whose genius in the composition of newspaper advertising is quite as marked as that of any Los Angeles manager. In other cities will be found presentation features, exploitation campaigns, etc., that rank as high in the general scale as do those that hail from Los Angeles. But no other city contributes these things as consistently, as regularly, as does the western film capital.

Sid Grauman may be depended upon to furnish each week something worthy of publication. If we were to print all of his advertisements that deserve public notice we would have space for little else, as he uses the newspaper as freely as though he owned it. His presentation features are no less worthy. They are invariably effective. They have always a characteristic touch. Grauman patrons expect them as much as they expect to be ushered to a seat when they come to the theatre. They are essentially effective.

From Los Angeles also comes with the regularity of Saturday night and Monday morning the striking advertisements used by the California theatre. They cannot all be reproduced. But their effectiveness is attested by the fact that the style persists and the size is undiminished despite paper shortages and similar circumstances that develop from time to time.

Los Angeles is also the home of the Tally theatres, institutions mentioned weekly in every conceivable connection throughout the trade. Where motion pictures and motion picture theatres are discussed, there will be heard mention of Tally's Broadway or Tally's Kinema.

Two recent photographs of these theatres are presented herewith. They show the crowds that attended the showings of "The Mystery of the Yellow Room" and "The River's End," Realart and First National productions respectively.

They are reproduced in connection with this article as a concrete illustration of the statement made in the title, that Los Angeles advertising is effective. Similar photographs, of these and other Los Angeles theatres, are among the common sights that greet the eyes of those who follow the trade press with proper regularity. Producers use them in their advertising to the exhibitor, knowing that the picture which goes well at the Tally houses will go well if properly exploited at other theatres, and knowing that the exhibitors who read their advertisements know that also.

There may be those who maintain that the public in Los Angeles is more keenly interested in the motion picture than the public in other sections of the country because of the intimate associations bred by the location of studios there. In this contention there may be a grain of truth, but there is certainly not sufficient weight to nullify the importance of Los Angeles advertising.

This intimate association may be in some measure responsible for the intensive drive that Los Angeles theatre men have made for the better things in advertising and theatre management. It can not be credited with having done more than this.

It is to the men that the credit must be given. And it is credit for a work that is of almost incalculable value to the whole of American theadredom.

Signs

Signs are serious matters. No good advertiser uses them carelessly. Film or glass screen announcements are the exhibitors' best signboards.

A prominent Chicago theatre, catering to better class patronage, is using three minutes of each performance to lecture his audience upon the surprising subject of love-making, "spooning," in the theatre.

It is difficult to conceive a better plan for losing the class of patronage to which the theatre believes it is appealing.
Hepp Takes Advantage Of National Holiday

Holidays have a peculiar way of creeping up on the busy world unnoticed. The exhibitor who is alert to the passing of time is frequently able to take advantage of the peculiar opportunities presented by each for novel exploitation or presentation. It pays to watch the calendar.

A. L. Hepp, manager of the Idylhour theatre, Greeley, Neb., was well aware of the approach of Washington’s Birthday. A man abreast of affairs, he was also thoroughly conversant with the aims and purposes of the committee recently formed to carry on Americanization work. He knew that Select exchanges were distributing “The Land of Opportunity,” the Ralph Ince production.

The photograph submitted by Mr. Hepp and reproduced herewith shows the interior of the Idylhour as it appeared while this program, with other suitable features, was being exhibited. Flags and bunting were used artistically and tastefully, carrying the necessary spirit without crowding the scene.

Appropriate advertising, all built upon the same foundation idea, brought crowds to the theatre. They felt the appeal of the picture, and the occasion, more strongly than they could have been made to do by any other means.

The effect that the Americanization committee has for its goal was gained more effectually by this plan than by any other that has come to attention.

Good work, from whatever angle it is considered.

City Street Is Field For Modern Advertiser

The streets of the modern city may be considered in all fairness the property of the exhibitor in so far as their use for exploitation is concerned. The sooner exhibitors fully realize the possibilities of this field the sooner will exhibitor advertising attain the high development which all are working for. Examples of street exploitation will encourage the practice as, therefore, worthy of more than passing notice.

When the Knickerbocker theatre, Nashville, Tenn., used a series of striking advertisements recently we were glad to reproduce these with comment. We are glad now to be able to write the account of what is termed a “record-breaking” engagement of “Heart o’ the Hills.” Mary Pickford’s First National production.

Four lines of advance were followed in the exploitation of the picture. A splendid lobby display was made up of materials obtained from the film exchange. Heralds were used without stint, and a characteristic though unusually thorough newspaper campaign was conducted.

Effective street exploitation aided “Heart o’ the Hills” during its run at Knickerbocker theatre, Nashville, Tenn.

But the most important measure, the device that served as a climax to coordinate the other advertising mediums employed, consisted of a street enterprise. A donkey was obtained and suitably harnessed in tattered saddle and bridle. A girl was employed to ride the beast, wearing a counterpart of the costume worn by Mary Pickford in the play. A sign bore the essential data regarding the engagement and that information was spread broadcast by the rider.

The Idylhour theatre, Greeley, Neb., decorated fittingly for Washington’s Birthday, when “The Land of Opportunity” was shown.
What Vitagraph Exhibitors Are Doing

A grocer's window in San Francisco, Cal., arranged by the management of the Rialto theatre.

The lobby of the Strand theatre, showing the prominence given the comedy element of the program.

Photographs showing the lobbies of the Tudor theatre, Atlanta, Ga., left, and the Princess theatre, St. Paul, Minn., right, during the engagement of "The Fortune Hunter," a Vitagraph feature in which Earle Williams is starred.
Extensive Paper Campaign Draws For “Old Kentucky” at Victoria

Waking up staid old Philadelphia to a point where for two weeks straight its populace crowds a motion picture theater was a remarkable feat, yet Martin Wolf, manager of the Victoria did just that thing with billboard, newspaper advertising and a lobby display. The display is the thing which is credited with having accomplished the almost unprecedented record of the city of packed houses day after day. In spite of the fact that the Victoria had to contend with the stiffest sort of competition for each of the two weeks, the second being stronger than that of the first.

Wolf, in the past, has designed some wonderfully effective lobby displays, but on his most recent effort he outdid himself. Box office, entrance, doors, side walls were utilized so that when the display was complete the only familiar thing in sight was the large electric sign above the entrance.

Anita Stewart’s “In Old Kentucky” was the picture which inspired him to the exploitation which bids fair to stand for some time as a record in Philadelphia. Wolf saw the picture and intended it to run for a week, but after mapping out his exploitation campaign he decided that it was good enough to keep the house filled for two weeks, and subsequent developments proved him right.

For ten days prior to the opening scene the lobby was busy preparing the set pieces mapped out by the Victoria manager. These were ready Saturday evening preceding the opening and during the night they were installed. The day morning the theatre had been transformed in appearance to such an extent that it rivaled a first class race track scene for the interior of a theatre.

From a distance on either side of approach the passerby saw a file like recyclers every five minutes. Excitement finishing an exciting race, the two leading horses just passing the blackboard showing the betting odds. The Victoria lobby level is the steps above the sidewalk utilized the side space caused by the steps and the entrance level to erect two “Horse Boxes,” one on each side, neck and neck galloping horses, the jockeys of each crouching over the neck of their mount. The background for the cut-outs was furnished by a flat piece representing the back of a betting booth showing the board upon which the betting odds were marked.

It was not until a person got nearly in front of the theatre that the full effect and beauty of the transformation was realized. A person looking at it could easily forget that he was standing on a sloppy, snowy street in Philadelphia, swept by a cold breeze and imagine himself in the midst of a southern race track. Directly in the center of the scene was a ticket booth, on each side a row of gayly garbed women and fashionably dressed men. Above, a typical paddock fence, and the crush of humanity seemed to extend back an illimitable stretch. By the ticket booth the judge’s stand could be seen, already occupied by the figures of three men in earnest conference. The illusion was so complete that one found himself listening for the thudding of galloping hoofs.

Manager Wolf had accomplished the setting by comparatively simple means. The Victoria lobby has a width of five double glass doors, the box office standing directly behind the middle one. A fence of real wood was erected a few feet back of both of the double doors on each side of the centre one. A foot in back of the fence set pieces containing life size paintings of typical race track patrons were erected, extending the full width and height of the doors. The exterior of the box office was painted to represent a single board siding and the illusion was aided by two signs fastened on each side of the ticket window. One read “This Way to Paddock” and the other, “This Way to Grand Stand” with a pointing hand on each directing passage to either side of the box office.

Directly on top of the box office a set piece representing a judge’s stand, containing the figures of three men, also life-size, had been erected. In the front of this were the hooks for holding the cards of the winners of a race. Great attention had been given to details that the various set pieces would be true to the scenes of a race track which they represented. The whole assembly was so attractive that one’s steps naturally gravitated toward the box office.

The advertising of the feature was begun two weeks prior to the engagement. The preliminary announcements consisted in bills of the stocks and it was understood that Anita Stewart in “In Old Kentucky” would be the attraction at the Victoria and asking containing to keep the dates in mind. These notices were used in each of the morning and afternoon newspapers and in the Sunday papers, the day preceding the opening of the run he used advertisements three columns wide by 53 lines deep. Every available bill-board was covered and in this connection the total of paper used was 500 one sheets, 25 three sheets, 10 six sheets, 10 four sheets, 60 two sheets, 1,600 half sheets and 500 window cards, the majority of the last named being mounted in frames or used on the interior of stores and in the windows. He also used trailers in as many theatres as he could obtain.

The cost of such exploitation might deter other exhibitors from following suit except for the fact that Manager Wolf says that the lobby display was prepared for less than his original estimate, and that by the close of the first week the additional profits which had accrued paid all the extra expenses and left a balance which established a home record. According to this the only expenses of the second week was the house overhead, and the last performance filled the capacity of the house, as well as every showing of the picture which preceded it. Mr. Wolf declares that he is never fearful of the expense of exploitation, that he counts it as money which he has a chance to invest at a rate which will easily return 100 per cent interest.

Distribution

Distribution of heralds, house programs, and other theatre literature is an important matter. Upon effective distribution depends the value of this class of advertising.

A Zanesville, O., exhibitor distributed 10,000 heralds on “The Life Line” in grocery packages.

Chesapeake, W. Va., the manager of the Strand theatre obtained the co-operation of the laundries and got 4,000 “Everywoman” notices into Charleston homes.

In Louisville, Ky., an even better method was discovered. By enlisting the aid of a prominent bakery 20,000 heralds were put into residences and upon the kitchen table. Who has a better suggestion?
Kunsky Advertisements Convince Readers That Shows Have Merit

The newspaper advertisements used by John H. Kunsky's theatres, Detroit, Mich., three of which are reproduced herewith, constitute something more than good-looking, desirable newspaper representation for the houses. They are substantial selling arguments for the engagements which they advertise. Advertising can serve no better purpose.

The technique of the Kunsky advertising men is unique. In their work during the past year they have developed a style altogether individual. There is nothing that may be termed even similar in contemporary advertising. And there is good reason to believe that there is nothing that may be unhistorically pronounced superior.

There are other advertisers whose work is as striking. There are a few whose individuality is of totally unrelated character and there is no reliable method for determining which is the better.

It is sufficient to say, however, that the Kunsky advertising is of such quality that those engaged in its preparation need not be deeply concerned regarding the work of others in the same line of endeavor.

With the advent of Louis K. Sidney in Detroit as the manager of the Washington theatre, one of the William Fox chain, interesting speculation arises as to the contest for supremacy of the amusement page which may be expected to develop. Mr. Sidney has a style no less individual. It is a style that has been tried out in practice, its use in connection with the six theatres which Mr. Sidney formerly managed in St. Louis having attracted favorable attention from advertising men throughout the country.

Time will tell this story, however, and the time will be well spent by exhibitors who watch the developing conflict closely.

Unusual depth in a skillfully constructed upright from John H. Kunsky's Adams theatre, Detroit, Mich.

For the present it is well to turn attention to the excellent advertisements recently used by the Adams theatre for "The River's End" and "In Search of a Sinner," both First National productions.

It is difficult to say which has been given the better treatment. Larger space was devoted to the campaign for "The River's End" for obvious reasons. Marshall Nellan's first independent production for First National distribution, it was worthy of an extensive campaign to test its power as entertainment and to give an insight into the future as regards future Nellan productions.

"In Search of a Sinner," in which Constance Talmadge is featured, had an excellent chance of drawing capacity with less spectacular exploitation. Her past productions have been successful throughout the country. Her name is accepted by the public as almost a guarantee of satisfaction.

Yet the advertisement which is reproduced herewith is one of the best that has come from the Kunsky organization in some time. In it copy and illustrations are connected so intimately as to present a unified appeal. There can be no denial of its efficacy as a business gadget.

The "River's End" advertisements depend more upon the pictorial aspect, the copy, necessarily less pointed, serving to amplify the impression given by the illustrations.

The striking feature of the three advertisements is their fitness for the business of selling motion picture entertainment.

The appeal for attendance, in the case of the resident of Detroit, is first registered when the eye lights upon the name of the theatre at the top of the display. Instantly is set up a recollection of a previous visit to that theatre or, if no such visit has been made, of conversation with friends having to do with the theatre or some picture that has been exhibited there.

The natural thought is, then, "Should I go to this one?"

A prompt answer in the affirmative is made by the general appearance of the advertisement as a whole, for in its graceful lines and attractive finish is pictorial promise of pleasant entertainment.

Advertisements that make such answer would be efficacious if employed in behalf of attractions of inferior quality. When used for the best attractions that can be obtained, and the Kunsky organization makes a point of exhibiting only the best, they have a purpose worthy of their quality.
EXHIBITORS HERALD
April 10, 1920

Koch Special Section
Estabishes High Mark

Comparisons between the methods of the big city and the small town exhibitor are always interesting, whether or not definite conclusions are reached. It is interesting to speculate, as the following is read, what proportions a big city exploitation campaign would assume were it to correspond with this enterprise in a town of 2,500 population.

The Novelty theatre, Anthony, Kan., under the direction of Mrs. B. Koch & Son, published a seven-page special section for “Everywoman,” an enterprise unique in the history of Anthony and other cities of like size.

Furthermore, and as worthy of comment, the advertisements making up this special section were good advertisements—not the thrown-together make-shifts which it is commonly believed typifies the small town newspaper printer.

A double page spread from the section is reproduced herewith to testify to the quality of the work in general.

Personal Note Strong In Randolph Creation

Personal appeal is at the root of all advertising. Response to an advertisement is dependent to a greater extent than is at first imagined on the degree of development of this salient part of exploitation. While this reference may seem only too obvious, a person has but to scrutinize a page of advertisements to learn that this principle of attracting and holding attention either has been handled in a slipshod manner or has been overlooked in its entirety.

The accompanying illustration, which was used by the management of the Randolph theatre in Chicago for the initial presentation of “Huckleberry Finn,” brings out to a marked degree what can be accomplished along the line of personal appeal.

Taking cognizance of the fact that the picture would be of equal interest to young and old, the advertiser has so constructed his material as to demand a reading by both. To do this, he has incorporated in the advertisement the spirit of the story itself, a story that has been universally accepted since Mark Twain wrote it. The advertiser has let “Huck” himself do the talking, so to speak. The letter, supposedly written by “Huck,” bas the power in its crudity to demand a reading.

Mrs. Koch’s comment upon the occasion: “We have gotten a mention of the title ‘Everywoman,’ sixty times in this edition,” she says. “I found that the merchant expressed a higher rate when the proposition was put up to them. In fact, I could have made money by buying the space and selling it at a higher rate. In addition, we are mailing a thousand circulars and have four very pretty window displays. We are sure we are going to do a tremendous business, for nothing we have done has created as much talk as this section.”

A Good Point

When the manager of the Yale theatre, Cleveland, O., received the cut of Charlie Chaplin with which he intended to make up the cover of his weekly program for a certain week he found it entirely too small for the purpose.

He conferred with the printer.

The folder was printed that week in about reduced size—a size that fits nicely into the vest pocket or the hand purse.

The janitor mentioned to Mr. Kramer, the manager, during the week that he had never practically any programs out of the auditorium or lobby.

The size has become standard at the Yale.

It goes home with patrons.

Publishers Report Tie-Up Has Boosted Novel Sales

In developing the tie-up with “The Mystery of the Yellow Room,” an Emilie Chautard production presented by Mayflower Photoplay Corporation, Grosset and Dunlap, publishers, at 1140 Broadway, New York, prepared attractive cards to be sent to book dealers in cities where the picture showed.

Realart Pictures Corporation provided an advance list of bookings, and as a result the publishers report that the tie-up had boosted materially the sales of the novel.

One of the big spreads in the seven-page special section devoted to “Everywoman” during its run at the Novelty theatre, Anthony, Kan.
Page Spreads for Serials Seen
As Fruit of Close Cooperation

A year ago a page advertisement for the opening of a serial at a theatre would have been considered phenomenal. Today it attracts little attention. It has attained its place in the established order of things. And its presence in that place is seen by many as an important indication of the unquestioned development of co-operation between exhibitor and exchange.

Even at this time, with the great strides forward that have been taken in the past year, few exhibitors have reached the stage where they see fit to use an entire page for a single attraction, a single program element.

Yet page advertisements for serials come in with every mail. Comment upon receipt of a package containing such a page has changed from "Well, what do you think of that?" to "Here's another serial splash." The comment should not be construed, however, to indicate lack of interest. In the very number of them that come to hand lies the greatest claim to interest.

If theatres throughout the country are using these pages, theatres in big cities and in little towns, there must be an important interest in them, and one reason only presents itself.

Exchange men and exhibitors are cooperating in this work. The exchange man has dropped his old attitude. No longer does he sell the exhibitor the serial and then leave him to his own devices, believing himself secure in the knowledge that the exhibitor’s check has squared the account and made the proper impression when received at the home office.

He has adopted another attitude, a much more business-like position, and works upon the realization that not many weeks will elapse before he has another serial to offer the exhibitor and the exhibitor will not be in a position to buy it unless the present one pays its way and leaves a comfortable margin of profit.

Accordingly he gets down to shirt-sleeves methods and goes into the business of marketing that serial for his customer with interest and enthusiasm. The result is usually a page spread, sometimes a double page, and always an opening campaign that leaves the business of making the run profitable wholly up to the serial itself and the manner in which the exhibitor presents it.

The serial is an important department of the film man’s occupation. To provide suitable serials for the public is as essential as to provide suitable feature productions. There is an element that judges the serial as critically, an element that will not attend the theatre that does not exhibit a chapter play.

To serve the public with entertainment is the film man’s business as truly as it is the business of exhibitor.

With the two of them hand in hand in their efforts to serve, and hand in hand in their efforts to bring the public to the theatre, department is well taken care of. If the exhibitor follows through by presenting the serial as advantageously as it is within his power to do, and the film man follows through by producing the best serials possible, that portion of the public which supports the serial is well served.

The page which opened the run of Jack Dempsey’s Pathé serial at the U. S. A. theatre, Vancouver.

Eye-Getters

Frank Hammond, publicity director for the S. A. Lynch theatres, Atlantic, Ga., engaged young ladies with trim ankles to appear in shoe store windows during the run of “Mary’s Ankles,” starring Douglas MacLean and Doris May, at the Kialto.

The stunt brought business—to the store as well as to the theatre.

My Lady’s Garder” is a current Paramount Aircraft publication. “The Garder Girl” has been announced by Vitagraph.

Developments should be interesting.

Nazimova feature, “Stronger Than Death,” for a solid week and put it on with most artistic presentation prologue.

The introduction started with an overture, “The Egyptian Ballet.” As the music drew to the end, the curtains parted, disclosing a temple scene with rows of large marble pillars and steps leading down. At either side of the entrance glowed incense burners, with the smoking incense throwing perfume over the entire house.

On the steps of the temple was posed a dancer, draped in veils with glittering headband and ornaments. As the spotlight enveloped her in light, she came down the steps and danced the Temple Dance, a beautiful interpretation of the dance of love which Nazimova in the picture dances to attract the man she loves. Most artistic was the gracefully moving and posing figure against the background of the temple, surrounded by the perfume of incense and with colored lights changing the color of her flowing, diaphanous draperies.

The dance completed, once again the dancer stood posed on the temple steps, and immediately the picture was flashed upon the screen, showing a street scene in India.

A special orchestration was also prepared to help create the proper atmosphere for this picture laid in India.

The presentation was planned and executed by Sara Maxon, exploitation director for Willis & Eckels. Devi Dassi, a pupil of Ruth St. Denis, interpreted the Temple Dance.

Logan Square Prologue
Artistically Presented

Presentation, the science of properly preparing an audience for feature entertainment, has not been given the attention in Chicago that might be expected in a city of its size. The houses where efforts of this sort are made can be numbered upon the fingers of one hand.

But there is reason to believe that a start, though belated, has been made toward the proper development of this phase of exhibitorship. The Logan Square, a neighborhood house, is the latest to enter the field.

W. E. Weisshenker, manager of the Logan Square theatre, Chicago, ran the

A page from Springfield, Ill., devoted to exploitation of a serial opening at the Colonial.
Volplaning Around N’Yawk

With J. B.

Richard Israel of the Halsted Amusement Company, will leave New York April 24th for a visit to Paris and Switzerland. Mr. Israel will combine business with pleasure and plans to bring home a few foreign prints, also to visit some of the larger theatres in search of ideas for the big house that is planned to be built by him in Chicago this Fall. Bon voyage, Richard, and don’t forget to drop us a line from the other side.

Koji Fukuzana, of 9 Higo-Cho Sukurada-Shita, Japan, writes to Elaine Evans, “I see your illustrations sell in great picture and I take liberty to write you for your picture. I admire him so.” The only picture recorded in which Elaine Evans appeared in Japan was “A Quiet Afternoon.”

The time is opportune to announce for M. Koizuka’s sake that Elaine Evans is now Mrs. Joseph A. Sterling. She was married about five months ago at City Hall by the Hon. John M. Gaffney, Alderman.

The Astor diners are making a strenuous kick against the “three a day” overhead charges in the cloak-room. The contention being that if a hat costs four dollars new, the cover charge at the Astor makes the sky-piece cost about sixty cents a day for operating expenses. The film people eat lunch, dinner and after theatre supper at this hotel and they figure that the standard tip of 20 cents per call which runs into $18 per month is enough to make a fellow go bare-headed as well as red-headed.

Frank Mattison, late of Chicago, has just signed up with the Reedeater Pictures Corporation at 279 Seventh Avenue as publicity and consulting advertising engineer.

Ray Murray of the Exhibitors Herald editorial staff was tendered a luncheon at Keen’s Chop House by a host of admiring friends and press agents on Friday. Ray rose to the occasion and promised every one that he would give them five and six pages per week.

M. Warshauer, vice-president of the Forward Films Distributors, Inc., left on the S.S. France for Europe. Mr. Warshauer expects to spend about three months in France and Central Europe.

Acceptances of invitations to attend the M. P. D. A. Ball at the Biltmore, April 10th, indicates that there will be a grand array of motion picture celebrities, as well as a large representation of producers and their staffs. In addition to the elaborate supper which has already been planned, the entertainment committee intends to have the most unique performance that has ever been offered for an affair of this kind. Considerable enthusiasm is being manifested in motion picture circles in anticipation of the function.

It was predicted when Goldwyn signed Hugh Thompson for three pictures, the first with Mabel Normand in “The Slim Princess,” that he would become a coast fixture. Such would seem to be the case. Before the completion of the first picture, Mr. Thompson was informed that he would remain for a second. Between productions he was extended a two weeks’ vacation, the first leisure he has enjoyed in many months. Several flattering offers are said to have been made Mr. Thompson since his arrival, to remain on the coast indefinitely, which will be under consideration at the termination of his contract with Goldwyn.

Russel E. Shanahan has been appointed sales manager for the Wistaria Productions.

Earl Hudson has become the pride of Merrick Turnpike. Earl is owner and pilot of a new Brisco touring car. His slogan is “Watch my Dust.”

The latest producing company to come into being is the Hy Art Films which has taken offices at 29 West 34th Street, adjacent to the Waldorf.

Dad” Humphrey Dies
At Fort Wayne, Ind.

J. A. Humphrey, whose congenial disposition and altruistic proclivities won for him the familiar sobriquet of “Dad,” died on March 24, at Fort Wayne, Ind., following a nervous break-down which developed into influenza.

“Dad,” who was loved by all those in the trade who came in contact with him, covered Indiana for Vitagraph. He was one of the best known film salesmen in this territory.

Spiegel Gets Franchise
For National Theatres
In His N. J. Territory

According to Lewis J. Selznick, President of National Picture Theatres, Inc., Max Spiegel, manager and proprietor of the Newark theatre in Newark, N. J., has obtained the first-run National Picture Theatres franchise for his territory.

The Newark first-run account is considered by Mr. Selznick to be one of the most important in New Jersey, and the endorsement of National Pictures by this theatre is said to be of far reaching significance.

“Illiterate Digest” Ready for Screening

The first issue of Will Rogers’ “The Illiterate Digest,” it is announced by Joe Brandt, Eastern representative for the Marion H. Kohn Production, is now ready for publication.

“I have been questioned by a large number of exhibitors regarding the marketing of this feature” said Mr. Brandt, “but I intend to stick to my original plan of state-righting it. Will Rogers’ popularity will serve to introduce it properly and his wit and humorous antics before the camera will firmly establish it.”

THEM PUT THE SUNSHINE IN FOX COMEDIES

Poses of some of Hampton Del Ruth’s actresses and actors soon to appear in a series of Special Comedies. Gladys Parsons is the one on the left with the fan.
Six views, selected at random, from forthcoming Realart Pictures.

Two scenes from "The Stolen Kiss" adapted from the novel "Little Miss-By-the-Day" directed by Kenneth Webb for Realart.

Constance Binney, the Realart actress, in a scene from her latest starring vehicle "The Stolen Kiss."

Three stills of typical scenes from "Sinners" starring Alice Brady.
Pride of screen is a priceless exhibitorial possession. Exhibitors who have it are separated from those who do not by a gulf as wide as that which divides success and failure.

In the lobby of the exhibitor who selects his attraction with the care that can come only from a feeling of pride in his screen material will be found ample evidence of his fitness for the position he holds in the community as provider of community entertainment.

There will be artistic representation of current and coming attractions. There will be cleanliness, order, sympathetic atmosphere.

In the auditorium will be found comfortable seating arrangements, swiftness and precision in the disposition of attendance, appropriate decoration, suitable presentation, the multitudinous details that make up good exhibition.

In the lobby and auditorium of that other exhibitor, the one who buys his pictures by the price tag only, who permits to appear upon his screen the cheapest and most easily obtainable productions, will be found other evidence equally eloquent.

Pride of screen is priceless. It is the foundation upon which is based all that is good in showmanship.

"THE VIRGIN OF STAMBOL." (Universal-Jewel) establishes permanently Priscilla Dunn’s right to stardom. A splendid production from whatever angle considered, a box office power and a fine piece of entertainment, its history should be an enviable one. A detailed review will be found upon a preceding page.

"THE FAMILY HONOR" (First National) is another of King Vidor’s intensely human adaptations of a theme that is different. Taking a story of Dixie, the young producer has surrounded it with realistic atmosphere and has given to it the punch that will sustain interest.

"MY LADY’S GARTER" (Paramount Artcraft) has been listed as a Maurice Tourneur production. In it Wyndham Standing, Sylvia Breamer, Holmes E. Herbert and Charles Craig lend the producer material aid in well drawn characterizations. It is a mystery story of more than usual interest.

"A CHILD FOR SALE" (Graphic) deals interestingly with the profiteer problem, the "rent hog" being especially considered. The subject is timely. The picture is well produced. Gladys Leslie and Creighton Hale are the leading players.

"THE INFERIOR SEX." (First National) marks Mildred Harris Chaplin’s debut as a First National star. It is an intelligently narrated story based upon the question suggested in the title, a well made, attractive screen product which should succeed universally.

"EASY TO GET" (Paramount Artcraft) surpasses the great majority of Marguerite Clark’s latter-day vehicles. A honeymoon comedy, it is unfolded smoothly, rapidly and with good effect. Harrison Ford contributes valuable support.

"THE BRAND OF LOPEZ" (Robertson-Cole) reveals Sessue Hayakawa as a Spanish matador, a role which he essays without the aid of make-up. Florence Turner, remembered by all, gives important aid as the feminine lead.

"BLACK SHADOWS" (Fox) has an interesting angle in the introduction of the hypnotic element to create the action of the picture. The subject offers pleasing diversion with Peggy Hyland as the starring player. She is supported by a good cast.

"YOUTHFUL FOLLIES" (Selznick) will greatly increase Olive Thomas’ fan following. It is without question the most satisfying production of her career, a story that all may enjoy both in its humorous and dramatic sequences.

"IN SEARCH OF A SINNERS" (First National) combines the art of Constance Talmadge with the skill of Anita Loos and John Emerson in a farce comedy that will be favorably compared with any previous vehicle of the star—which is high praise indeed.

"HUCKLEBERRY FINN" (Paramount Artcraft) needs but little comment. Everybody who has read the book, which is practically everybody, wants to see it. The exhibitor who can play it is assured of big business and grateful patronage. William D. Taylor scored a distinct achievement in its making.

"THE INNER VOICE" (American Cinema) will doubtless be pronounced the best of E. K. Lincoln’s productions. A story of the West, of mountains and cities, and the men who dwell therein, it provides ample opportunity for the display of the star’s versatility.

"THE FLAMING CLUE" (Vitagraph) is the lively portrayal of the activities of the government secret service agents in apprehending a band of counterfeiters. Harry Morey as the federal agent presents a worthwhile characterization, and the picture as a whole should please.

"THE WOMAN IN GREY" (Serico) adds another good serial to the list of continued subjects now on the market. The further the story develops the greater becomes the mystery and the more strenuous the action. Arline Pretty and Henry G. Sell carry the titular roles capably.
Constance Talmadge in
IN SEARCH OF A SINNER
Five-part comedy; First National. Directed by David Kirkland. Published in March.
OPINION: Exhibitors reporting on Constance Talmadge productions which have just played their theatres have established a custom of buying, "Constance Talmadge" stock. It is pointed out that the product is doubtless the best single sentence that can be used in describing "In Search of a Sinner." The John Emerson-Anita Loos combination began the good work by preparing a story rich in possibilities for the Constance Talmadge genius. Selma is a star and story found better suited, each to the other, than in the present instance. Again it is the lighter fare that engages the undeniably popular star. Again the line separating the humorous from the risque is approached, but not crossed. Probably no other star in pictures could have made of the story the wholesomeness daring, the entertainingly frank and satirically pertinent amusement that it is.
Exhibitors owe producers of this type of picture a genuine debt. It is a type that acts as a tonic for their theatres. It is the best variation that can be given the program. It stimulates interest in motion pictures generally, and anything that performs that service is of intrinsic value.
"A Temperamental Wife" convinced exhibitors that the first National attractions of the star would be worthy of close inspection. "A Virtuous Vamp" was popularly regarded as superior to the first. "Two Weeks" was reissued as standard. "In Search of a Sinner" should prove still another stimulant to the star's popularity.
SYNOPSIS: Glorianna Chadbourne, whose life as the wife of a "good man" is happily closed with his death, returns to New York after the conventional year of mourning determined to find a sinner for her next husband. In the park she meets Jack Garrison, who flirts with her, meets her in the Casino, declares she is the girl of his dreams, rescues her from arrest for picking flowers in the park and insures her escape. Returning to the home of her brother-in-law, Jefry, she learns that the man she loves is a life-long friend of his and another "good man." When Jeffy and his wife are quarantined in his mother's home, Glorianna begins a campaign to "vamp" Jack, posing as Jeffy's wife. The complications that ensue are too intricate to be coherently detailed in synopsis form and the ending must be seen to be appreciated.
Marguerite Clark in
EASY TO GET
Five-part comedy; Paramount Arcaft. Directed by Walter Edwards. Published in March.
OPINION: The exhibitor whose experience with the majority of the latter-day Marguerite Clark productions has been such as to breed doubt as to the advisability of endorsing without reserve her present production should meet the situation with confidence that "Easy to Get" is worthy of advertising. Marguerite Clark admirers will pronounce it one of her best vehicles. In it she has the advantage of Harrison Ford's support, and Harrison Ford is a young man whose name has taken on considerable fan importance during the past year.
She also has the advantage of a honey-moon story, a light affair with interesting angles, that occupies her screen time with the doing of the sort of thing that she can do best, the sort of thing that made her early popularity. Engaging subtitles keep the mind of the observer in tune with the spirit of the play. They help materially in giving the semblance of logic where logic is not—an important function in the lighter form of comedy.
"Easy to Get" is a title that can be moulded to the purpose of the advertiser. Its possible constructions are many. It may be used with authority, by the way, as the story centers about that phrase, uttered by a bridegroom on the night of his marriage and overheard by the bride.
SYNOPSIS: Millie and Bob Morehouse board the train for their honey-moon immediately after the wedding ceremony. The old friend is an old friend in the smoker. The old friend makes certain well-meant but poorly timed remarks anent Bob's early successes with the fair sex, said remarks being overheard by the bride, who promptly drops off the train at a country cross roads and makes and takes among divers adventures to a nearby summer resort. Bob follows frantically, experiencing numerous adventures of his own. A happy ending is worked out in due time.
Olive Thomas in
YOUTHFUL FOLLY
Five-part comedy-drama; Selznick. Directed by Alan Crosland. Published in March.
OPINION: Olive Thomas has never made a grander or more fitting vehicle as "Youthful Folly." It is as far superior to her "The Spite Bride" and "The Glorious lady" as these were to her earlier vehicles. Selznick productions, always high class, is at its best. The exteriors showing the southern home of the leading character are among the best ever chosen to represent this locality. The interiors are no less fitting.
Craufurd Kent as leading man makes much of a difficult role. His support of the star in a sharply contrasted character is one of the picture's assets.
Hugh Huntley is also well cast, capable acquitting himself in a trying situation near the close of the picture, a situation that would have tried the mettle of a lesser and better known player.
The story is a curious mixture of comedy and drama, the mixing process having been so skillfully conducted as to carry interest through to end without apparent effort. It is an unusual plot, developed in unusual manner, having a freshness possessed by few present-day offerings.
Exhibitors can exploit the attraction with every confidence that it will meet with the approbation of the public.
SYNOPSIS: Nancy, a daughter of the South, is visited by her cousin, Lola, and a distant relative, David, New Orleans southern folk who have attracted some notoriety by reason of the uncouthly affection. David proposes to Nancy and marries her, his purpose being to cloak his affair with Lola. For a time the plan succeeds. Then Jimsey, ward of David, returns from college and falls in love with Nancy. The two young men enjoy each other's society and David realizes, when he believes that he has lost her love, that he loves Nancy. When he confesses the motive that prompted him to marriage and announces his intention of going away so that she may obtain a divorce and marry Jimsey, Nancy tells him that her love is for him. She is wounded when Lola's husband attempts to shoot David, but with her recovery comes the happy ending.
E. K. Lincoln in
THE INNER VOICE
Six-part drama; American Cinema Corp. Published in March.
OPINION: "The Inner Voice," it is reasonable to believe, will be popularly pronounced the best picture in which E. K. Lincoln has starred. He is wide range to his acting ability, providing ample opportunity for the display of the versatility which is one of his strongest assets.
The settings are lavish and the exteriors have been chosen with care. Photography of the best, bringing to the screen eminently satisfying backgrounds for the action. And especial mention should be given the work of the technical staff. It is a job of very fine work by a staff that knows what it is about.
Too much credit cannot be given to E. K. Lincoln for his acting and the realism which he gives to the character
of Mark Reid. It is the fiction character, not the actor, that impresses while the play is in progress, a circumstance encountered all too rarely in general production. And it is the actor whose name remains in the memory after the picture is over, also as it should be but seldom is.

Alice Ayres makes of Barbara a believable, logical character. Her performance will doubtless remain in the memories of the multitude alongside that of the star after the picture has passed into the library of film literature.

SYNOPSIS: Mark Reid, prospector, discovers a rich claim in California. He also makes the acquaintance of "The Good Samaritan," an old man who lives nearby, whose counsel he follows. Mike O'Hara, bad man, jumps Reid's claim. They fight it out, man to man, until Reid is about to murder O'Hara, when the old man intervenes and the struggling men bury their grievances in a partnership. Morrison, a man of wealth, comes to buy the claim. Reid falls in love with Barbara, his daughter, and the affection is returned. Morrison then fleeces Reid, separates him and Barbara by guile, and Reid takes the downward path. A fight in the slums of San Francisco results in Reid's rescue of Barbara and his return to the mountains, where O'Hara, who has found a new claim, makes him his partner. Years pass and Reid, as King, becomes a power in the market. When circumstances place Morrison in his power he heeds the teachings of the old man of the mountains and forgives past wrongs, marrying Barbara for the happy ending.

William D. Taylor's

HUCKLEBERRY FINN

Five-part comedy-drama; Paramount Artcraft.
Directed by William D. Taylor.
Published in March.

OPINION: There are so many good reasons why the exhibitor should play "Huckleberry Finn" that a detailed review of the picture seems almost unnecessary. It is one of the few productions that may be booked without a qualm as to its fate when submitted to the approval of your audience.

At a Sunday showing the Randolph theatre, Chicago, was filled to capacity during dinner hour, lines extending to the sidewalk line in the Randolph and State street lobbies.

Within the theatre were gathered such an assemblage as had probably never before witnessed a presentation in that playhouse. Fathers, mothers, sisters, brothers, apparently whoever could make the journey, had brought the little folks. And the fathers, mothers, sisters or brothers were not less enthusiastic about the adventures of Mark Twain's famous boy character than were the youngsters whose reading of the book had resulted in the attendance.

But not all members of the audience were there because of young people in the family whose insistence would not be denied. Many there were who had come to renew boyhood acquaintances with the unforgettable Huck.

The cast, for the most part, is made up of players whose names are readily associated with their faces by the casual theatre fan. Many of them are total strangers to the screen, but every one is the logical choice for the role assigned him and his work satisfies.

William D. Taylor has produced the journey down the Mississippi in excellent manner. It was not an easy thing to produce. The atmosphere of that period is easily realistic to an audience of today. That Mr. Taylor has done this to the eminent satisfaction of what may be termed the representative gathering at the Randolph is to his credit.

"Huckleberry Finn" was given its first showings in the smaller cities in the community where the action was laid. In these instances numerous effective exploitation devices were evolved and duly chronicled in this publication. Exhibitors will find the picture rich in possibilities of this nature.

It should be as completely successful at the box office as it is upon the screen.
Mildred Harris Chaplin in THE INFERIOR SEX

Five-part drama; First National.
Directed by Joseph W. Henaberry.
Published in April.

**OPINION:** "The Inferior Sex," as the title suggests, deals with the ever pertinent question as to which is the stronger and which the weaker of the sexes. Those responsible for the production have earned the gratitude of exhibitor and public alike in dealing with the question sanely, cleanly and intelligently.

In many hands the story would have been given a suggestive twist to incorporate sensationalism, the supposed market value of that sort of thing overcoming the weaker judgment. No such has been given, and the picture tells a wholly presentable story in direct, logical continuity.

The point brought out is the point that must always be established in an intelligent digest of the question. The essence of the sexes is of equal strength, the sole difference lying in the field of their endeavors, is made clear in this instance entirely by means of Milton Sills, most believable of screen husbands, Mary Aiden, remembered for her role with Griffith productions, and John Stepping, lend capable aid to the star. The work of this quartette carries the story and it gains strength by reason of their sympathetic delineation of the various characters.

The action is laid in society circles and splendid settings have been provided, giving realism where realism is not always easily attained. Photography is of the best, making the time spent in viewing the production as pleasant physically as mentally.

The title alone should prove ample material for exploitation. With no other material at hand the enterprising advertiser could construct a campaign that would bring big business. With the other material available the box office success of the engagement should be almost a matter of course.

**SYNOPSIS:** Mrs. Randall believes that her husband, Bruce Randall, a business man, is tiring of her because he devotes so much of his time to business. George Kenneth, husband of Brucie Randall then, in an attempt to gain information regarding an oil merger which Knox is engineering, makes the mistake of confiding details of the closing date to his wife. Peter Maddox, a society man who lives by his wits, persuades Mrs. Kennedy to elope with Mr. Knox, his real purpose being to obtain the information referred to. Mrs. Randall follows them to a hotel and is surprised by the arrival of George Kenneth and Kennedy. Quick-wittedly letting her husband know the truth of the situation, concealing her sister's part in it from her husband, the manages to bring about a satisfactory conclusion, proving, incidentally, that there is no inferior sex.

Harry T. Morey in THE FLAMING CLUE

Five-part drama; Vitagraph.
Directed by Edwin L. Hollywood.
Published in April.

**OPINION:** Frederic Van Rensselaer Dey, famed for his "Nick Carter" tales, which have been read diligently by multitudes of boys, has given to the screen one of his typical stories of mystery and action, without, however, introducing the character for which he is best known. Because of this latter fact, though, the picture is none the less interesting.

The workings of the government's secret service agents in combating and finally apprehending counterfeiters makes attractive pictorial diversion. Close attention to the details of detection adds to the effectiveness of the presentation. Spontaneity is given to the action and a person's inquisitiveness is retained by efficient assembling in co-ordination with well-handled continuity.

It is a well thought out detective story, as might be expected from the pen of Mr. Dey. Dealing as it does with a national subject, it should offer to the exhibitor ample opportunity for exploitation.

Lending his activities to the success of the picture is Harry Morey, the secret service agent, who exerts himself in making the scenes move along in swift order. He is ably assisted by Lucy Fox, Sidney Dalbrook, Eleanor Barry, Jack McLean, Frank Evans, R. E. Milash, Robert Gaillard and Bernard Siegel.

**SYNOPSIS:** Ralph Cornell is assigned as the secret service agent to apprehend a band of counterfeiters. Discovering the house in which the spurious money is made, he represents himself as a professor and is given board and room at the place on the strength of a fake letter. He falls in love with Besse Quail, daughter of the landlady, and though unintentional it aids him in his work. Aaron Prime, leader of the counterfeities, surmises that Cornell is a detective. He lays many traps for him, into a few of which Cornell walks. Cornell, however, warns Besse Quail and her when Prime wrongly informs them that Cornell is a detective seeking to place Jimmie Quail behind prison bars. Cornell returns to the house after it is thought Prime has been killed as the later's brother. Quick action follows in apprehending the counterfeiters, and Cornell is received whole-heartedly by Mrs. Quail and Besse, who were ignorant of the crime being committed in their home.

Sessue Hayakawa in THE BRAND OF LOPEZ

Five-part drama; Robertson-Cole.
Directed by Joseph DeGrasse.
Published in April.

**OPINION:** There is a place for production, like "The Brand of Lopez," where the sensational melodramatic type of fiction that keeps interest alive by jumping from climax to climax, that tells its story in the sort of punches that serial audiences delight in, the picture should be well received.

The audience that gives thought to careful development of plot, plausibility of motivation, characterization, etc.,., will find points upon which to hang criticism. Sessue Hayakawa acts a part; the director is not impressive. He doesn't look Spanish, and after the first few scenes he makes no attempt to act Spanish.

To others it may seem queer production management to fail to introduce either a bull fight or theatre scene when some of the characters are a matador and an actress.

Still others may find it somewhat difficult to jump from the police cap to the murderer to his leadership of an outlaw band in the mountains without mention of his escape.

Details are frequently clouded. Connections are not always clearly established. It is as though much footage was lost. The most striking portions are eliminated to get within the regular reel length, the aim being to create a feature that would leave beholders breathless.

Exhibitors should prepare presentation features with these facts in mind. The picture is less a narrative than a continuous series of thrills. It should be presented broken, accompanied by crashing, dramatic strains.

Mention of the fact that Florence Turner, whose Vitagraph record is remembered by many, plays the leading feminine role, may be made advantageously.

**SYNOPSIS:** Vasco Lopez, matador, is the idol of Spain. His engagement to Lola Castillio, actress, leads to complications when another man brings her home from the theatre. Lopez, in his anger, branding her with a cigarette burn and later stabbing her escort, he escapes to the mountains becomes leader of a band of briganda. She obtains a divorce and marries Captain Alvarez, whom Lopez stabbed. Lopez, seeking vengeance, sends his men to kidnap Lola, but they bring her little sister instead and Lopez ravishes her. She returns to the town and dies a year later, leaving a baby which is exchanged for a child of Lola's that dies at birth. When the child is four or five years of age Lopez returns to their home, the supposed father and the child prisoner, and orders them shot, locking himself in a room with Lola. He thinks the child is his own, as police surround the villa, and sacrifices his life in saving his son.

Appraises Value of Film

An "appraising reviewer," who will judge the quality of a picture and appraise its value to the exhibitor and at the same time designate its popular appeal to the public. The recent acquisition to C. B. Price Company, Inc. Mr. Price, who refuses at present to announce the name of the person filling the position, says that results have been very satisfactory.

April 10, 1920
A Tourneur cast in
MY LADY'S GARTER

Five-part drama; Paramount Artcraft.
Directed by Maurice Tourneur.
Published in March.

OPINION: Wyndham Standing, Sylvia Breamer, Holmes E. Herbert and Charles Craig are the capable members of the cast which Maurice Tourneur has chosen for his production of Jacques Futrelle's crook story, experienced players all. They make entertaining a story that might not have fared so well in less practiced hands.

Maurice Tourneur, whose past productions have resulted in the placing of his name in the list of great producers, has made better pictures than "My Lady's Garter." Were it not for his name and standing it is doubtful if the production would be considered as of more than ordinary importance.

Because it bears his name, however, and because exhibitors have been taught to look for something extraordinary in his productions, it will doubtless receive from theatre men less laudatory comment than it deserves.

It really is a capital mystery story, potent and smoothly narrated. It is nicely photographed. The settings are adequate. The suspense is well maintained and there is reasonable doubt as to the conclusion up to the moment that it is revealed.

It may not be of the caliber that justifies the high admission prices and lavish exploitation, but it will hold its own with the standard Paramount Artcraft product.

SYNOPSIS: A jaded garter which has interesting history disappears under mysterious circumstances. "The Hawk," a criminal who has never been apprehended, though he obligingly leaves many clues for the police to follow, is suspected. Helen Hamilton, daughter of an American millionaire, is accused of possessing it. She is found swimming in the sea, being rescued by a strange gentleman in a yacht who gives her the name of Bruce Calhoun. British detectives suspect him of the robbery and watch him closely. He goes to Helen's home and becomes acquainted with her family, including her brother, each of mysterious actions give rise to doubts in the minds of all—Helen, who loves him. Not even to her, however, will he admit his part in the mysterious proceedings which are occurring continuously, until, by a master stroke, he catches the criminal, a rival for Helen's affections and then proves himself to be an American Secret Service man and worthy of her love.

Gladys Leslie in
A CHILD FOR SALE

Six-part drama; Graphic Film Corp.
Directed by Ivan Abramson.
Published in March.

OPINION: Ivan Abramson has contributed a very interesting and well-made production to the independent field in "A Child for Sale." Dealing with the subject of profiteering, a timely one, he has shown one of the principle causes for the unrest prevalent throughout the country.

Showing how the greed of a rich man who attempts to profit at the expense of his poor tenants creates conditions that cause the poor to offer their children for sale, Mr. Abramson tells a story that is convincing and sure to hold interest.

Locations embrace the tenements of New York, scenes which give realism to the production.

The cast, which includes Anna Lehr, Creighton Hale, Julia Swayne Gordon, Bobby Connelly and others whose names are familiar to screen audiences everywhere, is well balanced and effective.

SYNOPSIS: Charles Stoddard, a struggling artist, is left by the death of his wife with a boy and a girl whom he can ill support. As the only solution of his problems that presents itself he sells the little girl to a rich lady, later buying her back at the tearful entreaty of the boy, her brother. William Harrison, founder of an institution for boys and also the rent profiteer who has been responsible for the sale of the child, finds the little boy singing on the street and has him sent to the institution. His father follows and brings the boy back home, incidentally making the acquaintance of Dr. Gardner, son-in-law of William Harrison, who becomes his friend. When the boy is stricken on New Year's Eve Stoddard calls for Dr. Gardner. The physician takes the boy to his home, where it is discovered that Stoddard is the son of Mrs. Harrison by a former marriage. Harrison is brought to a realization of his shortcomings and promises to do better, whereupon the happy ending takes place.

King W. Vidor presents
THE FAMILY HONOR

Five-part drama; First National.
Directed by King W. Vidor.
Published in April.

OPINION: Fine discrimination in the selection of cast and locations, skillful directing, good continuity, assembling and impressive acting combine with a story abounding in the melodramatic and heart interest to make this a genuinely worthwhile picture and one that should please the majority.

Every angle of the production has been given the close attention of the young producer-director, whose recent endeavors place him in the front ranks of those who are giving to the screen a better class of photodrama by seeking to eliminate the tawdry and cheapening elements. The results accomplished here show sincerity in development.

Every phase of the picture is clothed in realism. Without dwelling too strongly upon the melodramatic in order to put the ideas across, the director has retained in the action the power to grip an audience. The same is true of the action in that part of the picture which depicts a lighter vein of life.

The story adapted is one of the common people in a little town in Dixie. The astute Southern politician, the proud Southern family in financial straits, a gambling den and other parts of the story are vividly drawn. A tangled and incoherent plot is not presented, but in its stead is the narrative form of story telling, the scenes portraying the lives of the characters in every day existence.

The histrionic aspect stands out prominently in the picture. The three principal characters are handled proficiently by Florence Vidor, Roscoe Karns and Charles Meredith. Others who have accomplished satisfying results are Ben Alexander, George Nicholas, J. P. Lockney, Willis Marks and Harold Goodwin.

SYNOPSIS: Dal Tucker, son of a proud and aristocratic Southern family, returns from college to find that his sister, Beverely, and little brother, Ben, are in financial straits. In his waywardness, he overlocks this and becomes an inhabitue of a gambling house owned by the mayor of the town. Beverely refuses to wed the wholesome son of the mayor because of her brother's evil tendencies. During a raid on the gambling place, a detective is shot. Dal is tried for murder. He is saved from conviction by the testimony of an old negro. He then takes his sister's advice and drives a delivery wagon to earn an honest living, and Beverely and the mayor's son wed.

A scene from "My Lady's Garter," a Maurice Tourneur production distributed by Paramount Artcraft
Pathe Exchange Gets Distribution Of Associated Exhibitors Product

Paul Brunet, Head of Pathe, Also to be Director of Cooperative Organization—No Pictures Yet Received for Publication

Negotiations have been completed whereby Pathe Exchange, Inc., takes over for distribution all Associated Exhibitors, Inc., productions.

Officials of the co-operative organization announce that in making final arrangements for disposition of their product they were guided by the knowledge that Pathe has branch offices in more than thirty countries which will permit members of the association to be in intimate touch with the exchanges.

**Issue In U. S. and Canada**

The agreement provides for the distribution of Associated pictures throughout the United States and Canada. Paul Brunet, vice president and general manager of Pathe, also will be one of the directors of the new organization.

As yet no productions have been turned over to Pathe by Associated Exhibitors. There have been false rumors of several important deals, it is said, in which the name of the organization has figured.

At the time of closing this deal between Pathe and the Associated Exhibitors, Mr. Brunet expressed the thought that with the big pictures which he was convinced would be handled for the organization, he would be supplying the exhibitors of the country a service of tremendous importance. Every picture bought or produced by the Associated will be distributed through the Pathe organization to the members of the Associated Exhibitors, Inc.

**Future Is Assured**

Because of the number of branch offices of Pathe, which puts members of the co-operative organization in close touch with the distribution of their product, the Associated Exhibitors, says Mr. Brunet, starts operating with its picture more assured and its plans already further advanced than might have been the case had other arrangements been made.

**Works in “Rose of Nome”**

Gladys Brockwell is at work on "Rose of Nome" under the direction of Edward J. Le Saint. The exteriors are being made in Flagstaff, Ariz. This is the second of the Barbara Le Marr Deel stories to be made by Miss Brockwell.

**West at Work**

Billy West, who has discarded the baggy pants, the big shoes, loose coat and cane, has begun work on his first picture at the head of his own company, Billy West Productions, with Ethelyn Gibson as feminine lead.

**Popularity of Players Making Up an All-Star Cast Should be Capitalized**

A few hints on "how and how not" to exploit productions featuring all-star casts are offered by Sidney A. Franklin in announcing the cast for his first independent picture, which will be presented by Mayflower Photoplay Corporation.

"A truly all-star cast," he says, "commands a large personal following. To advertise merely an all-star cast, then, is neglecting a golden opportunity to capitalize the popularity of well-known screen favorites presented in the production."

**Analogy Is Proven**

"To draw an analogy," Mr. Franklin continues, "a publisher circulating a book written by Robert W. Chambers, Rupert Hughes, Harold MacGrath or any widely read author, would hardly consider it profitable to use in place of the author's name a term such as 'anonymous.' He recognizes in the author's name an asset of incalculable value—a source of revenue which he develops to its fullest limitations.

"Mr. Franklin is now at work on his initial subject, the screen version of Robert W. Chambers' ‘Athalie,' with a cast comprising players of prominence.

"For the role of ‘Athalie' one of Chambers' fascinating character creations, Mr. Franklin has engaged Sylvia Breamer, who joins the Franklyn company after starring in a series of features produced by J. Stuart Blackton.

**Nagle in Lead**

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

Rosemary Ethely, known for her character portrayals, has been entrusted with an important role, while Robert Cain, a "heavy," who has been prominently cast in Paramount productions, enacts an important part in the picture, Sam De Grasse, character actor, who has been seen in "support of Mary Pickford in a number of productions, rounds out the cast of principals working under Franklin's direction.

**Defines Term**

"One of the most universally neglected phases of picture exploitation is the all-star cast," says Franklin. "By all-star I do not mean an aggregation of obscure players which, by virtue of a producer's mandate, is given the 'all-star' appellation. I refer to the legitimate usage of the term—a cast which comprises players who have attained widespread prominence and who have won the recognition and esteem of motion picture patrons."

He further asserts that the producer in assembling an all-star cast pays substantial salaries to secure players of established repute in order to enhance the drawing power of his production. His efforts in this direction, however, are nullified if the exhibitor neglects to properly advertise these personalities, according to Franklin.

In closing his observation, the director urges exhibitors to give deep consideration to production of the all-star cast calibre: advertising and exploiting the cast to the limit.
An Affidavit

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Yours very truly,

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INCORPORATED
EDWARD EARL, President
NINETY GOLD ST., NEW YORK, N.Y.
EXHIBITORS HERALD

April 10, 1920

“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 pictures did for the other fellow, thereby getting the only positive guide to box office values. Address, “What The Picture Did For Me”, EXHIBITORS HERALD, 417 S. Dearborn St., Chicago.

First National


A Daughter of Two Worlds, with Norma Talmadge—Wonderful. Raise prices and boost to limit. Let us have more like this one.—Cole & Thorpe, Colonial theatre, Keokuk, la.—Neighborhood patronage.

Heart o’ the Hills, with Mary Pickford.—Those who admire Mary will like this production. It is her best offering, since Daddy Long Legs. It is more than pleased my patrons.—R. L. Trescott, Pictureland theatre, Livonia, N. Y.—Transient patronage.

The Hoodlum, with Mary Pickford.—As good as Daddy Long Legs, but doesn’t draw as big crowd. Splendid picture. Great advertising possibilities in picture.—H. R. Bisby, Liberty theatre, Caney, Kans.—Neighborhood patronage.

Back to God’s Country, with Nell Shipman.—Dandy picture. Went over good. Boost it big. It will make good.—Alvin S. Fran, Jewel theatre, Lafayette, Colo.—Neighborhood patronage.

Daddy Long Legs, with Mary Pickford.—This sure is a pleasing super-production. Did not make any money on account of cold weather.—Waldo B. Nelson, Liberty theatre, Fosston, Minn.—Small town patronage.

Back to God’s Country, with Nell Shipman.—Big business. Fine picture.—Dixie theatre, Mayfield, Ky.

Auction of Souls, with Aurora Mardiganian—Wonderful production. Go the limit and advertise this at advanced prices. It will set your patrons to talking and bring people into your show the second night that were never there before. Truly a wonderful production.—H. R. Bisby, Liberty theatre, Caney, Kans.—Neighborhood patronage.

The Temperamental Wife, with Constance Talmadge—Dandy comedy. Business only fair, but will be good if Constance makes more like this.—Alvin S. Frank, Jewel theatre, Lafayette, Colo.—Neighborhood patronage.

Back to God’s Country, with Nell Shipman.—One of the best attractions of the season. Caused many favorable remarks.—R. L. Trescott, Pictureland theatre, Livonia, N. Y.—Transient patronage.

Back to God’s Country, with Nell Shipman.—None better. Something to this one. Its big in every way. Showed it two days to ordinary business. People should have seen it. It’s great.—McClure & Faulkner, Comique theatre, Jamesport, Mo.—Neighborhood patronage.

The Mind the Paint Girl, with Anita Stewart.—Very good picture up to the ending, which was poor.—Fred Paulick, Paulick theatre, Muscoda, Wis.—Neighborhood patronage.

Heart o’ the Hills, with Mary Pickford.—Best Pickford picture that we have ever run.—E. Saunders, Saunders Palace, Harvard, Ill.—General patronage.

Mary Regan, with Anita Stewart.—A very good picture, but did not draw very well.—A. C. Klug, Empress theatre, Zumbrota, Minn.—General patronage.

In Old Kentucky, with Anita Stewart.—Big and mighty pleasing picture.—J. H. Thacher, Strand theatre, Salina, Kans.—General patronage.

A Dog’s Life, with Charlie Chaplin.—Good comedy.—J. J. Kualauk, Swan theatre, Swanton, Nebr.—Neighborhood patronage.

Virtuous Wives, with Anita Stewart. Wonderful picture. Pleased them all.—Louis Frana, Olympic theatre, Calmar, la.—Neighborhood patronage.

A Day’s Pleasure, with Charlie Chaplin.—All I can say of this is it is poor. Did not draw. Have not as yet on second day found a person to give it a good word.—Fred Cosman, Electric theatre, St. Joseph, Mo.

The Turning Point, with Katherine MacDonald.—Nothing but beautiful scenes. No plot at all. Common picture. Not near as good as she is capable of making.—H. G. Ramsey, Royal theatre, El Dorado, Kans.—General patronage.

Daddy Long Legs, with Mary Pickford.—Picture good. Good drawer and a sure money-getter.—W. A. Dutton, Plaza theatre, Manchester, la.

The Beauty Market, with Katherine MacDonald.—This was a fine picture. Went over big for two days.—G. M. LeMonnier, Majestic theatre, Liberal, Kans.—Transient patronage.

Fox

The Lincoln Highwayman, with William Russell.—Very good picture. Something a little out of the ordinary. I make money on Fox programs.—J. A. Crouse, Ideal theatre, Iowa Park, Tex.—Small town patronage.

The Winning Stroke, with George Walsh.—Excellent photography.—H. C. Howell, Goldwyn theatre, Earlton, Ky.

Shod with Fire, with William Russell.

TWO-THIRDS OF THE REID FAMILY.

Wallace Reid and his son who takes part in “Excuse My Dust” the Paramount Art-craft picture adopted from the Saturday Evening Post story “The Bear Trap.” The young man with the cap works without make-up and is said to be a “Comet.”
EXHIBITORS
Haney, the Knoblanch, all Over," lin;:i:ii!Hi:ii special have most wisely Axline. April Nielson, E. W. good line, town theatre, Liberty, Kans.-Neighborhood patronage.

The Speed Maniac, with Tom Mix.—Most of the patrons were out for a good time. The theatre is in full swing and plenty of action. The show is a special one and it was well received.

Last of the Duanes, with William Farnum.—Farnum always draws. Good business.—George Owens, Opera House, Stanford, Ky.—Neighborhood patronage.

Les Miserables, with William Farnum.—This picture may be classed as one of the greatest ever produced. We did splendid business. Star well liked. Heavy drama, but it will go over big in the town due to the great quality of the show. You can't go wrong.—Ethel M. Huber, Opera House, Camp Point, Ill.—Small town patronage.

The Wilderness Trail, with Tom Mix.—A good Northern picture. Snow scenes are extra good, but story does not give star enough action. Went over extra big with Lloyd comedy, Doesn't Count. Elinor Fair, Liberty theatre, Wenona, Ill.—Small town patronage.

La Belle Russe, with Theda Bara.—This is some picture. Please all who saw it. She is sure some star. Book it. Can't go wrong.—Philbrick & Knoblach, Rex theatre, Allen, Neb.—Small town patronage.

The Cyclone, with Tom Mix.—Good picture. Not very far behind as good as some. Do not advance prices.—L. A. Tomlin, Liberty theatre, Easton, Ill.—Neighborhood patronage.

Hell Roarin' Reform, with Tom Mix. Can't be beat. Mix best bet on market today.—Waldo B. Nielson, Liberty theatre, Fosston, Minn.—Small town patronage.

The Sneak, with Gladys Brockwell.—Star good and a good picture.—Mrs. F. A. McGinnis, Posey theatre, Poseyville, Ind.—Neighborhood patronage.

Coming of the Law, with Tom Mix.—Good picture to poor business. Mix unequal at present.—M. M. Davis, Jewel theatre, LaFayet,

True Blue, with William Farnum.—Excellent picture. Enough comedy to make this an all-round first class production.—Waldo B. Nielson, Liberty theatre, Fosston, Minn.—Small town patronage.

Rough Riding Romance, with Tom Mix.—Book this one. It's a dandy Tom and his associates are money-makers for our house.—G. N. Armstrong, Y. M. C. A. theatre, Rose Lake, Idaho.—Neighborhood patronage.

The Kid is Clever, with George Walsh.—This one did not please at all. Poorest Fox I have had.—L. A. Hasse, Ma
tastic theatre, Mount, Wis.—Small town patronage.

The Lone Star Ranger, with William Farnum.—Extra good. Star well liked and had the support. Showed to full houses.—George Owens, Opera House, Stanford, Ky.—Neighborhood patronage.

The Merry-Go-Round, with Peggy Hyland.—Star is great. Good picture. Please all.—L. A. Tomlin, Liberty, Opera House, Camp Point, Ill.—Small town patronage.

Be a Little Sport, with Albert Ray and Elmer Fair.—First class comedy. Give us more like this one.—Waldo B. Nielson, Liberty theatre, Fosston, Minn.—Small town patronage.


Goldwyn
Pinto, with Mabel Normand.—Went over big. Not as big as it should have been.—Mickey.—E. C. Bus-tick, New Strand theatre, Milwau
kuee, Wis.—Downtown patronage.

The World and its Women, with Ger
daline Farrar.—Extra large house. Average picture. Very pleasing.—H. C. How
cell, Goldwyn theatre, Earlington, Ky.

The Little Shepherd of Kingdom Come, with Jack Pickford.—Exception-
ally fine picture, but Jack does not seem to be much of a box office magnet.

H. J. Thacher, Strand theatre, Selina, Kans.—General patronage.

The Turn of the Wheel, with Geraldine Farrar.—Star always draws good here. Goldwyn pictures liked.—Mrs. J. P. Zimmerman, Liberty theatre, Avoca, la.—Small town patronage.

Back to the Woods, with Mabel Normand.—Dandy little comedy-drama.—S. J. Haney, Liberty theatre, Des Moines, la.—Small town patronage.

The Paliser Case, with Pauline Fred
crack.—Goldwyn should be ashamed to claim this one. A typical machine made picture with a plot as old as Adam and Eve.—H. G. Ramsay, Royal theatre, El Do
daro, Kans.—General patronage.

Pinto, with Mabel Normand.—Good, but nothing to rave over, although bet
ter than the last few Goldwyns.—M. M. Davis, Jewel Theatre, Grand Island, Nebr.—Neighborhood patronage.

Leave It to Susan, with Madge Ken
dy.—Best Kennedy picture so far. Please all and satisfied old and young. Doesn't count.—M. M. Davis, Jewel theatre, Grand Island, Nebr.—Neighborhood patronage.

Duds, with Tom Moore.—Duds is a fit
ing name. Less said about it the better.—Jack Nash, Strand theatre, Trin
dale, Colo.—Neighborhood patronage.

Jubilo, with Will Rogers.—This kind of story will put Rogers in the top
notch class of screen stars.—H. J. Thacher, Strand theatre, Selina, Kans.—

The Girl From Outside, with a spe
cial cast.—A wonderfully fine produc
tion. Different from the regular run of pictures. Three days run and the last
day will be the best, but second day bad on account of the weather.—J. E. Adcock, Grand theatre, Princeton, Ind.—Neighborhood patronage.

Duds, with Tom Moore.—Good pho
graphy.—H. C. Howell, Goldwyn theatre, Earlington, Ky.

The Flame of the Desert, with Gerald
eine Farrar.—As fine a picture as Goldw

ine ever made. Good story, plot and cast. Interesting. Scenes good. Star a
drawing card and it will be profitable if she comes out in any more like this one.—H. G. Ramsey, Royal theatre, El Dorado, Kans.—General patronage.

Hodkinson
Desert Gold, with a special cast.—Fine picture. A money-getter. Will stand up under strong advertising.—Al

vin S. Frank, Jewel theatre, Lafayette, Colo.—Neighborhood patronage.

Shackled, with Louise Glaua.—Star pretty well liked here. Always satisfies
patrons.—Mrs. J. P. Zimmerman, Xovelly theatre, Avoca, la.—Small town patronage.

A Woman of Pleasure, with Blanche
Sweet.—Lost money on this one. Blanche Sweet is looking old. Some of these so-called specials are not Noth-
A dramatic bit from Rex Beach's "The Silver Horde," which it is announced will be published at an early date as a special production.

ing special to them.—J. E. Adcock, Grand theatre, Princeton, Ind.—Neigh-
borhood patronage.

His Temporary Wife, with Ruby De Remer.—Just an average program pic-
ture. However, it is better than title will lead you to believe.—Fred Cosman, 
Electric theatre, St. Joseph, Mo.

Live Sparks, with J. Warren Kerrigan.—Pleasing picture. Better than regular 
program attraction. Star at his best.

Woman of Pleasure, with Blanche Smith. A good big show. Would not con-
side it a special, but will please nearly all. Played to good business.—
G. X. Armstrong, Y. M. C. A. theatre, Rose Lake, Idaho.—Neighborhood pat-
ronage.

The Blue Bonnet, with Billie Rhodes.—Pleasing value.—Gem theatre, Wichi-
ta Falls, Tex.—Transient patronage.

$30,000, with J. Warren Kerrigan.—Not quite up to Kerrigan's previous subjects.

The Island of Intrigue, with May Al-
son.—Pictorially beautiful. May is 
mighty restful to the eye.—Mrs. S. I. 
Haney, Liberty theatre, Des Moines, 
Iowa.

Lombardi Ltd., with Bert Lytell.—
The picture was good, but a very poor 
name. Hard to advertise. Did not make 
any money on this picture.—G. M. 
LeMonnier, Majestic theatre, Liberal, 
Kans.—Transient patronage.

Please Get Married, with Viola Dana. 
—Nothing to it. Very silly. Poorest 
picture I've used for some time. Don't 
raise admissions for this one.—W. 
A. Dutton, Plaza theatre, Manchester, 
Ia.

Eye For Eye, with Nazimova.—In my 
opinion excellent, but Nazimova not 
popular with my audiences. Would ad-
vise oil towns to lay off.—J. A. Crouse, 
Ideal theatre, Iowa Park Tex.—Small 
town patronage.

The Gold Cure, with Viola Dana. 
—Kept them laughing. Many favor-
able comments.—J. W. Bascom, Pastime 
theatre, Sisson, Cal.

Please Get Married, with Viola Dana. 
—Terrible. Silly, simple and sus-
pected. Lost money.—Cole & Thorpe, 
Colonial theatre, Keokuk, Ia.—Neigh-
borhood patronage.

The Blind Man's Eyes, with Bert 
Lytell.—Splendid story and acting and 
patrons didn't mind saying so.—Sadie 
L. Haney, Elite theatre, Des Moines, 
N. I.—Small town patronage.

Please Get Married, with Viola Dana. 
—A very odd subject. 50% of your 
audience will like, others not. Pretty 
spicy in parts. Just the way you take 
it.—Fred Cosman, Electric theatre, St. 
Joseph, Mo.

The Blind Man's Eyes, with Bert 
Lytell.—Very good.—Raymond Piper, 
Piper's Opera House, Virginia, Nev.

Lombardi Ltd., with Bert Lytell. 
—Did not seem to please the majority. 
Star very clever. Did not draw.—W. 
A. Dutton, Plaza theatre, Manchester, 
Ia.

Satan Junior, with Viola Dana.—A 
picture that brings your patrons out 
smiling and is rich with good clean 
comedy, as well as character depiction.

—Hardin Ent. Co., Odeon theatre, 
Hardin, Mo.—General patronage.

The Red Lantern, with Nazimova.—A 
marvelous big town production. Drew 
high class audience. Not appreciated by 
regular patrons.—J. C. Wilson, Star 
theatre, Clinton, Ill.—Neighborhood pat-
ronage.

Revelations, with Nazimova.—Excell-
ent about tells the tale. Pleased audi-
cence and good business. Have never 
seen Nazimova in a poor one.—J. C. 
Jenkins, Auditorium theatre, Neligh, 
Neb.—Neighborhood patronage.

Castles in the Air, with May Allison. 
—Very good. Get this one. Fair busi-
ness.—Will F. Krain, Lorin theatre, 
Berkeley, Cal.—Neighborhood patron-
age.

The Belle of the Season, with Emmy 
Wehlen.—The girl is clever but doesn't 
draw worth a cent.—E. N. Brown, Stock-
ing theatre, Grand Rapids, Mich.— 
Neighborhood patronage.

His Bonded Wife, with Emmy Wehlen. 
—Excellent comedy. Everyone liked it.—L. M. Kuhns, Gibson theatre, 
Gibson, N. M.—Mining camp patronage.

The Spenders, with Bert Lytell.—Up 
to this star's average, which means it 
is very good.—Harold Daspit, Atherton 
théatre, Kentwood, Ia.—Mixed patron-
age.

The Return of Mary, with May Alli-
son.—Very good picture. Pleased them 
all.—Louis Frana, Olympic theatre, 
Calmar, Ia.—Neighborhood patronage.

Paramount Artcraft

Male and Female, with a special cast. 
Great. DeMille is producing some 
great pictures. Better than Lorin 
theatre, Berkeley, Cal.—Neighborhood 
patronage.

Poor Boob, with Bryant Washburn. 
—A good picture. People well satisfied. 
Also showed a two reel Sennett com-
edy, Her Fatal Mistake, with this pic-
ture which makes a very good program. 
—Harry Burden, Mirage theatre, Axtell, 
Nebr.—Neighborhood patronage.

The Invisible Bond, with Irene Castle. 
—If she is a star I am General Pershing. 
Less said the better.—Jack Nash, Strand 
théatre, Trinidad, Colo.—Neighborhood patronage.

The Lottery Man, with Wallace Reid. 
—Good picture. Theatres good business. 
—J. C. Lamonteen, American theatre, 
Breckenridge, Tex.—General patronage.

The Miracle Man, with a special cast. 
—One of the best pictures that we have 
ever run, but did not draw. Some did 
not like it. Lost money two days. 
—Will F. Taddiken, Elite theatre, Mor-
garville, Kans.—Neighborhood patron-
age.

Male and Female, a Cecil B. DeMille 
production.—Was liked better than The 
Miracle Man. Did good business on 
name.—H. B. Axline, Scope theatre, 
Wenona, I1l.—Small town patronage.

Victory, a Maurice Tourneur produc-
tion.—Splendid story and production. 
Exquisitely filmed. Tourneur's name 
with the cast should get the business. 
—W. G. Mitchell, Majestic Gardens, 
Kalamazoo, Mich.—General patronage.

When Do We Eat? with Enid Ben-
nett.—A few more like this and the 
exhibitors will be wondering when 
they will eat. It is not worthy of Miss 
Bennett, and we had a very small crowd. 
—A. N. Miles, Eminence theatre, Emi-
nence, Ky.—Small town patronage.

John Petticoats, with William S. Hart. 
—Good picture and good name. Drew 
well, but Hart not suited for pictures of 
that kind.—J. C. Lamonteen, American 
théatre, Breckenridge, Tex.—General 
patronage.

The Miracle of Love, with a special 
cast. Patrons did not wait for the finish. 
—Xuf said.—Jack Nash, Strand theatre, 
Trinidad, Colo.—Neighborhood patron-
age.

Love Insurance, with Bryant Wash-
burn. Up to Washburn's standard. 
Good puller.—Will F. Taddiken, Elite 
théatre, Morganville, Kans.—Neigh-
borhood patronage.

"WILL" AND "JIMMIE"
The Thirteenth Commandment, with Ethel Clayton.—The best Ethel Clayton ever produced. Don't be afraid to play this one. A fine ladies' picture with good moral on the H. C. L.—H. G. Ramsey, Royal theatre, El Dorado, Kan.—General patronage.

The Dark Star, with Marion Davies.—None of Paramount specials are good. Just get by with them.—Jean Dagle, Liberty theatre, Murphysboro, Ill.—Neighborhood patronage.

Stepping Out, with Enid Bennett.—Very good. Best picture we have had of this star for a long time. Boost it and go the limit on it. Will please any audience.—J. W. Smith, Empress theatre, Beresford, S. D.—Neighborhood patronage.

La Apache, with Dorothy Dalton.—My patrons liked this although plenty of criticism as to the boldness of the picture. It got 'the jack' nevertheless.—Hert Goldman, New Princess theatre, St. Paul, Minn.—Downtown patronage.

The Cinema Murder, with Marion Davies.—A good picture, but a misleading title. Author and story helped put it over. It will draw well if the latter are mentioned in the billing.—H. G. Ramsey, Royal theatre, El Dorado, Kan.—General patronage.

A Very Good Young Man, with Bryant Washburn.—Good comedy-drama. Washburn has many admirers here.—Waldo B. Nielson, Liberty theatre, Fosston, Minn.—Small town patronage.

The White Heather, with a special cast.—Nothing to it. Ran for two days, good big first day, poor second. Walter Coddington, Home theatre, Rantoul, Ill.—Neighborhood patronage.

Arms and the Girl, with Billie Burke.—Fair picture, but out of date.—Geo. D. Rogers, Gem theatre, Lyndon, Kans.—Small town patronage.


Hay Foot Straw Foot, with Charles Ray.—Very good comedy-drama. Charles Ray is bound to appeal to all classes.—Waldo B. Nielson, Liberty theatre, Fosston, Minn.—Small town patronage.

Three Men and a Girl, with Marguerite Clark.—Marguerite Clark always is good. Her pictures can be depended upon to bring out the crowd.—R. C. Cash, Lyceum theatre, Waterville, N. Y.—Neighborhood patronage.

The Lady from Red Butte, with Dorothy Dalton.—Poorest Dalton picture I have seen. Nobody liked it here.—W. W. Weitz, Star theatre, Lake City, Ia.—Neighborhood patronage.

Counterfeit, with Elsie Ferguson.—I cannot put her over. I like her, but I don't pay to see her. Others won't.—Jack Nash, Strand theatre, Trinidad, Colo.—Neighborhood patronage.

String Beans, with Charles Ray.—Poor picture. Does not come up to Ray's standard.—S. X. Andreas, Royal theatre, Ponca, Nebr.—Neighborhood patronage.

A Knickerbocker Buckaroo, with Douglas Fairbanks.—Like every Fairbanks picture. Very good. If he (Fairbanks) would only make more we would be better satisfied.—R. C. Cash, Lyceum theatre, Waterville, N. Y.—Neighborhood patronage.

The White Heather, a Maurice Tourneur production.—They called it a special, but it's a very ordinary picture. My patrons don't like English pictures.—Cha’s, Blaine, Morgan theatre, Henryetta, Okla.—General patronage.

Why Smith Left Home, with Bryant Washburn.—First class comedy production.—Parmele theatre, Plattsmouth, Nebr.—Neighborhood patronage.

A Girl Named Mary, with Marguerite Clark.—Too much stuff. Not up to usual Clark business.—Will F. Krahn, Lorin theatre, Berkeley, Cal.—Neighborhood patronage.

Captain Kidd, Jr., with Mary Pickford.—Absolutely nothing to this picture. Star is liked, but picture did not please.—Geo. Owens, Opera House, Stanford, Ky.—Neighborhood patronage.

His Wife's Friend, with Dorothy Dalton.—Not a Dalton picture. Her talent is wasted on such stuff as this. Just fair business.—Krahn, Lorin theatre, Berkeley, Cal.—Neighborhood patronage.

Nugget Nell, with Dorothy Gish.—Though the picture is not without a burlesque angle it is good, but won't please only about 25%—Hert Norton, Kozy theatre, Eureka, Ill.—Neighborhood patronage.

The Woman in the Suitecase, with Enid Bennett.—Good picture. One of the best she has appeared in since Step- ping Out. A good picture. A different.—H. G. Ramsey, Royal theatre, El Dorado, Kan.—General patronage.

A Knickerbocker Buckaroo, with Douglas Fairbanks.—This gave general satisfaction. Drew good house.—A. C. King, Empress theatre, Zumbrota, Minn.—General patronage.

Wolves of the Rail, with William S. Hart.—This one sent them out talking and is the talk of the town. Book it and boost it. The ladies formerly disliked his homeliness, but they are falling for him now.—J. W. Baird, Crystal theatre, Honebursburg, Mo.—Neighborhood patronage.

Counterfeit, with Elsie Ferguson.—Can look in display windows and see Elsie's wonderful eyes, that is not in live reels is I. W. W. tactics.—Jack Nash, Strand theatre, Trinidad, Colo.—Neighborhood patronage.

Stepping Out, with Enid Bennett.—A splendid comedy production. One that will stand up with the best.—Parmele theatre, Plattsmouth, Nebr.—Neighborhood patronage.

The Grim Game, with Houdini.—Good picture. One-day run. Capacity house.—J. C. Lamonett, American theatre, Recknridge, Tex.—General patronage.

The Witness for the Defense, with Elsie Ferguson.—Fair. Elsie has had such poor ones they fail to get over now.—Will F. Krahn, Lorin theatre, Berkeley, Cal.—Neighborhood patronage.

The Woman Thou Gavest Me, with Katherine Nield McAlpin.—A good picture. Will fill your house if properly exploited. Raised admission.—Preston Bros., Crescent theatre, Audubon, la.

Widow by Proxy, with Marguerite Clark.—Very good. Good business.—Will F. Krahn, Lorin theatre, Berkeley, Cal.—Neighborhood patronage.

Pathé

The Sawdust Doll, with Marie Osborn.—Kids went wild and older ones well pleased. Baby and syrup always pack my house.—H. A. Wishard, Wishard theatre, Bloomfield, la.


The Gay Old Dog, with John Cumberland.—Cumberland good, but lighting and photography miserable. No draft for second night run in the small town. Picture very much over-exploited. Better dodge this one as a special and play it as an ordinary program offering at lower price for the end of the year.—Victoria theatre, Neligh, Nebr.—Neighborhood patronage.
Brothers Divided, with Frank Keenan.
—A picture that you can't go wrong on. Clean, wholesome entertainment for the entire family.—Chuck Townsend, Lyceum theatre, Leavenworth, Kans.

The Bishop's Emeralds, with Virginia Pearson.
—A fine drama. Played two days. Lost money on it. Too stiff and formal. Nothing to it. This is a tip.—McClure & Faulkner, Comique theatre, Jamesport, Mo.—Neighborhood patronage.

The Devil's Trail, with Betty Compson.
—Fine as silk. Go to it. You can't fail.—S. B. Brock, Electric theatre, Hagerman, N. M.—Neighborhood patronage.

The Grouch, with Montague Love.
—Average program picture.—Chas. R. Rhoda, Palace theatre, Royalton, Minn.—Small town patronage.

The Battler, with Earl Metcalfe.
—Some people are knocking the old World pictures, but I say they are good program pictures.—Chas. Blaine, Morgan theatre, Henryetta, Okla.—General patronage.

The Praise Agent, with Dorothy Green.
—Very good.—H. A. Wishard, Wishard theatre, Bloomfield, la.—Small town patronage.

The Sea Waif, with Louise Huff.

A Home Wanted, with Madge Evans.
—A good feature with a little humor. Will please 90% of audience.—Geo. D. Rogers, Gem theatre, Lyndon, Kans.—Small town patronage.

Bring Your Betty, with Evelyn Greeley.
—A good picture and well played. No kicks.—H. A. Wishard, Wishard theatre, Bloomfield, la.—General patronage.

The Roughneck, with Montague Love.
—This picture gave very good satisfaction. Business poor on account of flu. The star is Michael S. Minter.—S. B. Brock, Electric theatre, Hagerman, N. M.—Neighborhood patronage.

Ginger, with Violet Palmer.
—Gave splendid satisfaction. Plenty of compliments.—H. A. Wishard, Wishard theatre, Bloomfield, la.—Neighborhood patronage.

Republic

The Steel King, with Montague Love.
—This is a plumb good one. Good story, good acting, good direction and made good all around. Book it. It's fine.—McClure & Faulkner, Comique theatre, Jamesport, Mo.—Neighborhood patronage.

Realart

The Luck of the Irish, with a special cast.
—This is a knockout. Played to capacity business. Pleased 90% of patrons. Charged 25 and 35. Some said it was the best picture ever shown here. Photography is fine and there are some great light scenes. Had Theda Bara in Kathelen Mavoureen as opposition. We did all the business. Advertise big and raise the prices.—E. A. Bloomquist, Wisner theatre, Eldorado, la.—Small town patronage.

The Mystery of the Yellow Room, with a special cast.
—Bought it a special. Just an ordinary program picture. Lost money on it. My town not strong on mystery stuff.—Alvin S. Frank, Jewel theatre, Lafayette, Colo.—Neighborhood patronage.

Sinners, with Alice Brady.

Listing of Gold Gables, with Mary Minter.
—Different from the average picture because it is human. Mary Miles Minter is going to be a bigger star than Mary Pickford. You cannot go wrong with this picture. Played two nights to S. R. O. in small town.—R. Ross Riley, Wigwam theatre, Oberlin, Kans.

Robertson-Cole

The Other Half, with ZaSu Pitts.
—This is a picture worth while. Pleased a large crowd.—Peter Krauth, Denison theatre, Denison, la.—Neighborhood patronage.

—Played to a big, well pleased audience.—E. Saunders, Saunders Palace theatre, Harvard, Ill.—General patronage.

Hoopla, with Billie Rhodes.
—Here is a star that will register with the best if given production of better caliber. Everyone enjoyed every foot of this circus story and Miss Rhodes scores 100%.—T. C. Shipley, Essaness theatre, Rushville, Neb.—Small town patronage.

Better Times, with ZaSu Pitts.
—Very good picture. Very good business.—Mrs. S. I. Haney, Liberty theatre, Des Moines, la.—Small town patronage.

The Luck of Geraldine Laird, with Bessie Barriscale.
—Good regular program picture. You will not lose on Barriscale.—George Owens, Opera House, Stanford, Ky.—Neighborhood patronage.

Her Purchase Price, with Bessie Barriscale.
—This was a good picture. Full of pep and ginger. This is the kind of picture to run.—G. M. LeMonnier, Majestic theatre, Liberal, Kans.—Transient patronage.

Barefisted Gallagher, with William Desmond.
—Good. Desmond well liked here. Lots of compliments.—H. A. Wishard, Wishard theatre, Bloomfield, la.

HOW IT'S DONE

The submersed set, erected for a scene in "Tiried by Three," the Book, serial to be published by Pathe. The set is for a scene showing the hero trapped in a vault which is slowly filled with water.

Her Purchase Price, with Bessie Barriscale.
—Very good. You won't go wrong on this one. Average business.—Will F. Krahn, Lorin theatre, Berkeley, Cal.—Neighborhood patronage.

The Other Half, with ZaSu Pitts.
—Just fair program picture. Nothing special.—B. A. Belt, Bennington theatre, Bennington, Kans.—Neighborhood patronage.

Select

Out Yonder, with Olive Thomas.
—Good program picture. Pleased.—W. A. Dutton, Plaza theatre, Manchester, la.

His Wife's Money, with Eugene O'Brien.
—Pre-released ahead of Chicago. Class A-1 picture and liked very well by all who saw it.—LaSalle theatre, South Bend, Ind.

The Land of Opportunity, with Ralph Ince.
—Splendid drawing power and does not disappoint.—Mrs. S. I. Haney, Liberty theatre, Des Moines, la.—Small town patronage.

Greater Than Fame, with Elaine Hamerstein.

The Lesson, with Constance Talmadge.

Redhead, with Alice Brady.
—One of the very best Brady subjects we have run to date. A good commendable offering.—T. C. Shipley, Essaness theatre, Rushville, Neb.—Small town patronage.

Sauce for the Goose, with Constance Talmadge.

The Isle of Conquest, with Norma Talmadge.

The World to Live In, with Alice
A Lady's Name, with Constance Talmadge.—A dandy for all that family. It is of the light comedy type and will sure please. The Talmadge girls are good bets all the time.—C. H. Powers, Auditorium theatre, Dunsin, Cal.—General patronage.

Who Cares? with Constance Talmadge.—Poor business. Average program picture. One of the kind that people forget before they are out of the door.—J. A. Crouse, Ideal theatre, Iowa Park, Tex.—Small town patronage.

Delaux Annie, with Norma Talmadge.—Wonderful picture. Norma never did draw for me, but those who saw it said it was great. Any town that likes Norma Talmadge will eat this one up.—Alvin S. Frank, Jewel theatre, Lafayette, Colo.—Neighborhood patronage.

United Artists

Pollyanna, with Mary Pickford.—A remarkable picture. 100% Box office and you will never forget it, because of the fact that it is sure to please.—H. J. Thatcher, Strand theatre, Salina, Kans.—General patronage.

When the Clouds Roll By, with Douglas Fairbanks.—Our first showing of Fairbanks and pleased immensely. Excellent business.—J. A. Crouse, Ideal theatre, Iowa Park, Tex.—Small town patronage.

His Majesty, the American, with Douglas Fairbanks.—Played this picture to capacity house and everyone more than pleased. Ministers who witnessed it gave their hearty endorsement. It is in class "A" and the Fine Arts, Col.-Odeon theatre, Hardin, Mo.—General patronage.

His Majesty, the American, with Douglas Fairbanks.—This picture did not draw. Did not give as much satisfaction as Doug. usually does.—L. A. Hasse, Majestic theatre, Mauston, Wis.

When the Clouds Roll By, with Douglas Fairbanks.—Here's one that simply knocks 'em cold, and makes 'em all cry for more. The flood scenes are great and held one spellbound. Was sure fire S. R. O.—H. J. Thatcher, Strand theatre, Salina, Kans.—General patronage.

United Picture Theatres

Between Men, with William S. Hart.—This was a good one. Please them all.—A. Haase, Majestic theatre, Mauston, Wis.

Playthings of Passion, with Kitty Gordon.—This was a fine picture. The kind that my patrons like. Good in every detail.—G. M. LeMonnier, Majestic theatre, Liberal, Kans.—Transient patronage.

The Honorable Alg, with Charles Ray.—Would have been O. K. a few years ago. Leave it alone.—J. J. Kua-luk, Swan theatre, Swanton, Nebr.—Neighborhood patronage.

A Man in the Open, with Dustin Far-num.—No way I hate to start an argument for I never saw anything but the highest praise on this, but my patrons, many of them, walked out on me. I had advertised heavily. Good business. Personal opinion, very ordinary and very disappointing. Ran a good comedy with it.—S. I. Haney, Liberty theatre, Des Moines, N. M.—Small town patronage.

The Female of the Species, with Dorothy Dalton.—A good picture that will please a critical audience.—B. A. Belt, Bennington theatre, Bennington, Kans.—Neighborhood patronage.

The Mayor of Filbert, with a special cast.—Not much to this picture. Do not ad-vertise this as a special because you will disappoint your patrons.—R. L. Trescott, Pictureland theatre, Livonia, N. Y.—Transient patronage.

By Proxy, with Roy Stewart.—Say, if you want a good one that will make them laugh, then book this one. Roy gets them for us.—G. N. Armstrong, Y. M. C. A. theatre, Rose Lake, Idaho.—Neighborhood patronage.


Children in the House, with Norma Talmadge.—A very good picture.—S. N. Ayers, Royal theatre, Ponca, Nebr.—Neighborhood patronage.

Universal

The Gun Fighting Gentleman, with Harry Carey.—Better than a lot of specials. Lots of good remarks on this one. Best Carey I've played.—Alvin S. Frank, Jewel theatre, Lafayette, Colo.—Neighborhood patronage.

The Brute Breaker, with Frank Mayo.—Good outdoor rough stuff. Lots of action. Good business.—Will F. Krahn, Lorin theatre, Berkeley, Cal.—Neighborhood patronage.

Lotl, with Ors Carew.—More real punch and action in this excellent eek story than the general run of big specials. Everyone highly pleased.—T. C. Shipley, Essaness theatre, Rushville, Nebr.—Small town patronage.

The Unpainted Woman, with Mary MacLaren.—Good star and nice picture.—H. C. Howell, Goldwyn theatre, Earlton, Ky.

Home, with Mildred Harris.—Nice Sunday picture. People liked it; I like to show Universal. Pictures are good and management is square.—Alvin S. Frank, Jewel theatre, Lafayette, Colo.—Neighborhood patronage.

The Brute Breaker, with a special
EXHIBITORS

EXHIBITION of motion picture fiction should never be considered as other than a business undertaking.

DOLLARS AND CENTS success is the only kind that is recognized in business circles.

REPORTS upon cash value of current attractions printed in this department make up the best literature that the exhibitor can read—AND WRITE.

cast.—Broke all house records since The Spoilers. Finest scenery ever shown. This picture was made near Sisson.—J. W. Bascom, Pastime theatre, Sisson, Cal.

Loot, with Ora Carew.—This is some picture. By far the one best bet. Get the show. Will play in the Loew theatre, Berkeley, Cal.—Neighborhood patronage.

The Amazing Wife, with Mary MacLaren.—Just ordinary program picture. Satisfied them all at regular prices. Good business.—G. F. Rediske, Star theatre, Ryegate, Mont.—Small town patronage.

Law and Order.—Very good. One that the majority will like. Good Saturday business.—J. E. Adcock, Grand theatre, Princeton, Ind.—Neighborhood patronage.

Vitagraph

The Wolf, with Earl Williams.—Good picture. Don't like Williams in that kind of a play. Liked best in society dramas.—Ethel M. Huber, Opera House, Camp Point, Ill.—Small town patronage.

The Tower of Jewels, with Corinne Griffith.—Good picture of the mystery type. Holds interest well.—H. G. Ramsay, Royal theatre, El Dorado, Kans.—General patronage.

The Spark Divine, with Alice Joyce.—Fine. One of Vitagraph's best.—C. Oldham, Dixie theatre, McMinnville, Tenn.—Neighborhood patronage.

Sweeters or Sinners, with Joseph creation.—A pretty good picture. Liked it.—E. C. Bos-tick, Merrill theatre, Milwaukee, Wis.

Slaves of Pride, with Alice Joyce.—Pretty good. Miss Joyce is making better pictures and wears some real clothes.—J. E. Adcock, Grand theatre, Princeton, Ind.—Neighborhood patronage.

The Painted World, with Anita Stewart.—Poorest picture we have played in years. The mother's blind eye haaus us yet. Lay off the Vitagraph Stewarts.—H. E. Thompson, Temple Hall, Boulder, Mont.—Neighborhood patronage.

Miss Dulcie From Dixie, with Gladys Leslie.—A good southern picture that is true to life. Will play in the Wigwam television theatre, Oberlin, Kans.—Small town patronage.

Cupid Forecloses, with Bessie Love.—Stale, handicapped by weak story. It's another case of "mortgage on the dear old homestead." A theme almost as new as the story of Adam and Eve. Lay off of it and force producers to drop that old chestnut. It's a joke.—J. C. Jenkins, Auditorium theatre, Nethyl, Nebr.—Neighborhood patronage.

Specials

The Forbidden Woman (Equity), with Clara K. Young.—Contrary to many reports, we find this a very good picture and did a good business but not as good as was expected. Due to the fact that Young has never done anything great for us. If C. K. Y. is a good star for you, you certainly should play this one.—H. J. Thacker, Strand theatre, Salina, Kans.—General patronage.

When the Desert Smiled (Capital), with Neil Hart.—Pleased them all. Lots of good work in this one.—L. A. Hasse, Majestic theatre, Mauston, Wis.

Birth of a Race (Birth of a Race Co.), with a special cast.—Advertised it well and it did the business and all satisfied. Played on percentage.—R. C. Cash, Lyceum theatre, Waterville, N. Y.—Neighborhood patronage.

Days of the Buffalo (Miller Bros.), with E. Krahmer.—The best frontier picture I ever ran. Good story and excellent photography. Broke record of attendance for one night. This is first picture Miller Bros. have made in three years.—C. C. Johnston, Triangle theatre, Hoxie, Ark.—Neighborhood patronage.

The Hushed Hour (Harry Garson), with Blanche Sweet.—Just fair. No story or plot to this. Pleased a few. Good moral.—J. W. Bascom, Pastime theatre, Sisson, Cal.

Birth of a Race (Birth of a Race Co.), with a special cast.—A good religious picture. Will go over big in strong church towns.—H. B. Axline, Scope theatre, Wenona, Ill.—Small town patronage.

Serials

The Lost City (Selig-Warner Bros.), with Juanita Hansen.—The best serial I ever put on my screen. Juanita Hansen is sure there when it comes to action. Audience startled to see the stunt she pulled off. H. Goldstein, Shawmut theatre, Boston, Mass.—Neighborhood patronage.

Lightning Bryce (Arrow), with Ann Little and Jack Hoxie.—Ran a good many serials, but this is the first one that shows so much increase in the box office as the serial goes along. Don't lose any time. Book it.—Gem theatre, Gary, Ind.—Neighborhood patronage.

The Black Secret (Pathé), with Pearl White.—Finished this serial two weeks ago. My patrons came for fifteen weeks to see it. They said it was great. So that's why I got by. The serial of thousands of thrills.—Chas. Blaine, Morgan theatre, Henryetta, Okla.—General patronage.

Smashing Barriers (Vitagraph), with William Duncan.—This is a sure fire serial and will help to keep them coming during bad weather.—R. C. Cash, Lyceum theatre, Waterville, N. Y.—Neighborhood patronage.
ROBERT BRUNTON'S UNIT STUDIOS

Hollywood Plant Has Twenty-Seven Permanent Buildings—Independent Producer Is Given Chance to Produce Without Own Equipment

BY FLORENCE PORTER PARKS

The first unit studio was built a little more than a year ago at 3300 Melrose avenue, Hollywood, Cal, by Robert Brunton, a Scotchman who at an early age won an enviable reputation as scenic and landscape artist and was at one time head of the scenic department of Sir Henry Irving's company.

His idea for such a studio came with the advent of the independent producer and he built "the people's studio" on ten acres of unenlightened ground with one glass and two open stages.

Succeeds with First

The independent producer who had no equipment, no cast, no star, no director and no story could make a picture at this studio, and he found that due to the capable assistance given him that he had not lost money on his initial venture in production, but had succeeded as surely as though he had been in the producing business for years.

Today there are twenty-seven permanent buildings on the lot—this does not include temporary structures. Numbered among these are two open stages 60x150, exclusive of screen doors; one glass stage 60x150, a dark stage 75x300, and two other dark stages 60x290, all 34 feet high. A dark stage now in the course of construction measures 300x325 and is 28 feet high.

Improvements Made

A few improvements made this spring include a cafeteria that accommodates 100 stars and extras. A one-story concrete building was completed a couple of weeks ago into which were moved the scenario staff and the publicity force. Prior to the existence of this building these departments were quartered in "scenario cottage," the historic shack which was the only house on the ground when Mr. Brunton bought the land.

An attractive spot, especially on a warm day, is the new cement basin swimming pool which holds 3,000 gallons of water and is sunk amid an inviting cluster of graceful pepper trees.

Building Decorations

All buildings on the lot are plain, and are putty color with Nile green trimmings. A high cement wall over which climb the lovely roses of California partly surrounds the studio. A gardener has laid out the grounds in a most artistic manner, and a conservatory supplies flowers and plants for practical use in pictures as well as for the ornamentation of the studio.

Probably from the viewpoint of the general public, the cottage built for Mary Pickford is the most interesting building on the lot. An Irish cottage built for an Irish lass, for the architecture is Irish. The five-room cottage is putty color plaster with a red tile roof.

Miss Pickford's Cottage

Miss Pickford's lounge and dressing room is furnished in the natural color reed with old rose hangings at the windows. On the floor is a stunning old rose rug with a black border. The reception room is also furnished in the reed, but the furniture is painted delft blue and gold. A plain delft blue rug harmonizes with the window drapes. Her kitchenette is in white enamel, and that of Mr. Brunton was purchased for his daughter. Back of the cottage is a charming old fashioned garden.

Mr. Brunton recently purchased the land called Hollywood Springs ranch, covering 300 acres near Cahuenga. Part of this land is in the rough, with great rolling hills which lend themselves to western atmosphere.

The Brunton Studio was the first to have a fire department of its own. This studio was also the first to have a green room for picture actors. Book cases encircle the room, filled with books of interest to the profession, while current magazines are piled on the table. Over the fireplace hang many of Mr. Brunton's hunting trophies.

Plans New Studio

This is the Brunton studio of today, but already plans are being made by Mr. Brunton for a stupendous achievement of the future. Hollywood Springs is to become a complete studio, and we will assume that the locale is the Hollywood Springs ranch. The studio of the future will have thirty stages 150 feet in diameter, and 30 feet in the clear. These will be revolving circular stages, motor driven, thus making it possible to follow the sun about, and the time saved in so doing is almost incalculable.

There will be stables for airplanes, with a landing station for downtown delivery, and planes instead of automobiles will convey the companies to location.

Each company will have a three-piece orchestra, a violin, cello and piano, and at noon the musicians will assemble in the studio cafe with their string instruments to play during lunch hour.

INTERESTING VIEWS OF THE BRUNTON STUDIOS, HOLLYWOOD, CAL.

At the top (left) is a general view of the Brunton plant. Robert Brunton's home is just to the left of the gardens. Right—A few of the stages and dressing rooms. Centre—One of the pretty garden spots. The photographs at the bottom show two views of Mary Pickford's cottage on the Brunton lot.
With the Procession in Los Angeles

By Harry Hammond Beall

It's getting the fashion to announce trips abroad. First Mary Pickford announced an European trip, later called off, and now comes the announcement that Mary Miles Minter will probably go to India and Egypt.

Arthur Fraser, the cinema king of Australia, has sent B. L. Jones, a young associate of his, to Los Angeles to learn the motion picture game from the inside out.

Bee Daniels may be the next cinema star to invade the "speakers." Frank Egan, who presented Wally Reid in "The Rotters" at the Little America, is planning and her for a footlong season at his playhouse petite.

Bob Henri, who was a member of Sol Lesser's press staff, now is wielding a wicked mimeograph for Special Pictures Corporation.

B. F. Rosenburg has been appointed manager of the Metro exchange in Los Angeles to succeed Arthur Lahr, who has assumed an executive position at Metro studios. Rosenburg has been with Metro for four years, three years manager of the Salt Lake exchange and one year at Denver.

"Homespun Folks" is announced as the title of the second picture in which Thomas H. Ince will present Lloyd Hughes in the featured role. "Wheelbarrow Webster" marks the first special production feature for Hughes.

When the U. S. S. Mississippi left San Pedro recently for target practice at sea, it carried on board an eight days' supply of Metro Screen Classics for the nightly entertainment of Uncle Sam's gobs. The prints were supplied by Harry Lustig, Metro's coast representative. Among the pictures the sailors enjoyed were "Lombardi, Ltd.,” "Fair and Warner, “"Please Get Married" and "The Brat."

The entire company filming "Billions" which Charles Bryant adapted from a French play, has been held up for a week because a cold has kept the Metro star, Nazimova, at her Laurel canyon home.

The man who invented and manufactured the "tin hats" worn by American and British soldiers in the world war was guest of honor recently at the Thomas H. Ince studios. He is J. L. Brodie of London, declared by Britons to have done more toward winning the war than any other inventor or manufacturer.

Chic Sale, who is working in the Robertson-Cole production, "The Smart Aleck" at the Christie studios, says he likes California so well after playing the Orpheum circuit that he is going to sell his tux after this picture is finished.

Frank Roland Conklin is writing a new scenario in which Fay Tincher and Eddie Baker will start work shortly at the Christie studio.

Bob Vernon, Christie star, and Harold Beaudine, formerly assistant to his brother Bill in directing Christie's, are co-directing their own picture.

Kathleen O'Connor put up a gallant fight for three weeks against a threatened attack of pneumonia and conquered. She is back at work in Universal pictures.

"What Happened to Jones" will be Bryant Washburn's next picture. Twenty years ago this picture, one of the first written by George Broadhurst, was a reigning success, and it since has been played continuously by stock companies.

Readers of "The Hippotamus Parade" in its magazine form will be interested in knowing that it is to be made into a film comedy with Wallace Reid as the star, under the title, "What's Your Hurry?"

The part of the soldier hero in "Civilian Clothes" which Paramount has begun to produce will be played by Thomas Meighan. In Los Angeles this comedy ran as a stage play for thirty-seven weeks, breaking all western records.

Pauline Frederick has invested in a new home at Beverly Hills, valued at $75,000.

George Peyer, well-known scenario and continuity writer, who has been associated with the Jesse D. Hampton studios, Louis B. Mayer and Ben Wilson, is now connected with Universal. He will supply the continuity for the final episodes of the Eddy Polo serial, "The Vanishing Dagg," Hope Long, who wrote the scenario for this chaptered melodrama, recently has been promoted to supervision of serial and western dramas.

Irving Lesser, New York manager for his brother, Sol Lesser, the Los Angeles film impresario, is due to arrive here soon for a conference at the local executive offices regarding the distribution and presentation of the new George Beban production, "One Man in a Million," and the new Annette Kellerman comedy drama.

Gladys Brockwell is having a bit of a breathing spell after making "Rose of Rome," a western picture written especially for her by Barbara La Mar, directed by Edward J. LeSaint.

Vivian Rich, after proving her mettle in her first picture as a Fox star, is beginning her second, a society drama, with a role that fits her capabilities and personality, to say nothing of her wardrobe.

Max Roth, general manager of Sol Lesser enterprises, will arrive in Los Angeles next week after a flying trip to all exchange centers west of Chicago. The tour was made in the interests of Special Pictures Corporation, the physical distribution of which has been taken over by the Lesser interests.

Lucian Hubbard has arrived at Universal City to assume the position of scenario editor, taking the berth made vacant by the resignation of Percy Heath, who has gone to Metro. J. C. Brownwell, New York scenario editor for Universal, who has spent several weeks at the coast studios, expects to return soon to 1600 Broadway.

MAETERLINCK AT GOLDWYN'S CULVER CITY STUDIOS

The noted Belgian dramatist and poet being greeted by Mason Litson, production manager, when he made his first visit to the Goldwyn plant to study picture making at close range prior to writing his first screen play for Goldwyn.
A patent has been issued to Universal Film Manufacturing company and Harry Brown, chief electrical engineer at Universal City, for a new machine for producing flash lighting. The invention was worked out by Brown for use where night scenes are being taken. The lightning torch gives bare of light, the intensity of which runs up into millions of candle power. The light is so bright it can be photographed with the usual studio lights going.

**MARIE WALCAMP,** Universal serial star, who is heading the oriental expedition to film "The Dragon's Nest," cables that she is on her way from the Philippines to Hawaii, where two or three weeks will be spent, after which the company, under direction of Henry McCrae, will sail home.

When Annette Kellerman was in San Francisco recently for the deep water scenes of her newest picture being made by Sol Lesser banner, one of the sailors on a ship that had just arrived from South America insisted upon presenting the aquatic star with a baby monkey. All went well until Miss Kellerman's pet puppy got into a tussle with the monkey, and the strain of the strafed diplomatic relationship between canine and simian the star decided to make the hearts of the kiddies of a Francisco orphanage a bit brighter by making the monkey the mascot of their institution.

"We now have the Associated Producers, the United Artists, the Associated Exhibitors, the United Picture Theatres and the Eminent Authors Productions," says George Beban, "Why not the Amalgamated Cairenes, the Allied Property Masters, the United Projectionists and the Affiliated Press Agents Productions," quarrels the star who has just finished "One Man in a Million" for Sol Lesser.

W. A. V. Mack, manager of Select Distributing Agency, and Haddon Stephens, manager of the local branch of Republic Pictures Corporation, are leaving to attend a convention of Lewis J. Selznick interests in New York.

Harry McCoy, juvenile comedian, has returned to the Fox fold. He is now a feature player with Sunshine comedies.

**EDWARD A. BIRD,** who has been associated with the Charlie Chaplin studios for the past few years as casting director, has bought a lot on Beverly drive and expects to commence building operations soon.

**EDDIE LYONS** and Lee Moran are busy cutting and editing their first Universal comedy feature, "Everything But the Truth," by Edgar Franklin, and are employing their spare time in selecting their next starring vehicle.

**CHARLES H. KYSON,** one of the industry's best known artisans, has been appointed general director of sets and scenery of the Thomas H. Ince studios.

**ROBERT ANDERSON,** the well-known film star who recently entered into a contract with Universal to produce and act a series of two-reel comedies, has begun the filming of his first production. It is called "Mon-sieur Coupiner," and is based on a story by Bernard McConville.

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**BASES "ADS" ON FUTURE FILMS**

Exhibitor at Fort Madison, la., Says Patrons Draw Conclusion That If Successful Pictures Are Scheduled Showing Must Be Good

Jack Boyle of the Strand theatre, Fort Madison, la., devotes practically half of the advertising used for current productions in exploiting coming attractions.

In explaining that such a system advertises the character of a theatre, he says:

"Such advertising is of special value to exhibitors in towns around the size of Fort Madison (30,000 population) or smaller. No matter how small the place is, the screen patrons are right up to date in the matter of releases and the reviews which they read of the pictures that are making the hits in the larger cities on first runs or pre-release dates make a big impression on them.

People Look to Future

"The particular picture which you happen to be running may have slipped out of their memory, or again maybe they never heard of it, but the thing that gets them is to see that in the future you will run the picture which is at the present time making a big hit in the larger cities. They draw the conclusion that if you have booked productions of that sort as soon as you are able to obtain them, the one you are running at the present time must be good.

"It makes a reputation for a house quicker than any way I know of. I've seen continuous advertising of the big productions as future attractions naturally brands your house as being the place where the big productions are shown and a steady day by day patronage results. Until something else turns up that I regard as better, and from the results I have gotten from this form of advertising it will have to be very good, I may say that the requirements of such productions will continue to be carried in all advertising for the New Strand theatre."

Used in Dramatic Theatres

Mr. Boyle said he got the nucleus of his idea for this sort of advertising from the dramatic theatres in Fort Madison, which in common with the theatres in similar size towns make it an object of printing a complete list of attractions booked for the season at the opening in the fall. The comment that this attracted was regarded by Mr. Boyle as being of advantage to a motion picture house. He made arrangements for all the half flyers in his productions for the present year and took full pages in the newspapers to announce the stars published through the circuit.

Dual Role Is Depicted

By Elaine Hammerstein

George Archainbaud, director, is supervising the cutting and timing of his latest Elaine Hammerstein production for Selznick. This production was finished about two weeks ago and is titled "The Shadow of Rosalie Byrnes." It is said that Miss Hammerstein does some of the best work of her screen career. The story was written by Grace Sartwell Mason and the scenario by R. Cecil Smith.

Hammerstein has a dual role in this production taking the part of Leontine Maddern and her sister, Leona Maddern, who goes under the name of Rosalie Byrnes. Leontine is a vaudeville actress with few if any scruples. For this reason her sister, Leona, has adopted the non-de-plume of Rosalie Byrnes.

"Blindness of Youth"

Territory Being Sold

Murray Garson, president of the Foundation Film Co., is sponsor for the statement that Charles Shwerin, who is handling the sale of "The Blindness of Youth," has made a record in the state rights market. Within five weeks after the first announcement, it is said, eighty per cent of the country had been sold. The only states left unsold are the following: Illinois, Wisconsin, North Dakota, South Dakota, Iowa, Missouri, Kansas, Nebraska, Colorado, Wyoming, Utah and New Mexico. Many inquiries have been received from exhibitors in these states asking the name of the distributor in their territory, it is declared.

Follies Girl In Support

Lucille Cavanaugh, formerly of "Ziegfeld Follies" has been engaged by William Fox to support William Russell in "Leave It to Me," which is being made under the direction of Emilmett J. Flynn.
Perfected Model of Automaticket Ready Machine Is Subjected to a Severe Running Test Before Leaving Ships

Perfection of the 1920 model of the Automaticket Register is announced by the Automatic Ticket Selling and Cash Register Company.

In perfecting its machine, the company has aimed to produce one that will give consistent service day in and day out. To accomplish this end, its models are subjected to a five-year continual running test at the factory. This test, it is claimed, is harder on the machine than five years service in a box office. Satisfied users, the company says, are the best proof of the quality of Automaticket Registers. The machine gives rapid ticket selling service and cash protection.

It is pointed out that in a box office where tickets are sold by hand there are leaks and losses every year that amount to many times the cost of an Automaticket Register.

The Automaticket factory on West Fifty-eighth street, in New York, is one of the most interesting places for an exhibitor. From here he goes to the metropolis. Exhibitors are always welcome.

Read Is Seeking Closer Relations With Exhibitor

J. Parker Read, Jr., producer of the Louis Glum and Hobart Bosworth productions, has launched a nationwide direct-to-exhibitor campaign. Sig Schlager, for many years identified with movie picture publicity on the coast, is touring the country in Mr. Read's behalf, and will hold a confabulation with every exhibitor he can reach in the time allotted, whether his house seat 200 or 2,000, it is announced.

Mr. Read says: The exhibitor and producer must work hand in hand and each should know more of the other's business. Every picture that leaves my studio will be accompanied by an exploitation campaign the highest order, and the studio publicity department will co-operate with the exhibitor to the fullest extent."

$50,000 to Remodel

LANSING, MICH.—The Bijou theatre is to be remodeled during the Summer season at a cost of $50,000 and reopened under the name of The Regent as soon as the work is finished, according to announcement made by W. S. Butterfield and Harold Bird of the Bird estate, who controls the property.

Craft to Build

AUBURN, WASH.—Walter Craft, manager of the Terminal theatre, has purchased a frontage of 55 feet on East Fifteenth street, and announced plans for the erection of a new and thoroughly up-to-date motion picture theatre on this property.

Theatre Building Sold

KANSAS CITY, MO.—The Bonaventure theatre building, 2315-17 Independence boulevard, has been sold to Norman Nelson of Tulsa, Okla. Mr. Nelson has not announced his plans.

National Film Buys 'Son of Tarzan' As New Serial Vehicle for Jack Hoxie

Jack Hoxie, featured in "Lightning Bryce," the serial produced by National Film Corporation, is to be starred in a new continued feature.

The screen rights for the last of the Edgar Rice Burroughs books of the Tarzan series, 'The Son of Tarzan,' has been purchased by National and will serve as the vehicle for Hoxie's new serial. National Film screened Burroughs' previous works. "Tarzan of the Apes" and 'The Romance of Tarzan,' several years ago. Both still are being exhibited in their original form.

Each Episode Complete

National will plan carefully the entire production before it is started, according to an announcement. As a result, each episode of the new serial will be a complete picture in itself, it is said, while at the same time it will be an integral part of the completed narrative. This arrangement, National officials believe, will make the production unusually attractive.

L. V. Jefferson, who is writing the continuity, has reduced the original version to ten episodes. Harry M. Rubey, National's president, has stated that every effort will be made to make it the biggest serial of the year and that it will be the costliest picture ever produced by his company.

To Produce On Island

As the scene of the story is laid in the tropics, it was necessary to obtain an island in the South Pacific in order to set realism into the picture. Jack Hoxie's entire company will sail immediately and remain in the tropics until the serial is completed. The natives will be utilized in furnishing the local color. Included in Hoxie's support is Lucille Rubey and a large cast.

This is the first time an Edgar Burroughs man-monkey novel has ever been attempted in serial form, it is announced. While the director has not as yet been announced, Joe Brandt, eastern representative for National, says that the man selected will be the best serial supervisor available.

I. Bernstein, production manager for National, promises that "The Son of Tarzan" will be replete with new kinds of thrills and exciting episodes. An unusual exploitation campaign of nationwide scope is being planned. Work on the first episode was started the first part of April.

They Part To Meet Again

The roads of many film cutters lead to Rothacker's. W. A. Smith, cutter for King Vidor, and Gail S. Carter of the M. A. Dodge Film Company, became acquainted when their companies occupied stages 1 and 2 at the Hollywood, Cal., studios. They parted in January, March found them at tables 1 and 2 in the cutting room at the Chicago Rothacker laboratory.

Remodel Silver Theatre

GREENVILLE, MICH.—Remodeling operations which will include the rebuilding of the stage, the installation of a modern ventilation system, the recreation of the front so as to accommodate a balcony, and a new exterior finish, have been started on the Silver Family theatre.

William A. Seiter, director of the National studios, was once the hero in one-reel comedies. Under Allen Curtis on the first stage of the first unit of what is now Universal City, "Bill" Seiter was the leading man in "The Cruel, Cruel World." He is tied to the prop tree. The villain on the extreme left is Billy Frainy. In the doorway are Louise Fazenda and Gale Henry.
Three directors under whom Wanda Hawley, new Realert star, has worked during the last few months, have written Morris Kohn, president of Realert, congratulating him on his acquisition of the services of the actress and praising the accomplishments of Miss Hawley.

Cecil B. De Mille, director-general of Famous Players-Lasky, is quoted as declaring to Mr. Kohn: "I consider her one of the most promising young actresses in the entire motion picture field, and I heartily concur with your judgment in engaging her for stellar purposes in Realert productions."

Mr. Crisp has directed eight Paramount Artcraft pictures in which Miss Hawley has appeared as leading woman. "You can say for me," he wrote to Mr. Kohn, "that, from this work, I have won her right to stardom through youth, beauty and an ability to listen to reason."

She Is Willing Worker

"Let me make my statement clear to you. I want you particularly to understand that last portion, which I consider the most important of all. Wanda Hawley's youthfulness and her remarkable blonde beauty would have availed her nothing if at all times she had not been ready and willing to work hard and to accept the advice of persons more experienced than she.

"Wanda Hawley profits by her own mistakes and by the mistakes of others. And because she is and always has been so alive to learn I am willing to stake my reputation on the statement that she is one of the most promising actresses who has ever been raised to stardom."

"Further," he continued, "Wanda Hawley has a period of successful star-personality. Her fan letters and her reviews show that she's getting across an audience in a remarkable manner. I am convinced that she will score a tremendous success with Realert."

Woods Compliments Her

Mr. Woods, who some years ago was an assistant director to Cecil B. De Mille, gave Wanda Hawley, then a film novice, her first lessons in makeup and makeup restrictions. He was the first and only producer in which they worked together was the Cecil B. De Mille serial, "Old Wives' Tales." Miss Hawley was chosen to direct her first production as a Realart Star.

"I feel that good fortune has traveled along parallel paths for Miss Hawley and myself," he says. "From the first day I met her we have both gone ahead, and now we are both a star and myself as a director. I want to say for Miss Hawley that her youth, remarkable beauty and real acting ability have been important factors in bringing her to stardom."

"I already have directed her in one picture, "Double Speed." She secured a real success opposite Wallace Reid. In fact, it is in delicious comedies of this sort that Miss Hawley has been at her best. Of course, she is a finished player and has been very fine in strongly dramatic roles."

Roland Lee is Signed by Ince for Prominent Roles

Roland Lee, who will be remembered for his work in Enid Bennett's "The Woman in the Suitcase," has been placed under a long-term contract by Thomas H. Ince to play prominent roles. The young player is under a characterization in the new Hobart Bosworth production, "Mr. McNier."

Producers Enthusiastic

Theodore C. Deitch and Arthur F. Beck are very enthusiastic over the results obtained in their new Gibraltar picture, Augustus Thomas' "The Harvest Moon," starring Doris Kenyon, which will be distributed by W. H. Hodkinson. A recent trade showing brought commendatory words from many first-run exhibitors.

Begin Work on Royal

NEWARK, N.J.—Work has been started upon the new Royal theatre, being built by A. F. and R. M. Craig, Newark men, which will be modern in every respect and devoted exclusively to motion pictures.
Blondes to the Right of Him
Blondes to the Left of Him—

RALPH BUSHMAN, son of Francis X. Bushman, is about to make his debut in pictures under the guidance of Al Christie. The girls are Christie Follies players and each is ambitious to appear opposite Ralph in his first production.
WHEN it comes to propounding perplexing problems, Buck Jones, the Fox star, gets the hand-embroidered soup ladle. Nobody but a real cow puncher could work out this example. The answer is "Buck's" own secret. You'll have to ask him.

Langemack President First Run Association

"Other Men's Shoes" First Picture Chosen by Milwau-kee Organization

Officers elected by the Milwaukee Associated First Run Theatres, organized recently by neighborhood houses for the purpose of obtaining initial showings on productions, follow: President, Ernest Langemack of the Colonial theatre; vice-president, L. Plate of the Climax; secretary, Fred Siegert of the Regent; treasurer, M. Rice of the State.

Other members are Earl Rice of the New Riviera; S. Bauer of the Venus and Atlas; Harry Berlowitz of the Climax; A. Dietz of the Savoy; J. H. Silliman of the Downer and Astor; A. L. Bartlett of the Empire; F. Breummer of the Idle Hour; and Joseph Schwartz owner of several houses including the Riviera and the Liberty.

In addition to combining for the purchase of the pictures, the exhibitors have arranged a joint newspaper and street car advertising campaign to drive home the fact that the public may see the latest motion pictures in the neighborhood houses as well as in the downtown houses. The first picture selected for first-run presentation by the associated exhibitors was the Pathé special, "Other Men's Shoes," an Edgar Lewis production.

Both the public and the newspapers editorially have accepted the new organization favorably. The Wisconsin News said: "These men are pioneers. They thought of something new and did it. Therefore, they merit the congratulation of all progressive citizens."

Americanism Board Reorganized After Death of Pullman

Owing to the death of Major R. W. Pullman, who was secretary of the Americanization committee organized by Franklin K. Lane while secretary of the interior, the active efforts of the committee were halted. A reorganization has been effected, however, with W. A. Ryan as its executive secretary, with offices at 1239 Broadway. Mr. Ryan formerly was comptroller of the United States reclamation service and served as secretary of the railroad wage commission, of which Mr. Lane was chairman.

In answer to the invitation of Chairman Lane nearly all the leading producers, directors, stars and distributors have signified their intention to co-operate in the making of one and two-reel films in which shall be embodied lessons in practical Americanism.

Among the stars who have volunteered to assist in the making of films are Lionel Barrymore, Irenee Castle Tre-main, George Fawcett, George Fitz-maurice, Tom Mix, Chester Conklin, Dorothy Phillips and Norma and Constance Talmadge.

In the preliminary work of this committee the distribution of trailers embodying extracts from the speeches and state papers of Lincoln and epigrammatic utterances by Mr. Lane and Herbert Hoover, all the national distributing concerns are co-operating. Nine thousand trailers are now in circulation.

Howard & Wells Manager Ties Up With Bookstores

Aided by a big exploitation campaign, Benjamin B. Hampton's Zone Grey production, "Desert Gold," recently brought a record week's attendance at the Victoria theatre. Howard-Wells Amusement Company's big first-run house at Wilm-ington, N. C. The promotion drive was engineered by D. M. Bain, exploiter in chief and booking manager of all Howard-Wells enterprises.

Mr. Bain played his trump card in three bookshops window displays on the main thoroughfare, two of the book-sellers devoting two windows and large bookstands in front of the store to the sale of Zone Grey books during the en-gagement of "Desert Gold" at the Victoria.

Blanche Sweet Stars in "Leona Goes a Hunting"

Blanche Sweet has begun work on "Leona Goes a Hunting," based on the story by Edwina Levin. It is a light comedy-drama, and is directed by Henry King, who has just completed "Behind Red Curtains" with H. B. Warner.

The scenario for Miss Sweet's new picture was written by George Plympton, the newest addition to the Jesse D. Kaufman, an author who has been brought from New York by Dwight Cleveland, Hampton's scenario editor.

New Vehicle for Fox Star

Estelle Taylor, the pretty Fox star, has been engaged to play the leading role in "Milady's Dress," Edward Knob-lauch's drama that was produced on the speaking stage two years ago.

Hoxie to Begin New Serial

Jack Hoxie, star of the "Lightning Bryce" serial, will start on a new serial about April 1 for the National Film Corporation of America. He will be supported by Lucille Rubey.

Simple Souls

New York Circuits Play Hodkinson Publication

Marx S. Nathan, manager of W. W. Hodkinson's New York circuits, reports contracts on J. Parker Read, Jr.'s, Louise Glaum picture, "The Lone Wolf's Daughter," for presentation on the entire Sydney S. Cohen circuit, which has started a big twenty-four-sheet poster campaign in the Bronx, for Moss Hamilton, the Charles Steiner circuit and the M. & S. circuit. The Cohen circuit also has contracted for Zone Grey's "Desert Gold," "The Capitol," starring I. V. Harb; "His Temporary Wife," and J. Warren Kerrigan's "Live Sparks." Kerrigan's $80,000 is booked solid on all other Moss houses.
"DON'T GO NEAR THE WATER"

The bathing suits worn by this trio of Hank Mann's bevy of beauties are for "sun baths." They are resting for a moment from the arduous labor of making comedies for distribution through Arrow.

Twin City Exhibitor Watches Del Ruth Film Scenes of Fox Sunshine Comedy

While in California recently, M. L. Finkelstein of Rubin & Finkelstein, owners of a chain of thirty-five theatres in Minneapolis, St. Paul and Duluth, paid a lengthy visit to the William Fox studios in Hollywood for the purpose of acquainting himself with the stars and the executives of the plant.

Being introduced to Hampton Del Ruth, who supervises all the Sunshine comedies and at present is engaged in cutting and titling the Sunshine special, Mr. Finkelstein displayed interest in the five-reel comedy and went into session with the supervising director upon the details of the production.

Is Likeable Comedy

"This is the kind of comedy we like," said Mr. Finkelstein, after viewing several sections of the film and watching various incidents filmed for last-minute additions to the production. Mr. Del Ruth has found it necessary to round out a spot or two in the action of the story and has taken several additional views of the seventy-five Sunshine widows who dress the background of the whole picture.

"It is the kind of comedy screen entertainment that I would like to buy for my patrons," continued the theatre owner. "I realize that it is difficult to outline a definite plot or story in connection with a comedy production of this nature, but I think I have seen enough to convince me that it will shape into a very fine piece of work."

Mrs. Finkelstein Present

Mr. Del Ruth escorted Mr. Finkelstein through the Fox lot, showing him the entire comedy section of the plant, including the large new dark stage erected there, which is used for both comedy and straight dramatic productions.

Mrs. Finkelstein accompanied her husband on his tour of the studios and the party included also Jauouis Sloto and Lazare Guggenheim. Before leaving the studios Mr. Finkelstein and his party posed for the Fox cameraman with Madalaine Traverse, and carried away with them several copies of the photos for use in the lobbies of the chain of theatres.

"I feel quite sure," Mr. Finkelstein declared, "that Mr. Fox's big special Sunshine comedy, under whatever title may be selected for it, will be booked for runs in every one of our chain of theatres. We shall anxiously await its completion."

Pictures Unharmful To Normal Children

Data Shows Delinquency Not Result of Evil Effects Of Films on Child

Data gathered by the National Board of Review of Motion Pictures and the American Probation association from the chief juvenile officers in the principal cities of the country shows that motion pictures do not have evil effects on child life as so often has been contended.

Although charges have been made that pictures cause juvenile delinquency, the board's investigation proves that, in a majority of the cases, such charges are misstatements.

Few Blame Pictures

One officer reported that of the thousands of boys and girls arraigned in his court, there had been few who testified, or of whom the investigators could learn, that they had committed any wrong because of so-called baleful effects of the pictures.

Out of the forty-two officers replying, two of the five who indicted pictures as being a direct cause of juvenile delinquency, were from the states having legal censorship—Ohio and Pennsylvania.

Parents Give Excuse

One officer who scouted the idea that pictures have the slightest effect on children, says: "Parents always have excuses in court when confronted by the judge and the jury, and with lack of responsibility, the movies are so popular it is natural they should rest the blame there rather than on the real cause. Some of the teachers who lack initiative also blame a greater attraction than a classroom run by an incompetent person. Juvenile officers also lay trouble at movies' door to excuse their laxness."

This bears out the contention of the board that motion pictures intended for adults cannot be made fit for young people by any amount of censorship and that, therefore, the only way of meeting the problem of screen-watching is with respect to the films, is by means of special performances. Even the average show, however, is not held generally to hold the probation officers to be harmful to the normal boy.

Neglect Is Cause

Most of the probation officers emphasize that the true causes of delinquency in cases where motion pictures are alleged to have played a part, are really neglect, or neglect connected with the home, environmental or hereditary causes, and physical conditions connected with the theatre, rather than the character of the films. Thus trouble has been found to be due to inadequate lighting, to the admission of unaccompanied minors, loitering around the entrance, non-enforcement of the show's "no children" regulations, in which the cooperation of the National Committee for Better Films (a department of the National Board of Review), is offered communities everywhere.

Avoirdupois Found to Cast "Slim Princess"

LOS ANGELES.—"Twenty-five women, with a gross tonnage of 5,000 pounds! That was, in effect, the order that went out to the casting department at the Goldwyn Studios, recently, during the filming of the palace lawn fête scenes in "The Slim Princess," starring Mabel Normand. The casting department, metaphorically speaking, threw up its hands and fainted dead away. Then it recovered and rose to the occasion, seeking in the highways and byways for the twenty-five perfect "forty-eights."

Night fell. Dawn came thundering out of the Eastern sky, and with it another thunder arose—the rumbling tread of troopers in the Goldwyn courtyard. Not many in numbers—three squads and sergeant—but a host in its weight.
Do You Know a Good Bet When You See It?

Rockefeller made millions because he figured oil was a good bet—and he stuck to it.

Carnegie made millions because he figured steel was a good bet—and he stuck to it.

Ford made millions because he figured low priced autos were a good bet—and he stuck to them.

Here's a Good Bet—

CHRISTIE COMEDIES.

STICK TO THEM.

The Specials That Are Specials.

DISTRIBUTED THRU
Mid-West Film Corporation, Toy Bldg., Milwaukee
Crescent Film Corporation, Kansas City, Missouri
Standard Film Corporation - St. Louis, Missouri
Merit Film Corporation - Minneapolis, Minnesota
AND
Celebrated Players Film Corporation

Chicago
Serials

The Million Dollar Reward, (Grossman), with Lillian Walker.—Has increased my Saturday business 30 per cent. The kids are wild about it. Playing 7th episode and holding up great.—J. J. Lamm, Shakespeare theatre, Chicago, Ill.—Neighborhood patronage.

(Exhibitors Herald, April 3)

Why say more?

Released in Illinois and Indiana by

Celebrated Players Film Corporation
Chicago
Dress up your Screen for Easter—
Decorate your house with full blown laughs—
Put the skids under old Gloom Winter with

"The Gumps"

By far the cleverest and most comical cartoon on the screen—

Let the Gumps do for your theatre what they did for the Riviera Randolph Central Park and many others—

Released in Illinois and Indiana

Celebrated Players Film Corporation
Chicago
In the Spring
Everybody's
Thoughts turn to
Nature, Southern
Breezes, Growing
Things, Sunlit
Skies—the beauty
of the blessed out-
doors country rousing
from a long sleep and
shaking off the
blanket of winter.

Give them what their hearts call for

Chester Outing Pictures
"Nearest to Nature"

Released in Illinois and Indiana
thru

Celebrated Players Film Corporation
Chicago
"DO THE DEAD TALK?"

You'd think so, judging from the way people flock to see this amazing production—the picture that brings them back the second and third time. The reason should be apparent.

IT'S A REVELATION

The subject is in the mouths of every one. Every leading newspaper, magazine, etc., advertises it for you every day through various articles on Spiritualism in their columns.

And who is not interested in such a subject? All are, and they're going to jam every theatre where the picture is being shown.

All you have to do is to simply let it leak out that you are going to show "Do the Dead Talk?" That alone will sell every seat in your theatre while you are running this picture.

The title gets 'em and the public likes the picture—

Don't wait—arrange for a date quick.

MERIT FILM EXCHANGE
D. PADORR, MGR.
Distributors for Illinois, Indiana and Missouri
207 S. Wabash Ave., Chicago.

Presented by the Ebony Film Corporation, Chicago
SHOW YOUR PATRONS
FEATURES THAT WILL PLEASE

We Have Them
And They Are Ready
For You To Book At A
Fair and Reasonable Price

No Deposit Required on Contract

Full Line of Advertising Matter

We Feel That a Long
Sales Talk is Not Needed

Plays and Stars
That Mean Business

1. “The Trap” . . . . . . . Alice Brady
2. “Maternity” . . . . . . . Alice Brady
4. “Friday, the 13th” . . Robert Warwick
5. “Souls Adrift” . . . . Ethel Clayton, Milton Sills
7. “The Dancer’s Peril” . . Alice Brady
11. “Should a Wife Forgive,” Lillian Lorraine

Bookings For
Illinois and Northern Indiana

MASTERPIECE FILM DISTRIBUTING CORP.

207 S. Wabash Ave. Phone Har. 8823

CHICAGO, ILL.
FOLLOW THE LEADERS

Book

Jester Comedies

STARRING

TWEDDE DAN

(One to be released every other week)

A THOUSAND YEARS AGO

The Capitols of the World
laughed at the
Jesters

TO-DAY

The Capitol Theater rocks
with laughter from
Jester Comedies

THEY ALL ADMIT—

"THE BEST YET"

A thrilling story with a triple exposure admirably adapted to the many exciting climaxes.

See father, son and grandson, all portrayed by the same artiste, conversing with each other in the big scenes of this rousing production.

WRITE—PHONE—WIRE

Silee Film Exchange

Fourth Floor
Consumers Building
CHICAGO

LEE HERZ, Pres. Phone: Harrison 3742

"Crimson Shoals"

SIX REELS

A Photoplay Drama of Distinction

INDIANA AND ILLINOIS BOOKINGS
The De Berri Scenic Company announces the change of the firm name to the Da-Lite Screen & Scenic Company, and will continue at their present address, 211 W. Monroe street, Chicago, serving the vast following of exhibitors this enterprising concern has created through the effective results the Da-Lite screen is giving for better projection.

Many thanks, Charlie, old top. We refer to the nifty Easter card that Charles H. Ryan, manager for the Garfield theatre, has been sending to his numerous friends in the trade.

E. S. Rowley, sales representative for the local Realart exchange, came up for a visit to the picture capital in the “Bowling News” last week and they admit he’s "Champeen." He bought an artful of copies for the clipping, so get in touch with him for deals.

The aristocratic environs of the staid Congress Hotel was the "setting" for a supreme struggle betwixt the effete East, temperamental West Coast and fire-eating up and at 'em Mid-West. Suffice it to state, Joe Friedman, of Celebrated fame, upheld the prowess of the Windy City at the expense of Irving Lesser and Jerome Lewis, and 'tis whispered was Joe's first party with the romping "elephant dominoes."

Emil Rogasner, an old-timer, is to trail the suburban territory for the local Universal sales department.

The local National Pictures exchange is to be represented with two new sales experts. E. W. Johnson will cover parts of the Illinois field and Major L. A. Boening (a charter member of the old Reel Fellows Club) will huss around the Indiana "sector."

Paul Hines, now associated with the home office of the M. P. World and in the former days popular Chicago advertising representative, arrived in the City for a few days visit March 23. After a few moist hours whiled away at the Chicago Yacht Club gazing at the listless waves of ol' Lake Mich., Paul was heard to murmur: "You'd never think it was the same old place." Glad to greet you P. H., try and shorten the space between visits, that's all.

We feel duty bound for the safety of the party centered to dig him a gentle warning. The next time that palatial Nash coupe of Georges Bromley is desirous of passing the car ahead, be sure that James Salters is with thee. Give Jimmie a pair of gloves and you'll never need accident insurance of any sort.

Louis B. Goldein, Indiana representative for Celebrated Players exchange, gave the home office a visit just long enough to inform them he had set the serial "Lost City," for a week's run in Frank J. Kembsuch's new and beautiful Ohio theatre. Goldein holds to his present speed, the hardest task he has before him is to find some Hoosier theatre that isn't playing this bang-up serial.

That is the question—"To be or not to be"—as Shakespeare squawked in the bygone days. The latest info says it will be on the Northside. Wot? The new fillum building, we mean!

A "paramount feature" of note has just been unearthed by one of our daring scribes in the Film Exchange building on South Wabash avenue. The popular duo, Beck & De Lorenzo, are now known as the "Male and Female," booking lights of the local film colony.

That futile attempt to beat Wall street through the offices of Ben Marcus most likely is the "cause" of one of Chicago's best film purveyors accepting his new berth as "chauffeur" for his pal Henri Elman. He was lamped the other night on Sheridan Road, and answers to the name of "Cadillac Joe."

Erin certainly went "bragh" out at Abe Powell's Rex Theatre on St. Patrick's night. Abe, being a true Irishman, got up a real Kilkenney night at the theatre, having for the delectation of the south side O'Murphy's and MacHanrahan's, an Irish picture, Irish songs, Irish dances and Irish speeches. Even the dollar bills that came in at the box office were green.

We've discovered what keeps Joe Holtz's figure boyish and graceful. He takes exercise. The other night he was discovered seated in the lobby of the Congress Hotel. Every time one of the "buttons" would come through paging Joe Brandt, Joe Friedman, Frank Tinney, or Governor Lowenst, Joe would rise and cry "Here."

Speaking of close shaves: Johnny Mendikow was presented with a safety razor, which his brother won in a raffle the other day. Now Johnny simply has to shave to show his brother how he appreciates the gift.

Sam Rieger almost had a cold in his head last week. The cold made a try at his head, but owing to the slippery surface it glanced off and landed in his lungs. Sam was laid up for four days, but he's back again hitting on all twelve.

It does one's heart good to see how chummy the independent exchangers of Chicago are. You should have seen Manager Lowy of the Mickey Film Company helping himself to Lee Henry's cigarettes and Crimson Shoals' matches the other day.

Ed Bricketto of the Slicer Exchange claims the field are taking to Crimson Shoals with a gusto. Must be the way old Ed is stepping about these days with those smiles that can't come off.

D. Padorr, manager of the Merit Film exchange, reports splendid bookings on the Doubleday Bathing. Beauties about the local territory. No men, that sweet (not Swede) young thing with the blonde hair, is the office steno, not one of the water gurlys.

Harry field of New York left his berth long enough to tell his Chicago friends hello and good-bye while traveling east from the Coast.

Republic's San Francisco branch soon will be a busy spot again. Floyd St. John, manager of the Golden Gate city office. hurried through Chicago to resume his duties after a sojourn in New York.

Harry Rice, the debonair Universal publicity genius, displayed the skill bred of khaki service in directing the efforts of that corps of Turcos at the "U" party last week. That they were efficient efforts was the conviction of all.

J. Ray Murray, of the Exhibitors Herald editorial staff, has returned from a fortnight visit to Broadway. He wired and dined with the "old gang" around Times Square, he says, but we query that "wined" stuff.

Visiting the Chicago Exhibitors

—With H. E. N.—

J. L. Adams of Adams Theatre Circuit, Des Moines, Ia., dismissed business worries long enough this last week to pay his respects to the trade in Chicago.

Jerome Lewis of Fidelity Pictures Company, New York, was a Chicago visitor this last week. It was business before pleasure with him, but he managed to get a touch of both.

Irving M. Lesser of All-Star Features Distributing Company, Los Angeles, could not resist Chicago's lake front scenery while en route from New York to the Coast. Friends said they saw him in the city for a few days.

CHICAGO TRADE EVENTS

Reported by "Mac"
BRANDT EXPLAINS PLAN

(Continued from page 33)

pay. The money that you had spent to exploit these pictures was practically wasted and you honestly felt that you were taken advantage of by the producers. Under the present plan it is intended that you shall have a subject featuring a star acceptable to you just as long as you desire and just as long as you feel it is profitable for you to keep that star on your program.

"There is nothing in the plan which is proposed that will compel you to take any series of pictures that are not profitable for you to handle. By a vote of your purchasing committee or your general finance committee, the Film Clearing House will, upon proper notice being given, be obligated to cancel contracts providing for the distribution of subjects featuring a star who is not making money for you and will provide for the substitution for a star that will not.

"One of the big factors that has made the big program organizations so profitable is the fact that they have spent money regularly in consistently and persistently advertising and exploiting their stars and their subjects, so as to keep them prominently before the public and before their exhibitors.

Plan Heavy Exploitation

"Under the plan of the Film Clearing House a stipulated amount has been set aside for advertising and exploiting every star and every picture released through the Clearing House. Under their contract with the producer they will employ the best person or persons available to exploit and give publicity to all products released through the Clearing House and will send these special exploitation men into various local exchange territories whenever needed to bring the product properly before the public and the exhibitors.

"The advertising and exploitation campaign referred to above particularly provides for the continuous advertising of all subjects contracted for by you and the inclusion of the names of individual franchise holders in each territory. This campaign is to be continuous for fifty-two consecutive weeks in each year during the period of years provided for in the contract. The subjects you are distributing and the individual franchise holders will be kept prominently before the trade and the public. You know only too well that a great many producers have very often stopped their advertising and exploitation campaign immediately after the territory for a picture has been sold and it was a rare occasion when your product was continued in the advertising. It is the intention of the Film Clearing House to make your subjects so well known in the individual territory that the sales work will have been done before your sales force gets in the field. And further than that the advertising and exploitation will keep the product in front of the public so that your customers will derive the benefit and in return you and the producers will profit thereby.

Other Details Settled

"The subject of advertising accessories will also be one of the important service and money-saving features of the Film Clearing House. All advertising accessories will be sold at cost plus a normal profit and your opportunities will not be affected because the Film Clearing House will know exactly how much material to order. This is important because such things as have been prevalent heretofore and will supplies at a minimum figure and to permit the Film Clearing House to buy the advertising materials at a profit to you. This plan whereby advertising accessories will be sent to you far enough in advance so as to absolutely avoid the delays which have so often resulted in the cancellation of service.

"The financial condition and purchasing ability of each producer is guaranteed by the Film Clearing House and under its contract with each producer it will be impossible for them to switch to another program or any other field for the period of years they have agreed to supply their product to the Film Clearing House.

"The Film Clearing House has also made it obligatory upon every product to guarantee that he will pay the dam ages when there has been incurred an exchange on account of the failure to deliver negatives and prints on time, and the Film Clearing House will see to it that any body who does so suffer by reason of the cancellation of contracts or any moneys you referred to exhibitors on account of failure to deliver subjects to you on time will be repaid to you."

Given Canopy Permit

BLUFFTON, IND.—The city council has given 267 South Wahash Ave. E. S. SCHAEFFER, Chicago, III.

S. E. SCHAEFFER

A GOLD MINE!!

THEATRE AND BUILDING FOR SALE
MODERN FIRE-PROOF STRUCTURE
THEATRE AND BUILDING 9 ROOMS
PARK Service Tax on Over $14,000 in 1919
For Sale at $10,000

GUARANTEED

Mailing Picture Theatres

IN THE MARKET NOW

Will buy machines and shares of all makes. In fact, will buy anything in the motion picture theatre line.

Wire—Phone—White

S. E. SCHAEFFER

267 South Wahash Ave. Chicago, Ill.

A GOLD MINE!!

THEATRE AND BUILDING FOR SALE
MODERN FIRE-PROOF STRUCTURE
THEATRE AND BUILDING 9 ROOMS
PARK Service Tax on Over $14,000 in 1919
For Sale at $10,000

UNIVERSAL GIVES DINNER

(Continued from page 17)

E. J. Haley, Hilsdale; Maurice Chouzksy, Newberry; Mr. and Mrs. R. B. Child, Pleanance; V. R. Langdon, Hub; J. A. Gilbert and Wm. Varen, Elston; E. Nelson, Maplewood; H. Linder, Janet; A. Haynie, Blaitee; J. V. Hogan, Oakland Square; Wm. Janius, Maplewood; Thos. Damond, Grayland; C. B. Arnold, Miller's, Hope; H. V. Hembury; A. R. S. Bijou; T. H. Siem, Stanley; Wm. Varehount, Elston; James Collins, Francis; J. C. Loper, Kimball; H. Applebaum, Arngsam; Samuel Haepner, Irving; John P. Holrich, New Linden; J. G. Catlow, Barrington; Edwin L. Nim¬
den, Terminal; Mr. and Mrs. R. Schussler, Americus; Gust Hoermann, Manhattan, Manhattan, Ill.; B. H. Ais, Halford; Max Hyman, Avon; H. Seibert, Tedium Opera House, Albert Johnson, Avon; A. Auerbach, New Strang; C. R. Myers, Hoyburn, Evanston; Ed. C. Leving, Dawson, M. Fry, Temple, Elgin, Ill.; Chas. H. Ryan, Garfield, John H. Frundt, Clermont; G. Trefich, Brown; M. J. Sparo, Village; R. F. Faircraft, Winchester; L. B. Sal¬kin, Jackson Park; M. J. Vanicek, May; John Bodkin, Star; C. A. Jamison, Victory; Peter Langford, Lucille; L. Siegel, Prairie, and Gust Economy, Lyric.

Mary Pickford Offered

Engagement In London

LONDON.—George Grossmith, who recently was in the United States, an¬nounces that while there he endeavored to persuade Mary Pickford, motion pic¬
ture star, to act on the London stage during her proposed trip to this country.

"One of the objects of my visit to the United States was to persuade the wonderful little star to play Tilly of Blooms¬
berry in the American stage, and to act in the play over here. When I put my scheme before her she said she couldn't do anything of the kind in the United States owing to her contract, but that she was greatly tempted to do so in England."
Rewinding Eliminated by Ever-Ready Device Which Prolongs Life of Film

Elimination of rewinding, with consequent saving of operator's time and wear and tear on film due to friction in rewinding, are among the features claimed for the Ever-Ready Reel, a device controlled by Ever-Ready Sales Co., Denver, Col.

With the device, which consists of a specially constructed reel, the film is fed over a series of rollers and through a channel guide to the outside of the center of the core. The film is then wound on the reel as it rotates in the usual manner.

Rewinding Eliminated

When the reel is filled it is then placed in the upper magazine and the end to be threaded through the machine is taken from the center of the coil. Another reel of the same construction is placed in the lower magazine.

The film coming from the machine is fed into this and when the reel is finished, it is said, the reel is ready for placing in the top magazine, all rewinding having been eliminated.

No Wear and Tear

It is said that the reel will come into favor with operators not only because of its labor-saving qualities, but also because of the fact that by eliminating the wear and tear upon film due to rewinding the life of a print is prolonged and prints will be received in better condition at advanced age.

This feature is mentioned also as indication that film companies will support the reel because of the saving it will mean for them if it does what is claimed for it.

Ready in September

The reel will not be ready for the market until September, 1930, but finished reels will be ready for test purposes before that time.

The reel has been demonstrated to Nicholas Power Co., manufacturing and marketing the Power projector; Prizma Organizes

Industrial Branch

Carroll H. Dunning is Placed At Head of the Newly Created Department

Following the recent announcement that Prizma Color Pictures in the future will be distributed by Select, and that Lewis J. Selznick aims to produce in colors a series of five-reel features, as well as shorter dramas, it became known that Prizma also has inaugurated an industrial department. Several contracts for productions already have been made. It is reported that Carroll H. Dunning, vice president of Prizma, is named as head of the Prizma industrial department. He now is on the coast in the interest of the organization. It is expected his journey will keep him away five weeks.

Prizma's list of subjects now will embrace color scenics, educational, long feature dramas, short features and industrials—all in color. Lewis J. Selznick is quoted as saying it is his belief that color films are the crying need of the present day.

Frank Condon Engaged

As Scenarist By Lasky

Frank Condon, writer of many stories for the Saturday Evening Post, and well known as a contributor to other periodicals, has been engaged for the Lasky scenario staff. He is temporarily with George Melford's organization, where he has aided in the scenario staff for the Sir Gilbert Parker story which will be produced as a George Melford special production for Paramount Arctraft.

Jackson Is Elated Over

First Screen Endeavor

Arthur Jackson, playwright, recently witnessed a special showing of his first pictorial endeavor, "Leave It to Me," a Fox production starring William Russell. He was elated over his first efforts for the screen.

The picture is scheduled for publication in April. Supporting Russell are Eileen Percy, Marcella Daley, Lucille Cavanaugh, Hal Cooly, William Elmer, Harvey Clark and Milla Davenport.

"King Spruce" Shown to

Trade by W. W. Hodkinson

Trade showings of "King Spruce," starring Mitchell Lewis, the Dial Film Company's picturization of Holman Day's story of the Maine forests, are being held at all Hodkinson exchanges.

True-to-life characters of northern Maine people this powerful Holman Day story, it is said. Besides affording the star a role in which he excels, "King Spruce" is said to exact some splendid characterizations from a number of screen favorites.

Quimby Gets Pre-Issue

On Sennett Production

Mack Sennett's "Down on the Farm," which will be distributed by United, will be given a pre-issue showing at F. C. Quimby's Strand theater, Fort Wayne, Ind., on Easter Sunday. The picture will be published on April 23.
ALEXANDER FILM CORP.
Mar. 15—"Lone Hand," five reels, with Roy Stewart.
Mar. 22—"Cabaret King, or Difficulties" (Kattjohn Comedies), one reel.

AMERICAN FILM COMPANY
Distributed Through Pathé Exchanges.

FLYING "AN" SPECIALS

"The Hellion," five reels, with Margarita Fisher.
"Eve in Eden," five reels, with Walter Miller.
"The Profiteer," six parts, with Alma Hanlon.
"The Mysterious M. Browning," five reels, with Reuel Sturdivant.
"The Lively Buck," with Alpine Sweet.
"Miss Arizona," five reels, with Gertrude Bondhill.
"The Wolves of Wall Street," six reels, with Cole and Johnson.

ARROW FILM CORPORATION

Vigilante," seven reels.
"Foot's Gold," six reels, with Mitchell Lewis.
"When the Desert Smiled," five reels, with Neale Hart.
"The Mysterious M. Browning," five reels, with Walter Miller.
"The Profiteer," six parts, with Alma Hanlon.
"The Smallest Prince," five parts, with Marjorie Daw.

CHRISTIE COMEDIES

ONE REEL ISSUED WEEKLY

"Kidnapping Catteline."
"A Lonely Honeymoon."
"Kiss and Kidnaps."
"Fair but False."
"Nearly Newsworthy."
"Match Your Step-Mother."
"Mary's Nightmare."
"Should Husbands Dance?"
"Why Wild Men Go Wild."
"Twas Midnight."
"Papa by Proxy," five reels with Mary Pickford.
"Pars and Polly."
"Call a Cop."
"Dr. Doctor, Doctor."
"Ducks."
"It takes a Crook."
"Monkey Shines."
"Should a Husband Tell?"

TWO REEL SPECIALS

"The Eagle and the Panama."
"The Passing of the Crow."
"A Day and Night at Coney Island."
"War Spurce."
"The Second Chance."
"The Why of a Volcano."

EQUITABLE FILMS

"Eyes of Youth," with Clara Kimball Young.
"Silk Hands and White Wolves," six reels, with House Peters.

FILM MARKET, INC.


FIRST NATIONAL EXHIBITORS' CIRCUIT, INC.

"Bill Apperson's Boy," six reels, with Jack Pickford.
"Burglar by Proxy," five reels with Jack Pickford.
"A Temperamental Wife," five reels, with Constance Talmadge.
"Her Kingdom of Hues," with Mary Pickford.
"Back to God's Country," seven reels, with Neil Shipman.
"In Wrong," five reels, with Jack Pickford.
"The Thunderbolt," with Katherine MacDonald.
"Mind the Paint Girl," with Anita Stewart.
"A Virtuous Vamp," with Constance Talmadge.
"Heart of the Hills," with Mary Pickford.
"Dearth of Two Worlds," with Norma Talmadge.
"In Old Kentucky," with Anita Stewart.
"The Beauty Market," with Katherine MacDonald.
"The Twilight Baby," three part comedy, with Lily Hamilton.
"A Day's Pleasure," with Charles Chaplin.
"The Greatest Question" (D. W. Griffith production).
"Two Weeks," six reels, with Constance Talmadge.
"Even as Eve," seven reels, with Grace Darling.
"The Turning Point," five reels, with Katherine MacDonald.
"Polly of the Big Country," six reels, with Mildred Harris Chaplin.

FAMOUS PLAYERS-LASKY CORP.

PARAMOUNT-ARTCHITECT PICTURES

Jan. 1—"The Woman in Suit Case," five reels, with Enid Bennett.
Jan. 15—"Much Johnson," five reels, with Bryan Washburn.
Jan. 25—"The Captain," with Roy Stewart, five reels, with Ethel Clayton.

Jan. 15—"The Tree of Knowledge," five reels, with Roy Stewart.
Jan. 22—"Divot Doche," five reels, with William McLeans and May.
Jan. 25—"The Copperhead," five reels (Super-Special).
Feb. 1—"All of a Sudden," five reels, with Margarette Clark.
Feb. 2—"Dust Bowl," five reels, with John Vardon.
Feb. 14—"On the Dance," seven reels, with Carl Mackay.
Feb. 15—"The Amateur Wife," five reels, with Irene Cassie.
Feb. 22—"Black Is White," five reels, with Dorothy Dalton.
Feb. 23—"The King of the Castle," five reels, with MacLean and Map.
Feb. 29—"Huckleberry Finn" (special).

FOXBORO REPRESENTATIVE

Feb. 22—"Young Mrs. Winthrop," five reels, with Ethel Clayton.
Feb. 19—"Dangerous Hours," five reels, with Ina Claire.
Mar. 7—"Alice in Wonderland," five reels, with Charles Ray.
Mar. 15—"His House of Destiny," five reels, with Ethel Clayton.
Mar. 16—"Mary Ellen Comes to Town," five reels, with Dorothy Gish.
Mar. 21—"Why Change Your Wife," six reels, with Special Cast.
Mar. 21—"Excuse My Dust," five reels, with Wallace Reid.
Mar. 21—"April Folly," five reels, with Marion Davies.
Mar. 28—"Easy to Get," five reels, with Margarette Clark.
Apr. 4—"Treasure Island," five reels, M. Tourneur production.
Apr. 11—"Thus Art the Man," five reels, with Robert Warwick.
Apr. 11—"The Cost," five reels, with Violet Hemming.
Apr. 15—"The Paunch," five reels, with Enid Bennett.
Apr. 15—"Terrier Island," five reels, with Houdini.
Apr. 22—"The Toll Gate," five reels, with William S. Hart.
Apr. 20—"Dr. Jekyll and Mr. Hyde," five reels, with John Barrymore.

ONE AND TWO REEL COMEDIES

Jan. 4—Sennett, "The Star Barber."
Jan. 5—Barton Holmes, "Gaping Gullet of Gfty."
Jan. 11—Arthurk, "The Garage."
Jan. 12—Brogan, "Housecleaning."
Jan. 18—Sennett, "The Star Barber."
Feb. 12—Sennett, "Ten Dollars or Ten Days," two reels.
Mar. 24—De Haven, "Taming the Soil," two reels.
Mar. 28—Al St. John, "Cleaning Up," two reels.
Apr. 4—Sennett, "Pan Whirl."

FOX FILM CORPORATION

FOX SPECIALS

"Checkers."
"With All Star Cast."
"Evangeline."
"With All Star Cast."
"Kathleen Mauvorgenue with Theda Bara."
"Should a Husband Forget?"
"The Stronger."
"With All Star Cast.
"White New York Street." "With All Star Cast.

WILLIAM FARNHAM SERIES

"Wings of the Morning."
"Heart Strings."
"The Adventurers."
"April—The Orphan."

TOM MIX SERIES

"The Daredevil."
"The Feud."
"The Cyclone."
"The Gold Coin."
"The Daredevil."
"April—Desert Love."

PEACHT WHITE SERIES

"The White Mail."

FOX ENTERTAINMENTS

"The Devil's Riddle."
"With Gladys Blake."
"The Shark."
"With George Walsh.
"Bride of Fire,"
"With William Russell.
"Flames of the Flesh," with Gladys Brockwen.
"Tim Pan Alley,"
"With Ray and Ray.
"Her Elephant Man," with Shirley Mason.
"What Would You Do?"
"With Moody and John.
"The Last Straw," with Buck Jones.
"The Hell Ship," five reels, with Madame Madame Travers.
"A Manhattan Knight," with George Walsh.
"Molly and I,"
"With Shirley Mason.
"Black Shadows," with Peggy Herland.
"Leave It to Me," with W. Russell.
"Would You Forgive?"
"With Vivian Rich.
"The Tatters," with Madame Madame Travers.

SUNSHINE COMEDIES

"Back to Nature Girls."
"The Roaming Bat Tub."
"Chicken a la Cabaret."
"Unhappy Lovers and Tender Hearts."
"Sheriff Neil's Comeback."
"Her Naughty Wink."
"Her Private Husband."
"Her Heart Snatcher."
"The Great Nickel Robbery."
"A Light Weight Lover."
"Training for Husband."
"The Heart Snatcher."
"The Light Weight Lover."
"Training for Husband."
"The Great Nickel Robbery.

MUTT AND JEFF

"Fishing."
"Dead Eve Jeff."
"The Sour Violin."
"The Mint Spy."
"The Rum Runners."
"The Chemists."
"Putting on the Dog."
"The Price of a Good Sport."
"Chewing Gum Indecency."
"Birth of a Nation."
"In the Movies."
"The Pawnbrokers."
"Hula Hula Town."
"The Beautiful Model."

Guide to Current Pictures
STATE RIGHTS ISSUES
SPECIAL PRODUCTIONS
HARRY CARSON

The Unquestionable Sin," seven reels, with Blanche Sweet.
The Hushed Hour," five reels, with Blanche Sweet.

MURRAY W. GARSSON

"A Dream of Fair Women."

GAYETY COMEDIES

"Fireman, Save My Gall," with George Doyle.
"Ladies Must Dance," with George Ovey.
"Bounced," with George Ovey.
"A Saphire's Sacrifice," with Billy Bletcher-Vera Reynolds.
"Ruined by Love," with George Ovey.
"Tin Bedlam," with Billy Bletcher-Vera Reynolds.
"Why Cocks Go Cuckoo," with George Ovey.
"Ivy and Thistle," with Billy Bletcher-Vera Reynolds.
"Good Morning, Nurse," with George Ovey.
"Parked in the Park," with Billy Bletcher-Vera Reynolds.
"Hop, Hip, Hypnotism," with George Ovey.
"Rough on Rubber," with Billy Bletcher-Vera Reynolds.
"Silk Stockings," with George Ovey.
"Kissed in a Harem," with Billy Bletcher-Vera Reynolds.

GOLDWIN PICTURES CORPORATION

GOLDWIN STAR PRODUCTIONS

"The Girl from Outside," seven reels, Rex Beach Special.
"Secretly Confidential," five reels, with Madge Kennedy.
"Bonds of Love," five reels, with Pauline Frederick.
"Almost a Husband," five reels, with Will Rogers.
"Jim," five reels, with Male Normand.
"The Cup of Fury," five reels, Rupert Hughes Special.
"Flame of the Desert," seven reels, with Geraldine Farrar.
"The Loves of Lorry," five reels, with Pauline Frederick.
"Jubilant," six reels, with Will Rogers.
"The Gay Lord Quee," five reels, with Tom Moore.
"Toby's Bow," five reels, with Tom Moore.
"The Silver Horde," five reels (Rex Beach).
"The Cup of Fury," five reels (Rupert Hughes).
"Piste," five reels, with Mabel Normand.
"The Rising Angel," five reels, with Madge Kennedy.
"Tommy," five reels, with Tom Moore.
"The Little Shepherd of Kingdom Come," five reels, with Jack Pickford.
"The Pale-face Case," five reels, with Pauline Frederick.

GOLDWIN SPECIALS

"For the Freedom of the East" (Birwood), six reels.
"The Border Legion," six reels.
"The Eternal Matrimony," six reels.

FORD EDUCATIONAL WEEKLY

Islands of the St. Lawrence.
Catching Up.
The Story of Zinc.
"Meal Again.
Ernside.

CAPITOL COMEDIES

"The Little Dears," two reels, with Carter De Havens.
"A Sure Cure," two reels, with Carter De Havens.

BENNISON STAR SERIES

"Speedy Mouths," five reels, with Louis Bennison.
"The Road Called Straight," five reels, with Louis Bennison.
"High Pockets," five reels, with Louis Bennison.
"A Midst Earl," five reels, with Louis Bennison.

GOLDWIN-BRAY PICTOGRAPHS

Oct. 19.""Three Men In a Boat and a Turtle."
Oct. 26.""Gold Mining in Heart of a Great City."
"In Far Away New Zealand."
"Girl Pottery Makers of the Caribbean."
"Tattoo Indians."

GREIVER'S EDUCATIONAL

"Serpent's Teeth."
"Speeding Thru Dixie."
"Royal Law."
"Colossus of Roads."
"The Spirit of the Birch."
"Suds."
"Precisely as Polly."

GROSSMAN PICTURES, INC.

"Face to Face," six parts, with Marguerite Marsh.

HALLMARK PICTURES CORP.

"A Dangerous Affair," five reels, with Herbert Rawlinson.
"Wit Wann," five reels, with Florence Billings.
"Love, Honor and I," five reels, with Marguerite Marsh.
"The Phantom Honeymoon," six reels, with Marguerite Marsh.
"The Heart of a Gypsy," five reels, with Florence Billings.
"High Speed," five reels, with Edward Earle and Gladys Hulette.

SPECIAL PRODUCTIONS

"Romance of the Air," seven reels, with Lieut. Bert Hall.
"A Woman's Experience," with Mary Boland.
"When My Ship Comes In," five reels, with Jane Grey.
"When a Woman Seeks," five reels, with Ben Wilson.
"The Other Man's Wife," six reels.
"Wanted for Murder," six reels, with Elmer Haunsteiner.
"The Littlest Scout," five reels, with Violet Blackton.
"A House Divided," six reels, with Sylvan Bremer.
"The Reapetual Uit."

W. L. HODKINSON CORPORATION

Distributed Through the Pathé Exchange.

ARTCO PRODUCTIONS

"The Capital," six reels, with Leah Baird.
"Cradle-of-the-Minute," six reels, with Leah Baird.

SANE GREY PICTURES, INC.

"Desert Gold," seven reels, with E. B. Lincoln.
"The Desert of Wheat," six reels.

BENJAMIN B. HAMPTON PRODUCTIONS

"The Westerman," seven reels, with Ray Stewart.
"The Squirreleman," seven reels, by Emerson Hough.
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J. PARKER READ, JHL PRODUCTIONS
"The Lone Wolf's Daughter," seven reels, with Louise Latham.
"Sex," seven reels, with Louise Latham.
DEITRICH-BECK, INC.
"The Bandbox," six reels, with Doris Kenyon.
"The Harvest Moon," six reels, with Doris Kenyon.
DIAMON PRODUCTIONS
"King Spurce," seven reels, with Mitchell Lewis.

ROBERT BRUNTEN PRODUCTIONS
"The Jovous Liar," five reels, with J. Warren Kerrigan.
"The Lord Loves the Irish," five reels, with J. Warren Kerrigan.
"Love Sparkles," five reels, with J. Warren Kerrigan.
"20,000," five reels, with J. Warren Kerrigan.

NATIONAL-BILLY RHODES PRODUCTIONS
"The Blue Brautet," six reels, with Billy Rhodes.
"Joseph Levering Productions"

HALL-ROOM BOYS PHOTplays, INC.
Dec. 1—"The Chicken Hunters," two reels.
Dec. 15—"The Groom," two reels.
Dec. 19—"The Lovelace Scamps," two reels.

JANS PRODUCTIONS, INC.
"Love Without Question," seven reels, with Olive Tell.
"Nothing a Year," seven reels, with Olive Tell.
"A Woman's Business," six reels, with Olive Tell.

JUNGLE COMEDIES
"Dreamy Chinatown.
"One Big Night,
"As Others See Us.
"The Deserter.
"The First Flyer.
"Film Fairies.
"Caught With the Goods.
"Stopping Bullets.
"Circus Bride.
"Perils of the Beach.

VICTOR KREMER PRODUCTIONS
Dec. 1—"A Burlesque on Carmen," four reels, with Charles Chaplin.
Feb. 1—"The Champion," two reels, with Charles Chaplin.
Mar. 1—"Journey's End," two reels, with Charles Chaplin.
Apr. 1—"Work," two reels, with Charles Chaplin.
May 1—"By the Sea," one reel, with Charles Chaplin.

MASTER FILMS, INC.
Torchy Comedies, five reels, with Johnny Hines.

METRO PICTURES CORPORATION
SCREEN CLASSICS, INC., SPECIALS
"Lombardi, Ltd.," seven reels, with Bert Lytell.
"Please Get Married," six reels, with Viola Dana.
"Fair and Warming," six reels, with May Allison.
"Should a Woman Tell," six reels, with Alice Lake.
"The Walk-off," six reels, with May Allison.
"The Willow Tree," six reels, with Viola Dana.
"The Right of Way," six reels, with Bert Lytell.
"The Best of Luck," six reels (Drury Lane Melodrama).
"Old Lady Bill," six reels, with Emma Dunn.
"Shore Acres," six reels, with Alice Lake.
"Eliza Comes to Town," six reels, with Viola Dana.
"Juda," six reels, with May Allison.
"Alias Jimmy Valentine," six reels, with Bert Lytell.
"The Hope," six reels, with a Special Cast.

NADZIMO PRODUCTIONS
"Out of the Fog," seven reels, with Nazimova.
"The Red Lantern," seven reels, with Nazimova.
"The Beast," seven reels, with Nazimova.
"Sinners Than Sinners," six reels, with Nazimova.
"The Heart of a Child," seven reels, with Nazimova.

TAYLOR HOLME PRODUCTIONS
"Nothing But the Truth," six reels.
"The Very Idea," six reels, with Taylor Holme.

PATH EXCHANGE, INC. PATH SPECIAL FEATURES
Sept. 14—"The Virtuous Model," six reels, with Dolores Cassinelli.
Sept. 28—"The Twin Fairies," six reels, with Max Murray.
Oct. 1—"The A. B. C. of Love," six reels, with Max Murray.
Oct. 15—"Furnished Reputation," five reels, with Dolores Cassinelli.
Apr. 4—"Lifting Shadows," six reels, with Emmy Whelen.

FRANK KEENAN PRODUCTIONS
Sept. 21—"The False Code," five reels, with Frank Keenan.
Dec. 17—"Brothers Divided," five reels, with Frank Keenan.
Feb. 9—"Smoldering Embers," five reels, with Frank Keenan.

EDGAR LEWIS PRODUCTIONS
Feb. 1—"Other Men's Shoes," seven reels.

VIRGINIA PEARSON PHOTOPLAYS, INC.
June 8—"The Bishop's Emerald," six reels, with Virginia Pearson.
Oct. 5—"Impossible Catherine," six reels, with Virginia Pearson.

ALBERT CAPPELLANI PRODUCTIONS, INC.
Oct. 12—"A Damsel in Distress," five reels, with June Caprice and Creighton Hale.
Nov. 16—"The Right to Life," seven reels, with Dolores Cassinelli.
Jan. 15—"The Web of Destiny," five reels, with Frank Keenan.
Mar. 7—"In Walked Mary," five reels, with June Caprice.

J. STUART BLACKTON PRODUCTIONS
Nov. 5—"Town," six reels, with Sylvia Bremer and Robert Gordon.
Jan. 4—"My Husband's Other Wife," six reels, with Sylvia Bremer and Robert Gordon.
Apr. 11—"The Blood Barrier," six reels, with Sylvia Bremer and Robert Gordon.

J. D. HAMPTON PRODUCTIONS
Nov. 2—"A Woman of Pleasure," seven reels, with Blanche Sweet.
Dec. 28—"The Prisoner's Dilemma," five reels, with William Desmond.
Jan. 11—"Fighting Cressy," six reels, with Blanche Sweet.
Feb. 10—"Lady of Mystery," six reels, with Sylvia Bremer and Robert Gordon.
Mar. 29—"The Deadlier Sex," six reels, with Blanche Sweet.

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ROBERT HENLEY PRODUCTIONS
Nov. 2—"The Gay Old Dog," six reels, with John Cumberland.

REALART PICTURES

SPECIAL FEATURES

"Soldiers of Fortune" (Dwan), seven reels.
"The Mystery of the Yellow Room" (Chauvard), six reels.
"The Last of the Irish" (Dwan), six reels.

STAR PRODUCTIONS

"Anne of Green Gables," six reels, with Mary Miles Minter.
"Kewritele Susan," five reels, with Constance Binney.
"The Fear Market," five reels, with Alice Brady.
"Tully of Regan's Harbor," five reels, with Mary Miles Minter.
"The Stolen Kiss," five reels, with Constance Binney.
"Sinner," five reels, with Alice Brady.

ROBERTSON-COLE PICTURES

SUPERIOR PICTURES

"Haunting Shadows," five reels, with H. B. Warner.
"The Rigger Prince," five reels, with Selena Hayakawa.
"The Luck of Geraldine Laird," five reels, with Besette Barricalle.
"The Brand of Lopez," five reels, with Selena Hayakawa.

SPECIALS

Dec. — "Good Night Judge."
Dec. — "Struck Out!"

MARTIN JOHNSON PICTURES

Dec. — "Tulagi a White Spot in a Black Land."
Dec. — "Through the Isles of the New Hebrides."
Dec. — "The Home of the Hula Hula."

ADVENTURE SCENICS

Dec. — "The Forbidden Rivet."
Dec. — "Just Over Yonder."
Dec. — "If and the Mountain."

STRAIGHT COMEDIES

Nov. — "Too Many Bills."
Nov. — "Is Your Sweetheart a Failure?"

LEWIS J. SELZNICK ENTERPRISES

SELZNICK PICTURES

* Distributed by Select Exchanges.

"Smiled Morn," five reels, with Eugene O'Brien. (A Ralph Ince Production.)
"Poesolidly Jim," five reels, with Owen Moore.
"Out Tender," five reels, with Oliver Thomas. (A Ralph Ince Production.)
"A Regular Girl," five reels, with Eliza Jana.
"Greater Than Fame," with Elaine Hammerstein.
"Sonnet or Later," with Owen Moore.
"Footloose and Fancy," with Oliver Thomas.
"His Wife's Money," with Eugene O'Brien. (A Ralph Ince Production.)
"The Imp," five reels, with Eliza Janis.
"The Woman Came," five reels, with Elaine Hammerstein.
"Youthful Folly," five reels, with Oliver Thomas.
"His World of Honor," five reels, with Owen Moore.
"A Fool and His Money," five reels, with Eugene O'Brien.

SELECT PICTURES

* Distributed by Select Exchanges.

"The Undercurrent," five reels, with Guy Ermpy.
"A Scream in the Night," five reels, with Florence Veech.
"Path of the Strong," five reels, with Mitchell Lewis.
"Isle of Conquest," five reels, with Norma Talmadge.
"The Last of His People," with Mitchell Lewis.
"She Loves and Lies," with Norma Talmadge.

Frazin Pictures

Every Saturday.

NATIONAL PICTURES

* Distributed by Select Exchanges.

"Blind Youth," five reels, with special cast.
"Just a Wife," five reels, with special cast.
"Who Am I?" five reels, with Special Cast.

REPUBLIC PICTURES

* Distributed through Republic Exchanges.

"Twelve-Ten," five reels, with Marie Doran.
"The Blue Pearl," five reels, with Edith Hallor.
"The Amazing Woman," five reels, with Ruth Clifford.
"The Maxman (travels)," Maurice Tourneur Production with Clara Kimball Young.

WM. J. Fyman Series, two reels, with Herbert Rawlinson.
Judge Brown Series, two reels.
Twelve Chaplin Reissue, two reels.
"Eddie's Girl," five reels, with Jackie Saunders.
"The Only Way Trium," five reels, with Edythe Sterling.
"Mothers of Men," five reels.
"The Amazing Woman," five reels, with Ruth Clifford.
"Girl of the Sea," six reels (William Submarine Production).
"An Adventure," five reels, with Julian Ehrlich.
"The Playing," five reels, with Grace Davison.

News Reel

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"Marriage for Convenience," six reels, with Catherine Calvert.
"Kathie M."
"Twilight," six reels, with Doris Kenyon.
"Love and the Law," six reels. (Edgar Lewis production.)

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TRIANGLE FILM CORPORATION

(Available at United Theatres Exchanges)

"The Clockshopper," five reels, with Clifton Webb.  
"The Tiger Girl," five reels, with Lily Damita.  
Nov. 28—"Flame of the Yukon," six reels, with Dorothy Dalton.

TYRAD PICTURES, INC.

"And the Children Play," seven reels, with Garrett Hughes.  
"Your Wife and Mine," five reels.  
"Human Passion," five reels.  
"The Red Viper," six reels, with Garrett Hughes.  
"It Happened in Paris," five reels.  
"Broken Hearts," five reels.  
Johnny Dooley Comedies, two reels, monthly.

UNITED ARTISTS CORPORATION

Sept. 1—"His Majesty, the American," eight reels, with Douglas Fairbanks.  
Dec. 29—"When the Clouds Roll By," six reels, with Douglas Fairbanks.

UNITED PICTURE THEATRES

Oct. 19—"Her Game," five reels, with Florence Reed.  
"The Eternal Mother," with Florence Reed.  
"The Corsican Brothers," seven reels, with Dustin Farnum.

UNIVERSAL FILM MFG. COMPANY

UNIVERSAL FEATURES

Nov. 8—"The Rider of the Law," six reels, with Harry Carey.  
Nov. 10—"The Trenching Hour," six reels with Helen Jerome Eddy.  
Nov. 17—"His Divorced Wife," five reels, with Monroe Salisbury.  
Dec. 17—"Under Suspicion," five reels, with Ora Carew.  
Dec. 8—"Laca," five reels, with Edith Roberts and Frank Mayo.  
Dec. 15—"A Gun Fighting Gentleman," five reels, with Harry Carse.  
Dec. 29—"The Pointing Finger," five reels, with Mary Philbin.

JEWEL PRODUCTIONS

"Forbidden," six reels, with Mildred Harris.  
"Blind Husbands," seven reels, with Erio Stroheim.

VITAGRAPH

"The Winchester Woman," five reels, with Alice Joyce.  
"In Honor’s Web," five reels, with Harry T. Morey.  
"A Fighting Colleen," five reels, with Linnie Love.  
"The Black Gate," five reels, with Earle Williams.  
"The Combat," five reels, with Anita Stewart.  
"The Tower of Jewels," five reels, with Corinne Griffith.  
"The Darkest Hour," five reels, with Harry T. Morey.  
"Pegeen," five reels, with Bessie Love.  
"When a Man Loves," five reels, with Earle Williams.  
"The Sons of the Mother," five reels, with Anita Stewart.  
"The Midnight Bride," five reels, with Gladys Leslie.  
"Human Collateral," five reels, with Corinne Griffith.  
"The Birth of a Soul," five reels, with Harry T. Morey.  
"The Juggernaut," five reels, with Anita Stewart.  
"Headline at Eleven," five reels, with Corinne Griffith.  
"The Flame of Love," five reels, with Harry T. Morey.  
"The More Excellent Way," five reels, with Anita Stewart.

VITAGRAPH SPECIALS

"Daring Hearts," six reels, with Bushman and Bayne.  
"The Climbers," six reels, with Corinne Griffith.  
"The Vengeance of Durand," seven reels, with Alice Joyce.  
"Slaves of Pride," six reels, with Alice Joyce.  
"The Fortune Hunter," seven reels, with Earle Williams.  
"The Sporting Duchess," seven reels, with Alice Joyce.  
"Captain Swift," five reels, with Earle Williams.

O. HENRY SERIES

"The Wells We Touched," two reels, with Ira Moser.  
"The Church With an Overshot Wheel," two reels, with Earle Williams.  
"Fare the Auto Wants," two reels, with Earle Williams.  
"The Tintôache, Friend," two reels, with Kate Price.  
"The Dream," two reels, with Alice Calhoun.  
"The Call Loan," two reels, with Lula Lumley.  
"A Philistine in Bohemia," two reels, with Edna Murphy.  
"The Passing of Black Eagle," two reels, with Joe Ryan.  
"The Ransom of Mack," two reels, with All-Star Cast.

LARRY SHERMAN COMEDIES

"The Star Beaudry," two reels.  
"His Home, Sweet Home," two reels.  
"The Simple Life," two reels.  
"Between the Acts," two reels.  
"Doll Care," two reels.  
"Dew Drop Inn," two reels.  
"The Head Waiter," two reels.  
"The Grocery Clerk," two reels.  
"CURRENT SERIALS

ARROW, "Lightning Breeches," with Ann Little and Jack Hosie.  
HALLMARK, "The Sign of the Rat," with Claire Anderson.  
PRODUCTION, "Invisible Hand," with Nettie Minor.  
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WILL ROGERS
in Water-Maker Everywhere
PAULINE FREDDERICK
in The Valley Case
MADGE KENNEDY
in The Blooming Angel
TOM MOORE
in Ducks
MABEL NORMAND
in Pinto
RUPERT HUGHES
in The Cup of Surf
REX BEACH
in The Silver Hood
JACK PICKFORD
in The Little Shepherd of Kingdom Come

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AMERICAN DRAMAS

It is a big human drama of thrills and heart throbs, replete with delicious humor and tender pathos.

Martin Berry, a stern old New England lighthouse keeper, forbids his spirited daughter Helen to speak to the man she loves.....Helen elopes with her sweetheart on the "Liddy Ann", a vessel bound down the coast.

Her father insane with rage, tries to prevent his brother, Nathaniel, from lighting the beacon that will guide the ship safely out through the rocks of the harbor.

What befalls thereafter is thrillingly unfolded in scenes that have never been surpassed.
ACRES

JAMES A. HERNE'S IMMORTAL DRAMA

With an ALL STARCAST

featuring

ALICE LAKE

Scenario by ARTHUR J. ZELLNER

Directed by REX INGRAM

METRO
Maxwell Karger, Director Gen'l.
OLDLADY 31—when produced by LEE KUGEL on Broadway, was one of the greatest theatrical successes New York ever saw. It ran for more than a year and later for long engagements in Philadelphia, Boston, Chicago & other large cities.

It's heart-reaching story revolves about Angie Rose and her husband Abe. For fifty years they have lived and loved side by side. Then comes poverty & the prospect of separation—he to go to the poor house and she to the old women's home.

At the gate of the home for aged women Abe is invited to become an inmate. Labeled "Old Lady 31"—he is the sole male—he enters into the life of the institution. Finally he can stand it no longer: "I dunno whether I'm a woman or a man," he wails and runs away.

What happens after that makes this one of the quaintest and most tender stories ever screened.

With an ALL STAR CAST headed by EMMA DUNN and HENRY HARMON

Scenario by JUNE MATHIS

Directed by JOHN E. INCE

Maxwell Karger METRO Director General
TO WHOM IT MAY CONCERN

Screened and Contracted For
“THE VIRGIN OF STAMBOL”

within period of two hours at record film rental. In my judgment, it is a Master Production and box office attraction. Altho booked solidly for weeks, I deemed it profitable to set back my program and give “THE VIRGIN OF STAMBOL” the first week in May.

(Signed) GEORGE FISCHER, Manager
SAXE’S ALHAMBRA THEATRE
Milwaukee, Wis.

Carl Laemmle presents the Year’s Biggest Dramatic Spectacle

VIRGIN OF STAMBOL

UNIVERSAL-JEWEL
$500,000
PRODUCTION DE LUXE
directed by TOD BROWNING

Starring
PRISCILLA
DEAN
Open with "Sinners" the Day You Have Real Competition

and you'll learn a thing or two about the formidable box office strength of this Alice Brady production. Big time competition on every hand is your "pie" when this great attraction screams at the public from your billboards.

This tells the tale:

WESTERN UNION
TELEGRAM

MARCH 31st 1911

F54CHOF 50 NL 3 EXA BA

LOS ANGELES CALIFORNIA

J. S. WOODY GENERAL MANAGER
REALART PICTURES CORPORATION
469 FIFTH AVENUE
NEW YORK CITY

DESPITE PALM SUNDAY AND MANY COUNTER ATTRACTIONS ON PERFECT DAY WHICH INCLUDED BIG MOTOR SPEEDWAY RACES AND ASCOT STAMPEDE II;
TWO REPRESENTATIVE SYMPHONY SOCIETY CONCERTS;
WE DID SPLENDID BUSINESS WITH REALART PICTURES CORPORATION PRODUCTION SINNERS WITH ALICE BRADY THE STAR EVERYBODY TICKLED TO DEATH CROWDS STILL COMING.

FRED AND ROY MILLER

"Outdoor" weather, motor races and symphony concerts all look alike to the exhibitor who has "ALICE BRADY in "SINNERS" safely booked.

REALART PICTURES CORPORATION
469 FIFTH AVENUE - NEW YORK

presents

ALICE BRADY

in

SINNERS

from the play by OWEN DAVIS - Directed by KENNETH WEBB
Scenario by EVE UNSELL
Lewis J. Selznick
Is pleased to announce
the engagement of
Hobart Henley
Who will direct
HOBART HENLEY
PRODUCTIONS
as
SELZNICK PICTURES
to be
Distributed by Select
Lewis J. Selznick

Presents

OLIVE THOMAS

IN

"YOUTHFUL FOLLY"

Story by Olive Thomas Directed by Alan Crosland

A Story as Lively as the Star is Beautiful

DISTRIBUTED BY SELECT
Put Color
In Your Theatre

PRIZMA

The Motion Picture Feature that establishes any house in which these marvels in natural color photography are shown as the amusement "class" of the community.

Now Available for Every Theatre

No Matter How Large or Small

Presented by Lewis J. Selznick

Now Distributed by Select
NATIONAL PROMISED—
Special care in selection of stories and casts and special care in production to the end that exhibitors’ box office receipts might be especially large.

NATIONAL HAS ALREADY MADE GOOD—
"Just a Wife" is sweeping the country earning big money for National Franchise Holders.

Now Ready
"BLIND YOUTH"
from the play by
LOU TELLEGEN & WILLARD MACK
Scenario by KATHERINE REED
Directed by TED SLOMAN

NATIONAL PICTURES INC.
Lewis J. Selznick
President

DISTRIBUTED BY SELECT
TYRONE
POWER

"THE GREAT SHADOW"

Written by R. Berliner  Directed by Harley Knoles
Produced by Adonac Producing Company Ltd

A Favorite American Actor in
One of the Strongest Roles
of His Brilliant Career

REPUBLIC DISTRIBUTING CORPORATION

LEWIS J. SELZNICK Advisory Director
BRITON N. BUSCH, President

777 SEVENTH AVE., NEW YORK
ANOTHER LINK IN THE MIGHTY CHAIN-

"THE ILLITERATE DIGEST"

by WILL ROGERS

"AMERICA'S GREATEST LIVING HUMORIST"

The most widely exploited screen jests written by one of the greatest of Goldwyn's stars — ask

JOE BRANDT - Eastern Representative
1600 Broadway ............... New York

WORLD RIGHTS CONTROLLED BY
MARION H. KOHN PRODUCTIONS INC.
EXECUTIVE OFFICES
90 GOLDEN GATE AVE.
SAN FRANCISCO, CALIF.

STUDIOS
HOLLYWOOD, CALIF.
Here's what we offer our franchise holders for a start—

2 James Oliver Curwood Productions.
Ms. Curwood is himself writing the continuity and are confidently anticipate remarkable pictures. His own production company will produce them.

4 Lionel Barrymore Productions.
Each from a Famous—and we mean Famous—stage play supervised by Whitman Bennett.

8 Marshall Neilan Productions
"The River's End" is his first.

6 Charles Ray Productions
with option on 6 more. Each from a well-known story or play.

6 Charles Ray Productions
6 Mildred Harris Chaplin Productions
with option on 6 more.

6 Norma Talmadge Productions
each from a big story or play.

16 Norma Talmadge Productions
each from a big story or play.

12 Katherine MacDonald Productions
Her new ones will be from big stories or plays.

6 Anita Stewart Productions
each from a famous story or play.

12 Katherine MacDonald Productions
Her new ones will be from big stories or plays.

6 Charles Ray Productions
with option on 6 more.

1 King Vidor Production
with option on 6 more.

4 more Charlie Chaplin Comedies
1 more D. W. Griffith Production

and we'll announce some more big names mighty soon.

A First National FRANCHISE IS WORTH WAITING FOR

Exhibitors' Defense Committee
composed of members of
The First National Exhibitors’ Circuit, Inc.

Address inquiries to
FIRST NATIONAL EXHIBITORS’ CIRCUIT, Inc.
6 W. 48th St., New York, N. Y.
Marshall Neilan
Presents
His Second Picture
for 'First National'

"don't
ever
marry"

A Mirthquake in Six Shocks

Adapted by Marion Fairfax
From the story by Edgar Franklyn.
Photographed by Henry Cronjager and David Kesson.
Lighting effects by Howard Ewing.
"Tech Director, Ben Carre'."

"DON'T BE BASHFUL LADY, YER IN FER LIFE"
It's Ready Now!

A great audience picture that all your patrons will love—a story full of tenderness, romance and strong dramatic action. It's the kind that brings tears to the eyes and makes them want to get out of their seats and fight for this little squatter's daughter in her battles with the rich Hilltoppers.

Louis B. Mayer presents
Mildred Harris Chaplin
in Grace Miller White's story
"Polly of the Storm Country"
A "First National" Attraction

Her Second Picture
For First National

Have you booked "The Inferior Sex"? Get it at once and then play this picture. Both are winners and mean big box office business and pleased patrons!

Directed by Arthur H. Rosson
Scenario by Frank M. Dazey
Photographed by Harold Rosson
Art Director, George Hopkins
He’s Now Working Independently

for

First National

Arthur S. Kane

presents

CHARLES RAY

in a series of pictures specially produced for First National.

Any Charles Ray picture is a winner, as you well know.

But these pictures are going to be the best of all his work.

It’s your golden opportunity.

First of the series is George M. Cohan’s famous comedy-drama

45 Minutes from Broadway

A First National Attraction
**Opening Records Smashed At Big Broadway Strand**

Largest Box Office Business With

**D. W. GRIFFITH'S**

"The Idol Dancer"

Personally directed by D. W. Griffith—From the story by Gordon Ray Young
Photographed by G. W. Bitzer

**Press and Trade Papers Unite in Praise**

"A pictured poem, beauti'ful to show."—Wids.

"Out of the ordinary run of movies. Exciting to the 'steenth degree.'—Exhibitors' Trade Review.

"It is a different Griffith that comes forward as the sponsor of 'The Idol Dancer.' A feature that entertains."—Motion Picture News.

"A picturesque and fanciful story with melodrama added for high suspense."—Moving Picture World.


"A dancing beauty of the South Seas, very entertaining."—New York Evening Sun.

"Remarkably attractive."—New York Mail.

"A master work by the arch wizard."—New York Telegram.

"Filled the Strand for the first showing of the cinema-conjuror's much heralded picture."—New York Telegraph.

"Mr. Griffith has done it again, twanging on the harp of life with all his might."—New York News.

"A real old fashioned thriller."—New York Morning World.

"Exciting enough to make one want to go out and beat up a Bolshevik."—The Sun and New York Herald.

"Mr. Griffith may be commended for another effort to keep out of the rut worn deep by others."—New York Times.

"Like a flaming Winslow Homer canvas—followed by a burst of applause."—New York Globe.

The Latest BIG
First National Special
CHARLIE
CHAPLIN

"A Burlesque on Carmen"
IN "The Champion"
"Work"
"By the Sea"
(ESSANAY-CHAPLIN BRAND)

"A Burlesque on Carmen" is packing first-run theatres in every sold territory. It has already packed the Rivioli for a week's run on Broadway.

"The Champion" received wonderful newspaper criticisms during its run at New York's Rialto Theatre recently.

"Work," "The Jitney Elopement" and "By the Sea" are all scheduled for Broadway runs.

Exhibitors are cleaning up everywhere with these Essanay-Chaplin Comedies—Our buyers are happy and satisfied.

How about you?

THE CARMEN BEAUTIES REVUE, WITH THE CARMEN BEAUTIES IN PERSON IN CONJUNCTION WITH "A BURLESQUE ON CARMEN," IS A BIG ROAD SHOW SUCCESS. WRITE FOR DETAILS.

Wire or Write

VICTOR KREMER FILM FEATURES, INC.
126-130 WEST 46TH STREET, NEW YORK

Phone: Bryant 8352
You will see a NEW

BESSIE LOVE

When
ANDREW J. CALLAGHAN PRODUCTIONS, Inc.

Presents
This Radiant Young Star in Her Forthcoming Series Based Upon Popular Novels and Favorite Plays

Not ONE Director but TWO!

JOSEPH DE GRASSE and IDA MAY PARK
Each Famed for Many Cinema Successes

If you are still young at heart you will appreciate this pensive princess who brings back the tears and laughter of Youth, the heart-aches and Joys of first-love.

ANDREW J. CALLAGHAN PRODUCTIONS, Inc.
25 West 43d Street
New York City
"Sex" is What You Would Expect From Title


REVIEWED BY HELEN ROCKWELL.

"A ND I learned about women from her"—the oftquoted line of Mr. Kipling's—might have been inspired by Louise Glau. The famous British poet saw her in her newest photographs "Sex." For Louise Glau reveals a few things about the feminine mind and a little more, perhaps of the feminine figure. She does it in typical moving picture vampire fashion—obviously and seductively. It is amusing to note that C. Gardner Sullivan, who is responsible for this story, shows more acumen and more real intelligence in his writing of the character of the star than shows in her rendering of it. Nevertheless, "Sex" is a lively, simple-minded and at times thrilling piece of entertainment which will serve nicely in any theater, where the exhibitor desires to make hits without the need of showing a lot of pictures to crowd the table. One particularly will party in the first reel is truly enlightening and deliciously full of thrills.

A good story配上 an original twist accompanies the revery. And the logic of it is so sound, and the moral so sure that the end justifies the means. But just the same the realism could be tempered with some degree and give quite a bit more of a more general fashion. The settings are lavish and in harmony with the general theme of the picture, and it is evident that expense meant nothing.

EXHIBITORS TRADE REVIEW

"Sex" J. Parker Read, Jr., Seven-Real Production for Hodkinson Features Louise Glau

Reviewed by Margaret J. MacDonald. It is difficult to believe that Miss Glau could turn out to be as unattractive a woman as she appears to be in the latest and most recent of her pictures. She is both tawdry and immaterial, as presented in its recent-reel visualization, which is released through the Motion Picture Corporation. Louise Glau, the featured member of the Bantam series, works overtime in trying to put across the sensational character of Adrianne Renault, and succeeds. She is quite fascinating and the role is excellently tied.

Not all is hokum and sensationalism in this absorbing picture, and the story shows Miss Glau in her true(light). She is quite fascinating and the role is excellently tied.

MOVING PICTURE WORLD

You could not buy all this critical excitement for $30,000 in Gold

W.W. HODKINSON CORPORATION

527 Fifth Avenue, New York City

Distributing through PICTURES Exchange, Inc.
Dial Film Company presents

MITCHELL LEWIS

in

KING SPRUCE

From the book by HOLMAN DAY
Directed by ROY CLEMENTS

W.W. HODKINSON CORPORATION
327 Fifth Avenue, New York City
Distributing through P.A.T.H. Exchange, Inc.
Here is a story rich with the scents and odors of the Big Woods; dramatic with the crash of falling trees; filled with muscular action and daredevilry.

"King Spruce" for ten years has been one of the foremost novels of the great outdoors. All the big motion picture producers have bid for it.

It contains a sweet, clean love story. It shows the sweep of a great forest fire. It contains hard fighting and breathless adventure. It is enacted by a cast of fine players who feel the story they are acting.
Immense Power

When this production came to us for first examination we said: "This is the kind of independent production we like to take in from the outside and get behind with our organization."

We have rarely said about this, that or the other picture that it is "the biggest production of the season." But we do say about "King Spruce" that we like it a great deal; that you, the exhibitor, will like it and that your public will like it.

And we also say that we wish we could, in the course of the year, find eight to twelve other pictures of equal power, appeal and quality.
TRADE REVIEW says: "King Spruce" has plenty of plot and rapid action; it gives the spectator a real thrill quite often.

THE WORLD says: A straight melodrama that is good entertainment. Fine in detail and picturesque in setting.

THE NEWS says: We are quite genially disposed to this virile and pleasing picture.

"King Spruce" is pre-released in the large cities April 18. Prints are ready for screening in all of our branches.

W.W. HODKINSON CORPORATION
527 Fifth Avenue, New York City
Distributing through PATHE Exchange, Incorporated
BECAUSE

BOOKED BY
The Rialto Theatre, New York
Because they're novel and they're good.

BOOKED BY
The California, Los Angeles
Because of their class.

BOOKED BY
Jensen & Von Herberg, Seattle
Because they have variety.

BOOKED BY
The Casino and Playhouse, Chicago
Because the idea is right and quality proven.

Booked by thousands of exhibitors with competition and without competition, big houses, little houses, big towns, suburban theatres, and small towns—

Because the comedies are based on funny stories and are never twice alike, because 100 per cent of the public loves beauty, and wants novelty.

Because they fit any theatre.
Because they balance any "show."
Contracts May Start With Any Release

"COMEDY ART"
Release Number Two Offers

"IMA VAMP"
It is a 1400-foot laugh. This six-foot, 120-pound old maid wanted to be a movie queen, and her Dad had money. The director was greedy but it would have taken four Dads to have given him enough ability to put this over. Result—fast action, ludicrous characters, ridiculous situations and good slapstick, double action, belt-breaking fun.

"FAIRYLAND"
400 feet of rest and tonic for tired eyes and jangled nerves. It brings the beauty, the atmosphere and reverence of God's great outdoors, done in the colors of the master-artist of them all, Nature.

"MEMORIES"
200 feet of something different—the only film that ever brought back the pleasures you had yesterday.

Special Pictures Corp'n.
H.W. Hellman Bldg. Los Angeles
Real Melodrama!

WOLVES OF THE STREET

FEATURING

EDMUND C. COBB

WITH

VIDA JOHNSON

This feature is based upon one of the most unusual stories to reach the screen in months. It carries its audience from the seething crowds of Wall street, New York, to the vast open spaces of the Western Country, providing thrill upon thrill during the journey.

PREY TO THE WOLVES—IN STREET OR DESERT!

This feature broke all records in Detroit recently for first-run downtown houses. It will do the same for you. Book it from your nearest independent exchange.

ARROW FILM CORPORATION

220 W. 42nd St.

W. E. SHALLENBERGER, President

NEW YORK CITY
The Picture 20 Million Fans Are Waiting For

"The Pinch Hitter"
A Triangle Play
by C. Gardner Sullivan
Directed by
Victor Schertzinger

A THOS. H. INCE Production
STARRING
CHARLES RAY

United Pictures Exchange
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TELL THE WORLD YOU'VE GOT A NEW FIVE REEL SENNETT COMEDY — AND WATCH THE WORLD TRY TO GET INTO YOUR THEATRE

MACK SENNETT'S
SENSATIONAL NEW FIVE REEL SPECIAL COMEDY
"DOWN ON THE FARM"

WITH AN ALL STAR SENNETT CAST INCLUDING—

UNITED ARTISTS CORPORATION
MARY PICKFORD · CHARLIE CHAPLIN
DOUGLAS FAIRBANKS · D.W. GRIFFITH
HIRAM ABRAMS, GENERAL MANAGER
There's a reason for Miss Anita Stewart's Tremendous popularity:
See "In Old Kentucky."

Louis B. Mayer presents This charming star Through First National With Rothacker Prints.

There's a reason— For everything.

Rothacker
FILM MFG. CO. CHICAGO, U.S.A.

There are reasons—
Come and see them.

Established 1910
Who's Guilty?

A new extraordinary situation has developed in Minneapolis. The council of that city, from reports received by us, is actually giving serious consideration to a proposed ordinance which would prohibit the erection of new theatres in Minneapolis until the population passes the 500,000 mark.

Just what general good would be served by this measure has not been made plain. Just why the theatre business should be made the target of this piece of class legislation also remains up to this moment a profound mystery.

The proposed Minneapolis ordinance looks very much to us like inspired legislation that may have a very serious back-fire in the direction of those who are seeking to benefit through its enactment.

* * *

Lithograph Economies

Even in this day of advanced exploitation there occurs with alarming frequency cases of exhibitors who purchase lithographs as if they were running a penny arcade.

There is no ground for argument on the point that good paper and a sufficient amount of it constitute one of the indispensable factors in motion picture exploitation. Despite this obvious fact any exchange man will attest to the statement that even among the leading exhibitors there are many cases in which paper is used most sparingly as if it were an expensive luxury.

When an exhibitor pays several hundred dollars for the rental of a picture and then buys about two dollars' worth of paper he is pursuing a dangerous course and one which if persisted in certainly will be disastrous.

* * *

International Trade

Out of the maze of misunderstanding that has surrounded the relations between American and British film interests there is bound to come—and certainly should come—a new order which would be mutually advantageous. And fortunately there are many below-the-service indications that point with considerable certainty to the rapid approach of this new order.

The American producer needs the British market, perhaps not in the same degree that the British producer needs the American market with its twelve to fourteen thousand consumers; but nevertheless, he needs it. And the British picture will never really find a market that will be a genuine encouragement to greater effort until it is given a regular place in the programs of American theatres.

And greater than any commercial considerations there are reasons why there should be a free inter-change of motion pictures between America and the British Empire, this interchange of necessity promoting a better understanding of national ideals. The great good that has been done by the free interchange of literature between these two nations during the past hundred years may best be carried to its greatest fruition through the motion picture.

* * *

Specialists Needed

Advertising matter of various kinds supplied by distributors should be a great factor in bigger business for the theatreman. Unfortunately a great part of it misses its mark—if not entirely, at least to a great extent.

Several exhibitors with whom we have discussed this matter express the conviction that this is due to the matter not fitting exactly the peculiar requirements of the exhibitor's business. The point is made that no matter how expert a person may be on the general subject of advertising as applied to a straight merchandising line, he may yet be far from qualified for preparing advertising aids which will fit exactly the problems of theatre operation and picture exploitation.

Picture exploitation is a highly specialized work and more than a casual familiarity with the exhibitor's business is necessary to be able to supply him with advertising matter that really helps.
Heraldgrams

Joseph Trinck and Emil Stearns of the Lubliner & Trinck circuit, Chicago, are in New York attending a conference of the Associated Exhibitors, Inc.

Harry Reichenschach, after starting New York and stirring up Chicago, is on his way to Los Angeles to aid in the exploitation of "The Virgin of Stamboul" there.

Frank Zambreno, president of the Unity Photoplays Company, Chicago, is recuperating from an operation performed several days ago.

Frank Bell, director, has rejoined William Fox and is to direct Vivian Rich in her "A World of Folly." He was formerly director for Gladys Brockwell.

R. E. Shanahan has been appointed sales manager of Wistaria Productions, Inc., succeeding Jacques Koppstein.

C. A. Meade, secretary of the C. B. Price Company, Inc., has returned to New York, after a business trip to Chicago, Detroit, Cleveland and Pittsburgh.

H. D. Goldberg, former special representative of Selznick News, has been appointed manager of the Republic Distributing Corporation's branch at Atlanta. He succeeds Mrs. A. H. Sessions.

Louis W. Thompson, president of Special Pictures Corporation, after spending several days in Chicago, returned to New York, where he will remain ten days.

Winfield Westaker, who is now playing opposite Buck Jones in "Forbidden Trails," has signed a twenty weeks contract with the Central Film Company of Sweden and will sail from New York May 11 for Sweden.

Fritz Tiddo, former critic for the Dramatic Mirror, has been engaged by Myron Selznick as a member of the board of editing and review at the Selznick Bronx studio.


Sig. Schlaeger, personal representative of J. Parker Read, Jr., is spending several weeks aiding in the exploitation of "Sex."

R. E. Wortham has been selected to head the technical staff of Whitman-Bessett's new producing organization. Tom Griffeth will be chief cameraman; Phyllis Houson, art director, and W. O. Hurst, businessman.

C. Garvin Sullivan has deferred the start of his trip around the world until May.

Peter Cernia, formerly with Goldwyn Pictures, has been appointed personal representative by R. A. Walsh, who is now producing for Mayflower.

Hiram Abrams, general manager of the United Artists, left New York March 31 to attend an important meeting of the company's directors in Los Angeles, April 3.

Jack Weil, manager of the Republic office at Seattle, and Hugh Rennie, manager of the Select office at Seattle, passed through Chicago April 3 on their way to New York to attend the Select and Republic conventions this week.

Jack F. Reilly is now head of the advertising, publicity and exploitation departments of Robertson-Cole Company.

J. E. Gossage, chairman of the board of directors of Goldwyn, will act as president while Samuel Goldwyn is in Europe.

News reaches Chicago that Sol Baum, manager of Universal, Portland, Ore., branch, is confined to his home suffering with a nervous breakdown. Handling the affairs of the office during his absence is George Bourke, Pacific Coast division manager.

Concern over the condition of John Barrymore, whose nervous breakdown caused a suspension of "Richard III" in New York, has been expressed. It is believed that Mr. Barrymore will not resume work this season.

It is a long ride from Atlanta, Ga., to Chicago, but Lester Le Rue of Savini Piano Company made the trip without incident. Mr. Le Rue hasn't a bone in the world to pick with Chicago, but at the same time he is very fond of the southern atmosphere.

THE monotony of counting up to high numbers tends to overcome insomnia. The exhibitor who uses Ritchey posters has to spend so much time counting the receipts they bring him that he sleeps soundly on the nights of their use.

RITCHEY LITHOGRAPHING CORPORATION
406 West 31st Street, New York
Phone: Chelsea 8388

April 17, 1920

Re-Takes of the News
By J. R. M.—

Snow Stoles and Coon Skin Caps Were Perfectly Correct for Easter Wear This Year and a Lot More Comfortable than the Summer Stuff.

Returned With Regrets—
A lot of young writers for the screen wish their stories had not developed the hoochie instinct so strongly.

Twenty-Cent Tips Have 'em Guessing—
The big men of the industry who form million dollar corporations every day in the Hotel Astor, New York, can't figure out a way to beat the bandits in the cloak room.

Two Years Ago All the Duds Were on the Other Side of the Atlantic but They're Finding a Lot of 'Em Over Here Lately. Some of 'Em Want to Occupy the White House.

"Nine Seek Trip to Moon"—headline. Probably want to side-step next year's income tax.

Seeks Oblivion—
I see where Governor Stewart of Montana wants to be the next Democratic vice-president.

Oh Hasten the End—
Jazz is said to be dying out. But she sure is dying hard.

Governor Edwards of New Jersey Will Be Elected President It's a Shoo-in If He Runs on the Rock Beer Platform.

Let 'em Change the Styles—
The price of wooden shoes hasn't got us worried half as much as the price of leather ones.

The girls who wear the hickory foot-wear seem to also have a bored (board) expression.

"Hold It"—
That minister that married Doug and Mary must have thought he was posing for a thou. feet of celluloid the way he held the audience while reading passages from the Epistle of Ephesians.

11th Hour Stuff—
Owen Moore's next picture, following "Sooner Or Later," announced last week as "Stop That Man," has been set back six weeks for "Love Among The Chickens."
Movement Started at Minneapolis To Restrict Number of Playhouses

Proposed Legislation Would Prevent Opening or Constructing Theatre For Several Years to Come—Danger Seen in Situation

Who Is Behind Proposed Legislation to Limit the Number Of Theatres in Minneapolis?

MINNEAPOLIS, MINN., April 6—Rigorous legislation is being considered by the city council here which virtually would be a barrier to the opening or construction of additional motion picture theatres for several years to come, or until the population of the city had reached the 500,000 mark. Provisions of the proposed ordinance follow:

To divide the city into three zones:
To limit the number of theatres in each according to the population:
To restrict the opening of other theatres by issuing a license only for each increase of 5,000 after a population of 500,000 has been attained, and
To increase the rate of taxation.

Passage of such a measure, city officials declare, would mean that Minneapolis would have no more theatres until a substantial increase in the population developed. This would have the effect, it is believed, of creating a potential trust by holding competition within the sphere of the theatres now operating.

The proposed law would present a bad situation. The ordinance was written on the statute books it might take years to wipe it out. Representatives of real estate companies have voiced opposition to the proposal.

Close Wichita Falls Theatres on Sunday

WICHITA FALLS, TEX.—Although a compromise is expected to be reached soon between theatre managers and county officials regarding Sunday performances, Shields Heyser, attorney for the theatres, has announced that there will be no “Sunday shows for the present at least.”

McAdoo’s Resignation Confirmed By United Artists Corporation

NEW YORK—United Artists’ Corporation has confirmed the resignation of William G. McAdoo as counsel for the organization. Officials say the severance of connections was amicable.

Reichenbach in West

LOS ANGELES, April 6—Harry Reichenbach is expected here today to handle the exploitation of “The Virgin of Stamboul” for a long run at the Superba theatre.

Dallas Gets Charter

DALLAS, TEX.—A charter has been granted to the Motion Picture Board of Trade of Dallas. The incorporators are C. E. Ezell, Dave Reed and N. E. Dalinet.

Bar Sunday Shows

PERRY, 1A.—Following a hasty reading of the ordinance and totally ignoring a petition bearing the signatures of 13,000 citizens, the council passed an ordinance forbidding Sunday motion pictures and fixed the fine for operating same at $100 for each offense.

Public Safety Board

May Censor Pictures (Special to Exhibitors Herald)

BOSTON—The sub-committee of the censor board on motion picture affairs is expected to report out a measure that would put state censorship of motion pictures in the hands of the department of public safety.

The sub-committee has decided against the creation of a special board of censorship. The censorship bill when reported to the full committee will propose that the department of public safety be given power to prevent anything in a film or in connection with it which the department considers cruel, obscene, indecent, immoral, likely to debase or to corrupt morals or to incite to crime.

Becker Will Build New Studio for Gale Henry

LOS ANGELES, April 6—Bruno Becker, general manager of Gale Henry company, is back from New York, arranging to build new Hollywood studios, having sold his old location to Ben Wilson. He announces his star will make polite instead of slapstick comedies hereafter.

“Big Four”—Paramount Merger Rumor Denied

LOS ANGELES, April 6—Douglas Fairbanks has rumored that United Artists might be absorbed by Paramount. “We might buy Lasky’s, but they’ll never buy us,” he said.

Bill Gives Baltimore Vote on Sunday Shows

ANNAPOLIS, MD.—The Iverson bill, which provided for a referendum in Baltimore on the Sunday motion picture question, has been passed by both the senate and house and now goes to the governor.

Estimate U. S. Film Tax Is $75,000,000

Admission Fees Expected to Net Government Large Sum in 1920

(Washington) The motion picture industry is expected to give the United States a big sum in taxes during the current fiscal year, according to officials of the bureau of internal revenue, who have just furnished the house committee on ways and means with estimates of the income which it is expected will be derived under the new revenue law.

An estimated $5,000,000,000 has been set as the figure to be obtained from the admission taxes during the fiscal year ending June 30. This expectation is based upon the actual collections for the past six months of the year, which amounted to $344,529,564. The rental tax, under which $1,851,251 was collected during the first six months, is expected to provide $3,500,000 during the year, and a further amendment will be derived from the special tax on theatres, from which $1,660,435 has been collected.

With total collections for the first six months amounting to $2,756,184,907, experts of the bureau believe that $5,150,000,000 will be collected for the year.

April 17, 1920
BUCK JONES THROWS A NASTY LARIAT

The Fox star and rough-rider trifles with British politics. On the loop end of Buck's rope is W. Edgar Home, member of the House of Commons. Mr. Home recently spent a whole day at the Hollywood Fox studios in company with Buck Jones.

"Don't Ever Marry" Announced as Title of Second Neillan Feature

First National Concludes Teaser Advertising Campaign by Explaining Secret—Matt Moore is Featured Player in the Production

For the past month the First National Exhibitors' Circuit has been saying "Don't Ever Marry" in page advertisements in the trade papers. Considerable interest has been created around the trade as to why, what and how, no further information being available at the First National headquarters or exchanges. "Don't Ever Marry," that's all, except the plainly inferred hint to watch the trade papers carefully.

And now the secret is out. "Don't Ever Marry" is the title of Marshall Neillan's second independent production to be released via First National, following "The River's End," the well known and justly popular screen hit of 1920. This also accounts for the careful evasion of all mention as to title and details concerning Marshall Neillan's new film following "The River's End." From the publicity department of the Neillan organization there have been frequent hints as to the great "commercial possibilities" of the title, but that was all.

From Franklin Story

The second Neillan offering is an adaptation from Edgar Franklin's story which created wide interest when it ran as a serial recently in the All Story Magazine. Every exploitation opportunity available in connection with this striking title will be taken advantage of in what is conceded to be one of the most extensive and novel campaigns ever prepared for a motion picture. This campaign includes many unusual stunt suggestions for exhibitors together with newspaper and other tie-ups which will give the showman wide scope in handling this production.

"Don't Ever Marry" was adapted to the screen by Marion Fairfax, whose work in connection with "The River's End" attracted great interest in and out of the trade. The story is one in which the hero, played by Matt Moore, is a victim of circumstances throughout. Secretly married to the girl of his choice, he is claimed as a husband by two other women, each of whom has an excellent reason for her false claim. In his efforts to explain his position in the many complicated situations that arise and at the same time retain the love of his wife and avoid his rate father, he is continually stepping from one bad predicament into another.

Picture Is Completed

The picture is now finished and will receive its final treatment at the Roathacker laboratory within the next week. It is said to offer one of the fastest moving comedies ever screened, presenting throughout many typical Marshall Neillan touches of humor which have made his pictures so distinctive.

To get the desired background for the chief action of the plot, Mr. Neillan engaged one of the most exclusive hotels in California. Here he moved a complete motion picture outfit and scenes in practically all parts of the big building were "shot." Other interiors for this production were staged in the Douglas Fairbanks studio in Hollywood where several large sets were erected.

Assisting him in the presentation of "Don't Ever Marry," Marshall Neillan had the same technical staff responsible to a large extent for the success of "The River's End," "Daddy Long Legs," and other Neillan-directed productions. Among the prominent members of the producing staff besides Marion Fairfax are Ben Carre, art director, Howard M.

Twin City Chain Has Booked Lewis Picture

Other First-Run Houses Sign To Screen Pathé's "Other Men's Shoes"

First run accounts on Edgar Lewis's special Pathé production, "Other Men's Shoes," have been augmented by the addition of the Finkelstein and Ruben theatres in Minneapolis and St. Paul. A week's run will be given the special in each of the circuit's leading houses in the Twin Cities.

Other first run theatres that recently have booked the production include the Albany, Albany, N. Y.; Penn, Uniontown, Pa.; Strand, Cleveland; Knickerbocker, Columbus, Ohio; Colonial, Lansing; Palace, Tulsa.

Wherever "Other Men's Shoes" has been played, it has won the plaudits of the exhibitor and his patrons. It is said that one of the most recent tributes paid the production, comes from A. S. Wida, manager of the Colosseum, Warsaw, Ind., who writes the Chicago office of Pathé Exchange, Inc.

"Unsolicited, I wish to express to you my appreciation of such a wonderful picture as 'Other Men's Shoes.' To my mind, it is one of the greatest pictures I have ever seen. Every character in the production is a star and the climaxes are exceptional."

Lucy Cotton Plays Lead

In Emil Chauvard Film

Mayflower's first announcement concerning the cast of its new Emil Chaud-Vard production deals the news that Lucy Cotton will be seen in the leading feminine role. The statement also says that the director Chaud-Vard has completed the work of cutting and assembling the film and now is engaged in titling.

Miss Cotton plays the part of a fascinating woman possessed of psychic powers which she uses to bring about the vindication of the man she loves. The character, it is stated, is an unusual one, abounding in opportunities for emotional acting.

In addition to Miss Cotton, the cast includes a number of players well known to the Broadway stage and screen. No individual player will be featured, however. The picture will be designated as "An Emil Chaud-Vard Production."

Goldwyn-Bray Comic Is

New April Publication

Weekly distribution of Goldwyn-Bray Comic, a new single-reel subject, will begin on April 18. The new issue is a split reel presenting a comedy cartoon in the first half, with what are termed "Lampoons" in the second. The latter will be comprised of selected jokes from the humor columns.

The cartoon phase will present such well-known characters as Happy Hooligan, the Shenanigan Kids, and Judge Rumhauser and his pal, Silk Hat Harry.
Selznick Enterprises Convention
Held in New York City This Week

Managers of Select and Republic Offices from All Parts of United States and Canada Meet With Executives at Hotel Astor

By JAMES BEECROFT

NEW YORK, April 6.—(Special to Exhibitors Herald.)—With managers of Select and Republic exchanges from all parts of the United States and Canada assembled, the convention of the Selznick Enterprises opened in the College room of the Astor Hotel here yesterday, General Manager Sam E. Morris presiding.

Every man present was urged to make at least one suggestion during the present gathering which will be valuable to the Selznick organization.

Assembly is an Optimistic One

Only recently, the organization completed what officers of the company regard as the most successful sales drive in the history of the motion picture industry, and it was an optimistic gathering. On every side, predictions were freely made that the Selznick Enterprises would exceed its remarkable 1919 record during 1920.

Lewis J. Selznick, head of the organization, was introduced to the assembly by General Manager Morris shortly after the first business session was called to order at 11:40 o'clock. His appearance was the signal for a long and enthusiastic ovation.

Thanks Men for Loyalty

Mr. Selznick spoke briefly, thanking the men for their loyalty to which he attributed the rapid progress of Selznick Enterprises, and congratulated the winners of the recent sales drive. He encouraged the losers, urging them to greater efforts during the coming year.

Herbert Kaufman was next introduced. He congratulated the men on their achievements and expressed his warm personal admiration for Lewis J. Selznick.

Briton N. Busch, president of the Republic Distributing Corporation, was next introduced and delivered a short address reviewing the rapid strides of his organization during the past few months.

Morris Delivers Address

Sam E. Morris, general manager, then took the floor. He urged representatives to contribute at least one constructive idea during the convention. He told the men to commend or criticize if they had cause for either.

"The purpose of the convention is better organization," he said, "and less men on the ground such as exchange managers and salesmen offer advice, it will be impossible to accomplish this purpose.

"Sales Manager Rogers, after being introduced, thanked the men for recently accomplishing "the most successful sales drive in the history of the industry."

Charles C. Pettijohn, assistant to Lewis J. Selznick, was next introduced and delivered a brief address.

Youngest Officer Introduced

David B. Selznick was then introduced as the youngest official of the Selznick Enterprises. He delivered an address asking the men to put forth their greatest efforts to make the Selznick organization the best and the biggest. He explained how Selznick intended to increase production and the quality of its product.

"Director of Advertising and Publicity Kugel delivered an address stating his department is endeavoring to give constructive publicity, the kind that helps salesmen sell pictures and exhibitors to show them.

He stated that in the near future, every newspaper of any size will carry some publicity for Selznick Enterprises.

Issue Daily Bulletins

Warren Lewis, editor of the "Brain Exchange," the Selznick house organ, is getting out a daily issue during the convention.

A luncheon was held at noon yesterday at the North Ball room of the Astor Hotel with representatives of the trade press in attendance. After the luncheon, visiting members and officials went by automobile to the Selznick studios at Fort Lee and the Bronx where the Selznick parts were shown in Vetericuts.

Last night, the visiting members and officials enjoyed a theatre party.

Charles McClintock is in charge of the entertainment during the convention.

Today's session is being held at Lower roof. The convention will continue throughout the week.

Those in Attendance

Among those present are included the following Select managers: Charles Wald, Toronto: W. E. Chaloner, New York; Benjamin Rogers, Boston: A. W. Moses, Buffalo; Ben Beadell, Chicago; J. A. Conant, Cincinnati; S. S. Webster, Cleveland: C. C. Ezell, Dallas; Ben Cohen, Denver; James Kent, Detroit; Sam Sax, Indianapolis; Cliff Reid, Kansas City; A. V. Mack, Los Angeles: H. A. Rathner, Minneapolis: Morris Saber, New Haven; H. G. Till, New Orleans: Henry Siegel, New York: C. W. Taylor, Oklahoma City; Max Mild, Philadelphia; Leo Levinson, Pittsburgh; S. W. Hatch, St. Louis; T. C. Malcolm, Salt Lake City; H. L. Knappen, San Francisco; S. Hugh McFadden, Seattle; J. M. Millen, Washington; V. P. Whitaker, general representative: E. C. Fielder, field representative.

From the Select Canadian organization are: Phil Kauffman, managing director; H. E. Kissock, Calgary; Earl Kram, Montreal; James McSween, St. John; W. A. Kent, Toronto; T. W. Bailey, VanCouver: Dan Freeman, Winnipeg.

Exploitation representatives here include: Ed Danforth, Atlanta: A. J. Sharrock, Buffalo; L. A. Young, Philadelphia; W. M. Merkle, Boston; James Carrier, Cincinnati: Edward Carrier, Cleveland.

Assistant managers present are: F. J. Scheuerman, Cleveland: Edwin Silverman, Chicago.

From the Select New York offices are: Assistant General Manager J. J. Rotchford; Charles Steel, general auditor: Watt L. Parker, plan book editor: Randall Whitlock, assistant general manager: James Solomon, service department: Lee S. Ferguson, associate director of publicity, and Lowell Cash, publicity department.

Republic Managers Present


Craddall Returns East

Harry Craddall, treasurer of Associated Exhibitors, Inc., and owner of a string of theatres in and about Washington, D. C., has returned East after working with General Manager F. C. Quimby in the interests of Associated Exhibitors, Inc., on the Coast.
Author League Hits At Picture Censors Issues Statement Decrying Mutilation of Films By Politicians

At a recent meeting of the Authors’ League, leading authors of the country took a unanimous position against state censorship of motion pictures. Now that some of the best modern novels and more important magazine contributions are being adapted to motion picture form, the authors realize that they may not afford to have their literary works when translated to the screen mutilated by the stupid action of politically appointed censors. The following is a statement of the position which the Authors’ League adopted:

“Legalized censorship of the film is a dangerous departure in a free country. It is no less dangerous than a censorship of the press or the stage, for it places a ban on ideas. The inherent improper and immoral film can be eradicated by the same methods as are used against improper and immoral and books or plays. It may be the making of films a matter of political influence and result in consequent abuse of power. It does not reflect public opinion, but merely the professional views of the censors themselves. The experiment which has been tried in other states does not warrant making such a radical departure from the principles upon which our government is founded. Nor does there appear to be the necessity for that departure. Great has been the improvement of the film in recent years and much more rapid were the menace of censorship eliminated and the art allowed to develop along its natural lines, governed by common sense and the good taste of the American people.”

The Authors’ League also approved plan of cooperation with the National Board of Review, looking toward the betterment of motion pictures through improvement in scenario writing. At the recent meeting were Henry Syndor Harrison, George Creel, George Middleton, Rex Beach, James T. Battle, Andrew B. Lippman, Arthur Somers Roche, Channing Pollock, Leroy Scott, Orson Lowe, Percy Mackaye, Cleves Kinkead, Rupert Hughes.

Abrams Denies Story In Theatrical Paper Says United Artists Issuing Exclusively Through Own Exchanges

Hiram Abrams has called the attention of the trade press to the following story which was printed in Variety in the issue of March 26:

TO DISTRIBUTE VIA STANLEY
Philadelphia March 24.—A deal has practically been consummated whereby the United Artists Corporation will distribute their pictures through the Stanley Booking Co., in this territory. Hereafter they have been releasing independently here, booking direct.

“This story,” said the statement from Mr. Abrams, “like others which have appeared in the same publication, is utterly and absolutely untrue. We have repeated so often and have demonstrated so continuously the absolute independency of our distributing organization that I feel sure we have made it clear that we will at all times and in all territories, release the pictures of United Artists exclusively through our exchanges. I am certain no exhibitor will take any stock in a story of this sort.

“Our policy is to promote the publication of this kind of a story. It is not news, because it is not true. It is not good journalism, because in the case of this particular story we were not asked by Variety whether the story was true or not. They merely published it.

“I can only ask exhibitors to consider always the source of publication of stories like this and to realize that our business is an open book at all times and any radical departure in plan or policy will be announced from this office over my signature, and need never come to the exhibitors in a round-about, mysterious way.”

Thielen Theatre Is Wrecked by Tornado

ELGIN, ILL.—The Grand theatre of this city, owned by the Thielen circuit, and which is the only naturalist, Famous Players and Realart pictures, was wrecked by a tornado which killed seven persons and resulted in property damage of $2,000,000. Other motion picture theatres in the city were put out of business three days on account of electric wires being down.

Zukor Seeking Alliance With Lord Beaverbrook in England

(Special to Exhibitors Herald)

NEW YORK, April 6.—Information is now disclosed which points to the real mission of Adolph Zukor’s present visit to England.

According to advice which has reached here Mr. Zukor has formed an agreement with Lord Beaverbrook who is acknowledged as one of the chief factors in distribution in the British Isles.

The alliance of Beaverbrook carries with it the controlling interest in Pathe Freres, Jury, Ltd., and the Provincial Theatres, Ltd.

If the reported combination is actually effected it will create a difficult situation for a large number of American producers who have been distributing independently in England.

With the Beaverbrook interests no longer in the open market for the American producers, those on this side who do not operate distributing organizations in England would have to depend largely upon Wurltardaw, Ltd., and the General Films for selling pictures in the British Isles.

The reported combination applies only to the British Isles and would not affect existing arrangements for Continental distribution.

Ray Buys Dramatic Works By Hoyt For Screen Adaptation

LOS ANGELES.—Fourteen plays by Charles Hoyt have been purchased for screen adaptation by Charles Ray Productions, Inc. The acquisition was made at a large expenditure, it is indicated.


It is not known whether Mr. Ray will find any of these far-countries adaptable to his own personal uses, but the new star-producer is said to have put over a business coup by the acquisition of the fourteen Hoyt comedies for the company.

Through all of Hoyt’s work runs a vein of originality and good inspiration and the screen adaptations of it will no doubt be a useful source of income in the future.

It is said that at some time or other almost every one of the celebrated fun-makers of recent years has been in the Hoyt comedies. These include such well-known names as Henry E. Dixie, Wallie Collier, Weber and Fields, Top Wise, James T. Powers, Ed Garve and many others.

Ah! Secret Is Out—Universal City Rumor Exploded by Cohanre

R. H. Cohanre, vice president of Universal Film Manufacturing Company, announces the appointment of a new general manager for Universal City, Cal.

He said:

“I have appointed a new general manager of the studio. This is my first appointee for the big job and I am confident I have picked a good man. He is a new worker considered by me to know the ins and outs of the business, because I, myself, brought him up in it. He knows a good story when he sees it, he has the faculty of making friends and of securing hearty co-operation from actors, directors and all others involved in the making of good pictures. I am going to give him a corps of assistant general managers which, if laid end and end would reach from Universal City to Medicine Hat with enough left over to fire a first class for Depression. He is a bright, eager young American, full of pep, and I know he will give us the same cigarette in the history of the Universal.

“His name? “Oh, yes! his first name is Carl and his last name is Laemle.”
"Do Not Sell Your Theatres" First Message From Federated Exchanges

J. L. Friedman Declares Independent Exchanges Will Guarantee Exhibitors Supply of High Class Features and Short Subjects

That the organization of the Federated Film Exchanges of America guarantees a supply of high class features and short subjects to the exhibitors and will protect the individual theatre owner in his independence is the gist of the first statement issued by J. L. Friedman of Chicago, newly elected president of the federation of eighteen independent exchanges of the United States and Canada.

"Do not under any conditions, sell your theatre to film powers and do not let the big interests get even a finger hold on your business," he warns.

Removes Fear of Any Future Combination

Continuing, he declares that the federated exchanges are now in a position to buy the best pictures in the market and will be able to provide the independent exhibitor with a quality of product which will prevent any organization from "freezing" him out of business.

"There is no necessity for entering into so-called cooperative agreements with any distributor; no necessity to pay for a franchise, and no necessity for any of the absurd things that are being foisted upon the unsuspecting exhibitor," Friedman declares.

"The independent exchange is, must be and should be the closest friend of the exhibitor," he continues, "if the independent exchange men can survive, it stands to reason that the theatre owner can remain independent."

"There is a temptation, when big money talks, for the individual to listen and let the governing powers of the big money interests do his thinking for him. For the last year or thereabouts, the film industry has been hearing rumors of such and such an organization investing in theatrical interests all over the country. And, as a consequence, the individual theatre owner does not know just which way to turn. It was partly to combat this feeling of unrest, and to settle in the minds of the exhibitors that the business they have built belongs to them, and to them alone that the Federated Film Exchanges of America was formed.

Reviews Past Situation

"In the past, the independent producer—and who can say that the greatest pictures of all time have not come from the independent producer?—has, as a business man should, sold his pictures where he could get the greatest profit, and where full distribution was practically guaranteed. It was impossible for the independent exchange man to compete, in buying power, with the big film circuits, for the simple reason that they were not organized. And, in spite of the fact that the united buying power of the leading state right exchanges was and always has been a mighty buying power, and on a par with the buying power of the leading exchange systems throughout the country, state right men had to sit idly by and watch the greatest pictures pass into hands other than theirs because they were not organized.

Upon this ability to swing the biggest of deals were built the interests that have attempted to take from the exhibitor what he has built by years of sticking to his own business—his theatre.

"Now that the independent exchanges are organized into the Federated, independent producers will not have to seek further for an organization with power and money to swing the biggest of purchases, and with an exchange system that will guarantee national and Canadian distribution to the picture purchased. Exhibitors will not have to worry about the question 'To sell or not to sell.' Films will be available to them through the Federated Exchanges in their various territories, at a price that is fundamentally right. And as a further guarantee they will know absolutely that the pictures which will be offered to them through the Federated Exchanges will be the biggest 'money pictures' made—and the most profitable short subjects as well.'

Negotiations with the independent producers are still under way. Announcement of the product purchased is expected within a few days.

Corporation Is Formed

FUEBLO, COL.—Floyd Fairyland Film Corporation has filed articles of incorporation for the purpose of producing and selling motion pictures of interest and amusing subjects. Capitalization is placed at $250,000. Incorporators are John W. C. Floyd, Fernando G. Montoya and Albert L. Moses.

Oil Well Is Christened

By Star With Olive Oil

(Special to Exhibitors Herald)

LOS ANGELES, April 6—J. D. Willliams, general manager of First National, headed a motor caravan of exchange men and screen stars to San Diego Sunday for the christening of the Linda Vista oil well, owned principally by Sol Lesser and the Gere Brothers, local First National franchise holders.

Mildred Harris Chaplin broke a bottle of pure olive oil from the famous Chap- man gusher against the base of the new derrick, and Michael Gore pressed the button that started the actual drilling.

NEW ORLEANS, LA, April 6—"Not pitiful ignorance—malicious falsehood."

Under this heading, the current issue of Saengerette, the house organ of the Saenger theatres of this city, contains a vitriolic attack on the States, a local daily newspaper, which during the recent investigation of the Saengers by a federal trade commission flayed the Saengers in its editorial and news columns.

Brands Attacks "Malicious and Untruthful Howl!"

In course of its statement to patrons, the Saengerette declares "the States has not tried to be honest to itself or anyone else," and after reviewing a situation which resulted in the Saengers withdrawing their advertising from the States says "hence, the malicious and untruthful howl."

During the recent hearing, the States devoted columns to the probe of the Saenger Amusement Company. Night after night, it contained editorials, short feature stories and occasionally cartoons smashing at the Saengers.

Indicates Warm Fight

The tone of the editorial in the Saengerette indicates that the amusement company has elected to stage a finish fight with the States and is determined to reply to the States through the columns of its house organ.

The controversy has aroused wide interest in the city. Nothing has occurred recently which has been the topic of so general conversation.

On the inside cover, the Saengerette contains a comparison of prices paid by people of New Orleans to see various pictures with the prices charged at the Capitol, Ri- alto and Strand theatres in New York.

The page concludes with a statement in large type "We do not advertise in the States. See page 12."

Page Given to Statement

Page 12 is devoted entirely to the attack on the States. Complete, it is as follows:

"Every little haggard urchin who peddles the States on our streets is wiser than the publisher of that sheet, or whoever in its employ is responsible for the drive which has been making the States the laughing stock of every town in which it circulates and, more particularly, of this city—"For every gamin on our streets knows

CURWOOD SELLS FIRST NATIONAL ANOTHER PLAY

James Oliver Curwood, author of "Back to God's Country" and "The River's End," has just signed a contract to produce "Nomads of the North" for First National. From left to right—E. B. Johnson, Mr. Curwood, H. O. Schwalbe, secretary and treasurer of First National and David M. Hartford, who will direct the production.
First National's Negotiations With Associated Producers Still Pending

Executives and Exhibitors' Defense Committee Hold Meeting in New York and Decide to Hold Annual Convention in Chicago, Beginning April 26

Salient phases of the important special joint meeting of the executive committee and the exhibitors' defense committee of Associated First National Pictures, Inc., held in New York on March 29 and 30, were:

- Consideration of the details of the distributing arrangements sought by Associated Producers, known as the "Big Six":
- Decision to hold the annual convention of members and exchange managers in Chicago at the Congress hotel for one week beginning on April 26;

NEW PRODUCER OFFERS DISCUSSED

Final survey of the percentage allotments determined by its statistical department for every independent theatre in the country on its new sub-franchising plan, and

Holding of conferences in which several new offers from producers were debated.

An announcement issued following the meeting declared that no final action had been taken by First National executives which in any way terminated the negotiations which have been in progress for weeks between Associated Producers and the circuit, or which the director members of the "Big Six" have had with other distributing organizations.

No Concluding Action

Two meetings between the executive committee and First National attorneys, A. L. and S. F. Jacobs, and Nathan Burkan and Nathan Vidaver, chief counsel for Associated Producers, resulted in an agreement of terms and conditions favored by the exhibitor members of the circuit and sought by the directors, but without any concluding action resulting, it is said.

Pending a definite settlement of distribution arrangements, members of the "Big Six" are continuing their work on present contracts, it is declared, or are planning in advance production work to be included in the output through whatever distributing affiliation is finally made.

The Chicago convention will be the biggest of the annual affairs held by circuit members since the organization of First National as an exhibitors' cooperative body three years ago. As in 1919, it will be a joint meeting of the franchise owners and managers, but on this occasion, it is announced, many of the important exhibitors throughout the country will attend, in addition to the present members.

Coincident with the transaction of organization affairs by the members, the most important feature of the convention will be a complete explanation of (Continued on page 35)

“Miserable Lie”—First National Brands Latest Talmadge Rumor

Allegations that an important sales executive for at least one prominent producing and distributing organization is deliberately and wilfully making misstatements of facts to members of First National Exhibitors' Circuit, and to many other independent theatre owners concerning the activities and intentions of Joseph M. Schenck, president of both the Norma Talmadge Film Company and the Constance Talmadge Film Company are contained in a statement made this week by exhibitor officials of First National, in which they brand the practice they charge as "a premeditated attempt to victimize and terrorize exhibitors with lies and slander."

The statement was issued following receipt at the general office for First National of telegrams from its members in the far west, requesting verification or denial of information given them, it is said, by the sales manager of one of the largest of the producing and distributing units, to the effect that Mr. Schenck had signed a contract with his organization for the release of attractions starring Norma and Constance Talmadge after his present contract with First National had been fulfilled.

"This is nothing short of a miserable lie," declare the First National officers. "One more instance of its kind and we will draw the line at nothing short of publication of the name and identity of the individual, as a warning to every independent exhibitor in the country that he is not to be believed, even under oath, and that his tactics are nothing less than a reflection of the standard policy of his organization to browbeat, bull-doze and intimidate exhibitors by any means whatever, so long as the result is a continuance of exhibitor recognition of his company as the champion heavy weight business slugger in the motion picture industry.”
EXHIBITORS

FIRST NATIONAL MEETING

(Continued from page 37)

details of the new sub-franchise arrangement, which will become effective immediately after the convention. Present at the session devoted to this expansion method will be salesmen from every territory, the exchange managers, other Executive members, and the total body of exhibitors, both present members and future members by franchise, together with the Executives of all the various producing companies holding contracts for the issuance of their pictures through First National.

As the slogan goes, this is the key point in the development of the Distributors' Co-operative, which has been decided upon as the most central point for the convenience of members and branch managers, and particularly for its greater accessibility to the independent theatre owners who will be present preliminary to obtaining franchises in Associated First National, and who, it is expected, will attend from practically every state in the Union and from Canada.

Theatre Owners To Talk

Exhibitor co-operation will be the keynote of the convention. The theatre owners of the newly organized First National for their mutual welfare, will explain, in speeches to the prospective members by franchise, the signal advantages of the extension of the circuit's co-operative principles to increase its membership to 6,000 and more theatre owners who will participate in the direct relationship with independent stars and producers on a basis which fixes their rental costs at a certain percentage or the actual negative value of every picture published through Associated First National.

The statistical data, which has been compiled by the members of the exhibitors' defense committee to develop the details of its plan for a larger exhibitor co-operative body, is not completing the work of determining, from facts and figures compiled by the circuit's exchange managers, salmanen and special corps of field survey men, a fair percentage assessment for each picture for every independently owned house in the country. This work was started last fall, and it was thought then that it would be completed in January, but the amount of detail involved was so great that it was decided, that the time for completion was extended to guarantee absolute accuracy in the final results. Several new production propositions, fostered by important independent directors and producers, which have been submitted to First National in the last four weeks, were discussed by the members of the executive committee, and will be made public at the convention, when they will be taken up for final action by the membership at large.

Exhibitors Are Waging Fight to Open Sunday

FREMONT, Neb.—Exhibitors of motion picture theatres here and others have circulated petitions in an effort to have sanctioned the opening of the playhouses on Sunday. Ministers are making a house-to-house canvass with a counter petition. The woman's club is protesting the opening on Sunday.

Goldwyn to Adapt Cobb

Irvin S. Cobb's "Boys Will Be Boys" has been purchased by Goldwyn Pictures Corporation for screen adaptation. As a stage play, "Boys Will Be Boys" was very successful.

DENES PRIVILEGE TO MAE TINNEE

Harry L. Reichenbach Will Refuse Special Showing to Chicago Tribune Critic—Urges Other Executives to Follow This Practice

To:

Exhibitors' Herald

I am writing this to you in reference to an abuse existing in your city, and nowhere else to so far as I have any knowledge. That and abuse is practiced by the newspaper which terms itself the greatest in the world.

"For several years, on each visit to Chicago, in the interest of a picture, Mae Timne of the Chicago Tribune, has endeavored to prevent upon me to give her a private showing of the picture I represent."

"When I opened "Eyes of Youth" Miss Timne's secretary called me and stated that, as Miss Timne never viewed films in theatres, she would be very grateful if I could arrange to display the picture privately so that Miss Timne could write a review."

"I told Miss Timne that it was against my policy to show a picture privately, when it was about to open at a theatre and that she would have three weeks in which to view the picture."

"The result was, that all of the intelligent reviewers who saw and of the film, Miss Timne was the only one to find anything critical."

"Last week I was again the recipient of a request to show "The Forbidden Woman" to Miss Timne privately, and again refused and know full well that the film will suffer in being reviewed, but felt that it is a miserable abuse by a journal, which are a medium to demand special privileges and regardless of the consequences, will positively not give the young lady a private showing."

"Imagine if every paper in Chicago demanded the same privilege."

"Each time a picture is projected, it costs from three to five dollars and if we gave Tom, Dick and Mae a private showing, it would be more profitable to cease producing."

"I wonder if local exploitation men and exchange managers will agree not to give Miss Timne private showings? The proper place of a production is in the theatre, where incidental music and the proper atmosphere prevails."

This I think should be taken up with the Tribune publisher and an issue forced, but speaking for myself, and this goes no matter what company I represent. Miss Timne will see the picture in the theatre, for which purpose she is engaged by the Tribune, or my film will have to forego any benefits to be derived from the Tribune review."

"In contrast is the attitude of all the other Chicago dailies, the reporters of which usually attend the theatre on the opening day or the one following."

"I will thank you if you can arouse other exploitation men to follow the precedent set."

Very sincerely,

(Signed) "HARRY REICHENBACH,

"Vice-President, Equity Pictures Corporation."

"Ramsey Milholland"

Will Be Ray Vehicle

(Special to Exhibitors Herald)

LOS ANGELES, April 6—Charles Ray has purchased Booth Tarkington's "Ramsey Milholland" for his next starring vehicle.

Builds Island On Stage

(Special to Exhibitors Herald)

LOS ANGELES, April 6.—An island has been built on the Grauman stage this week for the premiere of Maurice Tourneur's "Treasure Island."

Industry Should Aid Post Office Employees to Obtain Living Wage

Postoffice employees are important factors in maintaining the social and commercial welfare of the nation.

The men and women who are devoting their life's best efforts to this work are scandalously underpaid; a hopeless battle against rising costs of living is being waged; the morale of the service necessarily must suffer.

It now becomes the outstanding duty of every citizen, every business concern and every association to get strongly behind the movement to compel early action by Congress, bringing the wage relief the employees of the postoffice department have well earned.

The operation of the postoffice department is a high type of public service; its continued operation along lines of efficiency and dispatch is essential to the well-being of the nation.

Lend a hand to the work of getting a fair wage for every employee of the postoffice department.
Philadelphia Film Men Will Halt 'Bicycling' By Larceny Warrants
Seventy-Five Exhibitors in Three States Carefully Watched for Delay in Returning Film—General Warning Issued to Theatres

PHILADELPHIA, PA., April 6.—Charging that seventy-five theatres in the Pennsylvania territory make a regular practice of retaining rented film from three days to two weeks over the time permitted by their contract, the Motion Picture Group of the Philadelphia Chamber of Commerce has issued an ultimatum to exhibitors of the territory warning them to return film promptly or pay damages and face possible prosecution for larceny.

Warning Follows Quiet Investigation

The warning, which took the form of a circular letter sent to all owners of motion picture theatres, followed a quiet but thorough investigation which covered Pennsylvania, New Jersey and Delaware.

In many instances, it is said, the delays were found to be due to carelessness. A few of the theatre owners, however, are suspected of "Bicycling."

Chairman Harry M. White of the Motion Picture Group stated that the investigation was the result of information indicating films were being shown by theatres which had not contracted for them.

It was indicated that in many instances sufficient evidence has been obtained on which to base a prosecution in court, but it was decided to issue a general warning to theatre owners before any court action would be taken.

Contents of Circular Letter

In a circular letter to the trade, Mr. White says: "The tabulated report before me at this writing shows that seventy-five theatres in this district make a regular practice of returning prints from three days to two weeks late. Although I am willing to admit that some of this may be due simply to negligence, yet to my mind it is evident that a great majority of these seventy-five have been making illegal use of the prints in their possession."

"Hereafter, exhibitors who retain film an unnecessary length of time will be required to pay a very heavy rental for every day extra a print is kept out of an exchange. If such delay in turn causes another exhibitor to be disappointed, the exhibitor at fault will be required to pay, in addition to the heavy rental mentioned above, the full damage incurred by the exhibitor disappointed. No exceptions will be made to this rule; none are so big they can get away with it and none are so small as to escape our attention."

"There are probably a few exhibitors who still believe they can get away with unfair practices, and from information of those so inclined we might add that we have a ruling from the best attorneys in Pennsylvania to the effect that any exhibitor who uses a film in any other way than specified in his contract can be indicted for larceny, and this organization intends to prosecute any exhibitor who continues these methods."

Put Jensen on Newly Created Censor Board

New 'Portland Review' Board Outcome of Fight Waged
By Exhibitors

PORTLAND, ORE.—Two members of the newly created censorship board of three, which is to supplant the former body and which gives representation to the exhibitors, have been appointed.

C. S. Jensen of Jensen & Von Herberg, who control a chain of theatres throughout the Northwest, will represent playhouse owners. Mrs. Alexander Thompson is the citizens' member of the board.

A third selection will be made by Jensen and Mrs. Thompson.

Creation of the new board followed a bitter fight waged by exhibitors in cooperation with the public. The new board will abolish entirely the obsolete system of censorship.

Estherville Theatre Is Damaged by High Wind

ESTHIVERRE, IA.—F. H. Graaf, manager of the Lyric theatre, had a narrow escape from death when the roof collapsed during a heavy wind storm and fell into the theatre a few feet behind him. The damage is estimated at $3,000. The accident happened at midnight, an hour after the last show had closed.

Selznick Has Booked 1,644 More Theatres

Theatres numbering 1,644, representing 1,166 towns, have been added to Selznick bookings in eight weeks, it is made known this week by Lewis J. Selznick through Charles Rogers, sales director.

This latest record of 1,644 theatres is said to be more than conclusive evidence of the box office calibre of Selznick pictures.

Latest announcement of the winners of the first, second and third business prizes, the winners respectively are as follows: C. C. Ezell, Dallas; H. L. Kappen, San Francisco; C. C. Reid, Kansas City; the first, second and third advance payments are: Samuel Sax, Indianapolis; A. W. Moses, Buffalo, and Charles Walder, Albany.

Previous winners of the cash bonuses offered by Mr. Selznick to all his branches for the greatest amount of business were: James O. Kent, Detroit; S. S. Webster, Cleveland; J. A. Conant, Cincinnati; Benjamin P. Rogers, Boston; Morris Safier, New Haven; W. R. Liebman, Atlanta; H. A. Rathner, Minneapolis. For the biggest sums received as advance payment, the prizes went to Henry Siegel, New York, W. A. V. Mack, Los Angeles, C. W. Taylor, Omaha, J. C. McCormick, Washington, Ben W. Bendell, Chicago, Hughennie, Seattle, and S. W. Hatch, St. Louis.
Alice Brady Films "Dark Lantern" While in Chicago With Stage Play
James L. Crane Featured With Star in Production Being Made by John S. Robertson—Story Is Work of Elizabeth Robins

Alice Brady, who is in Chicago waiting to open her engagement at the Princess theatre in her stage success, "Forever After," is at work at the Essanay studio on her next Realart Pictures Corporation production, "A Dark Lantern." John S. Robertson is directing, and James L. Crane who twice before has been Miss Brady's leading man, again is in support.

Complete Staff in Chicago
A complete studio staff has been gathered in Chicago by Mr. Robertson, preparations at the studio having been made by Joe Darrell. Shaw Lovett is assistant director, Roy F. Overbaugh is cameraman, William Shurr, assistant cameraman and Bill Johnson, property man.

This will be Miss Brady's first picture since she completed "The Fear Market," by Princess Troubetskoy, while playing in New York. It will be Mr. Robertson's second picture for Realart, the first being "Erstwhile Susan."

Mr. Robertson has just completed "Away Goes Prudence," starring Billie Burke. Previous to that he made "Dr. Jekyll and Mr. Hyde," starring John Barrymore. He directed Miss Brady in "The Better Half," and has been in charge of productions for John Barrymore, Marguerite Clark and Miss Burke.

Scenario by Mantle
The vehicle chosen for Miss Brady is the novel, "A Dark Lantern," by Elizabeth Robins. Burns Mantle, dramatic critic of the New York Evening Mail, made the screen adaptation of the story. "A Dark Lantern" is a romantic story laid in three countries—England, Argentina and Italy. The opportunities for a lavish production are said to be numerous.

Among the sets called for in the script are a first "drawing room" of the season in the palace of the Prince of Aragonia, for which several hundred extras will be used; a reception in the home of a titled family in England, an old castle in Italy and several out-of-doors scenes for atmosphere.

Those supporting Miss Brady besides Mr. Crane are Brandon Hurst, Reginald Denny, David Montero and three members of Miss Brady's "Forever After" company, Mrs. Russ Whytal, Dorothy Betts and Virginia Huppert.

Vaudeville Theatres Not in Combine, Says Federal Trade Board
It has been decided by the federal trade commission that there is no combination of the vaudeville houses of the country contrary to law. This is considered a victory for Vaudeville Managers' Protective Association, B. F. Keith Vaudeville Exchange, B. F. Keith Circuit, Orpheum Circuit, and all others, controlling or representing hundreds of the leading vaudeville theatres in the United States.

The federal trade commission, in pursuance of its decision, entered an order dismissing the complaint involving the allegations that there is an illegal combination of the interests opposed in the case, their relationship practically creating a trust inimical to the public interest.

The order of the commission dismissing the case states that no violation of either the federal trade commission act or the Clayton act was found.

The controversy arose originally over a difference between an actors' organization known as the "White Rats" and the vaudeville managers. The "White Rats" demanded that no one be engaged as actors other than members of their organization. Upon the refusal of the managers to accede to this, there was a strike of the "White Rats" throughout the country some three years ago. The complaint before the federal trade commission followed. More than 3,000 pages of testimony were taken and altogether the case was one of the most important involving theatrical interests in the country. Approximately 450 vaudeville theatres were concerned.

Film Star Is Guest at Screen Club Luncheon
The Screen Club of Denver, Colo., gave a luncheon April 1 in honor of Victor Mersereau, star of the Art-O-Graf Film Co., 125 persons, including club members and their wives, actors and Denver exhibitors being present.

Plans for a "movie ball" were discussed and arrangements made to invite prominent stars from Hollywood to be present at the affair, which promises to be one of the best in the history of the club. Mr. Mersereau is presently engaged in making "Finders Keepers."

Fox Circuit Contracts Four Chaplin Reissues
Following the showing of "The Champion" at the Rialto theatre, New York, the New York Independent, Inc. exchange reports a heavy demand for bookings from exhibitors.

Ira H. Simmons, manager of the Kramer exchange, has announced that the entire Fox circuit has contracted to play "The Champion" as the first of a series of bookings which include "The Little Game," "Work" and "By the Sea," the length of the showings to be from two to four days.
Metro Will Not Force “Percentage”

Richard A. Rowland Declares Exhibitors Can Book Pictures on Flat Rental System—Denies Combination With Other Distributing Firms

In a statement of Loew-Metro policy that fairly bristles with important announcements, Richard A. Rowland, president of Metro Pictures Corporation emphatically denies that Marcus Loew or the Loew-Metro affiliation is interested in or connected with any other producing and distributing organization. Mr. Rowland’s denial was in refutation of recent rumors reaching exhibitors of the country and the foreign, that Loew-Metro has entered into a combination aiming to secure a monopoly of the producing and distributing ends of the motion picture industry.

All Cards Are Laid on the Table

That Loew-Metro may be compelled to produce stage plays on Broadway as a step toward reducing the mounting cost of literary material for the screen; that the company will not force the percentage system of booking upon exhibitors, but will adopt it if they desire it; that the coming year will see an output of approximately fifty sumptuous Loew-Metro specials, mostly with all-star casts, and that a famous male star will be added to the Loew-Metro roster are some of the high lights in the Metro president’s statement.

In addition, Mr. Rowland points out production costs have risen all around to such an extent that they have become almost prohibitive. Salaries of all employees, from stagehands to top office executives and up around the studios, the materials required in the making of screen productions and general office overhead have trebled and even quadrupled in a few months.

Costs May Be Increased

Loew-Metro will make every effort to prevent waste in any quarter and curtail expenses wherever possible, without stinting the quality of its productions, but the Metro president makes it plain that this increasing expense may ultimately fall in some measure upon the exhibitor, who should be prepared to meet it.

“We wish to deny most emphatically,” says the Rowland statement, “that Mr. Loew is interested in or has affiliated with any other producing or distributing organization, as has recently been rumored. We have heard of these rumors reaching the trade through underground channels, and in justice to Mr. Loew I must say that they are absolutely untrue.

“Mr. Loew is not interested in any producing or distributing organization other than Loew-Metro. We reiterate what Mr. Loew made public when he acquired the controlling interest in Metro Pictures Corporation—that he did it to protect himself. The Loew theatres, embracing a chain that extends throughout the country, were in need of a constant source of supply of the highest grade pictures. Metro was and is the fountain-head of that supply.

“The same protection which he secured for himself Mr. Loew is now willing to extend to others. In other words, he offers to exhibitors everywhere, and particularly the smaller exhibitors, the opportunity to bring to their theatres the big Loew-Metro specials under a protective franchise arrangement. This protective franchise would not only insure a steady supply of quality pictures that would build up the business and prestige of these houses against any opposition, but Mr. Loew would willingly arrange to extend vaudeville bookings to such theatres as wanted that form of amusement to supplement their screen entertainment.”

Continues Rental System

Touching upon the much discussed question of percentage booking, the Metro president’s statement has this to say:

“We have given the subject of percentage booking considerable thought. It presents a situation, however, in which we have no axe to grind; we are willing to let the cat jump either way it will. Loew-Metro will not force percentage booking upon the exhibitor. We shall, as in the past, continue to accept a flat rental for our releases wherever that method is the wish of the exhibitor himself.

“While we will not force the percentage system of payment for subjects, we will meet the exhibitor half way and adopt it with individual showmen who find that it is the more desirable of the two. It is our firm belief that this matter will best straighten itself out in time by actual operation and it is not the desire of Loew-Metro to precipitate confusion or bring about undue haste in the adjustment of this vital matter. By cooperative experiment both producer and showman will eventually arrive at a satisfactory basis of agreement.”

The Metro executive cites the exorbitant prices now being demanded by stage producers for theatrical successes wanted for screen presentation as one of the big factors in the mounting cost of motion picture production.

Play-Selling Is “Hold-Up”

“The present exorbitant prices asked for stage scripts amounts to nothing short of a hold-up,” the Rowland statement continues. “In the last six or seven months the valuations placed on stage plays—so soon as it is discovered that picture producers are after them—have soared to almost unbelievable heights. Where we used to be able to get a screen story for from $5,000 to $10,000, theatrical producers now think nothing of charging from $50,000 to $150,000, and in some cases more than these fabulous sums for the rights to a stage success.

“This condition may force us into the field as stage producers. If we should it would be on the theory that it would actually save money on the gross overhead cost of a film production of the play later. When it is considered that now a screen producer must pay an average of $30,000 or $50,000 for a bare script, and that he could produce an original play in the theatre for about $10,000 to $15,000, stand to recover his initial outlay on the success of the play.
Los Angeles Interests to Film "Taylor Made" Comedies in Two Reels

"Taylor Made" is the latest brand of two-reel comedies to be produced by Los Angeles interests. They are to be marketed by Acme Comedy Company, a new organization, with E. E. Reynolds as general business manager, and C. J. Taylor as general production manager.

Mr. Reynolds, when seen at his office in the Ferguson building, said:

"The Acme Comedy Company is a producing organization that will attempt to give exhibitors and picture patrons something new. Our first product we have called "Taylor Made Comedies," and they are to be that in every sense of the word. They will be made with the best people, the best director and the best production and stories that are to be had. There is no limit to the price we will pay for a comedy that has a new angle in it.

"Our stories are to be made just as carefully as any five-reel feature, and only twelve comedies a year will be released under the trade-mark of "Taylor Made." Our director is to be the one that he desires. He is not limited as to expenditures, staff or cast.

"On or about September 1 we will send one of the biggest comedy directors in the industry to produce three big super-five-reel comedy features that will take him and his staff to Italy, Turkey and Egypt. These features, when completed, will be sent out over the country as road shows, with special cast of the people who appear in the picture and special music and effects."

Betty Blythe to Wed
(Special to Exhibitors Herald)
LOS ANGELES, April 6—Betty Blythe, former Vitagraph star, now with Gaumont, will wed Paul Scardon, Goldwyn director, on April 11.

Crows are Crows and
Hawks are Hawks But
Crows are Not Hawks

Louis Burston, producer of "The Hawk's Trail," starring King Bagwell and recently released, has received an unique exploitation angle for the serial.

1. Obtain a goodly number of hawks and use them as advertisements in communities where serial buyers might need added incentive before purchasing.

Another idea!!!
Advertise in agricultural papers for 100 hawks.

Result!!!
One hundred birds received at Los Angeles studios. Sent forward to carry their message to the public via cages in front of the theatres.

Another result!!!
Haw-hawks greeted the appearance of the "hawks." It was found that the cause of the haw-hawks had been the caw-cawing for the "hawks" proved to be only every day back-yard crows.

And now!!!
Burston has a new advertisement in the papers with the supplementary warning that though pigs are pigs, crows are not hawks.

Hulsey Exchange in Dallas, Tex., Bought by Metro Pictures

Metro Pictures Corporation has come into full ownership of the Dallas, Tex., exchange formerly controlled by E. H. Hulsey interests. Official announcement is made by the company of the completion of all negotiations by which Metro takes over this exchange that reaches virtually the entire southwestern motion picture territory.

Absorption of the Dallas exchange, following Metro's purchase of its New Jersey exchange from Herman Jans, leaves only two offices among those handling Metro pictures in the United States still under independent management. These are in Boston and Philadelphia.

Metro's southern district manager is L. L. Dent. He makes his headquarters in the Dallas office. With the acquisition of the exchange, Metro plans to place L. Bickel again in charge as branch manager. The present offices of the exchange, at 1924 Main street, will be retained.

District Manager Dent has supervision over the extensive territory embracing Texas, Oklahoma and Arkansas. Systematic absorption of its exchanges has been done over a period of two years, until now only two out of a total of twenty-six exchanges remain outside the Metro fold.

Boston Exchange Moves

The Hatch Photoplay Service, Boston, has moved its exchange from 39 Church street to 42 Melrose street.

Frankie Mann, who is co-starring with Stuart Holmes in "Trailed by Three," the Eagle series, published by Pathé, does a "Brodie" from a chimney into a net, just for practice.

and still retain it as a screen vehicle. The reason for such a move becomes apparent."

Policy for Coming Year

As to the production policy of Loew-Metro for the coming year, Mr. Roland says:

"We will make approximately fifty major releases during the ensuing year, beginning early in the fall. In the majority of the big special productions will be all-star cast pictures. We will, of course, retain our present stars; and we expect that the all-star productions will develop new screen players of outstanding merit, who, if they demonstrate their fitness and popularity, will be given early opportunity for further conquests as featured players with notable surrounding ensembles."

"In the making of our specials our studios in the east and west will be utilized. The western studios in Hollywood, California, will be in charge of Joseph W. Engel, as general manager. Our sixty-first street studios in New York will be under the watchful eye of Maxwell Karger, who as director general will personally supervise all production at these studios. Moreover we will erect new studios, somewhere in the close vicinity of New York; but our plans for this modern establishment, to rival any existing, are not now ready for announcement in detail."

To Announce New Star

"Before many days we expect to make known the name of an important addition to our list of stars. This player is an actor who occupies a position in the very forefront of the American stage. He has been approached by several companies with lavish offers for his services, but as yet has never appeared in motion pictures."
Universal Resumes Star Series Plan
With Its First Issue Coming in July
Six Players Will Produce Forty-Eight Pictures to
Be Published Every Week—Managers
Believe Method Most Popular

Carl Laemmle, president of Universal Film Manufacturing Company, announces that the star series plan is to be put into effect again.

The star series plan contemplates forty-eight pictures produced in rotation by six Universal stars. The first picture under this policy will be published the first week of July, with a production following every week.

Exhibitors Favor It

Mr. Laemmle was guided by the expressions of exhibitors and exchange managers, it is said. At conventions held in New York and Chicago two weeks ago, the unanimous opinion of exchange managers was to the effect that the star series plan was the most popular, and one which would enable any exhibitor to obtain high class Universal pictures suitable for his particular theatre and patrons.

The stars chosen for the series are Harry Carey, Edith Roberts, Carmel Myers, Frank Mayo, Eddie Lyons and Lee Moran (co-starring) and one other star not yet named. Each of these stars will make eight pictures during the ensuing year.

Better Service Expected

"I believe," said Mr. Laemmle, discussing the star series plan, "that Universal will be able to give the best possible service to the maximum number of exhibitors under this plan. We have taken into consideration that some of our stars draw better than others in certain localities. An exhibitor now will be able to book pictures by the stars he knows are popular with his patrons. He will have 'exclusives' of eight pictures by each of the stars he books. He will be insured against competition for an entire year.

"We are announcing this new series now so that our exhibitors will know that they can count on first class Universal pictures with which to fill their theatres during the hot summer months.

Care in Selecting Stories

"Every effort is being taken to make the star series the best all-around him product turned out in the business. Particular selection is being paid to the selection of stories. We have had experts analyzing the kind of pictures in which our stars have made the greatest appeal in all sections of the country.

"Those are the kinds of pictures our exhibitors want and those are the kinds we are going to get them. Already a number of popular magazine stories by well known authors, several original screen stories of unusual merit and the rights to several successful plays have been obtained.

"Douglas E. Day, known as one of the ablest fiction buyers and rewriters in the magazine world, and who at one time was the editor of Century Magazine, and later of Cosmopolitan, has been engaged to occupy a prominent post in the Universal scenario department. He has just arrived at Universal City, the Universal west coast studios.

"Care in Selecting Stars

"Lucien Hubbard, a New York newspaper man of wide experience and who recently was the chief scenario writer for the Vitagraph company, also has just arrived at Los Angeles, to take charge of the scenarios for the star series.

"The stars around whom the new series will be built are known wherever moving pictures are shown. Harry Carey is one of the most popular actors on the screen. In his two latest releases, 'Marked Men,' from a story by Peter B. Kyne, and 'Overland Red,' from the pen of H. H. Knibbs, Carey established his reputation beyond question. Among the other striking impressions he has given to the screen in recent months are 'The Rider of the Law,' 'The Ace of the Saddle,' and 'A Gun Fightin' Gentleman.' Two other Carey pictures will be released before he begins work on his Star Series of eight. They are 'Bullet Proof' and 'Human Stuff.'

Star Denies Marriage

(Special to Exhibitors Herald)

LOS ANGELES, April 6.—Marie Prevost, Mack Sennett star, denies the report of her recent marriage, as published in a Los Angeles paper.

What Exhibitors Are Saying About

EXHIBITORS HERALD

"I have watched with great interest the remarkable growth of your splendid paper. If you will glance back over your subscription files, you will find my name listed from the very first issue.

"I find your news columns conducted in a really newsy way. I like 'get-to-the-point idea' which predominates every story week in and week out, thereby eliminating superlatives and waste. Your stories are complete and thorough and just the kind of reading a busy exhibitor enjoys.

"A splendid and welcome addition to your growing paper has been the Exhibitors Advertising Section which has given such splendid service to the advertising end of the motion picture industry. This department has been conducted in a fair manner and the criticism of the various ads have been of real value to me in my advertising and exploitation campaigns."—Louis K. Sidney, William Fox, Washington Theatre, Detroit, Mich.

"We get more good out of 'Exhibitors Herald' than any paper we take."—Faul & Overton, Lyric Theatre, Winchester, Ill.

"'Exhibitors Herald' is absolutely the best trade paper for the exhibitor on the market."—H. B. Axline, Scope Theatre, Wenona, Ill.

"Enclosed find my check for $2.00 to cover my subscription to your valuable magazine. I surely am lucky to get it at this price."—Bert S. Lowell, Rex Theatre, Tripoli, Wis.
Productions Previously Booked Are Displaced by Louise Glau’s “Sex” W. W. Hodkinson Says Activities of Sales Force Demonstrate That J. Parker Read, Jr. Subject Is “Stampede Picture”

W. W. Hodkinson Corporation announces that the sales record being made by J. Parker Read, Jr., “Sex,” starring Louise Glau, demonstrates that the producer and the star have a "stampede picture"—one that everybody wants.

The announcement declares that the picture is displacing productions previously booked in many theatres, so that exhibitors can play it immediately on publication date.

Half Page Advertising

This is what Jacob Lourie, owner of the Modern, Beacon and Park theatres, Boston, did to start "Sex" playing on April 11, it is said. "Sex" goes into the Modern and Beacon, playing a full week day and a half-week house on its national publication date, and it is said to be the first production in months to open with half-page advertising announcements straight across the entire field of Boston daily newspapers.

In Springfield, Mass., Abe Goodside is operating a capital theatre, and "Sex" will be the second attraction to play there. Mr. Goodside also has booked "Sex" for his Empire theatre, Portland, Me.

Opens at Rose Theatre

Frank L. Newman and his manager, M. H. Field, displaced another picture, it is declared, to put "Sex" in the Newman theatre, Keokuk City, on its publication date as did Leo Landeau at his Butterfly theatre in Milwaukee.

After its first run under W. C. Dinen in the Harry Moir Rose theatre, Chicago, with two weeks' protection, "Sex" opens on April 25 in Chicago in the Lubliner & Tenenbaum chain and simultaneously in other neighborhood first-run houses in all sections of the city. On April 25 fifteen prints will be wearing day and in the future Chicago and all of these prints are booked solid from that date onward for sixty days there. To date 100 booking have Chicago have signed contracts for "Sex."

Skouras Books "Sex"

In Atlanta, Ga., the Tudor theatre booked "Sex," as did the Sypros Skouras chain of theatres in St. Louis, where there will be a full week first runs under the personal direction of Mr. Skouras, the new holder of the Missouri franchise of First National.

Finkelstein & Ruben booked "Sex" for Minneapolis, St. Paul and Duluth first runs; in Pittsburgh the Blackstone has signed for the downtown first run; in Flint, Mich., Charles Garfield's Orpheum plays on publication date, and in Texas Southwestern, Houston, has booked "Sex" right across its entire booking membership through John C. Shannon, the Hodkinson manager for Texas, with headquarters in Dallas. This booking includes Queen, Dallas; Liberty, Houston; Empire, San Antonio; Queen, Galves-


ton; Lyric, San Angelo; RKO, Hildibrand; Crescent Temple; Opera House, Green-

ville; Star, Denison; Queen, Abilene; Empress, Wichita Falls; Washington, Waco.

Special Exploitation Planned

In Des Moines, B. I. Van Dyke, president of Globe Amusement Company, operating the Royal theatre, where two weeks ago "Desert Gold," distributed by Hodkinson, established new house records for the theatre, booked "Sex" and will open the house back with special ex-

ploitation and advertising of the most extensive sort.

Among other important first runs that have signed contracts for "Sex" are: Rialto, Newport News, Va.; Capitol, Elizabeth, N. J.; Marion, Marion, Ind.; Royal, New Castle, Ind.; American, Potts-


Typhoon Company Moves

New York Headquarters

According to announcement from the Typhoon Fan Company, the New York offices of that concern will be moved to the new headquarters from 241 Lexington Ave., to new and spacious quarters at 343-347 West 39th St., in the same building with the Typhoon factory.

This is the second time within the past two years that the company has found it necessary to move, owing to the rapid growth and expansion of business. The entire second floor of the factory building will be devoted exclusively to the general offices and the engineering department.

Hatch Feature Service

Is New Boston Exchange

Announcement has been received that Charles L. Hatch, theatre owner of Bos-

ton, Mass., has entered the field of independent exchanges and has formed the Hatch Feature Service of Boston, Mass.

According to Mr. Hatch it is the purpose of this new concern to handle the independent exchange of national features and up-to-date specials for the New England States. The offices have been opened recently but they are, according to Mr. Hatch, "too new because they realize the field in this section of the country for the proper distribution of big independent productions.

Europe is buying American noose. No wonder she's broke!—Springfield Leader.

"Hello, Central," said the man at the phone. "I've nothing to do for an hour. Give me a number to play with."—Fort Jervis (N. Y.) Gazette.

Somewhere in this land there is a poor unfortunate man who will be the next Vice-President of the United States.—Boston Shoe and Leather Reporter.

There was an old burglar who said: "I'll reform now, and hold up my head." He's a landlord today, and his tenants all say:

"Put him back in jail till he's dead."—Baltimore News.

An Ohio girl who is unable to speak above a whisper has had forty-seven offers of marriage.—Saskatoon Phoenix.

Shoe men are making only $4 a pair on shoes, says a Federal investigator. How about a Fund for Starving Shoe Dealers?—Bridgeport Telegram.

A woman whose husband kept her on fifty cents a day got a divorce in Chi-

cago. She lost a genius.—Grand Rapids Herald.

Did Washington, the father of his country, suffer at Valley Forge to make possible some of the things that Wash-

ington, the capital of our country, is doing?—Topics of the Day.

The trouble in Washington is that too many representatives of the people are representing several other concerns too.—New Castle Herald.

Doc. Steinmetz says we can send a message to Mars for a million dollars. Why not send it collect?—Peoria Transcript.

Somebody may write a song before long about "Cuba, where the red, red noses grow."—Buffalo Commercial.

News Item: "T. G. Taylor had his health for 60 years. He married on Monday, on Tuesday he was dead.—Mobile News Item.

Sign on a lingerie shop: "Come in and let us show you how our new corset fits." Don't crow!—Pittsburgh Post.

Without education we cannot make our future citizens meet future respons-

ibilities, and we cannot have education on starvation salaries for teachers.—Jer-

sey City Evening Journal.

Wife: "What are all these blonde hairs doing on this vest you wore last winter?"

Friend: "Dear, you were a blonde last winter, weren't you?"—Cincinnati En-

quirer.

"I know a man that has been married 30 years and he spends all his evenings at home." "That's what I call love." "No! No! Paralysis."—Cornell Widow.
Carpentier Is Scheduled to Speak
At American Legion Benefit in N. Y.

Georges Carpentier, heavyweight title holder of Europe, hero of the world war and one of the most interesting figures before the eyes of the sporting world, will speak to the American Legion from the stage of the New Amsterdam theatre, at the benefit scheduled for Sunday evening, April 11.

On that date, the S. Rankin Drew Post No. 340 of the Legion will hold its all-star benefit for the purpose of raising funds with which to build a post gymnasium in the heart of the theatre district. The post is composed of men of the theatrical and motion picture fields who saw service during the war, and in the post itself are many well-known producers, publicity men, directors and players.

Great Crowd Expected
Carpentier, in the uniform of France, will be introduced to the audience, together with his manager, M. Deschamps. The French fighter then will deliver to his American "buddies" a message from France to the American Legion through his personal interpreter. Jack F. Rielley, representative of the American motion picture producers to whom Carpentier is under contract to star, has made all arrangements to have the Frenchman at the New Amsterdam that night, and it is expected that great crowds of his admirers will be in the audience.

The all-star bill to be offered is headed by the three Barrymores—Ethel, John and Lionel. This accomplishment alone, on the part of the members of the Drew Post, is worthy of note. With the first announcement through the columns of the press that the Barrymores would be present, the seat sale for the performance jumped to extraordinary figures.

Broadway Stars to Appear
Many other Broadway stars also will appear, and it is understood that some distinct surprises have been planned by the enterprising post. The names of Jack Wilson, James J. Corbett, Raymond Hitchcock and others, it is rumored, are among those who will contribute to the success of the affair, and all Broadway is awaiting the event with eager interest.
There is one publication in the motion picture trade which knows how to judge correctly the relative importance to exhibitors of trade news.

—which knows how to write news stories that exhibitors may read easily and quickly, because they are stripped of all puffery and go directly to the point.

—which has a policy which insures the printing every week of the whole truth and nothing but the truth on every important trade development.

—and that publication is

EXHIBITORS HERALD
William Faversham Signed With Selznick to Make Star Productions
Noted Stage Actor Now Adapting His First Picture
“Who’s Who In the Theatre” — Mrs. De Wolf Hopper Is Supporting Him

William Faversham, one of the most noted of American actors, has been engaged by Myron Selznick, president of Selznick Pictures, to appear in star productions.

Supported by Mrs. De Wolf Hopper, the eminent actor is adapting “The Man Who Lost Himself” from the story by Ernest Stackpole. George D. Baker is directing the production.

Expect Further Announcement
It is promised by the Selznick organization that the stories in which Mr. Faversham will star following “The Man Who Lost Himself” will be of the highest dramatic order. Announcements are expected shortly.

The initial Faversham subject for Selznick is described as an absorbing drama with comedy touches. It concerns an American man who finds himself stranded in England, dejected and unknown. The manner in which he extricates himself from his predicament is said to afford Mr. Faversham a splendid opportunity for an appealing characterization.

The work he does in “The Man Who Lost Himself” is announced as similar in character and treatment to that which he gave the theatregoers of this country in “Lord and Lady Algyl.” As an exponent of high-class, refined drawing-room comedy, Mr. Faversham’s work is finished and appealing.

Was Born in London
A brief resume of William Faversham’s career shows that he was born in London. Before taking up his work in the theatre he was in the Yeomanry Cavalry Regiment of Warwickshire. He made his first appearance on the New York stage at the Union Square in “Pen and Ink.” Among his later successes are “The Highest Bidder,” “The Wife” with Mrs. Fiske, “Sweet Lavender,” “The Open Gate,” “All the Comforts of Home,” “The Squaw Man,” “The World and His Wife” and “The Barber of Orleans.”

His record of successes in “Who’s Who In the Theatre” occupies two full columns, and the favorable criticisms of productions in which he has appeared have filled many hundreds of columns in the press of this country and abroad.

Subject Near Completion
Selznick considers the acquisition of the services of Mr. Faversham as the answer to the queries made by newspaper editors in their papers as to whether the artistic and histrionic appeal of the screen could continue to crowd the speaking stage for favor among the masses and the classes.

It is announced that “The Man Who Lost Himself” is well on its way to completion.

Star to Begin Work
Leah Baird will begin work in two weeks at Los Angeles on her next picture, the title of which will be announced by Arthur F. Beck, president of Gibraltar Pictures, on his return from California. Mr. Beck has completed studio arrangements and within a short time both Gibraltar studios, the one in Los Angeles and the Leah Baird studio at Chatside, N. J., will be running full blast. The latter is now being used by Director William Worthington, who is making interiors of “The Silent Barrier,” first of the Louis Tracy productions there.

PAULINE FREDERICK IN HER LATEST VEHICLE

Miss Frederick, as Rose, in “Roads of Destiny,” overhauls information that vitally concerns herself. Goldwyn will distribute this production late in March.

PHIL HAZZA
Who has resigned as general manager of Canadian Universal Film Company to become managing director of the Amalgamated Exhibitors Circuit, Limited.

Phil Hazza Made
A. E. C. L. Manager
Canadian Exhibitors Buy Sterling Films, Ltd., and Franchises

Phil Hazza, manager of the Canadian Universal Film Company, Ltd., office in Montreal, has resigned to become managing director of the Amalgamated Exhibitors Circuit, Limited, a distributing company in which many Canadian exhibitors are interested.

The new company has purchased outright the Sterling Films, Limited, having offices in Toronto, Ont., Montreal, P. Q., and St. John, N. B., and holding the Pioneer and Hallmark franchises. They have also purchased rights to four Olive Thomas specials and also the Facts and Follies Series for Canada.

Exhibitors, allied with the company, claim that it was necessary for them to take this step to protect their interests as most of the various releasing organizations now in Canada are either interested in or own theatres.

Lewis Acquires Rights
On Several Productions
R. D. Lewis, of R. D. Lewis Film Company, Oklahoma City, Okla., who spent several days in Chicago recently, announced that he had acquired the state rights for Arkansas, Oklahoma and Texas on the new Gaumont picture, “Husbands and Wives,” with Vivian Martin; the Gumps; a Shorty Hamilton special, “When Arizona Won”; “The Great White Trail,” featuring Doris Kenyon, and “The Stranger.”

Plans 1,500 Seat House
TWO RIVERS, WIS.—J. J. Tadyszch is having plans prepared for the erection of a modern 1,500-seat theatre. Construction will begin this spring. He also owns the Empire.
Enlarged Program of Operation for National Film Announced by Brandt

Joe Brandt, director general of National Film Corporation, has announced that an extended production program is under way at the National studios in Hollywood, Cal. Both National and Marion H. Kohn Productions are working at full speed to catch up with the growing demand for their product, it is said.

Marion H. Kohn is concentrating his efforts on two-reel subjects, while Harry M. Rubey, president of National, is keeping his forces busy on feature productions. As a result of this activity, Joe Brandt has announced a number of publications ready for state rights sale.

Productions Are Listed

Among the productions listed by him, including both finished pictures and some now being filmed, are: Twenty-six two-part Marion H. Kohn comedies featuring Polly Moran; Grace Cunard in a series of twenty-six two-reel serio-comic westerns; twenty-six single-reel "Smiling Bill" Jones comedies; twenty-six single-reel issues of the widely heralded Will Rogers "Iliterate Digest."

In addition to these, two National feature productions are ready for issuing. "Nobody's Girl," a five-reel little girl drama starring Billie Rhodes, and "Parted Curtains," a seven-reel feature in which Henry B. Walthall plays the leading role. "The Valley of Silence," a five-reel western comedy in which Betty Bryce is starred, also appears on the list.

Disposing of Territory

While the re-editing of the Norma Talmadge film, "Captivating Mary Carter," has not been completed, Mr. Brandt already is disposing of territory on this reissue.

As an indication of the ready sale of National productions, George H. Davis advises that "Confession" has broken all records for speedy sales. The entire United States and Canadian territory, with the exception of Ohio, Kentucky and Tennessee, has been disposed of. The only remaining foreign territory un-sold is Continental Europe, which Davis says will be contracted for soon.

Ethel Clayton Is Retained

By Famous Players-Lasky

Announcement is made by Jesse L. Lasky, vice president of Famous Players-Lasky Corporation, that Ethel Clayton has signed another long-term contract to appear in Paramount Artcraft pictures.

In October Miss Clayton will go to London to make two photoplays. At present she is engaged under the direction of Paul Powell in making "All in a Night."

Flanagan and Edwards

Comedy Series Ready

The first four of a series of twenty-six two-reel comedies featuring Eddie Flanagan and George Edwards are ready for a sales preview, according to National Film Corporation of America advice.

Although a number of bids for the comedies have been received, it is said, no plan of distribution has been definitely decided upon and it may develop that the series will be distributed by the producing organization.

Constance Talmadge Busy

On Emerson-Loos Picture

Joseph M. Schenck has purchased "The Perfect Woman" from John Emerson and Anita Loos for the next Constance Talmadge production, which will be the sixth of her First National pictures. Miss Talmadge, who has been confined to her bed since her return from Palm Beach, returned to the studio to begin work on her new picture on April 4. David Kirkland is directing.

"Mollycoddle" Being Finished By Fairbanks

Star Promises New Stunts In His Next Issue For United Artists

Many new stunts are promised by Douglas Fairbanks in his latest picture, "Mollycoddle," which is nearing completion at his Hollywood, Cal., studio.

Several weeks were spent last week by the star with the Hopi Indians, where many scenes were made. After returning to California from Polacco, Ariz., he sent several reels of film to the Indians, among which were some scenes taken in their community. With the pictures went an operator, a projection machine and the necessary electrical equipment.

He sent the pictures, he said, because he had promised the Indians to show them close-up views of some of the world's leading events and also to introduce them to something different from what they were accustomed to seeing all their lives in the Arizona desert.

Should the pictures remain in the hands of the producers for the first opportunity the Hopi Indians ever had of seeing themselves on the screen, and as the adjoining living figures on the silver sheet had recently died, the redskins were positive that the ghosts of yesterday had arisen and were paradiging in some mysterious fashion before them.

Hodkinson Films Get

Successful Bookings

Marx S. Nathan, Hodkinson New York manager, has completed arrangements with R. C. Miller, booking manager for S. Z. Poli's chain of Connecticut houses, whereby four of the current Hodkinson publications will be given immediate presentation in swift succession on the circuit, including the Poli theatres in Hartford, Bridgeport, New Haven and Waterbury.

The productions selected by Mr. Miller are Beuj, H. Hampton's Emerson Hough and Zane Grey pictures, "The Sagebrusher" and "Desert Gold," respectively; "The Lone Wolf's Daughter," "The Parker Read," "IV. Louise Glum production, and Joseph Lever- ing's vehicle, "His Temporary Wife," featuring Royce De Remer, Edmund Breese and Mary Boland.

Howells' Representative

Visits Rothacker Plant

Horace T. Clarke, David P. Howells' Far East representative, recently visited the Rothacker Chicago studio-laboratory before returning to the Orient.

Douglas D. Rothacker is spending several weeks in New York with J. Alexander Riggett, manager of the eastern industrial division of Rothacker Film Manufacturing Company. Edward O. Blackburn, director, and Oscar Ahbe, cameraman, took a company to Louis- ville, Ky., to make an industrial film. C. P. Tobin is on the trail of industrial contracts in Ohio.

Quimby and Cooper Confer

J. H. Cooper, franchise holder in Associated Exhibitors, Inc., for the Oklahoma City territory, and who owns several theatres in Wichita, Kan. and vicinity, is in New York conferring with General Manager F. C. Quimby regarding the working of the Associated Exhibitors, Inc.
Neilan and Kaufman Producing
At the Same Studio in Hollywood
Form a Co-operative Alliance—Merge Producing,
Technical and Executive Staffs—Have
Separate Distribution Plans

A co-operative production alliance has just been formed between Marshall
Neilan Productions and Albert A. Kauf-
man Productions at Hollywood, Cal. The
details of this alliance, which is the re-
sult of a lasting friendship and the fulfill-
ment of the mutual desires of the two
well-known film men who now head their
respective companies, have just been
given out.

Mr. Kaufman recently severed his con-
nection with Famous Players-Lasky and
formed his own company. He has la-
ready planned the erection of an inde-
pendent studio, as announced in Ex-
hibitors Herald, but in the meantime
while the facilities at Mr. Neilan's com-
mand were such that they offered the
two producers an opportunity to realize
the ambitions of their early picture days,
the co-operative alliance was quickly
agreed upon.

The Neilan-Kaufman combine now
consists of two separate units, each unit
comprising a light and dark stage and
set of individual dressing rooms.

Independent Distribution Plans
Although neither producer is finan-
cially interested in the other's company
and while their methods of distribution
have no connection, the results of the
affiliation will be of material benefit to
both.

The producing, technical and execu-
tive staffs have been merged into one
and by carefully following a working
schedule the different departments will
be at the disposal of both companies.

Allen Holubar Directs
Mr. Neilan is a member of the Asso-
ciated Producers, who when their pres-
cent contracts expire will release their
productions as of one organization. His
current pictures are being distributed
through the First National Exhibitors'
Circuit.

Mr. Kaufman recently signed Allen
Holubar to direct a series of special pro-
ductions starring Dorothy Phillips. He
has not yet made known his plans for
distribution, but announced that work on
the first Holubar-Phillips feature will be-
gin at the Neilan-Kaufman studio within
a few days.

Five years ago Mr. Kaufman was
studio manager of the Famous Players-
Lasky Company and under his super-
vision were numbered the productions of
such famous stars as Mary Pickford,
Marguerite Clark, George M. Cohan,
John Barrymore, Pauline Frederick and
many others. At the same time Marshall
Neilan was a leading man of consider-
able renown and most of his work was
opposite the stars under Mr. Kaufman's
charge. Mr. Neilan had previously
shown directorial qualities and his ideas
on production were very much in com-
mon with those of Mr. Kaufman, who
shortly afterwards engaged him as direc-
tor for Famous Players-Lasky.

Promotions came rapidly for both.
Mr. Kaufman became general manager
of the Famous Players-Lasky studio in
Hollywood and later filled the same posi-
tion in that company's New York studio.
Mr. Neilan's worth became recognized
more with each succeeding picture he
directed until his achievements made him
one of the most sought after directors in
the country.

Then came the war. Mr. Kaufman put
in two years as captain in Uncle Sam's
army overseas. Upon his discharge he
was entrusted with the work of organiz-
ing and building the Famous Players-
Lasky studio in England. Mr. Kaufman
then returned to this country to form his
own producing organization.

Neilan's Many Successes
In the meantime Mr. Neilan had
severed his connections with Famous
Players-Lasky. He organized a pro-
ducing staff and made many pictures for
various companies, including such
notable successes as "Daddy Long Legs," with Mary Pickford; "The Un-
pardonable Sin," with Blanche Sweet,
and "In Old Kentucky," with Anita
Stewart. Later he formed his own in-
dependent producing company, and the
results so far achieved with his first pic-
ture, "The River's End," indicates that
Marshall Neilan Productions is destined
to take its place as one of the foremost
producing organizations of its kind.

BIG STAGE BEING USED BY INDEPENDENT PRODUCERS

Corner of immense studio being used jointly by Marshall Neilan and Albert A. Kaufman in Hollywood, Cal.
Jans Sells Territory in Middle West And New England for Tell Production

Herman F. Jans, president of Jans Pictures, Inc., announces that additional territory, has been sold for his first production as an independent producer.

"Love Without Question," an adaptation of the novel "The Abandoned Room" by C. Wadsworth Camp, and starring Olive Tell, has been sold to A. H. Blank Enterprises of Des Moines, la., for the states of Iowa and Nebraska. The entire New England states have been disposed of to Hatch Photoplay Service of Boston, Mass.

Return From Trip

These two deals were consummated, Mr. Jans stated, upon the return to New York of F. E. Backer, general sales manager, and himself from an extensive trip throughout the United States in the interest of Jans Pictures' first production. According to his statement this closes out the majority of the territory consisting of the most important key cities in the United States. One morning recently the Strand theatre, New York, was well filled for the first public presentation of "Love Without Question."

Exhibitors, exchange men, critics of the trade press and newspapers, directors and people prominent in the motion picture industry made up the audience. 

Received Enthusiastically

It is reported that the picture was received in an enthusiastic manner, and Jans' officials feel that this high praise along with the applause at the conclusion of the seven-reel feature stamps the production as a real box office attraction of undoubted merit.

Particularly praiseworthy, it is said, were the comments of the audience on the manner in which the story had been told, the playing of Miss Tell, the direction and the elaborate manner in which the production had been made.

Legotie Hoover Signs To Star for Wistaria

Thomas de Vassey, secretary of the Wistaria Company, claims a discovery in Legotie Hoover, the "perfect" girl of the Ziegfeld Follies. Miss Hoover was the selection among the three hundred Ziegfeld Beauties, of Ben Ali Haggin, Harrison Fisher, and Florence Ziegfeld, Jr., as the most perfectly formed girl on the Ziegfeld Roof.

Miss Hoover is a Hoosier girl, hailing from Indiana, and in addition to being one of the stars of the Follies she created a principal part in the legitimate production of "The Magic Melody" during its run in New York.

Mr. de Vassey, believing that Miss Hoover is a potential star, has engaged her for a long period to appear in Wistaria Production, and she will create one of the principal roles in the next feature produced by this company.

Sell Territory on Film

Alexander Film Corporation has sold "The Lone Hand," featuring Roy Steward, to Dave Warner Films of Cleveland for Ohio and Kentucky. Alexander Film's New York exchange is handling the Greater New York and Northern New Jersey territory.

Easter Publication of Initial Selznick News Has Interesting Items

On April 4 the Selznick News made its initial bow.

One day prior to that date Lewis J. Selznick announced the complete contents of the new publication and brought to light the consumption of three years of tireless effort to make the news reel original and removed from conventional sources.

Selznick News is edited to contain interesting live wire items that are of international importance, including a tornado that recently swept the South was contained in the initial issue.

Political magnates played a part in the reel. Ex-President William Howard Taft, Nathan Straus, and Senators Frelinghuyzen and Hitchcock were seen playing golf at Augusta, Ga.

President Wilson's summer White house at Woods Hole, Cape Cod, Mass., which is to be occupied by the presidential family, beginning on June 15, in addition to many scenes on and about the estate also was shown.

As light touch news, an appropriate thought for the Easter season was shown in a brief incidental bit of Easter lilies in bloom, followed by a basket of fuzzy puppies.

A Chinese funeral and its attendant ceremonies, Miss Josephine Van Til, a Denver debutante, and the gang- rade of Edith Cavell, a sporting person and why he is famous—all these and a little more give an insight to the contents of Selznick News.

Bars Sunday Amusement

MONTREAL—The provincial attorney general's department has issued an order closing all amusement places on Sunday that charge admissions.
BUILD YOUR OWN STARS

Despite frequently voiced exhibitorial objection to such a state of affairs, the American theatre-goer is influenced greatly in his selection of a given evening's entertainment by the comparative popularity of the several stars announced as then visible upon convenient screens.

Granted that competing theatres are of the same class, that the plays advertised are of equal drawing power, his evening will be spent at the Grand instead of the Rialto because Jennie Jones is rated a better actress than Sadie Smith.

Ask the theatre-goer where he learned of Miss Jones' superiority, who is responsible for the rating or upon what that rating is based and he will protest, "Why, everybody knows that."

He is half right. "Everybody" thinks he knows "that." Nobody goes deeply into the reasons for it.

Everybody realizes vaguely that he has seen Jennie Jones' name and photograph in a hundred public places—recommending toilet articles, endorsing ladies' apparel, approving automobiles, tonics, silver plate, what not?

Jennie Jones' superior rating is frequently simply superior publicity. It represents a huge cash investment.

Sadie Smith may be quite as pretty, quite as capable. It seldom is true that Jennie Jones' acting ability is as greatly superior as attendance figures indicate. Film history chronicles the rise of many a present-day Jennie Jones who was yesterday a Sadie Smith.

The making of a national Jennie Jones is a big undertaking.

The transforming of a national Sadie Smith into a local Jennie Jones is less difficult.

If you are an exhibitor in a city of 100,000 population or less and your competitor holds all of the Jennie Jones contracts, you should give serious thought to the matter of converting your Sadie Smith.

You can build your own stars.

It goes almost without saying that you are paying a good deal less for the Sadie Smith series than your competitor is paying for the Jennie Jones features. There is practically no other difference in operating expenses.

There is a great difference in gross receipts.

There is less difference in net profits, perhaps, because of the greater rental prices paid by your opponent, though it is reasonable to assume that his profit is the greater since he does not cancel his contracts.

Suppose you were to spend the amount of money which represents the difference in rental prices in advertising—this to be in addition to your regular appropriation.

More Advertising Pays

If this money is devoted strictly to elaboration upon your customary advertising—to the buying of greater newspaper space, more lithographs, window cards, etc—it is more than probable that your gross receipts will soon equal those of the theatre exhibiting the Jones productions.

If this course is followed consistently, persistently, your business will show at the end of the year as goodly a profit as does your competitor's.

But there is another method which many will believe the better.

Local Publicity Effective

Using the same amount of money, the difference in rentals, the exhibitor running the Sadie Smith series can conduct a local publicity campaign for Sadie Smith which will in time make her Jennie Jones' equal or superior in drawing power so far as your city is concerned.

When this plan is followed the exhibitor may make use of all the devices that have been used on a national scale for Jennie Jones—plus a number of enterprises that have not been and cannot be nationally employed.

House Organ Helpful

To the house organ attention should be directed at once. It will be found profitable to devote a considerable sum to the improving of that publication. House organs like the Saengerette, published by the Saenger theatres, the Squawk, circulated by J. C. Jenkins, Neligh, Neb., and other house organs that have been described in this department can be made powerful forces for the local exploitation of a star.

The newspaper may also be made a powerful aid. Howard G. Ramsay, of the Royal theatre, El Dorado, Kan., has evolved a method of obtaining desirable publicity despite editorial objection to the printing of motion picture news. He buys a whole page when he wishes to use a half page for advertising purposes, supplying his own copy and setting
it up in the other half as straight news matter. This plan may be elaborated upon at will.

**Windows Hold Opportunity**

Store windows may be employed with excellent results. Goods may be displayed over cutout figures of the star to be exploited. It may even be possible to convert dry goods store window figures into passing likenesses of the actress.

The automobile salesman, the insurance sale-man, the dealer in any product which is not sold by straight merchant methods, but by individual appeal may be influenced to incorporate mention of Sadie Smith into his talks.

Merchants may be provided with cuts suitable for individual advertisements, the same to be made from photographs or stills of the star in poses appropriate for the purpose. In this field it is not even necessary to get the name of the star into print, the mere placing of her face before the public being of great value.

By corresponding directly with the star, or with her representative, you will come into possession of many valuable bits of bona fide information that can be used with excellent results. Filing this for reference, it will be found a simple matter to develop innumerable exploitation angles that have not been touched upon.

All this, be it understood, to be in addition to the routine publicity which every good showman effects as a matter of course.

Both Plans Good

If the first plan is adopted, the simple elaboration upon customary advertising, it is more than probable that the increased patronage resulting will in time elevate Sadie Smith to a local popularity as great as that of Jennie Jones.

The second plan, however, will appeal to the more industrious showman because of the wide latitude for his genius that it offers. It has also the charm of the new and the untired, the element of chance that is closely allied with things theatrical.

In either case, the exhibitor who has not, for whatever reason, the Jennie Jones contract need not “give up” and content himself with “the leavings.” There is business enough for both Jennie Jones and Sadie Smith. He can get his share if he goes after it with the determination to win.

**Randolph’s New Lobby Has Unusual Features**

Despite all the very good things that are to be said regarding waiting lines as drawing factors, it remains true that two lounges are better than one, even though the second one does absorb some of the overflow from the first. It is an unquestionably profitable arrangement, especially when the entrances are on intersecting streets and widely separated. Where architectural construction will permit there is no possibility of doubt as to the value of the double entrance.

The Randolph theatre, Jones, Linick & Schaefer’s newest “loop” motion picture theatre, Chicago, was built with an entrance on Randolph Street. The lines in front of the box office at this theatre are familiar to all who traverse that popular thoroughfare of an evening.

Recently a new entrance and lobby was completed, this fronting on State Street. It is by far the better of the two lounges, more spacious, more artistically decorated and generally superior. Perfectly tied as to floor, its walls are of Italian marble extending fourteen feet in height, surmounted by panelled tapestry. In the center of the lobby is an artistically carved electric fountain. On either side of the lobby are found gorgeously hand-carved marble urns, settees and benches. Solid mahogany easels contain exquisite art work and oil paintings of the current and coming attractions. In fact, Messrs. Jones, Linick & Schaefer have spent an expense in creating an atmosphere of artistic elegance in their new State Street lobby.

**Why Pay a Dollar FOR A BOOK**

and sit up several nights to read it through. when you can read an illustrated version of Rupert Hughes’

“The Cup of Fury” on the screen in 90 minutes at the Grand Theatre?

Spend another 30 minutes laughing at Larry Senen in

“Dull Care”

Travel through foreign lands, see rare freaks and beauties of nature, get a valuable lesson in science, etc., by seeing the

“Pathé Review”

and enjoy a splendid musical entertainment at the same time, all for the small price of 35¢: children 15¢, Thursday, March 11.

Think about it! Where can you get so much for so little?

A direct argument for the screen form of fiction issued by the Grand theatre, DeQueen, Ark.

**Grand Theatre Card Scores Good Point**

It is little wonder that the motion picture has superseded the stage and the printed word as the most popular form of American fiction. It is because of the progressive, energetic type of men that are engaged in the motion picture industry and in every department thereof.

The simple card throw-away which is reproduced herewith, circulated by the Grand theatre, DeQueen, Ark., during the exhibition of “The Cup of Fury,” the Goldwyn picturization of Rupert Hughes’ novel of the same name, is typical of the class of work done by American showmen.

By impressing upon the reading public the advantage of viewing the novel in ninety minutes upon the Grand screen instead of sitting up several nights to read the book the theatre management has advanced the standing of the motion picture in DeQueen as well as the box office record during the current engagement.
Baltimore Knew "Old Kentucky" Was in Town

Above are pictured a few of the stunts employed by the manager of the New Strand theatre, Baltimore, Md., when the First National Exhibitors Circuit attraction played that popular house. A half dozen girl jockies covered the business and residential districts; a brass band paraded the streets and gave daily concerts before the theatre entrance, and the lobby was designed to resemble the grandstand of a race track. A good natured "cop" was on hand at all times to keep the vast crowds in order.
Chambers Abandons Usual Style
In "Beloved Cheater" Campaign

Stanley Chambers, managing director of the Palace theatre, Wichita, Kans., has won wide recognition for his generally high advertising standards and especially for his peculiarly individual ability in the science of layout. There are few advertisements in any field that compare with the Chambers product for readability and simplicity. There are none that maintain a high standard more consistently.

But style is style, and even Shakespeare becomes tedious to the too-devoted reader. It is excellent steady diet, but occasional refreshment lends it added charm.

Mr. Chambers is too close a student of mankind not to realize that his established style of advertisement can become less effectual and lose its edge, if maintained without interruption over too long a period. Accordingly, and wisely, he occasionally makes a change that gives Wichita readers the necessary refreshment, bringing them back to the standardized Chambers style ready to apply themselves more earnestly to its perusal.

When "The Beloved Cheater" was booked for a run at the Palace, Chambers deemed it wise to stage one of his periodical changes of pace. The occasion was fitting.

LeW Cody, whose previous villainies had attracted considerable attention, had been promoted to stardom. The reception that his picture was to be accorded was naturally somewhat doubtful. It was as reasonable to suppose that the public would acclaim it a success as a failure.

Mr. Chambers, a thinking showman, realized that the logical way to present the picture, essentially an experiment, was with the most substantial support that could be given it. He realized that a good picture would be considered the better if a capacity attendance were brought to its premiere. He knew that a poor picture would be better received by a crowded house than otherwise.

Accordingly, he broke his established custom and constructed advertisements of a type wholly in keeping with the somewhat elaborative, fanciful nature of the picture. Some of those advertisements are reproduced herewith.

Readers of this department, to whom the advertising of Mr. Chambers is very familiar, will at once appreciate the change of style that was made.

No report has come to hand regarding the manner in which the Palace patronage received the production. It is not an essential matter, however, as the quality of the picture doubtless figured largely in the determination of that reception.

It is sufficient to know that the engagement was handled in the best possible manner. If the picture did not "go over," as the saying has it, it was wholly the fault of the picture, not the fault of the showman.

The advertisements used to exploit the picture prove two very important facts regarding the Palace management, Stanley Chambers.

They prove him a showman in the true sense. They prove that he doesn't permit custom to interfere when originality or variety will serve the immediate occasion the better.

They prove him versatile, and advertising men can have no better quality than versatility. It is the faculty that distinguishes the hack from the artisan, the progressive from the reactionary.

Chambers is without question a progressive.

He has put Wichita, Kansas, on the map, in a theatre sense. In this comparatively small city of the Middle West, the most progressive and productive sec-

Psychology

Mention psychology to the average showman and he smiles a bit condescendingly, tolerantly, dismissing the suggestion as unworthy of serious thought.

In nine cases out of ten the showman who scoffs at the word is the same man who employs it most effectively in his advertising.

Common sense is a much better term for practical use.

Advertising psychology consists essentially of the exhibitor's ability to place himself in the position of the man who reads his advertisements.

On that basis it may be stated without fear of contradiction that every good advertiser is a psychologist—and a common bugaboo is evaporated.

Ye Towne Band

The moral of Maeterlinck's "The Blue Bird" might be applied to the exhibitor in his exploitation. It is human to look far afield for that which lies close at hand.

James Carrier, exploitation representative of the Selznick Pictures Corporation in Cincinnati, O., has made arrangements with the forty-two piece town band at Maysville, Ky., to participate in parades exploiting Selznick attractions exhibited at theatres in the Ohio territory.

The "opry house" used the town band frequently in the days before the screen had developed to its present state.

The idea is still good.
A SUNDAY morning concert given by an orchestra of fifty pieces, the concert lasting an hour and a half and followed by motion pictures shown at the right, numbered three thousand according to the management, to the California theatre, San Francisco. At the left is shown one of the window displays used to announce the fashion show which is an annual event at the California.

Sunday Morning Concert Feature
Has Excellent Advertising Angle

An unusual event, a popular event, and an event that should make something more than interesting reading for practical showmen everywhere, was the Sunday morning concert recently inaugurated by the management of the California theatre, San Francisco, one of the notably progressive theatres of the West Coast.

In cold figures, it is set forth that over three thousand persons attended the concert at an increase of 10 per cent over usual admission prices, breaking all previous box office records at the California.

There were forty pieces in the orchestra that gave the concert, Herman Heller, leader of the house orchestra, directing. The concert lasted an hour and a half and was followed by the regular motion picture program.

As a special feature the event is remarkable.

As a solution of a well-known difficulty, the bringing of patrons to the theatre at the odd hours when theatres are not filled under normal conditions, it is of inestimable value.

This difficulty has long puzzled expert showmen, as well as the less skilled members of the profession. It has frequently been argued that bigger and better programs could be offered if there were some method by which the theatre could be filled during the hours when business is naturally light.

Many exhibitors loth to raise their admission prices as a means of meeting the increased cost of operation have made serious and more or less successful attempts to persuade patrons who normally attended the evening performance to come in the afternoon. In some cases this matter has been handled so adroitly as to have excellent effect.

The method suggested by the Sunday morning concert staged by Directors Roth and Partington of the California is, however, vastly superior to any mere shifting of patrons' plans and a distinct advance for the theatre at the same time.

The early hours on Sunday are valuable hours. Frequently, however, they are hours when most theatres are running to a sparsely populated auditorium, with empty seats gained from the merit of the performance as empty seats invariably do.

The concert solution offers a sure means of bringing patrons to the theatre at this time. Further than that, because it allows for an increase in admission rate, it adds to the profit that would have resulted had the device merely effected the filling of the auditorium.

To go still further into cause and effect, it prepares the public for any increase in admission that may be made in the future, and it is generally conceded that an eventual increase is inevitable.

It might also be well to suggest that the public which responds to the announcement of such a concert by paying for admission tickets and getting to the theatre at the hour for which it is scheduled is a mighty desirable public. It is a public that is obviously deeply in sympathy with the theatre and the things for which the theatre stands.

It is a public that will support the theatre when the theatre most needs support. It is a public of the better class, for the estate of the screen is raised from year to year and from month to month, the theatre depends more and more upon the better class of patronage.

The crowds coming to the California, one photograph of which is reproduced herewith, observed as they stood in line the specially arranged window announcement of the fashion show which is an annual feature at the California.

The fashion show has come to be an expected event. It is said that the 1920 version, which will presently be described in these columns, embraces the use of eighty costumes and special sets, lighting, mural, etc., of suitable nature. It goes without saying that the account will read as favorably as have all other accounts of California theatre activities, for Roth and Partington do things in the properly elaborate and technically excellent manner.

Rentals asked for films are a sure guide to the drawing power of the production, if they are being handled by established distributors, in the opinion of J. J. McGuiness, general director of the Gordon string of motion picture theatres in Massachusetts. He believes that the established distributor has better means of judging the drawing powers of a production than an exhibitor ever could acquire and that the rental of a film truly reflects the real value of it. Consider his views. They are interesting.

"States rights and other wildcatting provide no guide to the exhibitor," says Mr. McGuiness, "but the firm that wants to do business with you week after week does not want to sting you on a matter of rental, and therefore places the price he asks at a figure where the best information that can be obtained indicates that you will make money. The producer or distributing concern that has been in business for some time has every means of learning whether the production appeals to the public or not. If not, he will book it at a price that will make it attractive because it is low, and a low price on an expensive production is a frank admission that it has not the drawing power it was expected to have. Practically every feature of note has a pre-release showing in some big theatre which furnishes a mighty good basis upon which to judge its drawing power, and these pre-releases indicate to the producer the rental which can be asked without being a disappointment to the booking.

"In the producing companies themselves there are many men who know the exhibiting game, either through experience or observation, and they are good judges of a film. First National has an ideal arrangement for those actual exhibitors pass on productions before they are accepted for distribution."

"That is why I regard rentals as a guide to the real value. They reflect the honest opinion of men who know how to exhibit pictures, and I accept the
A striking three-column display used by Gordon's Olympia theatre, Boston, Mass.

price of a booking as a better guide than all the salesman's talk. It was the rental that decided me that I wanted "Back to God's Country," featuring Nell Shipman. Frankly, I had been doubtful about it. It was unusual and I had no way of judging if it would appeal to our patrons. When I heard the rental, I decided that it was an exceptional attraction, and I booked it for a week at Gordon's Olympia in Boston. I advertised it in the way the rental indicated it was worth. Used 50 line teasers in all the papers for a week prior to the showing, a 250-line display the Sunday before the opening, and 140 lines on the Monday and Wednesday of the run.

"It did the business I expected from the rental I was paying for it. Packed houses at every performance. On closing it at the Gordon's Olympia, I put it in the following week at the Scollay Square Olympia, and did capacity business there for another week on nothing but announcements of the change of location, and a lobby display."

The lobby display designed by Mr. McCollum was an effective one. Two cut-outs of the large bear from 24 sheets were used as stands at the front of the theatre, and the entire canvas was utilized by an announce-

combination cut-outs and painted signs cleverly blended.

Grauman's Pullman Act Is High Class Feature

A presentation feature that serves the purpose of a prologue without seeming to have been improvised for that purpose, putting the audience into the proper receptive frame of mind without apparent design, is of doubtful value. It has the value of the prologue, plus the value of the independent stage number. Such a feature was recently staged at Grauman's Million Dollar theatre, Los Angeles.

Sid Grauman took his patrons on a very pleasant journey. That is he took them at the rate of about 2,500 at each performance on a delightful Pullman car excursion which lasted some twenty minutes. Using the multiplication table, Grauman's playing to 46 shows a week, 105,800 folks got aboard the Sid Grauman Special.

20 Minutes in a Pullman Sleeper is the title given his atmospheric prologue to the Marguerite Clark production, "Easy to Get." This photo-

play opens with a scene on a train depicting the honeymoon suite of Marguerite Clark and Harrison Ford. And so Sid Grauman was inspired to his "Close-Box" prologue, which revealed, with the parting of the velvet curtains, a Pullman car, wheels revolving, sparks flying, on shiny tracks, while overhead the clouds raced by.

The side of the car facing the audience was torn away to show the interior and make the musical numbers possible. The act opened with the conductor walking through and punching the tickets. Then a couple of young girls and a young chap with them at one end of the car began humming a song, accompanied by guitar and ukulele. As they stopped, a young fellow who, with three companions, was evidently indulging in that great American indoor pastime, poker, leaped to his feet and told the girls to "keep it up," adding that they had the right idea of sociability, etc. The girls next did an eccentric dance in the aisle.

Following this, the four poker players, excellently selected travel types, sang very harmoniously a couple of jazzy songs, which prompted a little ten-year-old girl, who had brought her doll to sing "The Vamp." This she did with a sweet little voice and manerisms that quite captivated the audience.

After taking quite a round of applause, she encored with a sympathetic ballad, "Wonderful Pal."

After she took her seat, a peanut and candy vendor did some remarkably eccentric dancing, which gave opportunity for one of the poker "Quartette" to glance into the aisle, where his boyish glances were arrested by a pretty girl in another seat. As soon as "the coast was clear," the ardent youth approached the pretty damsel, asking her the old question regarding their having "met before."

She said her name was "Peggy," which inspired the flirtatious one to sing "Peggy," the girl harmonizing in the refrain.

Then a baby started to cry and the porter walked in, announcing that he would sing a lullaby. With that, everybody, except the porter, gradually each sought a berth, and as the colored porter's lullaby finished the curtains closed to great applause.

Then came in one of Sid Grauman's truly human touches, for the curtains parted again, the train stood still, the stars twinkled in the sky, and a slight, cringing figure—a hobo—came from beneath the car and limped away.

Contrasted with the sumptuousness of the Pullman car, this anti-climax actually brought tears to many eyes.

The entire act was handled with Sid Grauman's usual fine artistry, for when the curtains closed the final time, the whistle blew, the bell rang, the wheels were heard to turn, the engine to puff, and then—

The curtains parted upon the opening scene of "Easy to Get," and the audience was in the aisle, the management having invited three thousand husbands inviting them to meet "Elsie" at a given corner, precaution being taken that the wives received the messages.

A life-size cutout of the star was mounted at the corner designated. Box office records at the Imperial tell the story of the stunt's success.

Subtle Stuff

When "A Regular Girl" played the Imperial theatre, Montreal, the management feigned telegrams to three thousand husbands inviting them to meet "Elsie" at a given corner, precaution being taken that the wives received the messages.

A life-size cutout of the star was mounted at the corner designated. Box office records at the Imperial tell the story of the stunt's success.

The Morgue

Every exhibitor who advertises intelligently should keep a morgue, putting into it the good ideas that he comes across from time to time, the good layouts, copy styles, etc., that he finds in every periodical that comes to his attention.

For "steal thunder" is not the purpose of the morgue. But to profit by the experience of others is the best of business doctrines.

Experience is as great a teacher as the proverb says it is. But the proverb does not specify that each individual must undergo the experience.
A small but highly effective Sidney design used for the Washington theatre, Detroit. It has the punch that rightly belongs in an advertisement for a Tom Mix picture.

ST. LOUIS' LOSS IS DETROIT'S GAIN

When Louis K. Sidney, formerly managing director of the Kings, Pershing, Juanita, Shenandoah, Grand-Floris-sant and Lindell theatres, St. Louis, took over the management of William Fox's Washington theatre, Detroit, that city gained a newspaper advertising man of the highest order. Readers of this department, familiar with his past work, will be interested in comparing it with his Detroit product.

Since Louis K. Sidney, familiar to readers of this department by reason of his many excellent advertisements for the St. Louis theatres which he directed, assumed the managing directorship of William Fox's Washington theatre, Detroit, Mich., he has introduced to that city the type of advertising that was used successfully in St. Louis. The page-wide specimen above is a fair sample of his work under the new arrangement.
Finkelstein and Ruben Managers Individually Responsible for Ads

The name of J. L. Johnston, advertising director for the Finkelstein & Ruben theatres in Minneapolis and neighboring cities, has become familiar to readers of this department because of the numerous reproductions that have been made of advertisements used in his half of these theatres. They were good advertisements in every instance, distinctly serviceable and universally adaptable. And Mr. Johnston has been given credit for all of them.

In giving this credit we were forced to comment upon the remarkable ability of a man who could oversee, much less execute, the volume of work that must be done daily and weekly for this number of theatres. Even to oversee and direct in a general sense this amount of advertising is a task demanding the willingness to work and the ability to think quickly and logically.

Mr. Johnston, though we are now informed that he does not actually execute every Finkelstein & Ruben advertisement, should be given none the less credit for his work. It is work that must take the energies of even the industrious Mr. Johnston, who has demonstrated his ability to manage it.

Mr. Johnston is something more than an advertising man, however. He is a manager of men as well. And he knows full well the value of keeping those under his direction “with him” instead of “against him.”

The praise that has been given him in this department might have been accepted by a less scrupulous man with a word or two of thanks, perhaps, and certainly without objection. Laudatory phrases have been used frequently. Most men, whether or not they deserved them, would have accepted them in silence.

Not so J. L. Johnston.

It is Mr. Johnston’s desire that every member of the force which he heads be given individual credit for the advertisements which they prepare. Accordingly, he has provided the following list of names of Finkelstein & Ruben theatres and managers. The student of advertising, in his perusal of the papers which carry Finkelstein & Ruben advertisements, papers that are very much worth perusing, will find it serviceable.


Uniformity in the placing of units, together with the orderliness of the specified rule, employed, gives weight to Johnston’s “Eyes of Youth” layout.

Trade Marks

It is futile to argue that trade marks are without value. The staple articles of merchandise that are known from coast to coast by trade name exclusively are tangible contradictions of the fallacy of that statement.

The exhibitor should concern himself with one trade mark especially. That trade mark is the name of his theatre—and he should keep it constantly before the public.

Superstition

If the motion picture theatre had done no other thing of note, and it has, it should go down in history as the instrument which knocked into the stereotyped cocked hat at least one hoary superstition.

“Eight hours for work, eight hours for sleep, eight hours for recreation,” was drummed into most of us in copybook days. The exhibitor who follows that rule today is not an exhibitor for very long.

The exhibitor who makes the attempt is ill advised.

To the exhibitor who makes of his advertising the comprehensive, many-sided force for increased attendance that it should be the “dead line” is the only division between working days.
Springfield Campaign Develops Cooperative Spread Substitute

Thinking showmen everywhere have speculated as to the advertising device which will be developed to replace the page or double-page co-operative spread which is currently popular. That such a substitute must be found is rather generally conceded, especially by those who have found it difficult to persuade newspapers hampered by the shortage of paper to participate in such campaigns.

There is little reason to believe that this serious shortage will be relieved in the immediate future. And in the announcements from all sections of the country to the effect that advertising must be curtailed, with which are linked notices of increased newspaper prices, is seen by many an indication that the shortage will become even more serious.

"Everywoman," was the photoplay on exhibition at the Home theatre, Springfield, O., when the idea which prompts this article was developed.

The exploitation man from the Cincinnati office of Famous Players-Lasky Corporation worked out a plan of selling individual co-operative ads instead of a page group. A two-column cut, taken from a feature story run in another paper and showing Violet Heming looking into a vase of flowers, formed the basis for a florist ad; a smiling portrait of the motion picture star also cut from the same lay-out, was the idea for a dentist ad. Three other ads, running to three and four columns, were linked up individually on the strength of the pretty, showy cuts. A page of space was thus secured, but scattered through the papers.

Every downtown druggist made a display of the article, and a beauty articles, tying in with "Everywoman." Stills enhanced the beauty of the displays. The Home Sotre, leading drug store, reproduced the figures of "Youth," "Beauty," "Modesty" and "Everywoman" with wax figures, changing the window several times during the week's showing of the picture, making the costumes and the posing of the figures each time conform as nearly as possible to "stills" used in the window to explain the settings.

The Sun put on a special "Everywoman Limerick Contest" in connection with the limericks it is featuring.

House Manager William Shultes of the Majestic theatre, where "Everywoman" played an engagement, had his lobby decked out with hand-painted cards, embellished with still photographs. They were the cards used by the Grand theatre, Columbus, O., for the world premiere of "Everywoman." The exchange of this special material between first-class theatres is proving beneficial, making possible artistic displays at little expense. As the cards are kept under glass, they are in good shape for second and third showings.

The most important phase of the Springfield campaign is, of course, the working out of the plan for using cuts with individual merchant advertisements instead of grouping them all on one or two pages.

There are as many reasons for believing that this plan is even better than the co-operative plan as there are to believe that it is merely "just as good." That practically every advertising exhibitor will grant the "just as good" statement is almost a certainty.

Newspapers, whatever lengths they are forced to, will not eliminate advertising entirely. It follows that the best way for the exhibitor to assure himself of representation is to link himself with merchants and other advertisers at once.

Several newspapers have limited theatre advertisements to what seem unfair measurements. Many of them have eliminated theatre advertising altogether from several editions. It is not improbable that these limitations will be made even more stringent.

The Springfield idea is one of the best to combat this influence that has been suggested.

 Ramsey Buys Space For Own Publicity

The last few months has seen a marked change in the national editorial attitude toward motion picture news—publicity as the common term is applied. It is a change for the better. Yet there are still numerous instances where the news columns are held inviolate so far as theatre publicity is concerned. And an exhibitor has found a way to overcome this difficulty in at least one instance.

Howard G. Ramsey, of the Royal theatre, El Dorado, Kan., buys space in quantity. He realizes the importance of advertising in the exhibitor's scheme of things and does not skimp at whatever provocation.

Accompanying this article will be found a reproduction of a page deep display recently used by Mr. Ramsey. The upper portion of it is straight theatre advertising. It is the lower portion that commands attention.

Here, in space bought and paid for and clearly indicated as such by the border which encloses the entire display, Mr. Ramsey prints his own copy, well-written, newsy notes about motion picture people and activities.

The space is well utilized. At a stroke, Mr. Ramsey has provided the publicity that the paper would not donate and has bettered his advertising materially by making it the only place where readers of that newspaper can find the news they like to read regarding the motion picture industry and those concerned in its activities.

Mr. Ramsey's solution of a common problem is one of the best that has been offered.

Two of the elaborate window displays used in connection with the showing of "Everywoman" at the Home theatre, Springfield, O.
**Volplaning Around N'Yawk**

With J. B.

The Esoteric Affinity of Scribes and Elders met at the Cafe Boulevard last Thursday for the first of the most successful luncheons of the season. The Manhattan Cheese Club was invited to join the A. M. P. A. on this occasion and for the first time in its history the luncheon was graced by the presence of the fair sex. Nelson Granlund, of the Marcus Loew forces, was the man of the hour, both by acclamation and in spirit. Nelson introduced Doraldina, the premiere danseuse of the Loew Circuit, who in turn introduced "Johnnie Walker" and "Three Star Hennessy," together with their relatives, about ninety proof and twenty-six bottles strong. Doraldina instantly became the prime favorite of the press representatives. A wise one remarked that in olden times it was "Wine, Woman and Song," but now-a-days it is "Bevo, Chicken and Jazz." However, Doraldina's latest dance, the "Malaria shiver," had the boys up on their toes all the time. Several of Loew's warblers entertained with song, and "Johnnie Walker" demonstrated that it was possible to commisserate with departed spirits. Everyone enjoyed themselves to the full. About 130 answered the roll call.

Roo La Rocque, who has just completed the leading role in "The Garter Girl," has been engaged by Burton King to play opposite June Caprice, the new Burton King star, in "The Hidden Path," Mr. King's second independent production. Mr. La Rocque is among the most popular leading men on the screen today. He has wide experience on the stage, both in vaudeville and in stock, and has been seen with Madge Kennedy, Mabel Normand, Constance Binney, Mae Marsh and other well-known stars of the screen. Production was begun this week on "The Hidden Path," Mr. La Rocque's new feature, at his studios in New York. The story, which was written especially for Miss Caprice, is said to be a compelling drama that is admirably suited to her talents.

Ed Rosenbaum, Jr., writes from Los Angeles that "Tay Martiz" is the latest brand of comedies to be produced by Los Angeles capitalists. It takes a capitalist to look at a tailor in New York, and there is no comedy in that.

The Motion Picture Directors' Association Ball will be held at the Baltimore Hotel on Saturday, April 10. If you have a sufficient number of kopeks in your possession don't fail to buy a ticket. Fifteen dollars will cost and the entertainment committee promises the surprise of the season. The plans are a dark secret to all but the members of the committee on arrangements.

George Blagden, of the Conto-Zan Films Company of Cape Town, South Africa, is in New York. Mr. Blagden arrived on the S. S. Natal on April 2 and expects to remain in New York for the next two weeks.

A great deal has been said about the party of motion picture artists who took a trip south to be "among those present at the opening of the Loew theatres in Nashville and Knoxville, Tenn., and Atlanta, Ga. However, the real surprise of the heralded event was the exhibition dancing in which Anne Luther, with her partner, Jack Clifford, registered a decided hit in aesthetic dancing. That Anne Luther can act and that her titian blonde curls mark her as decidedly 'different' is a well-known fact in motion picture circles, but that she could hold her own in a most difficult exhibition of dancing has added another laurel to her crown. Miss Luther was recently starred in the Wistaria production of "Why Women Sin."

In order that Pearl White, star of "The Tiger's Cub," Fox feature production, and her husband, the noted director, John Guy, may appear in the full light of publicity, arrangements have been made with the N.Y. Daily News to have an exclusive picture of the couple. It is understood that the picture will be run in the newspaper, and that it will be the first in a series of exclusive pictures that will be published in the New York papers.

**The Three Barrymores**

Sketch of Lionel, Ethel and John Barrymore made for the S. Rankin Drew Post of American Legion. The three noted stage figures will appear at a benefit in New York April 11 and the proceeds will be used to build a gymnasium for the Legion members.

Miller after the meeting, "On your two pictures which we haven't seen yet?" asked a fellow member. "No, on attending a meeting of the M. P. D. A., the first in four months and being the first time in four years when I did attend that I didn't start anything. Mr. Miller stated one of the best cures for unfriendly argument he ever knew was listening to the howling of the wolves in the north woods, when snow and ice make short their rations."

Members of the company on location for the Supreme Pictures Corporation returned to activities at the studio at Flushing, L. I. Among those glad to get back to their own little dressing room with willow chairs and chintz curtains was Peggy Shanor.

S. S. Cassard reports that business is booming in the projection business to such an extent that it is keeping the Nicholas Power Company working a twenty-four-hour shift in order to meet the demand. Mr. Cassard has just completed a coast-to-coast survey of the field and is greatly elated over present and future conditions.

The S. Rankin Drew Post of World's War veterans, composed of men and women from the theatrical and film profession, will give a barnstorming review at the New Amsterdam theatre on Sunday, April 11. The three headliners of the bill will be the Brothers John and Lionel. This will be the first time that the three ever appeared on the same bill. Other stars are listed, such as Sam Bernard, Irene Ford, Clifton Crawford, Ernest Trues, Richard Travers, Adel Rowland, James J. Corbett and Jack Wilson.

Leon Horstman has joined the exploitation department of the Precision Machine Company, Inc. Mr. Horstman has a host of contacts in the publicity field and should prove a valuable acquisition to the Simplex forces.

**Clothing Workers Union Visualized by Universal**

The Amalgamated Clothing Workers of America, to enter its ranks and for general purposes, has contracted with the educational department of Universal Film Manufacturing Company whereby the entire organization has been visualized. Under the supervision of Harry Levey, general manager of the educational department, and personally directed by Henry Moskowitz, formerly secretary of the New York state reconstruction commission, the films of the Amalgamated Clothing Workers of America from a small group of a few thousand persons into an organization comprising 100,000 men and women workers.

**Larger Offices Taken By Arthur S. Kane Pictures**

Arthur S. Kane Pictures Corporation has moved to its new offices in the National Bank Bldg., 25 West 43rd street. The young corporation has had its temporary quarters in the Knox building at 40th street and Fifth avenue. The new home into which Arthur S. Kane, president, and General Manager J. C. Ragland, took their cohorts is four times the size of their previous location, and is so situated, it is announced that the requirements for continued expansion can be immediately satisfied.
Constance Talmadge is strong for bobbed hair. She has not only clipped off her own locks but has induced Norma, her sister, Anita Loos and Dorothy Gish to wear their hair short. And in "The Love Expert," her next First National picture, she snips off her sister Natalie's hair while the latter sleeps.

Rubye de Remer, surrounded by officials of the Hy Art Film Corporation, affixing her signature to a contract to appear in "The Flash," a forthcoming feature to be made by Hy Art.

One of the latest recruits to the screen. She formerly was in musical comedy.
DIGEST OF PICTURES OF THE WEEK

IX offering Comedyart productions to the trade the Special Pictures Corporation has rendered a genuine service. It has created a novelty, and the motion picture screen thrives upon novelty.

The two reels which compose each Comedyart unit are devoted to comedy, travel and polite burlesque. The first publication included a comedy in which the action was almost entirely portrayed in scenes showing only the feet of the actors, a stretch of Western scenery finely photographed, and a brief sketch bearing upon the matter of prohibition.

It is less the content body of the productions than their novel preparation that makes them valuable. The theatre where people first meet with screen innovations gains prestige. It should be the aim of every exhibitor to obtain the Comedyart product before his competitor. Then, whether or not the novelty proves permanent, he will have impressed his patronage with his progressiveness—which spells prestige.

"THOU ART THE MAN" (Paramount Arcoraft) is a better vehicle for Robert Warwick than was "Jack Straw." The locale of the story is South Africa and the theme develops around incidents in the diamond mines. The picture is very satisfying and should give followers of Warwick and others pleasant diversion.

"THE WHITE DOVE" (Robertson Colc) presents H. B. Warner in a finely produced drama worthy of his talents. The Jesse D. Hampton studios have seldom turned out a more polished production. It is serious drama, purposeful drama, a photoplay which should be presented intelligently and confidently.

"THE IMP" (Selznick) will doubtless be received more warmly than was "A Regular Girl," the first Elsie Janis vehicle. It is by far the better of the two productions. A not wholly unfamiliar plot is handled with Selznick care as to development and amid the typically excellent Selznick settings.

"THROUGH EYES OF MEN" (Radin) tells a story of the circus lot and high society that offers good opportunities for the exploitation man. Frank Mayo, recently advanced materially in popularity, does well with the leading role, supported by a well-balanced cast.

"MOLLY AND I" (Fox) should strengthen winsome Shirley Mason's hold on universal popularity. The story abounds in heart interest and enhanced by the star's clever portrayal it should prove of value at the box office. A commendable cast supports.

"OVERLAND RED" (Universal) is a fascinating Western that is more than a display of skill in horsemanship. The story itself is gratifying, and is told by a cast of popular players. Harry Carey, the star, is presented in a role which he handles with adroitness.

"THE COST" (Paramount Artcraft) is not as convincing in picture form as it was in fiction. David Graham Phillips' clever dialogue is missed, and confusion is felt in following the production. Many scenes in which the star, Violet Heming, plays are well done, however, and others in the cast do creditable work.

"THE IDOL DANCER" (First National) is Griffith amid new surroundings with the exotic beauty of the tropics as his background. While the basic plot is not new, the unique handling of the various characters, the particularly clear photography and general completeness of the whole makes this a very acceptable feature. Clarine Seymour, as the little dancer, is a treat and she is ably supported by Richard Barthelmess and Creighton Hale. Barthelmess gives an especially pleasing performance.

"LOVE WITHOUT QUESTION" (Jans) is one of those mystery stories that hold the spectator's attention from the beginning to the end by reason of its complexities. Olive Tell has the leading role and makes an excellent impression. If succeeding Jans pictures maintain the standard set by "Love Without Question" exhibitors need have no fear booking them for the present feature should prove satisfactory.

"THE TATTLERS" (Fox) is a melodramatic bit of life taken from Henry Clifford Colwell's novel, and pictures in a vivid manner the harm that can be inflicted upon innocent victims by idle gossip. Madlaine Traverse appears to advantage in the role of Bess Rutherford, a society matron, married to an unscrupulous and whisky-imbibing clubman. The picture has many dramatic moments.
Shirley Mason in

MOLLY AND I

Five-part comedy-drama; Fox. Directed by Howard Mitchell. Published in March.

OPINION: Perhaps the most fortunate acquisition made recently by Fox is Shirley Mason, the winsome little player whose talent and frank abandon made "Her Elephant Man" one of the most delightful and gratifying pictures produced thus far this year.

If, in her future productions, Miss Mason is given the same opportunity to display her histrionic ability as has been given her in the first two of her starring vehicles there seems to be no doubt but that she will become one of the most prominent screen stars in point of popularity.

Both "Her Elephant Man" and "Molly and I" offered the proper environment for the star's particular style of clever characterization. As a sweet and unpretentious girl, she becomes so absorbed in the roles that her appeal is lasting, not only during the screening of pictures, but thereafter.

While her latest vehicle does not hold the big exploitation possibilities as did her first, exhibitors should not hesitate to book this picture, for it is a type that contains a universality of appeal. The comedy phase of the subject is clean and wholesome, whereas the romantic aspect at no time becomes maudlin.

Use of the animated subtitles while unnecessary, the success of the picture, adds to the humor that prevails throughout.

Three factors will stand out in making "Molly and I" a successful picture. First, the star, if she already has not done so, will win a place in the hearts of fans. Second, the theme is involving, and third, the cheerfulness will remain after the showing.

Giving complaisant support to Miss Mason are Albert Roscoe, Harry Dunkinson and Lilie Leslie. Frank R. Adams wrote the story.

SYNOPSIS: Shirley Brown, known as Molly, proposes to wed Philip Smith, an author who is almost blind, so that she may receive a legacy of $10,000 and finance his trip to Italy to regain his sight. On his return to America, the papers picture him as intimate with Marion Sutherland, a member of the art colony. Molly, wishing to learn whether or not he loves Marion, applies at his apartment for the job as cook and maidservant. Confronted with the needed smatterings of French, and while endeavoring to teach her English, Smith falls in love with her. An automobile accident puts him in a hospital, and Marion, jealous of his attentions to Molly, discharges the latter on the assumption that Smith has deserted her. Molly, broken-hearted, returns the ring. Finding that he still loves Molly, Marion tells of her intriguing and Molly and Smith are reunited.

Elise Janis in

THE IMP

Five-part drama; Selznick. Directed by Robert Ellis. Published in March.

OPINION: Aphasia, long a favorite plot ingredient, is given an unusual and rather refreshing treatment in Elise Janis' second Selznick production. As a result, the popular rating will doubtless place "The Imp" above "A Regular Girl," her initial vehicle.

In "The Imp" the star's activities abroad during the war, activities which have resulted in her stage production now playing an engagement at a Chicago theatre, is not permitted to intrude. No reference is made to the conflict and none of the characters are returned fighting men, nurses or welfare workers.

The star is pictured as a daughter of wealth who is deeply interested in the study of criminology. When she is struck by a golf ball she regains consciousness to imagine herself a notorious woman criminal who lived twenty years before. In the effecting of a cure by a young doctor who uses unique methods, and in the working out of their romance, lies the body of the story.

Joe King, a leading man of many years' experience, plays an excellent male lead. The star finds her role congenial and discloses ability which won her friends at the picture's Chicago premiere.

The mechanical equipment is typical of the Selznick organization, which is to say excellent.

SYNOPSIS: Jane Morgan, deeply interested in criminology, regains consciousness following a blow upon the head and imagines herself "The Imp," a notorious woman criminal who lived twenty years before. Under this delusion she dons boy's clothing and goes out into the night. Dr. Ferguson, a young specialist, disguises himself as "The Leopard," a crook, and meets her in a dark street. They form an alliance and takes her to Chinatown where her sex is discovered. But the alliance is continued and a big robbery is staged in which he kills a butler. When she leaves her job as the police take him away to prison, she is carried to bed. Recovering, it is found that the delusion has been overcome and the happy ending is a matter of course.

Violet Heming in

THE COST

Six-part drama; Paramount Artcraft. Directed by Harley Knoles. Published in April.

OPINION: Lacking the clever dialogue as written by its author, David Graham Phillips, "The Cost," as a picture, is without the convincing characteristics predominating in the great novel. This is due, perhaps, to more than one factor.

To a person who is attentive as a picture is screened, the patron of the theatre, several faults will be noticeable. The nature of the story, in the first place, makes it difficult of adaptation, the action being centered in widely different locales and requiring so many changes that it becomes confusing.

Again, the director has overlooked one factor that weakens the effectiveness to a great extent. At the opening of the story Pauline Gardner, played by Violet Heming, is a girl seventeen years of age. The six parts carry the action through a period of seven or eight years, during which time many trying circumstances fall to the lot of Pauline. But in Miss Heming's portrayal of Pauline, some passes without any convincing change in appearance.

On the other hand, there are many interesting moments in the picture, the dramatic scenes being particularly well handled. In these, Ralph Kellard gives commendable support. Among the cast are Edwin Mordant, Mrs. Jane Jennings, Ed Arnold, Clifford Gray, Carlotta Monterey, Aileen Savage, Warburton Gamble, Florence McGuire and Mrs. Julia Hurley.

SYNOPSIS: Pauline Gardner, against the wishes of her parents, marries John Dumont, son of a wealthy family but irresponsible. She keeps the marriage a secret during her first year at college, and then on the advice of Hampden Scarborough, a professor who has fallen in love with her, she tells her father and mother. In the meanwhile, John has met with a financial setback in New York and Pauline goes to make a home for him. She learns that he is faithless and returns to her parents, and the child is born. Again she goes to New York, only to find that John is infatuated with another woman. Again she returns home determined to get a divorce. But John is ruined in Wall Street and becomes very sick. She returns to him but his death follows after he has regained his wealth. Pauline goes back home and marries the professor of her school days and now governor.

SHIRLEY MASON

And support in a scene from "MOLLY AND I."
Harry Carey in

OVERLAND RED

Five-part drama; Universal. Directed by Lynn F. Reynolds. Published in March.

OPINION: An engaging romantic story is told here in the atmosphere of the West, but without the introduction of superfluous "stunts" which serve only to detract from the story's aim to exhibit the skill of somee horseman. It is not to be inferred, however, that the picture is wholly lacking in lively action. Every reel moves forward with rapidity and at the final "fade out" a person can not help feeling satisfaction with the hour spent in viewing a good Western.

Harry Carey needs no introduction to patrons of theatres, and his portrayal of a vagabond in this subject is very commendable. Though reserved in his actions, his facial expressions are such that his characterization is very convincing. Many touches of human interest are occasioned in the activities between Carey and his "pard" of the road, Collie, which is played by Harold Goodwin.

Supporting Carey in this enjoyable Western is Orla Valet, Charles McAmy, Dave B. Gally, C. Anderson and Joe Harris. The comportment of all is creditable.

The picture as a whole, a good adaptation has been given the story by H. K. Knibbs. It should hold interest throughout to the extent that it will be classed as one of the pleasing Westerns.

SYNOPSIS: Overland Red, a "knight of the road," and his young pal, Collie, set off on a trip in the desert. On his body they discover papers locating a gold mine. The sheriff of a western town and his unscrupulous accomplices a vagabond in this situation. Overland and Collie are arrested but no plans are found on them. The sheriff then has to charge Overland with murder, hoping that the folk will disclose the location. The two "knights of the road" escape, however, and next are found on the Ala- cala ranch, whose homestead they had seen in the observation car of a train. Collie is in love with Louise and at her suggestion he remains on the ranch. Overland, by the sheriff's orders, evades him until one day Collie is shot by the sheriff's accomplices. A fight ensues, the sheriff is killed and Collie and Louise are happy in their love. Overland departs, happy that he has brought the two together.

H. B. Warner in

THE WHITE DOVE

Six-part drama; Jesse D. Hampton. Directed by Henry King. Published by Robertson-Cole.

OPINION: William J. Locke's forceful tragedy, which has thrilled Broadway and given film form by the Jesse D. Hampton producing staff without loss of power. No doubt many will say that it has gained power in the translation.

H. B. Warner, star of the piece, is one of the few screen actors who can give a stern, dominant character convincing portrayal. His Sylvester Lanyon in the original production is a man of high ideals, great and tender emotions, of his convictions, a man such as is seldom found except between hook books. Yet Warner's Lanyon is a living person.

Olive Tell in

LOVE WITHOUT QUESTION

Six-part drama; Jans Pictures, Inc. Directed by B. A. Rolfe. Published state rights.

OPINION: Based on a novel by C. Wadsworth Camp, "Love Without Question," the first of the Jans productions starring Olive Tell, holds promise of many excellent state rights features to come if successful dramas are as carefully done as this one.

Although from the title one would be led to believe it is a love story, such is not the case. It is a deep and stirring mystery story with the mystery element brought to the mhb power and well sustained throughout.

The mystery is based upon the murder of an old man, who elects to occupy a lonely bedroom in the wing of his home that has been untenanted for years. One suspects almost every character in the cast before the final reel and then discovers that all of his suppositions were wrong.

B. A. Rolfe played up the spookiness of the story of "The Abandoned Room" in a manner that is calculated to make the chills run up and down your spine and aside from a slight dragness in the early part where a number of unnecessary close-ups are given of Miss Tell, the story moves along smoothly to a satisfactory climax.

Olive Tell, looking more charming than ever, appears to excellent advantage in the role of Katherine, the ward of old man Blackburn, while James Morrison as the weak grandson, excites one's sympathy from the first. A cast of well trained actors, who have made their marks in picturdom, appear in support.

SYNOPSIS: Silas Blackburn, wealthy ranch owner, is found murdered. The police declare his intention to cut his grandson, Robert, off without a cent. The next morning Blackburn is found dead in bed, having been fully murdered during the night. Robert is suspected of the crime, although he can remember nothing of what happened the night previous. A search is made of the house, which sleeps in the abandoned room and is murdered also. Katherine believes Robert, but the sales following the burial of Blackburn the household is surprised to find old Silas sitting before the fireside. He declares he has been visiting. It then develops that during a quarrel between Silas and his twin brother over the distribution of money, the latter is killed, and when confronted by the brother's daughter, Silas kills himself, leaving his fortune to Robert and Katherine.

Unusual Titling in New Vitagraph-Stewart Film

Vitagraph announces that shortly it will present "The More Excellent Way," a picture which features Anita Stewart and which possesses subtleties that exhaust the language of epigram.

Mr. and Mrs. George Randolph Chester, whose film direction is declared to be very unusual editing and title writing. It is said that throughout the subject, which is an epigrammatic story, the characters are couched in vivid and forceful terms.
Robert Warwick in

THOU ART THE MAN

Five-part drama; Paramount Artcraft. Directed by Thomas Hefron. Published in April.

OPINION: Give to Robert Warwick a role typifying a man of chivalrous and fearless characteristics and his portrayal is unlabored and refreshing. The part assigned to him in his latest picture is just such a type, and as the courageous hero his work is credible, as is the whole subject.

Interest is not dependent alone on the star, however. A very deserving cast aids in telling this story of adventure and romance. Among the most prominent of the players are Lois Wilson, whose pleasing personality and striking features always are an asset to a picture, Clarence Burton, C. H. Geldhart, Lorenzo Lazzarini and J. D. Dumont.

The story is the work of F. E. Mills-Younghusband with the locale in South Africa. Intriguing by diamond smugglers and the consequent complications offer favorable opportunity for an adaptation that may be a pleasant diversion.

"Thou Art the Man" is a much better picture than was "Jack Straw," for it places the featured player in a more suitable role than has been carved for him many followers. His portrayals are more natural when he depicts the rugged type man when cast in a society play.

Others in the cast are Harry Carter, Jane Wolfe, Dorothy Rosher, Viora Daniel, Richard Wayne, Lilian Leigh, and Sylvia Ashton.

SYNOPSIS: Myles Calthorpe, a soldier of fortune, is discharged from the service and goes to Brummage; diamond smugglers who are operating under the guise of feather merchants. He starts for Cape Town in South Africa, but is robbed of his money. Penniless and hungry, he stops at the home of Joan Farrant to beg a bite to eat. Joan obtains a position for him with her brother, an agent of the smugglers. He is given what are supposed to be legal papers to deliver to Cape Town, but on the boat going there, he search his stateroom and find that the package contains diamonds. Refusing to tell the identity of the person who gave them to him, he is sentenced to seven years in prison. On his release, however, he proves his innocence, the smugglers are apprehended and Joan and Myles live happily.

Madaline Traverse in

THE TATTLERS

Five-part drama; Fox. Directed by Howard Mitchell. Published in April.

OPINION: The truth of the adage, "The evil men do lives after them," was never more forcibly presented than in "The Tattlers," Madaline Traverse's latest vehicle. How telling tongues, spreading vicious gossip, can ruin a woman's reputation, wreck young people's lives and bring death and disgrace upon innocent ones is pictured in a vivid and convincing manner.

The play was written from Henry Clifford Colwell's story and has received careful handling at the hands of Director Mitchell. Miss Traverse wears some stunning gowns and gives a fine portrayal of the role of Bess Rutherford. Howard Scott appears as Charles Rutherford, her husband; Jack Rollens as her son and Ben Deely as James Carpenter.

SYNOPSIS: Bess Rutherford, unable to live with her drunken husband, determines to divorce him and marry James Carpenter. Carpenter is a daily caller upon her but keeps postponing the wedding. Jack, in love with Gladys Dexter, proposes and is accepted, although Carpenter has been paying marked attention to her also. Gladys' mother learns of Carpenter's relations with Mrs. Rutherford and tells Jack he cannot marry her daughter. Jack in a rage confronts his mother and learns the truth when Carpenter enters the house with his pass key. He is about to shoot Carpenter, when Mrs. Rutherford grabs the revolver and kills him. She then takes poison and dies. Awakening, she discovers that it is all a dream and she exacts a promise from her husband that he drink no more.

Special Pictures presents

UNEASY FEET

Two-part comedy: Comedyart. Directed by Ward Lascelle. Published in March.

OPINION: Special Pictures Corporation's publication of its Comedyart feature was presented at the Casino theatre, a downtown Chicago house, during the week of March 28. The two reels combine comedy, scenic and a sketch.

The comedy, "Uneasy Feet," which is given a majority of the footage, presents an unique method of pictorial story telling. By showing only the feet of the players, the director has accomplished very gratifying results, the idea at all times being very clearly conveyed to the public.

The Casino, being within the "loop" district, plays to a cosmopolitan audience. The comedy evoked much laughter from this representative congregation, and if this is any criterion of success such comedy portrayal should find a ready welcome in other localities.

The scenic phase of the feature is done in colors and in this first edition pictures the rugged country in the West. The short sketch presented is called "Memories," and is more or less of a burlesque on the prohibition question.

The comedy aspect of Comedyart especially will bear watching, for the first endeavor of Mr. Lascelle in this type of portrayal is very commendatory.

Frank Mayo in

THROUGH EYES OF MEN

Five-part drama; Radin. Directed by C. A. Taylor. Published as a special.

OPINION: Eye-pleasing and excellently photographed settings go a great way toward atoning for such slight faults as exist in "Through Eyes of Men." It is more than probable that the general reception accorded the photoplay will be materially bettered by reason of this aspect.

Frank Mayo, whose standing in the public estimation has risen noticeably in the last few months, does highly creditable work as the star. He makes capital of the opportunities provided and will doubtless please generally.

A story of the circus, ample scope is given Prudence Lyde, the feminine lead, for the display of her beauty and talent.

In view of the great advances in exploitation that have been made in connection with circus pictures during the past year, there should be little difficulty in bringing to the theatre exhibiting the picture attendance in numbers.

The play contains a sensational race finish and other phases that have been found capital ingredients in productions of the type. The persons who are drawn to the theatre by this type of advertising are the persons who like this sort of entertainment.

SYNOPSIS: Franklyn Allen, son of wealth, does not fall readily into line with his mother's wishes that he marry Alice Weston, a girl of their set, because he does not love her. A young lady circus performer attracts his attention and mutual love develops, but an Arab who owns the circus exerts a sinister influence over Leila, the girl, and will not permit the consummation of their happiness. It is developed that Leila's sister has been executed for interference with political factions in their native country. Leila taking her sister's child and escaping with the circus. When this knowledge is gained by Franklyn he disposes of the Arab in summary fashion and the happy ending follows.

Robert Warwick and Lois Wilson in a scene from "Thou Art the Man" (Paramount Artcraft Picture).
EXHIBITORS HERALD
April 17, 1920

Clarine Seymour in
THE IDOL DANCER
Six-part drama; First National
Directed by D. W. Griffith
Published April.

OPINION: D. W. Griffith's latest production, "The Idol Dancer," is a distinctly departure from his normal efforts. Although he has chosen a tropical isle as the background for his story in plot development it follows the lines of numberless other plays that depend upon the eternal angle for a backbone. The unique Griffith touches, however, are there and the unusual handling of the beautiful Clarine Seymour, more fascinating than ever, would put the picture over there less plot material than there is. Then, too, that Klieg Hathorne makes "Chink" in "Broken Blossoms" marked him for stellar honors ere the picture had played half the country. In the un
rout, gin-drinking beachcomber, we have another splendid characterization and his delineation of Dan McGuire is the outstanding feature of "The Idol Dancer." Dan Hale, as Walter Kineaid, a tuberculous sufferer, is the other point in the triangle.

SYNOPSIS: Mary, daughter of a fisherman and queen of the native dancers of a South Sea Island, finds Dan McGuire upon the beach, drunk and near the incoming tide. She takes him to her father's cabin, where they decide to keep him rather than drown him. To the island comes Walter Kineaid to visit his sister, a missionary stationed there. Mary is undecided which she loves the most, Dan or Walter, the consumptive. Walter prevails upon Mary to discard the idiom before the tide dances daily. While the male inhabitants, with the exception of Walter, are off on a fishing expedition, savages from a neighboring island attack the village with the intention of carrying off Mary and the women. Kineaid gives warning on a native war drum, which brings the fishermen home in time to rescue the women, but he dies from a severe blow upon the head inflicted by a savage. Mary declares her love for Dan and he swears liquor forever.

Second Jans-Tell
Picture Being Cut
And Assembled

The second production of Jans Pictures, Inc., starring Olive Tell, has been completed under the supervision of B. A. Rolfe. It is an adaption of "Nothing a Year," the novel by Charles Belmont Davis. The photodramatic version will be called "A Woman's Business." The feature is being cut and assembled and made ready for public presentation.

The star's supporting cast includes Edward Lowe, who plays opposite Miss Tell, and Lucille Lee Stewart.

Monahan Is New Owner
VALPARAISO, IND.—George Monahan has purchased the local motion picture interests of Fred Perry. Perry is seeking a location in another city.

"Parted Curtains" with Walthall to Be Published in April by National

"Parted Curtains," the newest feature production filmed by the National Film Corporation of America soon will be ready for publication. A print of the picture has been received at the New York office and is now in the finishing stages.

Henry B. Walthall, who starred in "Confession" and Griffith's "The Birth of a Nation," plays the leading part in this production, taking the role of an outcast who is falsely accused of crime and is fighting to regain his place in society.

Story Written By Hall

"Parted Curtains" is from the story of the same name which was written by Franklin Hall, whose stories have appeared in the leading magazines. It deals with the struggles of a criminal to live down the stigma of the prison stamp. Walthall, in the role of Jenkins, serves a long prison sentence because of a false accusation. When he is released no one believes his story and he is buffeted around from place to place in a vain search for work. When even a prominent citizen intercedes for his release and is reprieved for it, Jenkins' hope fails him.

At the crucial moment a woman befriends him and through sympathy and love points out the way to hope and happiness again. Through a peculiar twist of the story, are those who previously shunned him. When his benefactor's happiness is later threatened by the schemings of a man whose mistress she formerly was, Jenkins steps into the breach and repays his debt by preventing the disruption of her social position and family.

Bracken Directed

Bertram Bracken, who produced "Confession," "The Eternal Sappho," "East Lynne" and other successful photodramas also is responsible for the "Parted Curtains." He has brought out the big points of the story in an intensely dramatic manner, it is said, and has set a fitting background for Walthall's screen talent.

Mary Alden tops the all-star supporting cast. She will be remembered for her emotional portrayal of the "Wicked Sin," "Common Clay," and other pictures. Included in the cast is William H. Clifford, who played the part of the Canadian in the Griffith production "Latigo." Margaret Landis is cast in the role of Jenkins' sweetheart.

Joe Brace, eastern representative of the National Film Corporation, has announced that the picture will be sold to state rights buyers and that it will be published in the early part of April.

Texas Guinan Finishes Reelcraft Production
Billy West Also Announces That His First Picture Has Been Completed

R. C. Cropper, president of Reelcraft Pictures Corporation, has received word from the Los Angeles studio, that Texas Guinan has completed her fourth Reelcraft feature for publication on the Reelcraft program. The title of the picture is "Fighting the Vigilantes."

Billy West also announced the completion of his first picture for Reelcraft, titled "The Artist." This picture was produced at the Reelcraft Hollywood studio by Mr. West's own producing company, headed by himself and Ethel Gibson, who has played leads opposite him in all of his pictures.

Mr. Cropper and Milton Cohen, general sales manager, are working on a selling plan that will be nation-wide in scope, establishing practically a Reelcraft exchange in every important city of the country.

Mr. Cropper also has announced the following exchange managers for the branches already established: Julius Singer for New York city; Carl Harthill for Chicago; Geo. W. Wilson for Indianapolis; Geo. W. Stiles for Milwaukee and Harry L. Muir for Minneapolis.

Sam Cohn to Direct Sixty Allen Theatres

LOS ANGELES, April 6.—Sam W. B. Cohn, who recently assumed the post of director of publicity for C. E. Shurtless, Inc., at the Metro studios, will leave for Toronto, Canada, within the next few days to take over the direction of the Allen interests, comprising sixty theatres in this country and Canada.

Retires From Theatrical

Work After Selling House

ALBERT LEA, MINN.—Frank Gage has disposed of his Broadway theatre, the deal marking his retirement from the theatrical business. V. B. Valleeau is the new owner. Alterations are being made by Mr. Valleeau, who now owns theatres at Blue Earth and Marshall.

To Enlarge Majestic

BLOOMINGTON, ILL.—Gus Schade, manager of the Majestic theatre, has announced plans for remodeling which involve the expenditure of $75,000. Additional seating capacity will be gained by the changes to be made.
ROBERT BRUNTON'S UNIT STUDIOS

Hollywood Plant Has Twenty-Seven Permanent Buildings — Independent Producer Is Given Chance to Produce Without Own Equipment

EXHIBITORS Herald last week published a descriptive article about Robert Brunton's first unit studio. In the following discourse are given the details of the second such plant being constructed at Hollywood, Cal., by Mr. Brunton.

By FLORENCE PORTER PARKS

The second Unit Studio in the country is now being built by Robt. Brunton at Santa Monica boulevard and Seward street, Hollywood, Cal., about seven miles from the business district of Los Angeles. It is called the Hollywood Studios, Inc. The executive heads are C. E. Toebeman, president; John Jasper, vice president, and general manager, and C. W. Bradford, treasurer.

There are to be four units, each having separate property rooms, vaults, cut-out scene rooms, projection rooms. These projection rooms are 35 by 15 feet and are like theatres, with a stage at one end and with the sides facing it. Ventilators keep the air cool and carry away the smoke which always is heavy in the average projection room.

Dressing Room Arrangements

Each unit also is supplied with star dressing rooms in ivory and gold, and a set of dressing apartments for the extras. Little distinction is made in the two sets of apartments as it is the intention of the company to provide as handsomely for the extra as for the stars.

In the administration building there are specially arranged casting rooms which enable those in charge to dispose of the employed and the unemployed with the greatest facility. A room for the extras opens off of these rooms. The business offices are modern and have many new features which make for easier work. All executive offices are to be furnished in solid mahogany. The halls have the curved archways and are Spanish, making one think of the runways in the Riverside Mission Inn at Riverside, Cal.

Size of the Stage

The four stages will be fifty feet apart, and are 120 by 71 by 37 feet high, having a floor space of 8,500 square feet with canvas sides in detachable frames. The stages are laid out in the shape of the letter H, and an electrical power plant forms the crossbar of the H. This power house contains transformers that weigh two tons each, and cables carrying 33,000 voltage will supply all four units. Cooper-Hewitt lights will be furnished each stage, and there will be plenty of direct current from the power house.

The stages can be made dark or light by combination diffusers. It is so arranged that sets will not have to be moved to catch the light. A machine shop, 80 by 40 feet, is filled with modern machinery, and will give service to all four units.

Hollow Tile Construction

All stages except the stages are of hollow tile, and made of Spanish architecture. The color scheme is light coral with green trimmings. The dull red tile hoods over the doorways lend a quaint attractiveness.

A retaining wall will semi-circle the studio in front and across the sides, and several acres will be converted into sunken gardens, patios, arbors and wide cement drives.

The policy of Hollywood Studios, Inc., and the Brunton studio differs in this respect. The latter leases space, and whatever property is required in the making of a picture is checked in and out to that company. The former leases a stage and all accompanying buildings, each unit is complete in itself, and is entirely independent of the other units for the length of the lease. Each unit is under its own management.

N. Y. Exhibitors Seek Law That Will Open Theatres to Kiddies

ALBANY, N. Y.—Efforts are being made to have the legislature pass a bill during the present session permitting the admission of minors to motion picture theatres outside of school hours, and providing reservation in a part of the house for these children to be in charge of a matron.

Assemblyman George E. D. Brady of Buffalo has been requested by J. H. Michaels, executive chairman of the New York State Motion Picture Exhibitors' League, to introduce a bill to accomplish this purpose.

Mr. Michaels says that at the convention of the State Motion Picture League of Utica, March 9-10, the opinion was expressed that a law of the character should be enacted. The proposition has been indorsed by Sophie Irene Loeb, head of the Federation of Women's Clubs of New York.

Christian Science Productions Planned

LOS ANGELES, April 6.—Christian Science photoplays, with the teachings and not the organization of the church featured will be produced soon, according to Frank Lanning, an actor. The pictures are to be general in their dramatic treatment and appeal. According to Lanning, no financial profit is contemplated by those behind the project.

GENERAL VIEW OF BRUNTON STUDIOS

This photo, taken from the roof of Douglas Fairbanks' studio, gives a fair idea of the beauty and scope of the Robert Brunton plant.

It is also said that Senator George F. Thompson of Buffalo and Senator James J. Walker of New York will advocate the passage of such a bill.

Assemblyman Brady will decide in a few days if he will consent to father the proposed bill.

Pauline Frederick Is Chosen Pageant Queen

Invitation is Extended By Committee of Business Men of Fresno

Pauline Frederick, Goldwyn star, has been chosen queen of the California raisin carnival which will be held at Fresno on April 30.

This annual affair is known as the Carnival of the Sun-Maid. Miss Frederick accepted the honor offered by a committee of prominent citizens from Fresno, who waited upon her at the Goldwyn studio. She will make her triumphant entry into the city of Fresno at the head of a stupendous raisin pageant. After the coronation ceremony she will be escorted to the queen's box at the automobile races, where she will bestow the prizes on the winners of several speed events. In the evening she will reign at the ball.

The committee that extended the invitation to Miss Frederick was composed of M. H. Possoms, chairman of the board of directors of the Sun-Maid Welfare League; G. E. Leonard of the Fresno chamber of commerce, and George F. Sharpe, manager of the Liberty and Strand theatres of Fresno.
Nicholas Power Co., Inc.,
90 Gold Street,
New York, N. Y.

Gentlemen:

Replying to your inquiry of recent date, please be advised that our entire battery of 14 projecting machines is comprised of Power's Cameragraphs, both #6A and #6B models.

After rather exhaustive tests, we have concluded that the Power Cameragraph is the most satisfactory machine for the projection of unwaxed film and best suited to all-around studio requirements including laboratory inspection.

Very truly yours,

[Signature]

Vice President.
“What the Picture Did For Me”

VERDICTS ON FILMS IN LANGUAGE OF EXHIBITOR

First National

In Old Kentucky, with Anita Stewart.

- Played to capacity and stood them up.
- More favorable comments from patrons than on any feature I have ever run before. This is the real thing. — T. C. Shipley, Essaness theatre, Rushville, Neb.—Small town patronage.

“Two Weeks,” with Constance Talmadge.—Our patrons said this was the best-of-her pictures. Advertise it strong and charge extra admission price. —Stettmünd, Odeon theatre, Chandler, Okla.

Heart of the Hills, with Mary Pickford.—It pleased even better than The Hoodlum, also outdrew The Hoodlum.—Bert Norton, Kozy theatre, Eureka, Ill.—Neighborhood patronage.

The Greatest Question, a D. W. Griffith production.—A very poor picture. Pleased those that saw it, but Griffith does not draw here. Lost money on same.—Pfeiffer Bros., Opera House, Kenton, O.—Neighborhood patronage.

The Temperamental Wife, with Constance Talmadge.—Good. First National pictures are getting me the money. Good house. Everybody well pleased.—G. F. Rediske, Star theatre, Ryegate, Mont.—Small town patronage.

In Wrong, with Jack Pickford.—Common program picture, and although I pushed it it did not make me any money.—Dr. C. J. Graf, Princess theatre, Stuart, la.—Small town patronage.

Her Kingdom of Dreams, with Anita Stewart.—Billy can say this is the best picture I ever ran from any angle. Anita Stewart spells capacity for me.—W. R. Champion, Opera House, Hazel Green, Wis.

Back to God’s Country, with Nell Shipman.—This was one of the best pictures that I ever ran. Ran two nights to packed house. Patrons went away asking for more of the same kind.—G. M. Le Monnier, Majestic theatre, Liberal, Kans.—Transient patronage.

Choosing a Wife, with a special cast.—The poorest picture we have received from First National. Pleased some patrons but more did not like it.—Murphy & Hanson, Memorial Hour theatre, Brookings, S. D.—General patronage.

The Hoodlum, with Mary Pickford.—Drew very well and picture well liked. Mary Pickford always draws here. Some liked this better than Daddy Long Legs.—W. R. Champion, Opera House, Hazel Green, Wis.—General patronage.

A Day’s Pleasure, with Charlie Chaplin.—Not better than Sunlight Ride. Charlie can’t beat his last two I think he had better quit.—J. F. Alfred, Lyric theatre, Pryor, Okla.—Neighborhood patronage.

Back to God’s Country, with Nell Shipman.—Everyone delighted with this picture. Only for bad weather would have broken house record.—W. R. Champion, Opera House, Hazel Green, Wis.—General patronage.

The Mind the Paint Girl, with Anita Stewart.—Just a program picture. Didn’t see much of a story to it. Fair crowd. —G. F. Rediske, Star theatre, Ryegate, Mont.—Small town patronage.

A Twilight Baby, with a special cast.—We ran this with a Sennett comedy. This combination got more laughs than anything we have run in a long time. Everyone more than pleased.—H. G. Stettmünd, Jr., Odeon theatre, Chandler, Okla.—General patronage.

Her Kingdom of Dreams, with Anita Stewart.—This is an excellent feature. Drew well and at a small advance in prices. It is rather deep, but will hold attention. People came to me to tell how pleasing the show was. Attendance good.—H. J. Longaker, Howard theatre, Alexandria, Minn.—Neighborhood patronage.

The Midnight Romance, with Anita Stewart.—Not enough action to suit the element that likes a lot of pep, but suited those who do not care for a lot of excitement. Will appeal to the society element.—Harold Daspit, Atherton theatre, Kentwood, La.—General patronage.

The Greatest Question, a D. W. Griffith production.—A good picture, but not as good as our patrons expected from Griffith. We made a mistake in raising prices.—Murphy & Hanson, Okla. Trading Hour theatre, Brookings, S. D.—General patronage.

A Day’s Pleasure, with Charlie Chaplin.—A very poor comedy, but it drew good house for it was first time star had been shown in six months.—Bert Norton, Kozy theatre, Eureka, Ill.—Neighborhood patronage.

A Virtuous Vamp, with Constance Talmadge.—This is the kind of picture the public want. A dandy comedy will get the business.—G. O. Monroe, Gilbert theatre, Beatrice, Nebr.—Down-town patronage.

The Mind the Paint Girl, with Anita Stewart.—Void of entertainment.—P. E. Morris, Regent theatre, Cleveland, Miss.—Neighborhood patronage.

The Hoodlum, with Mary Pickford.—A good picture, but not the puller as was Daddy Long Legs.—C. T. Metcalf, Opera House, Greenfield, Ill.—Small town patronage.

Raffles, with John Barrymore.—Say, Booth here is a winner. Buy book and boost it.—Bill Leonard, Mystic theatre, Cedarvale, Kans.—Neighborhood patronage.

Auction of Souls, with Aurora Mardigan.—A splendid picture and one that ought to please all except those who want to be amused only.—Harold Daspit, Atherton theatre, Kentwood, La.—Neighborhood patronage.

Tarzan of the Apes, with Elmo Lincoln.—Excellent. Two days of big business. They came for miles to see this one through blustery weather.—Peters & Johnson, Liberty theatre, Milligan, Nebr.—Small town patronage.

A Day’s Pleasure, with Charlie Chaplin.—Patrons disgusted with this. Nothing to it. Chaplin about down and out here.—Teufel & Fletcher, Isis theatre, Roseville, Ill.—Neighborhood patronage.

Auction of Souls, with Aurora Mardigan.—We played this picture in the face of the Flu scare which cut the patronage 75%. The production is wonderful and everyone who saw it praised it very highly.—Bill Leonard, Mystic theatre, Cedarvale, Kans.—Neighborhood patronage.
Fox

Rough Riding Romance, with Tom Mix.—A real good Mix picture that we can't be afraid to advertise it.—Jos. Heins, Empress theatre, Verdigris, Nebr.—Neighborhood patronage.

Girl of the Buck Jones.—Well liked. Business fair.—Jean Dagle, Hippodrome theatre, Murphysboro, Ill.—Neighborhood patronage.

Treat 'em Rough, with Tom Mix.—Excellent. Wish we could do as well with every star. Sure goes here. Boost him hard, you can't go too strong on this one.—Dr. C. J. Graf, Princess theatre, Stuart, la.—Small town patronage.

The Rebellious Bride, with Peggy Hyland.—A good comedy-drama that will please a mixed class.—Harold Daspit, Atherton theatre, Kentwood, La.—General patronage.

The Lincoln Highwayman, with William Farnum.—Excellent program release.—Teufel & Pitcher, Isis theatre, Roseville, Ill.—Neighborhood patronage.

Marriages Are Made, with Peggy Hyland.—A pleasing picture and very good business.—Alice F. Hasse, Majestic theatre, Mauston, Wis.

The Last of the Duanes, with William Farnum.—Best Western we ever exhibited. Raise your price and advertise it big. Did not make much money on it on account of bad weather and roads.—Jos. Hulin, Empress theatre, Verdigris, Nebr.—Neighborhood patronage.

"Aladdin and the Wonderful Lamp" and "Jack and the Bean Stalk," Fox special productions.—I showed the first the day after Xmas and was surprised at the large attendance of both grownups and children. Monday, March 1, I showed the second. Monday as a rule is my dullest day, but the crowd that turned out was bigger than to some of the big specials. There were about as many grown-ups as children, and I used only slides to advertise it.—J. E. Stocker, Myrtle theatre, Detroit, Mich.

Fighting for Gold, with Tom Mix.—Tom Mix has no equal as a Westerner. Fighting for Gold, as all of his pictures gives entire satisfaction.—S. C. Hogan, Palace theatre, Mound City, Ill.—Neighborhood patronage.

The Forbidden Room, with Gladys Brockwell.—This is not a good picture for small towns. Do not know why they send such pictures to small towns. Dissatisfied.—J. W. Smith, Empress theatre, Beresford, S. D.—Neighborhood patronage.

Broken Commandments, with Gladys Brockwell.—Not fit to be shown if you want to hold your young patronage.—Frank Peck, Tokio theatre, Greenwood, Ind.—Neighborhood patronage.

Checkers, with Special cast.—Excellent. Broke all house records for two nights. If you have not played it yet, it is a sure money-getter.—H. C. Creal, Suburban theatre, Omaha, Nebr.—Neighborhood patronage.

A Woman There Was, with Theda Bara.—Comments very unfavorable. Bara has lost her following here.—D. J. Kulaszewicz, Rex theatre, Bessemer, Mich.—Neighborhood patronage.

Lone Is Los, with Albert Ray and Elinor Fair.—Just an ordinary picture that will mildly please a not too particular audience.—Harold Daspit, Atherton theatre, Kentwood, La.—General patronage.

"Aladin and the Wonderful Lamp" and "Jack and the Bean Stalk," Fox special productions. I showed the first the day after Christmas and was surprised at the large attendance of both grownups and children. Monday, March 1, I showed the second. Monday as a rule is my dullest day, but the crowd that turned out was bigger than to some of the big specials. There were about as many grown-ups as children, and I used only slides to advertise it.—J. E. Stocker, Myrtle theatre, Detroit, Mich.

The Winning Stroke, with George Walsh.—A fine picture. Our community thinks Walsh is great. The story is a clever one and acting is splendid.—Evelin M. Huber, Opera House, Camp Point, Ill.—Small town patronage.

The Speed Maniac, with Tom Mix.—One of the best Mix pictures we have ever seen. Business good.—W. H. Creal, Suburban theatre, Omaha, Nebr.—Neighborhood patronage.

The Fallen Idol, with Evelyn Nesbit.—A very good picture and one that will be sure to please the average audience.—Harold Daspit, Atherton theatre, Kentwood, La.—Neighborhood patronage.

Be a Little Sport, with Albert Ray and Elinor Fair.—A good comedy-drama. My patrons like the stars greatly.—Evelin M. Huber, Opera House, Camp Point, Ill.—Small town patronage.

Help! Help! Police! with George Walsh.—A good Walsh comedy-drama. The kind our patrons like.—L. C. Farquhar, Opera House, Guide Rock, Nebr.—Neighborhood patronage.

Goldwyn

The Crimson Gardenia, with Owen Moore.—99½% liked this picture. Big business.—Eugene Saunders, Saunders theatre, Harvard, Ill.—General patronage.

The City of Comrades, with Tom Moore.—Very good picture. Took well with patrons.—H. M. Suckstorf, Orpheum theatre, Wildrose, N. D.—General patronage.

Flame of the Desert, with Geraldine Farrar.—A good picture that did not pull for us.—D. J. Kulaszewicz, Rex theatre, Bessemer, Mich.—Neighborhood patronage.

Jubilo, with Will Rogers.—Rogers a comer with us. A couple more pictures like this and he will be a leading man.—Pfeifer Bros., Opera House, Kenton, O.—Neighborhood patronage.

The Road Called Straight, with Louis B. Mayer.—The kind of picture that all classes will find something in to please them. One of Bennison's best.—Harold Daspit, Atherton theatre, Kentwood, La.—General patronage.

The Turn of the Wheel, with Geraldine Farrar.—This is a good picture. Wonderful plot and fine photography. Please all.—L. H. Hasse, Majestic theatre, Mauston, Wis.

The Fear Woman, with Pauline Frederick.—Go the limit on this. The best Frederick picture for some time. Many compliments from our patrons.—C. T. Metcalf, Opera House, Greenfield, Ill.—Small town patronage.

Pinocchio, with Mabel Normand.—Great. Also a big puller.—H. J. Thatcher, Strand theatre, Salina, Kans.—General patronage.

A Perfect Lady," with Madge Kennedy.—If you haven't shown this one, get it. Then ask the performers of your city to come and see it. It will do them good.—J. P. Allred, Lyric theatre, Pryor, Okla.

One of the Finest, with Tom Moore.—The plot is simple, but the star is very popular. Light stuff pleases better than the heavy pictures here. This is the first of our Tom Moore pictures, and everyone is waiting for the next one.—A. C. Mercier, Electric theatre, Perryville, Mo.—Neighborhood patronage.

The Auction Block, with a special cast.—One of the best eight reel programs I've put on this year. Took well.—H. M. Suckstorf, Orpheum theatre, Wildrose, N. D.—General patronage.

The City of Comrades, with Tom Moore.—A very good drama that will appeal strongly to the best educated classes, but will not suit those who do not appreciate a bit of class. With a good moral.—Harold Daspit, Atherton theatre, Kentwood, La.—General patronage.

A Misfit Earl, with Louis Bennison.—A dandy comedy-drama. Do not be afraid to book this series. They are all good.—Wm. Tongate, Star theatre, Carlisle, Ind.—General patronage.

Hodkinson

$30,000, with J. Warren Kerrigan.—Nice little picture that will please the average audience and help our locality. We were very much satisfied with it.—Chas. H. Ryan, Garfield theatre, Chicago, Ill.—Neighborhood patronage.

The Sagebrusher, with Roy Stewart.—Most pleasing picture of the year. Big crowds.—M. L. Levine, Ideal theatre, Cortland, Tex.—General patronage.

The Lord Loves the Irish, with J. Warren Kerrigan.—Played to a packed house, and Kerrigan surely made a lot of new friends with this picture.—W. A. Saunders, Sanders theatre, Harvard, Ill.—General patronage.

The Westerners, with a special cast.—Absolutely the best Western picture
FIRST RUN exhibitors have within their grasp the most powerful implement for the betterment of production.

REPORTS from first run exhibitors determine in every case the success or failure of productions offered.

LOYALTY to exhibitor interests is essential. The man who misuses this power is beneath contempt. The men who use it wisely, faithfully, can mold future production to meet exhibitor requirements and thereby render the industry as a unit the greatest possible service.

EXHIBITORS

EXHIBITORS have the greatest good ever made for patrons. Without advertising it’s all there.—R. W. Wigley, Majestic theatre, Willmar, Minn.—Neighborhood patronage.

Metro

Some Bride, with Viola Dana.—Best comedy-drama ever used. Patrons declared it excellent. Fair and Warmer, a special run the week before. Wish all pictures gave that satisfaction.—I. J. Kuchta, the theatre, Stanton, Nebr.—Neighborhood patronage.

Fair and Warmer, with May Allison.—Good as the best. Picture is a delightful comedy.—W. T. Hayes, Dreamland theatre, Providence, Ky.—Neighborhood patronage.

Easy to Make Money, with Bert Lytell.—Just a swell little picture that will please any audience.—Chas. Dahler, Abingdon theatre, Abingdon, Ill.—Neighborhood patronage.

Please Get Married, with Viola Dana.—I was disappointed and so were my patrons. If you are to big as it’s all don’t say much about it.—T. C. Shipley, Ebassee theatre, Russellville, Nebr.—Small town patronage.

False Evidence, with Viola Dana.—Good acting, but the star acted more than she ought to. No end to the picture.—Albert Korenowski, A-Muz-U theatre, Wittsburg, Okla.—Neighborhood patronage.

A Favor to a Friend, with Emmy Wehlen.—Everyone delighted. This star is a drawing card. She is good in all her pictures. Don’t fail to book this one. Patrons leave smiling.—Miss B. Hallis, Liberty theatre, Magnolia, Miss.—General patronage.

Fair and Warmer, with May Allison.—Very good. Please everyone. Don’t fail to use it.—G. W. Yeaton, Ioka theatre, Exeter, N. H.—Neighborhood patronage.

The Gold Cure, with Viola Dana.—Certainly a very fine comedy-drama. Support and star good.—S. I. Haney, Liberty theatre, Des Moines, N. M.—Small town patronage.

"Fair and Warmer," with May Allison.—Absolutely one of the best comedy-dramas ever produced. We ran it at advanced prices and some of our patrons said it was worth more than we charged for it. Good, clean, laughable comedy. Give us more like it. Please more than 100%, if that is possible.—C. H. Powers, Auditorium theatre, Dunsmuir, Cal.

Lombardi, Ltd., with Bert Lytell.—Very good for high class audience. Other classes call it poor.—G. W. Yeaton, Ioka theatre, Exeter, N. H.—Neighborhood patronage.

Eye For Eye, with Nazimeva.—A wonderful improvement after the disappointment of the play. This is my second picture starring this lady. Fair house. Satisfied the most of them.—G. F. Rediske, Star theatre, Ryegate, Mont.—Small town patronage.

Peggy Does Her Darndest, with May Allison.—One of the very best comedy-dramas I ever ran in my house and thought it better than some of the big comedy-drama specials that I have played.—Harold Darst, Atherton theatre, Kentwood, La.—General patronage.

No Man’s Land, with Bert Lytell.—If your patrons like Lytell they will like this. Please for me.—S. I. Haney, Liberty theatre, Des Moines, N. M.—Small town patronage.

In His Brother’s Place, with Hale Hamilton.—One of. if not the best, of the Hamilton pictures we have shown. Hamilton is not only a winner in this but has a strong support. A picture with a strong moral and an excellent sermon. Book it for the good of the community. It is relieved by enough comedy to make it true to life.—Hardin Ent. Co., Odeon theatre, Hardin, Mont.—General patronage.

Easy Money, with Bert Lytell.—A good comedy. As good as the special. Can’t see why some of them are called specials and this is no special.—G. O. Monroe, Gilbert theatre, Beatrice, Nebr.—Downtown patronage.


The Far, Far Romance, with Harold Lockwood.—Fine. Drew well and nearly everyone liked it.—L. M. Kuhns, Gibson theatre, Gibson, N. M.—Mining Camp patronage.

Please Get Married, with Viola Dana.—Viola Dana herself is good and the settings are beautiful, but there is not enough of the footage.—Harold Darst, Atherton theatre, Kentwood, La.—Neighborhood patronage.

Blackie’s Redemption, with Bert Lytell.—Fine. This is one that keeps you wondering what is going to happen next. It is good. Get it.—C. H. Powers, Auditorium theatre, Dunsmuir, Cal.—General patronage.

Lombardi, Ltd., with Bert Lytell.—Only a picture. That’s all. Showed it at advanced prices and was very sorry that I did. Nothing to it.—Ed. S. Wegener, Lyric theatre, Valley Jet, Ia.

Fair and Warmer, with May Allison.—It’s a bear. Best comedy I have ran since Daddy Long Legs. Eugene Palette deserves credit as much as May Allison for this success.—G. O. Monroe, Gilbert theatre, Beatrice, Nebr.—Downtown patronage.

Blackie’s Defense, with Bert Lytell.—Lytell is with you with the goods every time. In my opinion one of the strongest stars appearing on the screen today.—Hardin Ent. Co., Odeon theatre, Hardin, Mo.—General patronage.

The Uplifters, with May Allison.—About the weakest Metro I ever used. Not much to it.—J. M. Bailey, Gem theatre, Waverly, Kans.—Neighborhood patronage.

The Spender, with Bert Lytell.—Good. Classy. Good business and up to date.—Will F. Krahn, Lorin theatre, Berkeley, Cal.—Neighborhood patronage.


Please Get Married, with Viola Dana.—The poorest picture we have had in our house. Absolutely nothing to do it. Over a third of our patrons walked out.—Ed. S. Wegener, Lyric theatre, Valley Jet, Ia.


Paramount Artcraft

The Misleading Widow, with Billie Burke.—A good light comedy-drama which everyone will enjoy.—Leo Petersen, Ritz theatre, Belle Fourche, S. D.—Transient patronage.

The Lottery Man, with Wallace Reid.—A peach. His best since The Roaring Twenties.—H. Mart, Strand theatre, Grinnell, Ia.

The Valley of Giants, with Wallace Reid.—Good. A genuine man-woman picture. Pictures like this are better, but this better picture campaign seems bunt to me.—Jack Nash, Strand theatre, Trinidad, Colo.—Neighborhood patronage.

ALICE LAKE

the Metro star in a “Maude Muller” make-up looks quite as fetching as in a seal-skin capote. Miss Lake’s stock is going up by leaps and bounds.
Little Women, with a special cast. — A dandy good picture. Get your school to help advertise this one, and you will do some business and please your patrons. — J. F. Alfred, Lyric theatre, Pryor, Okla.—Neighborhood patronage.

The Market of Souls, with Dorothy Dalton. — A very good Dalton subject. One of the few better pictures. Better than On With the Dance, and other so-called specials. — Leo Peterson, Iris theatre, Belle Fourche, S. D.—Transplant patronage.

A Girl Named Mary, with Marguerite Clark. — This attraction went big for me. Kathryn Williams should share 30-50 with Clark in this picture. — Chas. Dahler, Bijou theatre, Abingdon, Ill.—Neighborhood patronage.

The Firing Line, with Irene Castle. — Very ordinary picture. Second day's business fell away short. Title does not help picture, and star has little drawing power. — Murphy & Hanson, Pleasant Hour theatre, Brookings, S. D.—General patronage.

Here Comes the Bride, with John Barrymore. — This is the second picture we have shown of this star. Opinion of patrons, fine picture. — H. G. Stettmund, Jr., Odeon theatre, Chandler, Okla.—General patronage.


Oh You Women, with a special cast. — This picture drew well, but gave poor satisfaction. You will be disappointed if you book it. —J. L. Stubbfield, Pask-
time theatre, Estancia, N. M.—Neigh-
borhood patronage.


False Faces, with Henry Walthall. — This is a real picture with a kick and sends them away talking. — Clifford Nillis, Grand theatre, Anamosa, la.—Neighborhood patronage.

Kneckerbocker Buckaroo, with Douglas Fairbanks. — This is an extra good Fairbanks picture. Old Doug is sure there when it comes to making them laugh. — Waldo B. Nelson, Liberty theatre, Fosston, Minn.—Small town pat-
ronage.


The 13th Commandment, with Ethel Clayton. — Let's get more pictures like this and then the game will be a pleasure instead of what it is. — Chas. Dahler, Abingdon theatre, Abingdon, Ill.—Neighborhood patronage.

The Secret Garden, with Lila Lee. — The book has been well read. Do special advertising and you will get the busi-
ness. The picture will please them. — H. G. Stettmund, Jr., Odeon theatre, Chandler, Okla.—General patronage.

Venus in the East, with Bryant Wash-
burn. — Did not take very well, yet it may be classed as good. The writer viewed it as being very good. The majority audience differed with me. — J. B. Endert, Endert theatre, Crescent City, Cal.—General patronage.

La Apache, with Dorothy Dalton. — Fair. — Jack Nash, Strand theatre, Trini-
dad, Colo.—Neighborhood patronage.

Why Smith Left Home, with Bryant Washburn. — This surely was a picture that pleased them all. Get this one and go the limit on it. This is the kind our patrons like. — J. W. Smith, Empress theatre, Beresford, S. D.—Neighborhood patronage.

Captain Kid, Jr., with Mary Pickford. — Not her best outing yet. — Jack Carus, Brooklyn theatre, Detroit, Mich.—Neigh-
borhood patronage.

The Woman in the Suit Case, with Betty Bennett. — This star always good, and brings me me more money. — Chas. Dahler, Abingdon theatre, Abingdon, Ill.—Neighborhood patronage.

The Woman Thou Gavest Me, with Katherine MacDonald. — This is a sweet picture. Boost it and raise your admission price. — Murphy & Hanson, Pleasant Hour theatre, Brookings, S. D.—General patronage.

Fuss and Feathers, with Emid Bennett. — Class A picture. One that will please any audience. Miss Bennett has a big boost in Fuss and Feathers. — J. B. Endert, Endert theatre, Crescent City, Cal.—General patronage.

The Girl Dodger, with Charles Ray. — A regular Ray picture and a pleased house. — Clifford Nillis, Grand theatre, Anamosa, la.—Neighborhood patronage.

Wolves of the Rail, with William S. Hart. —This is a great picture. Don't be afraid to book and advertise. If they like Hart this will please. He is one of the few drawing cards. — R. Ross Riley, Wigwam theatre, Oberlin, Kans.—Small town patronage.

What Every Woman Learns, with Florence Lawrence. — Excellent. — Williams Fair, Fair business. — Will F. Krahn, Lorin theatre, Berkeley, Cal.—Neighborhood patronage.

Pathe


Impossible Catherine, with Virginia Pearson. — Beautiful picture, but the star out of her element in a picture of this kind. — T. E. Walton, National theatre, New Bedford, Mass.—Neighborhood patronage.

My Husband's Other Wife, with a special cast. — Picture is wonderful. Big business for two days. — J. C. Lamont-
tin, American theatre, Breckenridge, Tex.—Transplant patronage.

Dawn, with Sylvia Breamer. — People walked out on it. No more of this. — V. H. Creal, Suburban theatre, Omaha, Nebr.—Neighborhood patronage.

The World Aflame, with Frank Keen-
an. — This is one of the best pictures we ever had. Showed it with A Day's Pleasure to big business. — L. A. Haase, Majestic theatre, Mauston, Wis.

RealArt

Anne of Green Gables, with Mary Miles Minter. — It sure pleased everyone. Played to extra big business. — Eugene Saunders, Saunders theatre, Harvard, Ill.—General patronage.

Judy of Rogues' Harbor, with Mary Miles Minter. — This is a dandy. You cannot make a mistake in booking this picture. Everybody was satisfied and raised my prices on this and everyone was well pleased. Book it. — A. C. Mercier, Electric theatre, Perryville, Mo.—Neigh-
borhood patronage.

Erstwhile Susan, with Constance Bin-
ey. — Good picture, but business very poor. Star unknown. — W. H. Creal, Odeon theatre, Omaha, Nebr.—Neigh-
borhood patronage.

Judy of Rogues' Harbor, with Mary

THE THIRD DEGREE THING FOR DOROTHY

Scene from "Mary Ellen Comes to Town," a Paramount Artcraft picture, directed by Elmer Clifton in which Dorothy Gish stars.
Miles Minter.—Realart is over-estimating their pictures. No better than any others. Only ordinary program picture.

—W. R. Hayes, Dreamland theatre, Providence, Ky.—Neighborhood patronage.

The Fear Market, with Alice Brady.—This picture is not as good as the rest of Realart's pictures. Alice Brady looks old and tired in this picture. The story is good for a high class audience.—A. Mercier, Electric theatre, Perryville, Mo.—Neighborhood patronage.

Judy of Rogues' Harbor, with Mary Miles Minter.—Much better than the criticisms from reviewers would indicate. Splendid cast and acting. Overdone and exaggerated story.—C. T. Metcalfe, Opera House, Greenfield, Ill.—Small town patronage.

Republic

Mandarin's Gold, with Kitty Gordon.—Very good. First time star appeared here, but had many comments. Photograph excellently—Chas. R. Rhoda, Palace theatre, Royalton, Minn.—Small town patronage.

The Rough Neck, with Montagu Love.—Very good picture that will please most any audience. Good story and support good. Business fair.—Charles Guizetti, Opera House, Gardner, Ill.—Neighborhood patronage.

Three Green Eyes, with a special cast.—Picture very satisfactory. Received comments on it.—L. R. Ledon, Larabee Opera House, Isabel, Kans.—Small town patronage.

The American Way, with Arthur Ashley.—Quite a bit of action in this picture. Gave general satisfaction.—S. B. Brock, Electric theatre, Hagerman, N. M.—Neighborhood patronage.

The Grouch, with Montagu Love.—Average program picture.—Chas. R. Rhoda, Palace theatre, Royalton, Minn.—Small town patronage.

The Man of Bronze, with Lewis S. Stone.—A good program picture. Patrons satisfied. Business fair. First showing of this star here.—Charles Guizetti, Opera House, Gardner, Ill.—Neighborhood patronage.

Mandarin's Gold, with Kitty Gordon.—This gave poor satisfaction here.—S. B. Brock, Electric theatre, Hagerman, N. M.—Neighborhood patronage.

When Bear Cat Went Dry, with a special cast.—Business good, but patrons disappointed. This picture is nothing but an ordinary program picture. Do not raise admission on this one.—Robert Home, Peacock, Mystic theatre, Stafford, Kans.

Crook of Dreams, with Louise Huff.—This is a picture of the crooks of New York. Will please most everyone who likes this class of picture.—S. B. Brock, Electric theatre, Hagerman, N. M.—Neighborhood patronage.

The Sea Wolf, with Louise Huff.—This certainly is a very good picture and liked by all my patrons. Had very good house and satisfied all of them. Book it.—Charles Guizetti, Opera House, Gardner, Ill.—Neighborhood patronage.

The Devil's Trail, with George Larkin.—Northern pictures are all good. They get the money.—R. Ross Riley, Wigwam theatre, Oberlin, Kans.—Small town patronage.

Robertson-Cole

Better Times, with ZaSu Pitts.—One of the best we have had in a long time. Wish there were more like it.—S. I. Heinz, Liberty theatre, Des Moines, N. M.—Small town patronage.

The Luck of Geraldine Laird, with Bessie Barriscale.—Just an ordinary picture.—Jean Dagle, Hippodrome theatre, Murphyboro, Ill.—Neighborhood patronage.

The Man Beneath, with Sessue Hayakawa.—First showing of this star here, and pleased me.—Belt, Bennington theatre, Bennington, Kans.—Neighborhood patronage.

The Woman Married.—We say this is some picture from any angle.—C. T. Metcalfe, Opera House, Greenfield, Ill.—Small town patronage.

Better Times, with ZaSu Pitts.—Good program picture. Used it two days, but lost money on it. Don't call it a special.—Jos. Heins, Empress theatre, Verdigris, Nebr.—Neighborhood patronage.

The Other Hall, with ZaSu Pitts.—A very good Sunday picture. A picture every objector should see. It would do them all good.—Dr. C. J. Graf, Princess theatre, Stuart, Ia.—Small town patronage.

The Pagan God, with H. B. Warner.—Why do they put such a good actor in such poor pictures. Not one spot in it to show his ability. Photography very poor.—T. E. Walton, National theatre, New Bedford, Mass.—Neighborhood patronage.

The Gray Wolf's Ghost, with H. B. Warner.—Good. Pleasing program picture.—B. A. Belt, Bennington theatre, Bennington, Kans.—Neighborhood patronage.

Just Squaw, with Beatrice Micheleia.—Good picture. No kicks.—H. A. Washard, Wishfab theatre, Bloomfield, Ia.

Life's a Funny Proposition, with William Desmond.—Excellent comedy that pleased everyone. Only fair in drawing pictures.—Pleasant opera, Empress theatre, Rushville, Nebr.—Small town patronage.

Select

His Wife's Money, with Eugene O'Brien.—Good casting. Dandy picture. Select going good.—M. L. Levine, Ideal theatre, Corsicana, Tex.—General patronage.

LILIAN HALL miniature ingenue, playing the leading role in the Rex Beach production, "Golightly Some," to be published by Goldwyn.

"SNOW STUFF"

A snapshot of Zena Keefe, Selznick 1920 star, who is heading the cast with Ralph fiance in "Out of the Snows." She seems to like her snowshoe costume and the warm mufflers.

Out Yonder, with Olive Thomas.—Should please all classes.—G. W. Yeaton, lolka theatre, Exeter, N. H.—Neighborhood patronage.

Her Only Way, with Norma Talmadge.—A fine picture that will please the majority. Has a climax that makes them set up and take notice.—H. G. Stettmum, Jr., Odson theatre, Chandler, Okla.—General patronage.

Footlights and Shadows, with Olive Thomas.—Business good due to good title and a star who photographs well and is not afraid to work in a picture with a little spice to it. Story deals with stage life and has society atmosphere. Star is a good looking girl.—Chas. H. Ryan, Garfield theatre, 2844 Madison St., Chicago, Ill.—Neighborhood patronage.

The Broken Melody, with Eugene O'Brien.—A fair picture. Will please some. Needs a good comedy to brighten up the evening show.—Leo Peterson, his theatre, Belle Fourche, S. D.—Transient patronage.

The Country Cousin, with Elaine Hammerstein.—Good little picture. Pleased a fair audience.—Rex theatre, Bessemer, Mich.—Neighborhood patronage.

Children of Banishment, with Mitchell Lewis.—Some said it was splendid. A few walked out. Personal opinion good program picture, better than the average.—S. I. Haney, Liberty theatre, Des Moines, N. M.—Small town patronage.

Footlights and Shadows, with Olive Thomas.—Best picture to our notion that she has appeared in yet. Business good.—Pfeiffer Bros., Opera House, Kenton, O.—Neighborhood patronage.

Greater Than Fame, with Elaine Hammerstein.—This is not as good a picture as we expected although it will pass. Just a fair program picture.—J. W. Smith, Empress theatre, Beresford, S. D.—Neighborhood patronage.
Elinor Faire is “the girl” in this Universal production starring Frank Mayo. Harry Hilliard is also a member of the cast.

The Undercurrent, with Guy Empey. Good picture. I have run several of Select’s features and all were good. No kick on Select.—L. R. Ledon, Larabee Opera House, Isabel, Kans.—Small town patronage.

She Loves and Lies, with Norma Talmadge.—Norma Talmadge wonderful. Raised prices. Ladies liked picture. Men did not.—M. L. Levine, Ideal theatre, Corsicana, Tex.—General patronage.

Hidden Truth, with Anna Case.—Splendid picture. Star unknown here, but very fine. Both star and support good, and photography. Excellent story.—T. E. Walton, National theatre, New Bedford, Mass.—Neighborhood patronage.

Footlights and Shadows, with Olive Thomas.—Just ordinary. Several un-called for scenes showing her undressed and some with little on. Some will object, as it was not necessary to story, and does no one concerned any good.—Leo V. Peterson, Iris theatre, Belle Fourche, S. D.—Transient patronage.

Faith of the Strong, with Mitchell Lewis.—An excellent Northern story. Well produced.—Bert Norton, Kozy theatre, Eureka, Ill.—Neighborhood patronage.

Children of Banishment, with Mitchell Lewis.—Poorest Mitchell Lewis I ever saw. Good photography. Too much fake in the real part of the picture.—J. J. Kualauk, Swan theatre, Swanton, Nebr.—Neighborhood patronage.

The Perfect Lover, with Eugene O’Brien.—Too much loving and spooning. Slow and draggy. Nothing to it.—J. W. Baird, Crystal theatre, Pattonsburg, Mo.

The Common Law, with Clara Kimball Young.—This is the third time we have played this picture and we were not disappointed on the business done. You all know it is a good picture, and a repeat is worth trying.—Chas. H. Ryan, Garfield theatre, Chicago, Ill.—Neighborhood patronage.

Her Only Way, with Norma Talmadge.—Fine picture. Everyone pleased.

Star well liked.—George Owens, Stanford Opera House, Stanford, Ky.—Neighborhood patronage.

The Glorious Lady, with Olive Thomas.—Very ordinary. Star is pretty all you can say for her. Story old and unattractive.—Majestic theatre, Grand Island, Nebr.—Neighborhood patronage.

A Scream in the Night, with a special cast.—Good picture.—Chas. Dahler, Abingdon theatre, Abingdon, Ill.—Neighborhood patronage.

Red Head, with Alice Brady.—Good.—A. Giluth, Strand theatre, Doland, S. D.—Neighborhood patronage.

The Way of a Woman, with Norma Talmadge.—Good, and good business.—Rae Peacock, Mystic theatre, Stafford, Kans.

The Indestructible Wife, with Alice Brady.—It seemed to satisfy a good crowd.—S. I. Haney, Liberty theatre, Des Moines, N. M.—Small town patronage.

United Picture Theatres

The Clodhopper, with Charles Ray.—Went over as good as his new ones.—W. H. Mart, Strand theatre, Grinnell, Ia.

The Pretender, with William Desmond.—Not a big one, but good. Will please nearly all. Did a good business on this one.—G. N. Armstrong, Y. M. C. A. theatre, Rose Lake, Idaho.—Neighborhood patronage.


A Regular Fellow, with Taylor Holmes.—A weak-kneed layout that is positively silly. Drew fair business, but everybody knocked this one. Most of Holmes’ plays have been good, but here’s hoping there is no more like this.—J. B. Stine, Gem theatre, Clinton, Ind.—Neighborhood patronage.

The Patriot, with William S. Hart.—Good picture. It’s a reissue, but the Hart fans will come anyway. Good house.—G. F. Rediske, Star theatre, Rye-gate, Mont.—Small town patronage.

Upside Down, with Taylor Holmes.—Star is all right but it’s a picture that was not as good.—T. C. Shipley, Essaness theatre, Rushville, Nebr.—Small town patronage.

The Day She Paid, with Francella Billington.—A good supporting cast. Society atmosphere. Contains a fashion display. A good title and a good picture. Don’t hesitate to book it if the opportunity presents itself. It is one of the last group of twelve pictures Universal has published. It is not a special.—Chas. H. Ryan, Garfield theatre, Chicago, Ill.—Neighborhood patronage.

The Great Air Robbery, with Harold Locklear.—Used aeroplane on bicycle and hung aeroplanes in lobby. Raised my price and stood them up. Picture fair.—M. L. Levine, Ideal theatre, Corsicana, Tex.—General patronage.

Lasca, with Edith Roberts.—Not as good as expected. Not enough action for this type of picture.—W. H. Creal, theatre, Omaha, Nebr.—Neighborhood patronage.

What Am I Bid? with Mae Murray.—Mae Murray is surely very clever and this picture went over good. My patrons are still talking about this one, and want more of her. Don’t be afraid to book it.—V. R. Champion, Opera House, Hazel Green, Wis.—General patronage.

Lasca, with Edith Roberts.—Well produced picture of the Mexican border country following very closely the “red poem.” The film Roberts does fine and has good support. Pleased capacity crowds for Sunday.—J. B. Stine, Gem theatre, Clinton, Ia.—Neighborhood patronage.

Lasca, with Edith Roberts.—Cannot say much for this one although it was recommended to me. Very poor.—G. O. Monroe, Gilbert theatre, Beatrice, Nebr.—Downtown patronage.

Bonnie Bonnie Lassie, with Mary MacLaren.—This is one of the best we have had for some time. Good business.—Will F. Krahm, Lorin theatre, Bekeley, Cal.—Neighborhood patronage.

Lasca, with Edith Roberts.—This is a very special picture and I will hold it up for me three days at advanced prices. Universal pictures spell success.—Fred McCoy, Empire theatre, Scott, Kans.—Neighborhood patronage.

A Gun Fightin’ Gentleman, with Harry Carey.—A clean-cut Western comedy-drama that drew capacity crowds and pleased 100%. Heard many favorable comments. One of Carey’s best.—J. B. Stine, Gem theatre, Clinton, Ind.—Neighborhood patronage.

Vitaphot

The Wolf, with Earle Williams.—This is the kind of a picture the patrons like. A Northern Canadian scene, and a dandy good story. Plenty of action. Play it.—J. F. Alford, Lyric theatre, Pryor, Okla.—Neighborhood patronage.
The Cambric Mask, with Alice Joyce.——A very poor program picture. No action.——'(a) Forest theatre, Forest City, Ia.—Neighborhood patronage.

The Cambric Mask, with Alice Joyce.——This star does not get us the money. Night riders' scenes are good.—H. E. Thompson, Temple Hall, Boulder, Mont.—Neighborhood patronage.

The Midnight Bride, with Gladys Leslie.——Splendid picture and very good support, but star does not draw for me.——'(a) Specials—Mass.

The Wolf, with Earle Williams.——(b) This is a good story, but people all seemed to think it excellent. It is a day show and will stand boosting. Earle Williams filled the bill as a star fan fine picture. Attendance fair.——H. J. Longaker, Howard theatre, Alexandria, Minn.—Neighborhood patronage.


Hearts of Men, with George Beban.——Very fine picture. Don't be afraid to run this. It will never grow old.—Frank Allen, Rose theatre, Byron, Ill.—Neighborhood patronage.

Hearts of the World, a D. W. Griffith production.——Drew one of the largest house's history at advanced prices and pleased all but a few who do not like any kind of war picture.—Harold Daspit, Atherton theatre, Kentwood, La.—Neighborhood patronage.

Beyond the Law, with Emmett Dalton.——Drew good business, but picture lacks finish in direction and many scenes are extremely amateurish and remind one of the old times of eight or ten years ago.—T. C. Shipley, Essenass theatre, Rushville, Nebr.—Small town patronage.


The Long Arm of Mannonster, with Henry B. Walthall.——An excellent picture that everyone liked. Should be well advertised in order to and asked for.—H. G. Stettmunden, Jr., Odeon theatre, Chandler, Okla.—General patronage.

Mickey, with Mabel Normand.——Best picture this year.——'(a) Drawing card.—G. Rediske, Star theatre, Ryegate, Mont.—Small town patronage.

The Boomerang, with Henry B. Walthall.——Play this picture. It is timely and well liked by all my audience. Big business.—Eugene Saunders, Saunders theatre, Harvard, Ill.—General patronage.

The Unpardonable Sin, with Blanche Sweet.——A splendid picture with enough variety to please all classes. Drew a big house and the last reel brought the crowd to its feet with a roar of applause.—Harold Daspit, Atherton theatre, Kentwood, La.—General patronage.

The House of Intrigue, with Peggy May.——Very poor. Absolutely nothing to it. Keep away from this one. People were out and asked for their money.—T. E. Walton, National theatre, New Bedford, Mass.—Neighborhood patronage.

Beyond the Law, with Emmett Dalton.——A good average picture.—G. W. Yeaton, Ioka theatre, Exeter, N. H.—Neighborhood patronage.

Mickey, with Mabel Normand.——Failed to draw on audiences for conditions. A good comedy-drama, but not what it is cracked up to be. Do not consider a specialty.—Harold Daspit, Atherton theatre, Kentwood, La.—Neighborhood patronage.

Human Passions, with Lottie Tifflord.——Good picture chuck full of action. Sensational. Patrons more than pleased. 100% picture.—W. Wozniak, Alma theatre, Chicago, Ill.—Neighborhood patronage.

The Long Arm of Mannonster, with Henry B. Walthall.——Far better than the average. Don't be afraid to push it.—G. W. Yeaton, Ioka theatre, Exeter, N. H.—Neighborhood patronage.

Serials

Lightning Bryce, (Arrow) with Ann Little and Jack Hoxie.——Holding up well. Fair serial. Plenty of action.—S. Harris, Halfil field theatre, Chicago, Ill.—Neighborhood patronage.


The Invisible Hand, (Vitagraph) with Antonio Moreno.——This serial has action. In fact some that is exaggerated. A little too much blood and thunder, but if you want a thriller this will suit you. It is a regular hair-raising detective story.—H. J. Longaker, Howard theatre, Alexandria, Minn.—Neighborhood patronage.

Bound and Gagged, (Pathe) with George B. Seitz.——A dandy serial. It has been drawing better every week. Seitz is well liked here, and everyone hopes he will make another serial. You cannot make a mistake in booking it.—A. C. Mercier, Electric theatre, Perryville, Mo.—Neighborhood patronage.

Lightning Bryce, (Arrow) with Ann Little and Jack Hoxie.——This is a clever Western serial full of pep and plenty of swift action. Is going over fine for me, and seems to greatly please all the serial fans.—J. B. Stine, Gem theatre, Clinton, Ind.—Neighborhood patronage.

Elmo the Fearless, (Universal) with Elmo Lincoln.——We have been running this serial a week for over a year. Say, brothers, this one is just simply great. It has got them all beat.—Ed. S. Wegener, Lyric theatre, Valley Jct., 1a.

Daredevil Jack, (Pathe) with Jack Dempsey.——First four episodes good. Not playing to capacity, however.—R. B. Cox, Rex theatre, Batesville, Miss.—Neighborhood patronage.

Elmo the Mighty, (Universal) with Elmo Lincoln.——Funny. Even the kids made fun of it. —Rex theatre, Bessemer, Mich.—Neighborhood patronage.

T. Fatal Fortune, (Grossman) with Helen Holmes.——Poorest serial I ever ran. Nothing to it.—Wm. Tongate, Star theatre, Carlisle, Ind.—General patronage.

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Title

Star

Producer

Remarks


Title

Star

Producer

Remarks

Exhibitor

Name of Theatre

Transient or Neighborhood Patronage

City

State
William Farnum Completes His First Western of 1920 for April Issuance

William Farnum, under the direction of J. Gordon Edwards, has completed the first of his Fox productions to be made since his arrival on the Pacific Coast.

"The Orphan," a novel by Clarence E. Mulford, is the basis of the picture of the same title. Mulford has written many westerns. In "The Orphan" he has given William Farnum a vehicle in which there is said to be punch after punch. This production, according to the Fox advertising department, contains more than anything Mr. Farnum has done this season.

Unusual Photography

Mr. Edwards took the company to Palm Springs, Cal., near which beauty spot the exteriors for "The Orphan" were staged. The story called for many unusual long photographs, odd angles and quick gun-play.

Director Edwards and John Boyle, his photographer, obtained some beautiful backgrounds in this locality, it is said, and the projection on the screen will disclose new scenery. With Mr. Boyle were three other cameramen who handled the scenes from various angles, working under pistol signals from Mr. Edwards, who directed from horseback.

Louise Lovely Supports

Louise Lovely returned to the Fox fold to play opposite William Farnum in this his first western for the season of 1920. Miss Lovely plays the part of Helen Shields, sister of the sheriff and the cause of all the fun and trouble in the story.

In addition to Miss Lovely, the following players support the star: Henry J. Hebert, Earl Crains, G. Raymond Nye, George Nichols, Harry Devere, Al Fremont, Olive White and Carrie Clarke Ward.

The Mulford novel was adapted by Roy Somerville and is scheduled for publication during April.

Metro’s All-Star Picture

In Process of Production

The filming of "Parlor, Bedroom and Bath," by Metro is under way. This comedy-drama by C. W. Bell and Mark Swan will be an all-star production with Ruth Stonehouse and Eugene Pallette in the principal roles. A. P. Younger is finishing the scenario. Edward Dillon will direct.
EXHIBITORS HERALD 77

With the Procession in Los Angeles

By Harry Hammond Beall

SOPHIE KERR, author of the story, "Sitting on the World," is coming to southern California to attend the preview of the show by the same name, which is the first independent production of the D. N. Schwab Productions, Inc.

Max Roth, general manager of Sol Lesser enterprises, has returned to Los Angeles after a luring trip to all exchange centers west of Chicago.

As soon as he completes his work on "Civilian Clothes," the east, THOMAS MEIGHAN will return to the Hollywood studios of Famous Players-Lasky, where he will at once begin work in the leading role of William de Mille's special Paramount production, "Conrad in Quest of His Youth," by Leonard Merrick.

FRISCILLA DEAN has been missing from Universal City and from her Hollywood home for a week. Her director informed her that in her next production she would have to weigh at least eight pounds more than she did in "The Virgin of Stamboul," and that Miss de Mille realized that Friscilla was entirely too active under ordinary conditions, packed her off to a mountain resort where she will have nothing to do for ten days but eat, read and sleep.

HENRY MAZET, general secretary of the French high commission in the United States, while in Los Angeles, the western terminal of a special mission for his government, paused to visit the Metro studio.

CHARLES RAY had a birthday anniversary the other day which was celebrated with a dinner given in his honor at the Los Angeles Athletic Club by about twenty of his close friends. Of course he received several tokens of their personal adulation. By a coincidence the day marked the actual beginning of work on his first picture in his own studio from which will emanate all of his features hereafter. The first will be George M. Cohan's comedy, "13 Minutes from Broadway."

The new "Buddy" Post two-reel comedies, produced by the National, are to be released through the Goldwyn Pictures Corporation, according to an announcement from the National studios in Hollywood.

JACK R. PROCTOR, formerly connected with the Charles Dillingham musical comedies as an assistant stage manager and for the past eight months at Universal City, has been selected by Erich von Stroheim as his assistant on all future Universal productions.

The once-humble scenario writers are coming into their own, according to the most reliable signs of the time. Of course C. GARDNER SULLIVAN of the Thomas H. Ince forces, DENNISON CULT of Fox and the heads of Metro, Goldwyn, Lasky and other big studio scenario departments, have been rolling around in automobiles de luxe for years. But among the new school of writers we see startling signs of prosperity. J. BRIEN CHAPMAN of the Benjamin B. Hammon productions has chased a new Marmon coupe; SARAH Y. MAISON of Brentwood has a Stutz and its accompaniment of a negro chauffeur and a white. "هل أبي "estranged Lillian Thomas Wray was a Hudson limousine, and RENE R. RIVIERE of the Brunton staff sports a Stutz roadster.

ALEX CURTIS, one of the best known comedy directors, who began his screen career with Universal, and has since supervised many star films, among them some of Mack Sennett's comedies and Max Linden's, is back again at the Big "U" plant. He has been engaged to produce a series of single reel laugh geters, the first of which, "Three Pairs of Silk Stockings," is now in course of preparation.

A new Liberty airplane motor and two large generators, mounted permanently on a motor truck, have been purchased by Metro from the Crawford Airplane Company as a portable plant to furnish lighting power on location. This equipment will cost $15,000.

MALE KENNEDY has an aeroplane for her recreation hours, the gift of an admirer.

EVERETT C. MAXWELL, well known writer of short stories, is with National, writing continually. Maxwell will write a series of screen satires for the new National star.

An offer to produce a motion picture for the American Legion has been wired to FRANK BERGER, national commander of the world war veterans, by MARION H. Kohn, the Los Angeles producer of short subjects.

J. ROBERT RUBIN, secretary and general counsel of Metro, is in Los Angeles on his first visit to California. His wife, son and baby are with him.

"The Mutiny of Elsinore" will be the second Jack London story to be pictured under the direction of Edward Sedman for the Shurtleff company. Mitchell Lewis will be the star.

PAULINE FREDERICK has been chosen queen of the California raisin carnival, which will be held at Fresno April 30, the center of the immense industry that cures every year two hundred thousand tons of raisins.

POLLY MORAN, the Marion H. Kohn productions comedy star, has received an offer from her London agents to return to England for a tour of the music halls there. Before going into motion pictures, Polly Moran was a vaudeville favorite, both on the Orpheum time in America and Europe.

The National announces that it will make one serial a year hereafter with Jack Hoxie in the principal male role.

The first motion picture of its kind ever made, the photographing of an aviator transferring from the top wing of one plane to another in which the camera was stationed, is credited to Paul E. Eagles, head cinematographer for the Thomas H. Ince studios.

An elaborate duplication of the New York Winter Garden, undoubtedly the largest interior set ever designed for a motion picture, has been constructed at the Brunton studios for Betty Compson's initial production with her own company.

"Feed The Brutes"—Says Mary

Mary Miles Minter, the Resart star, knows how to get along with men, especially wild directors. She feeds Charles Maigne, her new director, every day at noon at "Andy's" wagon on the lot.
Lew Cody is expected to start work shortly on a new series of productions at the Brunswick studios. He will probably be affiliated with Sydney L. Coham, who is at present producing Mac Marsh and Dustin Farnum pictures. 

Frances Guinan, former scenario editor for Sessue Hayakawa and author of numerous successes, among them "San Francisco," an Edgar Lewis special production, has been signed by Pathe to write the continuity of Ruth Roland's current serial, "Burnaby and Jil," from the book of Johnston McCulley. Miss Guinan, in addition, is working on a three-act play which is to be produced next season by a leading manager.

Walther Rienner, part owner of one of Norway's largest shipping concerns and well known in both Europe and America as a writer of economic articles, was the guest of J. Warren Kerrigan recently at the Brunswick studios.

Henry Christeen Warnack, erstwhile dramatic critic, has become supervising director of a company whose object is to film stories from the Bible.

John McCormick is now Annette Kellermann's press agent. No, the celebrated tenor is not going to sing the fair dining expert praises in war, nor is he going to forsake his chosen avocation. This is a different McCormick. He formerly was a San Francisco snowman and has joined the exploitation force of Paul Lesser enterprises.

Mary MacLaren is vacationing while she is making up her mind as to what film company she will become affiliated with.

Coast film circles received with interest the announcement that Carmel Myers, former Universal star, has been called into musical comedy in a new picture which is scheduled to report to the Metro studios and will immediately commence work interpreting his latest novel, "Kingdom of the Dust."

A tennis club exclusively for motion picture folk has been organized by Shirley Mason. She has built a handsome home near the Fox studio, which is the temporary headquarters of the organization. Prominent charter members of the club are Bert Lytell, Bernard Dunnin, Alice Lake, Viola Dana, Anna Q. Nilsson, Ward Crane, Philo McCullough, Buster Keaton and Rosemary Theby.

Tsuru Aoki has been commissioned by an American newspaper syndicate as special correspondent in Japan while she is on her trip.

Imported by Richard A. Rowland, president of Metro, to grace the American screen, Helen Raymond, acclaimed last year in Britain, Australia and New Zealand as the reigning American favorite of the English stage, has arrived in Los Angeles and will be a permanent member of the picture colony.

Bentamin B. Hampton, who is making special study of a group of the world's best known of the world's best known novelists, now has eighteen authors on his list and controls film rights of their works, written or yet to be written, which have not yet been filmed. This gives Hampton the rank of writer on the sale of a list of 354 novels and 481 short stories.

Ruth Clifford is again in Florida, where the final scenes of the Prohibition, "The Invisible Ray," are being taken.

Arrangements have been completed for the enlargement of the machine shop at the Thomas H. Ince studio. When completed it will be the largest and most modern department of its kind in any of the motion picture studios in California.

Through the office of Capt. H. C. Billings, representing the western district of the service and information bureau, Thomas H. Ince has been asked to donate a personally directed two-reel picture for government distribution in alleviating unrest and discontentment among ex-service men.

C. Gardner Sullivan, who left Los Angeles recently for his long-anticipated world-tour, was the guest of honor at an informal reception given by emps of the Thomas H. Ince studios before he departed.

Pauline Frederick has commenced work on "Madam X," under the direction of Frank Lloyd. William Courtleigh and Carson Ferguson are in the cast.

Mabel Normand has completed the "Slim Princess" under the direction of Victor Schertzinger.

H. M. (alias "Beanie") Walker, for many years sporting editor of Hearst's Los Angeles Examiner, is about to resign from his newspaper duties to go with Hal Roach as title writer for the Harold Lloyd comedies. In addition to being an acknowledged king pin sporting editor, Walker long has been recognized as a humorist who might have given some of the famous ha-ha boys a run for their coin had he landed on this earth a score of years sooner than he did.

In recognition and appreciation of Hobart Bosworth's masterful performance in the Thomas H. Ince production, "Behind the Door," Sid Grauman has presented Bosworth with a handsome gold watch, a new key set, and any drawing of the back of which is engraved: "A token of appreciation to Hobart Bosworth from Sid Grauman."

Bobbi Vernon entertained 300 kiddies at the Children's Home in Los Angeles recently. Recipient of the "Christie Special" comedy "Petticoats and Pants," in which Bobby is featured.

Luher B. Reed, one of the Thomas H. Ince staff of scenario writers, has returned from a fortnight's trip to Chicago, where he attended the first production of his new play, written in collaboration with Hale Hamilton, formerly a star at the Metro studio. Reed, owing to his success with "Dear Me," the musical version of which he feels another play "coming on" and has contracted to deliver it to Producer John Goldman about August 1.

Colin Campbell, who has directed over 500 pictures, among which are "Monte Carlo," "The Spirit of the Rosary," "The N'et De Well," "The Corsican Brothers," "The Garden of Allah," has adopted the phrase "A Colin Campbell directed Picture," which he expects to put on pictures and advertising matter connected with pictures directed by him. Capt. Walter H. Lytton, president of the Studio Publicists' Association and Campbell's personal p.a., proudly announces this fact.

According to reliable information, Willie Reid is to go on the speaking stage in New York, under the auspices of Jesse Lasky and Oliver Morosco. He will appear for several pictures before going to New York. Reid was once a newspaper reporter, then joined a barnstorming company and finally landed in pictures here after having come west to further his journalistic career.

Colleen Moore and two members of her family were near death recently when her automobile and a street car collided. The machine was badly damaged but no one was hurt.

Mrs. Sidney Drew is in Southern California for a vacation, where she expects to come out here again to make a couple of pictures if she can induce her leading man, John Cumberland, a New York legitimate actor as well as film player, to forego the stage long enough. She has contracted to make a series of five stories by Julian Street, entitled "After Thirty," which created something of a sensation when they appeared in a magazine.

Aileen Manning is now supporting ZaSu Pitts in her latest Brentwood production under the direction of Henry Kolker.

Mary Pickford's Latest United Artists Picture To be "Duchess of Suts" Hiram Abrams, president of United Artists Corporation, announced that Mary Pickford's second picture for publication by United will be "The Duchess of Suts." The picture will be ready for early January release. The picture is based upon Maude Adams' successful vehicle, "Op O' Me," and is adapted from the stage piece by Judge Meine and Richard Bryce. It is said that this story has offered Miss Pickford far more opportunities for the display of her ability than any of her previous pictures.
Circus Star Performs
In Mayflower Picture
Bird Millman is Working at
Paragon Studios with
R. A. Walsh

Bird Millman, aerial performer, has been added to the list of international celebrities appearing in motion pictures. This circus star makes her screen debut in "The Deep Purple," R. A. Walsh's first independent production to be presented by Mayflower Photoplay Corporation.

Ever since she attained prominence as a star of the circus and vaudeville stage, Miss Millman has been sought by picture producers. Contracts calling for her appearance here and abroad have prevented her from engaging in film work.

Miss Millman lately starred in the Ziegfeld Follies. Her appearance in the Walsh production was made possible by the closing of the Ziegfeld show, two weeks before the opening of the circus season.

Miss Millman has commenced work at the Paragon studios, under Walsh's direction. She will appear as a tight-wire walker in an elaborate cabaret scene, performing many acrobatic feats.

Upon completing her work in "The Deep Purple," the aerial star will join the Barnum and Bailey circus which opens its season at Madison Square Garden, New York.

Elaborate Settings in
Eugene O'Brien Vehicle

Eugene O'Brien's sixth Selznick vehicle, "The Figurehead," is said to be one of the most elaborate of any of the productions undertaken by Lewis J. Selznick, president of Selznick Pictures. It is being filmed at the West Coast studio.

Robert Ellis, director, is reported as having ordered three stupendous sets that will make the Ziegfeld Follies look out of date. The striking scenes of the story. In addition to these, it is said that the reproduction of a street in the lower tenement section of the city will be added. The western town will cost $15,000, and that several hundred persons will be used in the mob scenes.

Record Is Claimed For
Pre-Publication Showing

Eighty-four days for pre-publication showing of a two-reel comedy in New York is a new record claimed by Educational Films Corporation for "Four Times Foiled," the first of the C. L. Chester comedies. Educational has just contracted with Mr. Chester for the production of thirteen of these comedies a year.

This record is followed by the announcement that "Four Times Foiled" has been booked for sixty days over the Loew metropolitan circuit, including every one of the Marcus Loew Boulevard houses and the principal ones through the city. This is a "limit" booking for the Loew circuit.

Musical Comedy Is
Scheduled at Clune's

LOS ANGELES, April 6—It is understood musical comedy will be installed in Clune's auditorium, where some of the biggest pictures of the year have been shown at various times.

A scene from "Chang and the Law," the fourth of the thrilling detective series being distributed by the Republic Distributing Corporation, in which Herbert Rawlinson is starred.

Three Features, Two Dramas and One
Serial on Republic's April Schedule

A variety of subjects is to be found in the April publications of Republic Distributing Corporation. The list contains three feature productions, the issuance of the first two episodes of a new serial, and the continuance of the publication of short detective dramas.

The three features are "An Adventurer," "Common Sense" and "Children Not Wanted." The quality of these three productions, an announcement says, is up to the standard of Republic publications of the past.

First Serial Publication

April marks the issuance of the first Republic serial, namely, "The Whirlwind," featuring Charles Hutchinson. Although the step into the serial field is new to the Republic organization, Briton R. Busch, president, is authority for the statement that this serial has not only all the elements needed in a successful box office attraction, but that the Republic organization has undertaken the work of assisting the exhibitor in the successful running of the entire serial.

"The month of April," Mr. Busch said, "finds the Republic organization widening its scope to the field of serial distribution. We will release more serials and in view of the fact that we expect to sell a serial exhibitor, other serial productions, we have made it a point to assist him in making a success with the first one which we are releasing."

Two Flynn Dramas

Two more of the William Flynn detective dramas are included in the schedule for the month. They are "The Phantom Butler" and "The Kalda Ruby," the serial chief Herbert Rawlinson. The Republic offices are almost swamped with bookings of this series. It is said.

A letter from S. Barret McCormick, manager of the Circle Theatre in Indianapolis, to the Republic offices, commends highly the Flynn series.

The feature production, "The Adventures," stars Julian Eltinge, famous for his female impersonations. The Republic statement contends that Mr. Eltinge is one of the best drawing cards of the country.

The feature release for April 26 is "Common Sense." This production was directed by Lewis William Chaudet, and the featured players are Vola Vale and Ralph Lewis.

Edith Day, who is on route to London, where she will fill a stage engagement, is the star of "Children Not Wanted."

Binghamton Theatre
Screens Two Goldwyn
Pictures at Opening

Two current Goldwyn publications have been booked as opening attractions for the new Strand theatre in Binghamton, N. Y., a $500,000 house that is classed with the finest modern theatres in the city. The "Little Shepherd of Kingdom Come" was chosen by the management for the first half of the opening week, and "The Blooming Angel" for the remaining days.

Both of these productions, according to reports, have met with popular favor at the New York Strand and other leading theatres in the largest cities of the country, where they were given pre-publication showings. In "The Little Shepherd of Kingdom Come," an adaptation of the novel by John Fox, Jr., Jack Pickford makes his first appearance as a Goldwyn star. "The Blooming Angel" is a Wallace Irwin Saturday Evening Post story, in which Madge Kennedy is starred.

Both of the Goldwyn pictures will be widely exploited in connection with the opening of the Strand.
United Artists Reports Receipt of Many "Down on Farm" Contracts

An "avalanche" of contracts have been received at the offices of Hiram Abrams of United Artists since the announcement of the publication in April of Mack Sennett's latest five-part comedy, "Down On The Farm," according to a statement issued by the "Big Four" executive.

This picture, which is reported as the greatest feature that ever has come from the studios of the comedy producer, took months to produce. The idea of the subject was suggested to Mr. Sennett, it is said, by certain humorous episodes that happened "down on the farm" at his estate in Los Angeles.

Farm Incidents Suggest It

In their leisure moments, the stars of the Sennett studios undertook to discourage the high cost of living and the re-establishment of relations between ham and eggs. Their efforts at feeding, milking and fattening the guy and festive porker were so fraught with elements of comedy that "Down On The Farm," it is said, "just naturally grew like Topsy and clamored for screen presentation."

Louise Fazenda in the role of the rustic maiden whose charms excite the romantic impulses of a large list of large hearted farm hand and whose prospective inheritance no less excites the desires of the village Shylock trying to act like a Don Juan, is easily in her very best characterization, it is declared.

Scenes of Picture

The opening scenes reveal her at work in the early morning light. The charming rooster of the place has just put the sun on the job, too. The amorous farm hand appears and the romance begins. But the pretty girl's father is harassed by a mortgage of the stubborn kind known to melodrama of a couple of decades ago.

In the hands of the bank of the village the mortgage is a menace and may only be lifted if the father will give his daughter in marriage to the financial agent of domestic destruction. Just how witted this person has the distinction to be, is shown in an episode involving Marie Provost as wife of a poor vil-
lager, lien Turpin. Here is a scene that will develop a surprise, and out of it the faithful wife, through the timely efforts of her cross-eyed husband, emerges in tears and smiles. It is typical of the entire production, partaking the quality of travesty and the quality of legitimate appeal.

Others in Plot

In the picture also are John Henry, Jr., and his two friendly enemies, Teddy and Pepper. Teddy is the Great Duke of the Sennett studios. Pepper is the shrewd and clandestine inspector of cream and a tabby that acts as though she knew the camera and its ways. Thrills, laughter, suspense, travesty, satire, a tinge of the burlesque of high art, and spectacle are said to be combined in this comedy.

Has Device to Show Pictures In Daylight

LONDON.—A machine has been invented and patented for screening motion pictures in the daylight. The device will be tested soon at the Drury Lane theatre here, when six spotlight will be focussed on the screen. The inventor claims that excellent results may be obtained in the sunlight.

Litton Will Direct Tarkington's Series

LOS ANGELES, April 6.—Mason N. Litton, for the past year production manager at the Goldwyn Culver City studio, has been assigned to direct the Booth Tarkington "Edgar" series.

Contracts For Pathé Productions in Cuba

Selection Also Gets Rights for Porto Rico and San Domingo

Pathé Exchange announces that M. Ramírez Torres of Selection Film Service has contracted for the rights to all Pathé productions of 1920 and 1921 in Cuba, Porto Rico, and San Domingo. Selection Film Service is reported as supplying the largest theatres on the islands.

"The West Indies is the playground of the Western World," Mr. Torres said, "and in the next two years we will see an ever-growing demand for the very best motion pictures. In anticipation of this demand, I am making preparations and the closing of the contract with Pathé in line with this."

The motion picture theatre is coming into its own in Havana, according to Mr. Torres, and in the other communities where vacationists are seeking rest and diversion. A great new motion picture theatre is to be opened soon in Havana, he said. It is owned by Santos Artigas, a wealthy Cuban.

O. Henry Memorial Story

Is Miss Griffith's Vehicle

Corinne Griffith has just begun production of her next picture, "Gumshoes 4-B," an adaptation from the story by Frank C. early, "The Chatter Girl." This was one of the thirty stories which won prize awards in the recent O. Henry memorial contest conducted by the American Society of Arts and Sciences.

Miss Griffith's previous vehicle was an adaptation of the O. Henry story, "The Memento," which will be published soon under the title, "The Chatter Girl." The adaptation of "Gumshoes 4-B" was written by Lucien Hubbard. Edward H. Griffith will direct the picture. The cast are Alice Calhoun and George Fawcett.

Paramount Arranges to Produce Film in Chicago

J. N. Naulby, general manager of the Eastern studios of Famous Players-Lasky Corporation, has been in Chicago with John S. Robertson inspecting studio conditions. Mr. Robertson will direct his next picture in Chicago. Arrangements for the studio, lighting and necessary equipment are being made so that Mr. Robertson will be able to commence work immediately.
Joe Brandt Denies Rumors That He Is To Leave National

Joe Brandt has issued a denial of the rumors that he is to leave National Film Corporation of America, for which he is general representative in the East. These rumors started with the announcement of the resignation of I. Bernstein as production manager for National to take up duties supervising Locklear productions, coupled with the press notices that Brandt would head the new organization.

In a telegram, Brandt said: "I have not resigned from National. In fact, I expect to take a big part in the future developments of National."

This statement is taken by members of the trade to mean that the increased production program and general extension planned by the company will have Brandt's cooperation.

Three Metro Companies Reopen Eastern Studios

Starting with immediate production of three special feature pictures selected by all-star casts, Metro will re-open its New York studios, at No. 3 West Sixty-first street, the first week in April. Announcement to this effect, made officially from the Metro offices, contains the information that the entire activities of the eastern plant will be under the personal supervision of Maxwell Karger.

The trio of stories selected for the initial three productions are "Clothes," the society drama by Avery Hopwood and Channing Pollock, to which Metro recently acquired the screen rights, "The Marriages of Mayfair," by Cecil Raleigh, one of the five Drury Lane melodrama stories Metro's production list, and "The Tyranny of Weakness," a novel by Charles Neville Buck, just bought for the screen.

Buster Keaton to Star In Metro Two-Reelers

Buster Keaton will make two-reel comedies for Metro when he completes his work in the Winchell Smith production of "The New Henrietta," in which Keaton is to be co-starred with William H. Crane at the head of an all-star cast.

This became known at the Metro Studios in Hollywood when the existence of a contract signed in New York between Joseph M. Schenck and Metro Pictures Corporation was disclosed. The contract covers a period of years and calls for eight of the two-reelers annually, with Buster Keaton starred. The pictures are to be made at the Metro Studios and to be distributed by Metro. They will be produced under the management of Lou Anger.

Gets Foreign Distribution

"The Gift Supreme," the third of the productions made by C. R. McCauley's Piccadilly, Inc., has been acquired by Inter-Ocean Film Corporation for exclusive foreign distribution. This is the gist of an announcement issued from the New York offices of the Inter-Ocean Film Corporation.

To Manage Irving

IRVING, IND.—D. G. Jones, formerly of Mt. Carmel, Ill., and an experienced showman, has assumed management of the Irving theatre.

Christie Buys Fifteen Acre Plot In Hollywood On Which to Build Studio

Enlargement Will Be Made Necessary by Entrance Of Film Company Into the Field of Bigger Productions

Charles H. Christie of Christie Film Company, Hollywood, Cal., announces that fifteen acres of the Bessemeyer tract there has been purchased by the organization. The ground was purchased last July, but announcement of it was not made until the return to Los Angeles of Mr. Christie.

Twenty acres of the tract was purchased by Al Kaufman, who is planning to build a big studio.

On Sunset Boulevard

The Bessemeyer tract, which may soon spring up with two large studio centers, lies on Sunset boulevard, between Western avenue and Gower street, the latter corner being the present site of the Christie studios.

Commenting on the land deal, Mr. Christie said: "We have long realized that when the time was ripe for our entry into the field of big productions we would eventually have to spread out beyond the limits of our block which we are building up within the boundaries of Sunset, Gower, El Centro and Salem streets. This property now is being built up continually and at this location we shall continue the production of our already established one and two-reel Christie comedies.

Quit Outside Production

"We have decided to cut all production of comedies other than those which carry our name. But the short subjects known as Christie comedies will require practically all of the space which we now have, with carpenter shops, dressing room buildings and open and closed stages now arranged for.

"The fact that we are going into feature productions on a big scale makes this enlargement necessary. We have always realized that the most successful way to produce big features is to have the sets well segregated and give plenty of space to each producing company. The features already arranged for and those which we are negotiating to secure will give us a program of production beginning in June with "So Long, Letty," which will require the best services of every part of our organization. So we must protect ourselves and have plenty of acreage on which to spread out when the necessity for additional buildings and stages requires our further building."

Polly Moran Comedies "Two Instead of One Reel"

Joe Brandt, eastern representative of Marion H. Kohn Productions, announces that because of the greater demand on the part of state right buyers for two-reel comedies, the Polly Moran "slap-stick" subjects will be in two reels instead of one as previously announced.

The Kohn projects have the financial support of several San Francisco capitalists. In addition to Grace Cunard, Polly Moran and "Smiling Bill" Jones, Mr. Kohn shortly will announce three additional comedy stars, which will come under his management within the next two months.

ONE OF THE LAUGHS FROM "THE VERY IDEA"

When a wife goes in for calisthenics to the extent of getting her husband out of a downy bed in the wee small hours of the morning, it's time to kick, says Taylor Holmes in "The Very Idea," his latest Metro offering.
ELAINE HAS HER FORTUNE TOLD

Scene from the Selznick Picture, "What Every Girl Wants to Know," starring Elaine Hammerstein

Kerrigan Essays a Different Role in "Dream Cheater" Brunton Production


The production is declared to reveal an entirely new phase of the star's artistry. As Brandon McShane, scholar, dreamer and philosopher, Kerrigan departs at times from light comedy and romance and gives the public a glimpse of his abilities as a dramatic actor.

Story of Picture

McShane is a writer on social and economic problems. Upon the loss of his father and the family fortune, he becomes a wanderer of the streets, spending his nights in a cheap tenement apart from his friends. One day he meets a mysterious Persian prince, who gives him a magic talisman. Although this charm has the power to bring his owner anything he may wish for, McShane soon finds it an obsession. He becomes half crazed with dread of it. Finally a girl appears, who starts him on the road to happiness.

Unusual dramatic strength is obtained by sudden and striking contrasts in the production, it is said. The hero's happy boyhood stands out in relief against the tragedies which follow, his former wealth contrasts with his want, his superstition and fear give way to the light of truth and understanding, and his doubt in woman's loyalty is supplied by his love for a girl, a role essayed by Friizi Brunette.

Those In Support

Among the other players who support Kerrigan are: Sam Sothern, a brother of E. H., who does some splendid acting in the role of the poet father; Joseph J. Dowling, who played the Patriarch in "The Miracle Man." Aggie Hering and Thomas Guise have excellent character parts, and Alice Wilson is Mimi Gascoigne, an unscrupulous soebel climber.

Eugene Walter Joins Metro's Author Staff

Eugene Walter, author of "Paid in Full," "The Easiest Way," "Fine Feathers" and other notable stage successes, has joined Metro's staff of authors. The dramatist is already at work on a manuscript for the screen, according to the announcement from the Metro offices telling of his acquisition by that producing and distributing corporation.

Mr. Walter is the third playwright to become associated with Metro within the past few weeks. The other two are Bayard Veiller, author of "Within the Law," and "The Thirteenth Chair," and Winchell Smith, who wrote "The Fortune Hunter" and "Brewster's Millions," and was co-author of "Turn to the Right" and "Lightnin'."

Paramount Has Published "Dr. Jekyll and Mr. Hyde"

Famous Players-Lasky published Robert Louis Stevenson's "Dr. Jekyll and Mr. Hyde" on March 28 instead of in June as had been planned. This John Barrymore vehicle opened an engagement at the Rivoli theatre in New York on that date.

S. R. Kent, sales manager, announced that the change of plans had been made in compliance with the desires of many exhibitors over the country who had asked for immediate issuance.

Spiritual Theme in Mayflower's Latest Title and Cast Has Not Been Announced—Picture Was Directed by Chautard

The production which Emile Chautard now is preparing at the Paragon studios, Fort Lee, N. J., is based on a widely known stage play dealing with life after death. Actual filming has been completed.

The director now is cutting and assembling the picture which will be presented by Mayflower Photoplay Corporation.

The title and cast of the picture are being withheld pending final completion of the production. It is hinted that an important role has been assigned to a noted spiritual medium.

The secrecy surrounding Chautard's recent activities at the studio has given rise to speculation in the trade. Mayflower's statement leads to the belief that the production will be the most ambitious undertaking of the director's career.

The arrival in this country of Sir Oliver Lodge, eminent British scientist has given impetus to interest in the supernatural with which the story is said to deal.

In its announcement, Mayflower particularly stresses the timeliness of the forthcoming Chautard production. Though totally dissimilar from "The Mystery of the Yellow Room," Chautard's previous picture which Mayflower presented through Realart, the director's new subject will contain an equal measure of dramatic force and suspense.

Newspaper Artist Is Appointed Art Chief of Select Department

George Willard Bonte, formerly manager of the art department of the New York Herald, has been appointed art director of the Select art department.

For many years Mr. Bonte has been recognized as one of the leading lights of his profession. When the Herald was combined with the New York Post, Bonte resigned and joined the Selznick organization.

The members of Mr. Bonte's staff are: William J. Montgomery, Omar E. Butler, James MacDonald and Carl Gross.

Trattner Stars Miss Hunt

David Trattner Production Company, operating at the Balboa studios at Long Beach, Cal., is presenting Irene Hunt, former Griffith star, in a series of two-reel comedy-dramas. These stories are adapted from "IA Yellow Journalist," by Miriam Michelson, author of "In the Bishop's Carriage," David Trattner is president of the new company; E. M. Rosenthal vice-president; Erwin Trattner, secretary and treasurer, and Shields Lawson, business manager.
EXHIBITORS

Goldwyn
Manager

One or two-page advertising tie-ups between theatres and merchants have ceased to be a novelty. But when a special section of a newspaper is devoted to a week's showing of pictures made by one company, it speaks well for the enterprise of the showmen concerned.

An edition of the Enterprise-Courier of Charleston, Mo., bears witness of what was accomplished by Manager McCutcheon of the American theatre and Harry Lorch, Goldwyn press and service representative for the St. Louis territory. Four of the sixteen pages in this sheet are devoted to advertising Goldwyn week at the American theatre, tied up with display announcements of the town's prominent merchants.

Get Lead Story

Then the leading first page story starts off with the head: "Unusual Advertising in This Week's Issue—Special Section of Four Pages Devoted to Opening Programs at the American Theatre." The story follows:

A series of advertising which is unusual both in local advertising annals and in importance to the theatre-going public of Charleston is carried this week in the Enterprise-Courier, on pages 9-4 of the second section. This advertising features a series of Goldwyn pictures which are to be shown next week at the American theatre to mark the reopening of this popular playhouse under the management of the McCutcheons of Campbell, Mo., who recently purchased the theatre from W. M. Woods.

Programs Given

"As will be noted, the center of each of the four pages named is given over to the advertising of the programs for each night of next week, with a Goldwyn special each night, and at the top and bottom of each page the local business houses have taken space to 'connect up' with the reopening of the theatre, thus showing that they realize the value of a good theatre in Charleston as a means of bringing trade from outside territory.

"During the present week the American has been closed for a thorough overhauling. The building is being thoroughly cleaned and repaired. Seats are being rearranged and reupholstered, and other steps taken toward making the theatre a more popular place, if possible, than it has ever been heretofore.

The new managers are experienced in the motion picture business, and are making plans which will result in bringing to this city each week popular features which will doubtless prove very attractive.

Four Pictures Shown

"On next week's program, according to Manager McCutcheon, are features which as yet have not been released even in the larger cities, obtained at great expense for the reopening of the American.


Ince Articles Syndicated

To Large Newspapers as Exploitation Proposition

Hunt Stromberg, director of publicity and advertising for Thomas H. Ince studios, Culver City, Cal., is syndicating to the metropolitan newspapers of the country a series of articles on Mr. Ince's methods of production as told in actual interview with the producer.

The production series embodies seven articles dealing with various "inside" phases of picture-making and studio activity. Managing editor and photoplay critics on many of the leading dailies requested the series in advance, it is announced, and agreed to publish on successive days the seven installments.

Latest reports from the Ince studios claim that twenty metropolitan newspapers, including among which are The Chicago Journal, the Kansas City Star, the New Orleans Item, the Los Angeles Herald, the Cleveland News-Leader, the Dallas Times-Herald, the Milwaukee Sentinel, are running the entire series. In addition, scores of smaller daily papers in practically every section of the United States and Canada, are "playing up" the series.

The entire series is copyrighted by Mr. Ince to prevent infringement by local or correspondence schools devoted to picture-loving.

From an exhibitor's viewpoint, the series carries added significance in that it will focus attention directly on Thomas H. Ince and exploit the production methods employed by him and strengthen the box office power of Ince productions.

Two dramatic moments from "Dangerous Days," a Goldwyn picture produced from Mary Roberts Rinehart's story.

Theatres in Forty Foreign Countries Use American Films

WASHINGTON.—Although less than a dozen foreign countries use American unexposed motion picture film, forty or more are using our films in their theatres, according to a report obtained by the Washington bureau of the Exhibitors Herald from the bureau of foreign and domestic commerce. Our exports during January, as reported by the bureau, totaled 14,734,046 linear feet of unexposed film, worth $241,947, and 12,915,981 feet of exposed film, worth $833,389.

Our most promising customer for exposed film is Canada, which took more than 1,500,000 feet during the month. Although Argentina and Brazil are close followers, with some 1,300,000 feet apiece, England is our largest customer for unexposed film, but France is only about 100,000 feet a month behind.


EVIL IN FICTIONIZING PICTURES

Pittsburgh Exhibitor Declares That Motive Is Right But Misdirected—Would Not Publish Story Until After First Run of the Production

Publication by fan magazines of the story of a picture from three to six weeks before the subject is published is condemned by Peter Antonoplos, manager of the Olympic theatre, Pittsburgh, Pa., as an injustice to every exhibitor throughout the country who has booked the attraction or intends to do so.

In a statement he terms this practice of allowing such periodicals the fiction rights to productions so far in advance of publication as "acid that eats the interest out of the most enthusiastic theatre-goers and an unsurpassed way of discouraging the sale of tickets for a showing of the attraction fictionized."-

Bad Effects Experienced

Mr. Antonoplos admits that the practice is kept up with sufficient good intention, but states that its had effect on the motion picture exhibitor overbalances the "good intentions."

"There are many good reasons why this ill-managed practice either should be entirely abolished or systematized," he declares. "In the first place, practically every person who is a real fan reads two or three fan magazines. The motion picture public is no longer than the fan magazine public.

In every issue of every magazine there appears at least one—sometimes two or three—stories about motion picture feature attractions that will be released soon, and that have not as yet been thrown on any screen in any theatre in the country. You can hardly blame the fan for taking advantage of whatever fiction or story value there is. But in reading the advanced story the picture loses a great portion of its real value and in many cases the reader is prejudiced against the motion picture even before it has left the cutting room. In presenting these stories in detail the press agents are not accomplishing what they set out to accomplish. They are missing fire and instead of helping to sell their pictures they are making handicaps for the exhibitor."

Plan Is Misdirected

"We will all admit that the motive is right, but it is misdirected. The press agents send out the story, earnestly believing that it will stimulate business for the exhibitor. Their object is to get the name of their attraction, a story about it, a press notice, anything before the public so that the kind of publicity is good as long as it is publicity. One advance notice on an attraction on that does not exactly right with the reader, or one story on a coming attraction that leaves a dark brown taste in the mouth of the public will do more harm than can be righted by any honest avowals of the press on the real merits of the picture in question.

"In a general way I have outlined for my own benefit a counter scheme or revision of the old practice that will change the present aspect for all concerned. Instead of publishing the story before the attraction's release hold on to the story and have it printed after the picture has played in the majority of the cities. In this way the effect for the attraction will be postponed, but the slight delay will tend to create more interest and business for return showing of the attraction.

"It is a rule that can be made, with very little labor, to work both ways. It should be systematically reversed in order for exhibitors and producers, as with exchange men to make the best out of every attraction, that is worthy of being printed in a fan magazine. I had occasion to see the scheme work out.

Antonoplos' Observations

"The occasion was during my run of 'The Thunderbolt,' Katherine MacDon- ald's first starring vehicle through First National. I played the attraction several months ago, for the first time. At that date no 'fictionized' story had been given out. I was pleased to note that the picture had made excellent box office receipts for me. I saw Mr. Skirboll, manager of the local exchange, and arranged for a second showing two months later. About two months after the original release date I noticed a story of 'The Thunderbolt' in one of the leading screen magazines. It was a detailed story of the picture, well written and descriptive in every detail of the motion picture.

"When I played the picture for the second time, I was not surprised to find that the excellent business that I had experienced at the attraction's first visit to my theatre was repeating itself. I have no doubt that the story in this fan magazine helped to a great extent in my patronage. I give this system increased business for this particular attraction during rebooking over the entire country.

"The chief reason against story publication previous to the attraction's release is simple. Many fans knowing the plot of the story will not sit through the film. And besides, the story that is run prior to the release is usually taken from the original story version—provided that the attraction is dramatized from a story."

Faces Camera

O. H. HAXSON
Who, after eleven years in the film business, has finally consented to having his picture published. He is at present central supervisor for Robertson-Cole.

LIFELOGRAPH PICTURES

Is Nearing Completion

The American Lifeograph Co., Portland, Ore., announces that finishing touches are being put upon its first two-reel society comedy under supervision of W. E. Keefe. J. Park Jones, star, is supported by Clare Morris and Eugene Gilbert, formerly classical dancer and artists model, respectively.

"The Voice Unheard," a timber story with a capital and labor background, in which Carol Halloway and Lee Hill are starred, is also announced as almost ready for publication.

Theatre Site Leased

PORTLAND, ORE.—Julius Sax Theatre Company has leased the two-story building in Sixth street between Washington and Stark streets. The New Grand, which is located on the ground, will be remodeled by the new owners.

Pictures on Three Days

HARVEL, ILL.—J. A. Whitworth has purchased the theatre in this town and will screen pictures on every Wednesday, Saturday and Sunday night.

Church Planning to Run Picture Theatre

NORTH COLLINS, N. Y.—In the near future, the Congregational church will take over a motion picture theatre here. Both educational and comedy and dramatic subjects will be on the programs.
Record Year’s Output Planned by Vitagraph
President Smith Goes West to Arrange to Expand His Activities

A record year’s output for Vitograph is planned by Albert E. Smith, president, and with this prospect in view he has gone to the West Coast to study conditions at Hollywood, Cal., where he will confer with W. S. Smith, general manager in the West, and lay out a working schedule for 1920.

Mr. Smith has expressed it as his opinion that 1920 will create a record for the industry, and accordingly he has expanded his Hollywood studio grounds by ten acres and increased his activities there to ten units.

Vitagraph now has twenty acres in Hollywood. Its original site of ten acres has been utilized to capacity with stages, permanent sets, laboratories and offices. The additional ten acres will be occupied by more stages and permanent sets.

With two features and three serials included in the ten units at the studio, the magnitude of the production schedule has assumed unusual proportions. In addition there is constantly a regular star feature at work. The first feature to be published under the new schedule will be "The Courage of Marge O’Doone."

 Warns Distributors and Exhibitors to Securely Fasten Film Conveyors

A bulletin has just been sent to the officials of all film companies by P. H. Stilson, chairman of the transportation committee of the National Association of the Motion Picture Industry, calling attention to a recent order from the president’s office of the American Railway Express Company, which provides that covers of motion picture film conveyors shall be sealed or otherwise securely fastened so as to prevent the covers from becoming unfastened in transit.

Chairman Stilson urges that instructions be given to all employees handling film shipments to either seal or securely fasten their film containers.

The attention of exhibitors also is directed to the requirements of the order issued by the express company.

Change Name of Colonial

SHEFFIELD, ALA.—The Colonial theatre building has been taken over by Southern Enterprises, Inc., and will be operated as the Lyric theatre. Repairs are being made on the house.

Bids Lowest on Theatre

SANTA MONICA, CAL.—The lowest bid of $37,000 for the erection of an open air theatre here was submitted by Paul H. Enners, 5615 Haroldway, Los Angeles.

New Neighborhood House

PITTSBURGH, PA.—G. W. Schan- nit has been granted a permit to build a motion picture theatre at Woods Run avenue and Brighton road.

"THE FORBIDDEN WOMAN" HAS ITS TRAGIC MOMENTS

Clara Kimball Young in the role of Diane Sorel, a beautiful stage artist, who finds romance and love in America. Conway Tearle and a notable cast appear in Miss Young's support.

INCREASING DURABILITY OF FILM

Application of a Thin Coating of Wax Along The Perforations Relieves Unsteadiness and Premature Breakdowns in Projecting Positive

The difficulty sometimes experienced in projecting new film, frequently resulting in unsteadiness and premature breakdown, may be largely avoided by the application of a thin coating of wax along the perforations. Machines that do this work rapidly and inexpensively are now available at small cost.

In the making of the light sensitive emulsion of motion picture film one of the chief ingredients is gelatine, a gelatinous substance which readily absorbs from and gives off moisture to the air. In freshly developed film, the gelatine contains a considerably higher percentage of moisture than seasoned film, and when in this condition is easily affected by heat, tending to render it soft and tacky, particularly in moist atmosphere.

Cause of Trouble

As used in motion picture film, the first point at which the gelatine comes in contact with unusual temperature is at the aperture gate of the projection machine, where the light from the arc is concentrated, producing heat to a degree which softens the gelatine and causes it to collect on the tension springs or shoes where it rapidly dries and forms a flintlike deposit.

As the film passes through the projector, the hardened deposit of gelatine continues to accumulate and offers further resistance which produces deep scratches along the perforations with added possibility, as the resistance increases, of the teeth of the intermittent sprocket tearing and damaging the perforations, sometimes to an extent where injury to the print is irreparable.

Overcoming Difficulty

Careful waxing produces, under the action of heat, a smooth and polished surface on the gelatine along the perforations; provides against the liability of strain in the first projection of new prints; materially benefits successive runs, and greatly prolongs the commercial life of the prints.

In view of the benefits to be derived and of the comparative simplicity with which waxing can be accomplished, the advisability of its use will be readily understood.

"Frohman Family" Is Latest Booster Idea

LOS ANGELES, April 6—The Froh- man Corporation has invited 5,000 picture patrons to become financially interested in the company for a nominal sum, the idea being to create a "Frohman family" which will be boosters for the company’s productions.

Ingram Ready to Start

On Drury Lane Picture

Rex Ingram, who is to direct "Hearts Are Trumps" third of the five Drury Lane melodramas to be filmed by Metro, expects to start work in about two weeks. "The Hope," first Drury Laner, was completed several weeks ago and "The Best of Luck" is rapidly nearing completion.

Leases for One Year

EATON, O.—The Star theatre has been leased for one year by S. R. Ummel from Harry and John Risinger.
EXHIBITORS HERALD
April 17, 1920

“SMILING BILL” JONES LIKES THEM ALL

Russell Now Making
“Big Jim O’Kane” In
Coast Lumber Region

William Russell, Fox star, and his supporting cast are in the lumber region of California, 200 miles north of San Francisco, making “Big Jim O’Kane,” under the direction of Emmett J. Flynn. The play is by Julius C. Smithmeyer. The vast lumber camps of Union Lumber Company have been used for the exteriors of this feature, and real lumberjacks have been employed to give true atmosphere to the film.

One of the scenes calls for the falling of a giant fir tree. Clyde De Vito, cameraman, got a fine picture of the giant of the forest crashing to the ground, it is announced, but not without considerable danger.

Two New York Theatres
Book Kremer’s Reissues

The third Chaplin comedy of the series now being distributed by Victor Kremer Film Features, has been booked by Hugo Reisenfeld, managing director of the Rialto and Rivoli theatre in New York, for the week of April 18 at the first named house. Following the engagement at the Rialto, first runs have been obtained in all of the leading theatres in New York and Northern Jersey, for these Chaplin comedies by New York Independent Masterfils, Inc., the local Kremer exchange, it is announced.

The various newspaper comments on the showings of the Chaplin-Kremer pictures, which thus far have been presented on Broadway, have been favorable.

Brunettes, blonds, it matters not to Mr. Jones. This is a scene from “Harem Scarem” his first Marion H. Kohn picture.

Fire and Bomb Proof Vault Installed
At Rothacker’s Laboratory in Chicago

A fire, bomb and inspector proof vault now is ready at the Rothacker Chicago studio-laboratory to receive 6,000,000 feet of negatives. Engineers say that hardly anything short of a direct hit by a 16-inch shell could touch a Rothacker client’s negative once it is inside that vault.

It is really five vaults within a vault within a vault. First is an outer wall of reinforced, waterproof concrete and brick, twenty-four inches thick. Within this vault, inside a 6-inch “air cushion,” is another vault of similar construction. And within this second vault are built five vaults sealed with automatically closing steel doors.

Same Temperature Year ‘Round

The “air cushion” between the outer and second vaults is for ventilation and insulation. It will aid in keeping the heat out in the summer, the same temperature to be maintained inside the inner vaults the year around. A specially designed brick ventilation shaft, which rises about fifteen feet above the remainder of the vault, will permit the free passage of air currents into and out of the inner vaults. Thus there will be no chance for the accumulation of film fumes.

There are no electric switches inside the film vaults.

While the vault sits alongside the Diversey Parkway, Rothacker plant, there is no connecting passageway. To enter the vault one must leave the plant proper and walk across the Rothacker back yard. Only two persons will have keys and the right of entrance to the film vaults—the vault tender and Mr. Rothacker.

To Build Other Vaults

For its size this vault is the most costly piece of construction Mr. Rothacker ever contracted for. He said that he wanted clients to be able to send in negative and then feel secure that no fire, earthquake, burglar or anything else could touch it. The film vault at the Rothacker plant which is being built in Los Angeles will be patterned after this one. So will the vaults of the laboratories which are to be erected in New York and London.

This vault makes the third at the Rothacker Chicago headquarters. There is one on the first floor of the laboratory which is used for raw stock storage and another on the second floor which is for “live” negatives and positive prints, with the new vault the Rothacker plant has a total fireproof storage capacity of 7,000,000 feet of film.

Shirley Mason to Play
in “The Little Pagan”

A third story written by Pearl Doles Bell, the well known author, has been purchased by William Fox as a vehicle for Shirley Mason. “The Little Pagan” is the title of the book.

“Her Elephant Man,” came from the pen of Mrs. Bell and constituted Miss Mason’s first starring vehicle under the Fox banner. Her second production, recently completed at the Hollywood studios, was “Molly and I,” adapted from the book by Frank R. Adams. For her third Fox film the little actress returned to Mrs. Bell for material and is now engaged making “Love’s Harvest.”

Form Coal City Company

MORRIS, ILL.—The Coal City Theatre Association has been incorporated for $6,000. Associated in the company are B. O. Mitchell, B. Ross, B. C. Nicholson, O. A. Miller, C. G. Anderson, William Gilchrist and Gabriel Longmuir. The company will operate a motion picture and vaudeville house.

Peters and Novak in
New Curwood Picture

LOS ANGELES, April 6.—The Oliver Curwood story, “Isobel,” which is to be produced shortly by the Louis B. Mayer productions, will have House Peters and Jane Novak in the leading roles, with Edwin Carew directing.

SIX SIMPLE SOULS

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J. Parker Read, Jr., producer of the Louise Glauin and Hobart Bosworth’s productions, upon his return to the coast from New York, announces that Hobart Bosworth’s next starring vehicle will be an adaptation of a story written by Jack London and published in London’s “Great God Pan,” the story has for its locale the South Sea Islands.

Producer Read shortly will take the entire company to the San Francisco region, located some 200 miles from Los Angeles, in the Pacific. Two large ocean going schooners will be part of the properties.

Simple Souls

S. I. H.
The best Spring Tonic
You can possibly Give your theatre
Is a contract for

Christie Comedies
"The Specials that are Specials"

The Christie Habit Is a profitable Habit Get it

DISTRIBUTED BY
Mid-West Film Corporation, Toy Bldg. - - Milwaukee
Crescent Film Corporation - - Kansas City, Missouri
Standard Film Corporation - - St. Louis, Missouri
Merit Film Company - - Minneapolis, Minnesota

AND

Celebrated Players Film Corporation
Chicago
At Last!
The Lost City
is ready for Immediate booking

For the last month or more, countless exhibitors have asked us

"When are you going to let me book The Lost City?"

We answer them on this page. The Lost City is now booking, and booking like a landslide. We expected it.

Judge The Lost City from any angle you please—you can't get away from the fact that it's bound to make big money for the exhibitors who run it.

Here's a tip. This is one time where "he who hesitates is lost." We anticipate that one week's time will see us flooded with bookings, according to all indications. If you want to secure your booking, come early.

More wild animals than have ever been assembled outside of Noah's Ark—

- Alligators
- Lions
- Leopards
- Tigers
- Bears
- Elephants
- Panthers
- Gorillas
- Zebras
- Antelope
- Reptiles

A Great Star in the Greatest Serial Ever Made

Juanita Hansen in The Lost City

Distributed in Indiana & Illinois by

Celebrated Players Film Corporation, Chicago
At Last!
The Lost City

has five Big
Money Making
Points

Read!

1. Juanita Hansen, the star. One of the biggest, most popular and most beautiful stars on the screen.

2. Every animal known to man has been introduced into this serial. Wild animals in their native haunts lend thrill after thrill to the picture.

3. Every Episode is a feature in itself. Never have we seen such hair raising and suspenseful climaxes as each episode possesses. The minute the “Next Chapter Next Week” message flashes on the screen your next week’s house is sold out.

4. There are 15 episodes—15 weeks of steadily climbing business. Get it off to a good start, and the succeeding weeks take care of themselves.

5. Advertising possibilities. No serial ever possessed such advertising possibilities as this one. Use the advertising aids, which we can furnish. Transfer Animal pictures for the kiddies. Animal cards, stickers, and other aids are contained in the press book. You can have a copy on request.

More Animals Than a Circus
More Thrills than a Tornado
More Money than a Bank

Distributed in Indiana & Illinois by

Celebrated Players Film Corporation, Chicago
BOOK THESE WINNERS!

CLARA KIMBALL YOUNG

In her second master production

"THE FORBIDDEN WOMAN"

Now showing at the Playhouse, Chicago, for a THREE WEEKS' run, enjoying a greater business than "Eyes of Youth," and then moves to the Castle Theatre for TWO WEEKS, starting April 18th.

PIONEER FILM CORPORATION offers

THE WORLD'S CHAMPION WRESTLING MATCH

JOE STECHER

Western Union Telegram—
Joliet, Ill., 10:05 P.M., March 22, 1920
Greater Stars Productions, Inc.
Consumers' Bldg., Chicago, Ill.
Stecher-Caddock picture broke all Monday night records this theatre.
Greatest film of kind ever made.

PIONEER FILM CORPORATION offers

E. PHILLIPS OPPENHEIM'S

"THE LONG ARM OF MANNISTER"

WITH

HENRY B. WALTHALL

A POWERFUL SPECIAL PRODUCTION IN SEVEN PARTS

WALTHALL IS BACK TO STAY.
"THE LONG, ARM OF MANNISTER IS AN EXCELLENT ATTRACTION."—Mae Tinee, Chi. Tribune.

HELEN CHADWICK SUPPORTING HENRY B. WALTHALL
THE LONG ARM OF MANNISTER PIONEER FILM CORPORATION PICTURE

COMING! "THE BOOMERANG" A SENSATION!

By WILLIAM HAMILTON OSBORNE

IF IT'S BIG, WE HAVE IT!

CONSUMERS BUILDING GREATER STARS PRODUCTIONS CHICAGO INC.
With the anticipated return of the two "prodigals" to the fold of Jones, Linick & Schaefer enterprises, Aaron Jones tendered a banquet to his staff of executives at the Hotel Sisson last Friday, April 3. Those present were: Samuel I. Levin, Ralph T. Kettering, Norman E. Field, J. C. Matthews, Thomas Bushnell, Louis J. Jones, John J. Jones, Emil Mayer, and Sid Faller. With Aaron J. Jones the sole member of this enterprising combine constantly on the job during the lengthy winter session, his two partners, Ad Linick and Pete Schaefer, sojourning in California, it looks to us as though "A. J." is booked for a long stay from the environs of the Windy City upon the arrival of his partners.

The exchange of the Celebrated Players was thrown into a furor last week during the visit of a comely Gypsy. Took her about ten minutes to analyze Johnnie Medwick with the result that John and the family were soon to total five. Now stands three. Never mind John. The old H.C.L. is bound to slip one or these days. St Geriyes, we understand is to be or has been, married thrice. At that you can't believe everything you hear, besides "Gypsy" are bug guesers. We'd say, Si?

I. Maynard Schwartz of the local First National exchange for the future will give all communiques a refreshed "Chicago manager of sales." Congrats Maynie. Keep the good work humming.

The tornado of last week come pretty near making a mermaid of Paul de Outo of the local Republic exchange. It seems Paul's home is rather close to the shore line of Lake Michigan, at Wilmette, and while he was inhaling the ozone, the tempestuous blow struck him and after a few moments of rough handling, finally delivering him to a watery embrace of the big drink.

H. L. Hempeler is another new face to be seen about the local Republic exchange and will call upon the exhibitors of the Illinois territory.

Abe Powell, better known as the Shakespeare of the Southside, again bursts forth in our midst with another literary squawk. Men—Tenton. Steady there. Let's go. For some girls we'd climb a tree. Few know how high that tree might be. But the girl in mind is such a peach. We'd never ever could her reach. She is the "Celebrated" Sophie Lee. A.P. Abe reminds one muchly of the famous ring Lardner. They both use a pencil and paper.

With "Blondy" Derbin and his new "Detroit road cootey" and Sam Rimer behind the wheel of his 1932 Oakland speedster, Chicago boulevards are sure in for some thrillers this season.

Frank J. Flarethy, manager of the Unity Photoplays exchange, tells us his company is shortly to announce an offering of film subjects that'll bring blushes of envy to even the biggest national distributors of the nation. Must be some array, when Frank's natural modesty is taken no consideration.

**CHICAGO TRADE EVENTS**

**Reported by "Mac"**

Tom Deane, Omaha manager for Vitascope accompanied by his star salesman, H. Melchior, gave the boys of the Chicago branch a brief visit last week. With the roads in fair condition now, the chances are that these cornhuskers will arrive back in Omaha before the end of April. Yet the Oakland will now garage in Omaha for the future. Still Tom admits Chi has some motor roads than can't be found elsewhere.

Morris Hellman and one of his clever Universal salesmen, Harold Gollos were sighted the other day doing the Winter Garden show. If we had realized that the "shivery selection" was the cause of detainment we would have had Max arrange to put it on first. Apropos, the Gollos Overland car certainly can cover territory.

Sidney Smith, erstwhile United M. P. T. representative must have joined the Sun worshippers cult. Way out the other A. M. about three bells waiting for old Sol to come up over the Eastern horizon.

P. C. Havill, former "thirty-four" man of the local Robertson-Cole exchange has resigned to become affiliated with the local Pathé exchange and will handle their special features in this territory.

Ben Beafler, manager for the Select exchange, arranged for a U. S. Army truck to haul Eddie Silverman's wardrobe trunk to the Century, so that youngster would be properly cared for along sartorial lines while attending the big Selznick convention in New York.

With the approach of Spring, the Jones, Linick & Schaefer managers have become afflicted with motorists. Samuel I. Levin has just invested his dividends in a new Mitchell Sedan while Ralph T. Kettering has bought a Willys-Knight Sedan. Sid Faller has purchased a Mitchell touring car, Norman Field and John G. Burch have both invested in Moline-Knights. John J. Jones has a new Buick roadster. Looks like it has been a prosperous year for Jones, Linick & Schaefer and that their managers must be sharing in the profits. If they are not, they ought to be, for everybody is doing it these days.

Just recently the Stock Company at the Shubert theatre, Milwaukee, gave trial performances of "Rose O' Killarney," a new Irish play by Ralph Thomas Kettering. Each Spring Kettering brings us a bunch of new plays. The second one to reach production this Spring will be a farce comedy called "The Cheaters." This also will receive its premiere at the Shubert theatre, Milwaukee, within a few weeks. The third of the new Spring Kettering plays is called "Sins and Sable." It will get its trial down east, probably in Cleveland.

Willie Hersheberg of the local Metro office was formally introduced to the holdup fraternity last week. To make certain, the stick-up "gentleman" greeted Billiest in front of the Palace, accepting a contribution of a couple of hundred dollars, besides a neat diamond stick-pin and watch and chain. Just as soon as friend Bill can get moving his hands in a normal fashion we expect a detailed account.

Dez Goodman, W. W. Hodgkinson manager of the St. Louis branch, spent the week-end of April 3 in the city. Must

**MAKING RAIN WHILE YOU WAIT**

One hose and one wind machine will create a mild shower. A half dozen will start a flood. Above is shown the "boys" in action at Universal City.
be a profitable neighborhood, that St. Louis film sector. Del had a neat array of century bills manufactured by the U. S. mint with him.* * *

A special showing was given of the latest D. W. Griffith picture, "The Idol Dancer," at the Playhouse on Thursday morning by the local First National Exchange. The Riviera orchestra furnished the music and a large crowd of specially invited guests attended the showing which was raptly applauded at the finish.

Case Against Baggot
Finally Disposed of
Star Arrested When Seeking Atmosphere For Serial
"Hawk's Trail"

Final disposition has just been made of the case against King Baggot, who was caught in a rain on a Chinese "fence," while working on his latest serial, "The Hawk's Trail," produced by Burston Films, Inc.

In one of the episodes of the picture, the star portrays the part of a Chinese merchant, and in order to get the proper atmosphere and feeling for his role, he had visited many Chinese shops and resorts. But one day he happened into a shop which was under the surveillance of the police.

The place was entered by the minions of the law, who arrested the shopkeeper on the charge of being a receiver of stolen goods, while King Baggot, with the rest of the customers, was hailed off to testify on the supposition that he had come there to dispose of stolen merchandise.

It took a great deal of explaining and many telegrams before the judge was convinced as to the identity of the star and he was released, and until just recently the case was still pending.

Membership Drive to
Be Started at Dinner

Watterson R. Rothacker, president of the Rothacker Film Manufacturing Co., has made plans for a dinner to be held about the middle of April, at which time a drive will be launched for members of the Chicago Cinema Post 494.

Mr. Rothacker has been the moving force in the organization of this organization since the idea was conceived, some weeks ago. It is planned to interest all Chicago veterans of the war who are in any way connected with the motion picture industry.

Russell Will Star in
Ridgwell Culom Novel

Negotiations have been completed with those handling the literary works of Ridgwell Culom, whereby William Fox obtains the world motion picture rights to that author's western novel, "The Twins of Suffering Creek."

The story, while not the first work of the author to be pictured, is said to be one of his best efforts and well suited to picture purposes. William Russell will be starred in the production.

Ehlers Opens Playhouse

MILWAUKEE, WIS.—The Paris theatre has been opened by A. F. Ehlers after extensive alterations. The house has been dark for some time.

Mayflower Studios to
Move to West Coast

The Mayflower Photoplay Corporation may possibly concentrate all its production forces on the Pacific Coast, according to a report emanating from the Paragon Studio in Hollywood, where Emile Chautard and R. A. Walsh are now making their productions.

It was learned at the studio that the Mayflower lease expires early in April and Isaac Wolper, president of the company, is seriously considering the advisability of sending both the Walsh and Chautard companies to Los Angeles, where Allan Dwan and Sidney A. Franklin are now working. This move would result in concentrating all the companies whose product is being presented by Mayflower. If it is decided that Walsh and Chautard are to go west, they will probably draw out of the Paragon Studio about the middle of April, when Walsh will have finished "The Deep Purple" and Chautard's production will also be complete.

Joins Humanity Company

Upon the completion of Anita Stew- art's latest picture, "The Yellow Ty- phon," J. H. McCluskey left the Louis B. Mayer studio to act in an exclusive capacity for the Humanity Producing Company, now filming an adaptation of "The Sowing of Alderson CREE.

Mr. McCluskey departs for Calistoga, a small town in the northern part of the state, a few days ago with Director Ollie L. Sellers and a company of thirty-five people to make a number of exterior scenes for the picture. The locale chosen is the same used in "When Bear Cat West Dry," a Humanity production on which Mr. McCluskey was engaged.

Valentine Opens

DEFIANCE, O.—W. A. Thomas and Harry Henry, both Auburn veterans, have opened the new Valentine theatre here, said to be one of the finest in Northwest Ohio. High class motion picture programs, with an occasional stage attraction, will be the order of things maintained.

MECHANICAL EXPERT

CAN REPAIR OR REBUILD ANY PROJECTOR OR PROJECTION APPARATUS EVER BUILT. CAN HANDLE INSTALLATIONS OVER FOURTEEN YEARS AN OPERATOR. DESIRES TO CONNECT WITH A RELIABLE FIRM.

ELMER L. MCLAY
1305-3rd Street, No. Milwaukee, Wis.

A GOLD MINE!!

THEATRE AND BUILDING FOR SALE MODERN FIRE-PROOF STRUCTURE THEATRE - 365 SEATS APARTMENT - 9 ROOMS PAID REVENUE TAX ON OVER $124,000 FOR 1919 ON ACCOUNT OF $10,000 AND DESIRE OF QUICK ACTION. For particulars address Exhibitors Herald Box "K."

GARANTIED MAILING LISTS
MOVING PICTURE THEATRES
Every State—total, 35,100; by States, $4.00 per M.
1070 Film Exchange....75.00
312 Film Exchange.....75.00
365 machine and supply dealers............4.00
Further particulars: A. F. WILLIAMS, 10 W. Adams St., Chicago

THE NEW SCREEN

A picture of the much talked of telegraph screen used in six New York theatres and proving very successful in eliminating eye strain and distortion.

Burton King Completes
"The Road to Arcady"

Burton King, whose recent production of "Why Women Sit!" is now being sold to state right buyers, has completed the final scenes of "The Road to Arcady," his first independent production. Mr. King is now engaged in cutting and titling the film, and he expects to announce his plans for distribution soon.

"The Road to Arcady" was written for the screen by Lawrence McClosky and Harris Chandler of an Edith Sessions Tupper novel, which appeared recently in serial form in "The Ladies' Home Journal." The story is said to be a society drama which affords an opportunity for Mr. King to use elaborate and artistic settings.

The cast in support of Virginia Lee, who makes her debut as a star in this feature, includes Harry Benham, Julia Swany Gordon, Roger Lyttoun, Stephen Gratton, Hugh Huntley and Mildred Wayne.
H. A. Jones, the late manager of the Garden theatre, was seen last Saturday evening at the Goldwyn Exchange in Omaha, Neb., as director of publicity for that territory.

L. Natelson, manager of the Labliner and Trinz Wilson theatre, is putting up a very elaborate musical program with his nine-piece orchestra, under the able direction of Prof. David S. Mason. It is said that patrons from a couple of miles around have attended this spring's music. The Lost City is booked at this house for the week of April 29.

L. Beecro, manager of the Lincoln theatre, on Madison street, believes in good projection. He is installing 5 k. w. transmitter. Business at this house on Good Friday evening was practically capacity. Henri Dellman was seen putting over some good selling arguments before the good patrons who left before the finish. Do the Dead Talk? Well, we'll say Henri can talk.

Tom Murray, who runs the Thalia on Eighteenth street, and who has been in his show business in this neighborhood four years, plans to entirely remode the Thalia. He has just installed a 3 k. w. transverter.

"Lightning Bryce" is getting the money for E. M. Star, owner of the Overland theatre on Eighteenth street. E. M. stated that this is the best serial that has ever been shown in his seven years on this street. The Overland is just receiving its annual spring cleaning and a fresh coat of paint.

Joe Lazaroff is still handling the ducats at the Pershing on Twelfth street; also the fountain. He is told us that business was never better and that Lent had no terrors for him. The Pershing has just been remodeled at a cost of $5,000 and is now in a first-class condition.

F. O. Nelson has purchased the Logan Square theatre. George DuMont, formerly manager of the Kinema at Los Angeles, will manage this house. We can look for some big things from George, as his reputation as a showman in L. A. while at the Kinema was 100 per cent.

Fred Dix of Wayneville, Ill., was a visitor in the city last week. Fred, who operates the Dixie at Wayneville, advises us that he is now in a new location, the present site of the Dixie being in a better locality, and the remodeling of same cost him $3,000. Manager Dix stated that he was looking for a location in Chicago or in some town in Illinois of about 5,000 population.

O. F. Vonesh, manager of the Avers theatre on Twenty-sixth street, states that it is good to be alive these days, after the tornado last Sunday. With the storm he did not seriously damage the Avers, still it was a mighty close call. Manager Vonesh advises that he has just signed up for Paramount and Select service.

B. Polasky, owner of the Victoria, has just installed two new Simplex machines. Business is good at this theatre and Manager Polasky states the only trouble is that is house was too small. A new front will be put on this spring and improvements to cost $5,000 will be carried out.

Jack Buckie, manager of the Parkway theatre, on Twenty-second street, is back on the job after an absence of a few weeks spent with the dentist. Jack stated that aside from getting six teeth extracted and numerous blind abscesses treated, he is alright. Improvements to cost $21,000 are to be started on the Parkway early this spring. A new stage and balcony are to be built.

I. Teacher, owner of the Star theatre, Evanston, is missing these days. He has not been seen for a week. We could not learn the fortunate lady's name, but we do know that Manager Teacher was married last week and is now on his honeymoon. Congratulations, old man! Evidently you have paid no attention to First National's ad. that has appeared in the trade papers the last few weeks.

G. A. Ward & Son, of the Wabash theatre, plan a great many improvements for that popular house this spring. A large electric sign, the entire lobby remodeled, a new screen and various other installations.

H. Lutz can be seen in the lobby of the New Illinois theatre, on Wentworth avenue, looking the picture of health. Manager Lutz stated that he had about entirely recovered from his recent attack of rheumatism that compelled him to take a trip to Hot Springs for three months.

Lawrence Bachman, of the Bridgeport theatre, on Archer avenue, states that the charming lady exhibitor, Mrs. V. Jansen, should lay off his paper. The other night when Lawrence started to post his one's and three's, he found that someone had exchanged paper with him. Investigation brought out the fact that the Gem's fair owner had taken Lawrence's package by mistake.

Ralph Crocker, the live exhibitor that runs the Star at Elgin, stated that the recent tornado had left his house in darkness. The wires are all down in his city and in consequence there will be no theatre operating in Elgin for at least two weeks. Ralph stated that the first weekly camera man on the job at Elgin was the Gaumont, man, who came down in a special car from Chicago.

E. J. Arnold advises that he has installed a five-piece orchestra and a soloist. There are a great many large theatres on the South Side than the Harmony, but none are better equipped or conducted; that is the reason that this house plays to capacity business.

J. J. Parant, who modestly admits that he hails from New Orleans, stated that he is seriously considering doing away with the poster advertising for his lobby. The Express strike has made it difficult for the Pastime to receive posters, and signs have taken their place, with a large increase in attendance. Manager Parant will abandon the regular form of three sheet entirely, and only display photos.

W. N. Fay, of the Temple theatre, Elgin, was a visitor in the city last week, and was seen wielding a heavy fork at the Morrison Hotel.

R. E. Watson, formerly manager of the 20th Century theatre, has aligned himself with the Gumbiner Amusement Circuit, as the manager of the New Regent on Halstead. The program policy of the New Regent has been changed as well as various other changes in the theatre staff and under the able management of Mr. Watson, the New Regent should get its share of the business.

The Hillside theatre on 60th is giving its patrons the last word in perfect projection. E. J. Haley, who finds time aside from his insurance business to operate this theatre, stated that the Gold fiber screen just lately installed was one of the best investments he had ever made, and that the attendance had more than doubled.

D. E. Rice, who has managed the Columbus for the last four years, is certainly one of Englewood's town fathers. We make note of the other every time we visit with Manager Rice, in the lobby of the Columbus, that a theatre manager could be as well acquainted with its patrons. Mr. Rice certainly has the right system for a healthy box office, as he lives and trades in the neighborhood of his theatre, and knows every one by their first name. D. E. was formerly with Geo. K. Spoor and is now an officer in the West Englewood Business Men's Association.

H. M. Aaron, manager of the Crystal theatre on 63rd St., has just returned from a business trip to New York City. Herbert is busy completing the new lobby, or as the Crystal and redecorate. Dad Aaron can be seen any evening smiling on the Crystal patrons, strongly entrenched in the box office, and when Dad is in that position there is room for nothing else but the kale.

Thomas Johnson, who packs them in the Linden theatre on 63rd St., let us in on the secret that Lent has not the terror for the theatre that it has of yore. Thomas stated that he finds business just as good if not better. We scented a big story the other night when we gazed at Manager Johnson's hand; the sweep the thought was blood was only red paint.

C. Bebesch, manager of the Garfield on Halstead, advises that the Garfield will be entirely remodeled this Spring. Business is excellent at this theatre.
ALEXANDER FILM CORP.

Mar. 15—"Lonely Hand," five reels, with Kay Stewart.
Mar. 22—"Cahaba Wildflower" (Corinna, Mississippi), one reel.

AMERICAN FILM COMPANY

Distributed Through Pathé Exchanges.

FLYING "A" SPECIALS

"The Helicon," five reels, with Marguerita Fisher.
"Eye in Eye," seven reels, with Charlotte Walker.
"The Valley of Tomorrow," five reels, with William Russell.
"The Honey Movie," six reels, with Sylva Koscina.
"Dangerous Talent," five reels, with Marguerita Fisher.

ARROW FILM CORPORATION

"Vigilantes," seven reels.
"Fool's Gold," six reels, with Mitchell Lewis.
"When the Desert Smiled," five reels, with Neal Hart.
"The Mysterious Mr. Brownlow," five reels, with Walter Miller.
"The Profiteer," six parts, with Alma Hanlon.
"The Sunset Princess," five parts, with Marjorie David.
"Miss Annemora," five parts, with Gertrude Bonehill.
"The Wolves of Wall Street," six reels, with Cobb and Johnson.
"The Desert Scorpion," five reels, with Cobb and Johnson.

CHRISTIE COMEDIES

ONE REEL ISSUED WEEKLY

"Kidnapping Caroline," one reel.
"A Looney Morning." one reel.
"Kida and Kidlu." one reel.
"Fair but False," one reel.
"Nearly Newlyweds," one reel.
"Watch Your Step Mother." one reel.
"Mary's Nightmare," one reel.
"Should Husband Dance?" one reel.
"Why Wild Men Go Wild?" one reel.
"Twas Midnight." one reel.
"Papa By Proxy," one reel.
"Four and Forty," one reel.
"Call a Cop," one reel.
"Oh Doctor, Doctor." one reel.
"Stacks." one reel.
"It takes a Crook," one reel.
"Monkey Shines," one reel.
"Should a Husband Tell?" one reel.

TWO REEL SPECIALS

Nov.—"A Roman Scandal," one reel, with Calleia Moore.
Dec.—"Go West, Young Woman," with Fay Tincher.
Jan.—"Save Mr. Sadie," with Eddy Barry.
Feb.—"Her Bridal Night," one reel, with Gladys Mitchell.
Mar.—"Petticoats and Fansa," one reel.

EDUCATIONAL FILMS

"The Eagle and the Pawm," one reel.
"The Passing of the Crow," one reel.
"A Day and Night at Coney Island," one reel.
"War Spruce," one reel.
"The Second Chance," one reel.

EQUITY PICTURES

"Eve of Youth," with Clara Kimball Young.
"The Forbidden Woman," six reels, with Clara Kimball Young.

FILM MARKET, INC.


FIRST NATIONAL EXHIBITORS' CIRCUIT, INC.

"Bill Apperson's Boy," six reels, with Jack Pickford.
"Burglar by Proxy," five reels with Jack Pickford.
"The Hoodlum," five reels, with Mary Pickford.
"A Tempting Baby," five reels, with Constance Talmadge.
"Her Kingdom of Dreams," five reels, with Anita Stewart.
"Back to God's Country," six reels, with Neil Shipman.
"In Wrong," five reels, with Jack Pickford.
"The Thunderbolt," with Katherine MacDonald.
"Mind the Paint Girl," with Anita Stewart.
"The Virtuous Vamp," with Constance Talmadge.
"Heart of the Hill," with Mary Pickford.
"Daughter of Two Worlds," with Norma Talmadge.
"In Old Kentucky," with Anita Stewart.
"The Beauty Market," with Katherine MacDonald.
"The Twilight Baby," three reel comedy, with Lloy Hamilton.
"A Day's Pleasure," with Charles Chaplin.
"Two Weeks," six reels, with Constance Talmadge.
"Even As for the Darling," six reels, with Charles Chaplin.
"The Turning Point," five reels, with Katherine MacDonald.
"Polly of the Storm Country," six reels, with Mildred Harris Chaplin.

FAMOUS PLAYERS-LASKY CORP.

PARAMOUNT-Artcraft Pictures

Jan. 4—"The Woman in Silk Case," five reels, with Reid Bennett.
Jan. 6—"Too Much Johnson," five reels, with Bryant Washburn.
Jan. 11—"The Thirteen Commandments," five reels, with Edith Clayton.
Jan. 18—"The Tree of Knowledge," five reels, with Robi. Warwick.
Jan. 25—"What's Your Husband Doing?" five reels, with Melvina and May.
Feb. 1—"Double Speed," five reels, with Wallace Reid.
Feb. 2—"The Six Best Cellars," five reels, with Bryant Washburn.
Feb. 12—"On with the Dance," seven reels, with Mac Murray.
Feb. 15—"The Amateur Wife," five reels, with Irene Castle.
Feb. 22—"Black Is White," five reels, with Dorothy Dalton.
Feb. 24—"Mary's Ankle," five reels, with Madeleine and Mal.
Feb. 26—"Huckleberry Finn" (special).
Feb. 29—"Young Mrs. Winthrop," five reels, with Ethel Clayton.
Feb. 29—"Dangerous Hours," five reels, with Lanese Davis.
Mar. 7—"Alarm Clock Andy," five reels, with Charlie Ray.
Mar. 15—"His House in Order," five reels, with Elise Ferguson.
Mar. 16—"Mary Ellen Comes to Town," five reels, with Dorothy Gish.
Mar. 21—"Why Change Your Wife," six reels, with Special Cast.
Mar. 22—"Judge My Dust," five reels, with Wallace Reid.
Mar. 24—"April Folly," five reels, with Marion Davies.
Mar. 29—"My Lady's Courier," five reels, with Margaret Clark.
Apr. 2—"Treasure Island," five reels, with M. Tourneur production.
Apr. 3—"They Are Man," five reels, with Robert Warwick.
Apr. 11—"The Cost," five reels, with Violet Heming.
Apr. 12—"The Painted Road," five reels, with Estot Beasen.
Apr. 18—"Terror Island," five reels, with Hardin.
Apr. 21—"The Toll Gate," five reels, with William S. Hart.
Apr. 25—"Dr. Jekyll and Mr. Hyde," five reels, with John Barrymore.

ONE AND TWO REEL COMEDIES

Jan. 4—"Sennett, "The Star Boarder." one reel.
Jan. 4—"Burton Holmes, "Gogun Gullick of Gify." one reel.
Jan. 11—"Briggs, "Housecleaning." one reel.
Jan. 18—"Sennett, "The Star Boarder." two reels.
Feb. 15—"Sennett, "Ten Dollars or Ten Days." two reels.
Feb. 28—"De Haven, "Hoodooed." one reel.
Mar. 14—"De Haven, "Teasing the Soil." two reels.
Apr. 4—"Sennett, "Get Whirled." one reel.
Apr. 11—"Al St. John, "Ship Away." two reels.

FOX FILM CORPORATION

FOX SPECIALS

"Checkers," with All Star Cast.
"Evangelism," with All Star Cast.
"Kathlene Mavrounine, "with Gladys Smith.
"Should a Husband Forgive?" with All Star Cast.
"The Stranger," with All Star Cast.
"While New York Sleeps," with All Star Cast.

WILLIAM FARNUM SERIES

"Wings of the Morning." one reel.
"Heart Strings." one reel.
"The Adventurer." one reel.
"The Orphan." one reel.

Tom Mix Series

"The Daredevil." one reel.
"The Rebel." one reel.
"The Cyclone." one reel.
"Gold Coins." one reel.
"The Daredevil," one reel.
"Desert Lover," one reel.
"The Terror," one reel.

Pearl White Series

"The White Mail." one reel.
"The Tiger's Cub." one reel.

FOX ENTERTAINMENTS

"Flames of the Flag," with Gladys Brockwell.
"Fin Fun Alley," with Ray McDonald.
"Her Elephant Man," with Shirley Mason.
"What Would You Do?" with Madoline Traverse.
"The Last Straw," with Buck Jones.
"The Manhattan Knight," with George Walsh.
"Molly and I," with Shirley Mason.
"Leave It to Me," with Claude Gillingwater.
"The Tailoresses," with Madoline Traverse.

Sunshine Comedies

"Sheriff Nellis' Comeback," one reel.
"Her Naughtiness." one reel.
"Her Private Husband." one reel.
"Her Heart Snatched." one reel.
"The Great Nickel Robbery." one reel.
"A Light Weight Lover." one reel.
"Training for Husband." one reel.
"The Heart Snatched." one reel.
"The Great Nickel Robbery." one reel.

Mutt and Jeff

"The Mist Spy." one reel.
"The Rum Runners." one reel.
"The Chemists." one reel.
"Putting on the Dog." one reel.
"The Price of a Good Spouse," one reel.
"Chearing Ginn, Ind." one reel.
"Broth of a Nation." one reel.
"In the Movies." one reel.
"The Pawnbrokers." one reel.
"Hula Hula Town." one reel.
"The Beautiful Model," one reel.
A silent alternating arc was believed absolutely impossible. . . . Today, the projectionist everywhere is making perfect projection on alternating current—silent, constant, and brilliant—with the marvelous Columbia White A. C. Special Carbons

It is never necessary to spend a penny for extra equipment to obtain excellent low-cost a. c. projection in any theater

Write for folder
NATIONAL CARBON COMPANY
Incorporated
Cleveland, Ohio
EXHIBITORS
April 17, 1920

HARRY GARSON
The Unbearable Sin," eight reels, with Blanche Sweet.
"The Hushed Hour," five reels, with Blanche Sweet.

MURRAY W. GARSON
"A Dream of Fair Women."

GAYETY COMEDIES
"Fireman! Save My Gall!" with George Ovey.
"Ladies Must Dance," with George Ovey.
"Bounced," with George Ovey.
"A Saphrad's Sacrifice," with Billy Bletcher-Vera Reynolds.
"Ruined by Love," with George Ovey.
"Twain Bedlam," with Billy Bletcher-Vera Reynolds.
"Why Cooks Go cuckoo," with George Ovey.
"Dry and Thirsty," with Billy Bletcher-Vera Reynolds.
"Good Morning, Nurse," with George Ovey.
"Parked in the Park," with Billy Bletcher-Vera Reynolds.
"Hip, Hip, Hypnosis," with George Ovey.
"Bought on Bailam," with Billy Bletcher-Vera Reynolds.
"Silk Stockinings," with George Ovey.
"Kissed in a Harem," with Billy Bletcher-Vera Reynolds.
"Beamed on the Border," with Billy Bletcher-Vera Reynolds.

GOLDWYN PICTURES CORPORATION
GOLDWYN STAR PRODUCTIONS
"The Girl from Outside," seven reels, Rex Beach Special.
"Strictly Confidential," five reels, with Madge Kennedy.
"Bonds of Love," five reels, with Pauline Frederick.
"Almost a Husband," five reels, with Will Rogers.
"Tink," five reels, with Mabel Normand.
"The Cup of Fury," five reels, Rupert Hughes Special.
"The Loves of Letty," five reels, with Pauline Frederick.
"Jubil," six reels with Will Rogers.
"The Gay Lord Que," five reels, with Tom Moore.
"Toby's Bow," five reels, with Tom Moore.
"The Silver Horde," five reels (Rex Beach).
"The Cup of Fury," five reels (Rupert Hughes).
"Pinto," five reels, with Mabel Normand.
"The Blooming Angel," five reels, with Madge Kennedy.
"Blink," five reels, with Tom Moore.
"The Little Shepherd of Kingdom Come," five reels, with Jack Pickford.
"The Faller Case," five reels, with Pauline Frederick.

GOLDWYN SPECIALS
"For the Freedom of the East," six reels.
"The Border Legion," six reels.
"The Eternal Magdalene," six reels.

PONT EDUCATIONAL WEEKLY
Islands of the St. Lawrence.
Cutting Up.
The Story of Zinc.
"Meat" Again.
Eveinsides.

CAPITOL COMEDIES
"The Little Deers," two reels, with Carter De Havens.
"A Sure Cure," two reels, with Carter De Havens.

BENNISON STAR SERIES
"Sweets Mopese," five reels, with Louis Bennison.
"The Road Called Straight," five reels, with Louis Bennison.
"High Pockets," five reels, with Louis Bennison.
"A Midn Early," five reels, with Louis Bennison.

GOLDWYN-BRAY PICTOGRAPHS
Oct. 19—"Three Men In a Boat and a Turtle."
Oct. 26—"Gold Mining in Heart of a Great City."
"In Far Away New Zealand."
"Girl Pottery Makers of the Caribbean."
"Tacos Indians."

GREIVER'S EDUCATIONAL
"Serpent's Tooth."
"Speeding Thru Dise."
"Royal Earl."
"Colossus of Roads."
"The Spirit of the Birch."
"Suds."
"Precisely as Polly."

GROSSMAN PICTURES, INC.
"Face to Face," six parts, with Margarette Marsh.

HALLMARK PICTURES CORP.
(available at United Theatres Exchanges.)

FAMOUS DIRECTORS SERIES
"A Dangerous Affair," five reels, with Herbert Rawlinson.
"Win Wins," five reels, with Florence Billings.
"Love, Honor and ?," five reels, with Margarette Marsh.
"The Phantom Honeymoon," five reels, with Margarette Marsh.
"The Heart of a Granny," five reels, with Florence Billings.
"High Speed," five reels, with Edward Earle and Gladys Hultie.

SPECIAL PRODUCTIONS
"Romance of the Air," seven reels, with Lieut. Bert Hall.
"A Woman's Experience," five reels, with Mary Boland.
"When My Ship Comes In," five reels, with Jane Grey.
"When a Woman Smokes," five reels, with Ben Wilson.
"The Other Man's Wife," six reels.
"Wanted for Murder," six reels, with Elaine Hammonstein.
"The Littlest Scout," five reels, with Margarette Marsh.
"A House Divided," six reels, with Sylvia Bremer.

W. W. HODKINSON CORPORATION
Distributed through the Pathes Exchange.

ARTCO PRODUCTIONS
"The Capitol," six reels, with Leah Baird.
"Cryin'-of-the-Minute," six reels, with Leah Baird.

ZANE GREY PICTURES, INC.
"Desert Gold," seven reels, with E. K. Lincoln.
"The Desert of Wheat," eight reels.

BENJAMIN B. HAMPTON PRODUCTIONS
"The Westerners," seven reels, with Roy Stewart.
"The Slaughterer," seven reels, by Emmons Haugh.
EXHIBITORS

1920 PERFECTED AUTOMATICKET REGISTER

Solve Your Box Office Problems

If you're not selling tickets fast enough—or if you are having trouble keeping tabs on your tickets and cash receipts—if your tax accounting involves laborious figuring, you want a—

DEALERS

The AUTOMATICKET REGISTER is in demand in your territory. It will pay you to ask us about our selling proposition.

Lobby Display Frames of all Descriptions

From the simple one sheet frame for general lobby use to the highly ornamented display cases of the larger theaters—that is the range of the "BILT-RITE" line which meets the most exacting Exhibitor's requirements.

In addition to supplying our large assortment of stock frames, we are constantly building from blue prints or rough sketches, special frames that answer special lobby problems. Our co-operative service is free. We are glad to design appropriate display and submit plans for approval without any obligation.

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2623 Grand Central Terminal Building
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REAL ART PICTURES

ROBERTSON COLE PICTURES

SUPREME PICTURES

TYPRAH SCENICS

TRIVIER COMEDIES

WALT DISNEY ENTERPRISES

BENZ BAVARIAN PRODUCTIONS

TRIANGLE FILM CORPORATION

UNIVERSAL FILM MFG. COMPANY

VITAGRAPH

WORLD-RAZORS Gold Fibre Screens

Are installed in 90% of the world's finest and most costly theatres.

Why? Because they produce what the exhibitor has to sell, "The picture on the screen," 100% perfect.

Distributors from coast to coast.

Samples and literature upon request.

MINUSA CINÉ SCREEN CO.

St. Louis, U. S. A.
Then:
"I trust you," she said. "I know you'll make good."

Now:
Disgraced—a prisoner rather than expose the woman who had done him a kindness.

THE story of a strong man's fight under the burning skies of Africa, of his supreme sacrifice for a woman, of his final vindication before her eyes and the eyes of the world.
COMING

The Supreme
NAZIMOVA in
HER NEWEST SCREEN SENSATION!

The HEART of a CHILD

by FRANK DANBY

Scenario by CHARLES BRYANT
Directed by RAY C. SMALLWOOD

METRO

JURY IMPERIAL PICTURES Ltd.
Distributors throughout Great Britain
Sir WILLIAM JURY Managing Director.

A story that thrills and tugs at the heart: one that evokes many a chuckle and many a laugh... A production that ranks with her best, a picture of surpassing activity & gripping suspense.
Carl Laemmle presents 
The Biggest Picture 
of the Year

The Virgin of STAMBOL

Universal - Jewel $500,000 Production de Luxe 
Directed by Tod Browning - Story by H.H. Van Loan

Now in its 4th Big Week at 
The Broadway—New York

SAYS Motion Picture Journal: “This picture, before its appearance, was boomed and boosted to beat the band. And it does not disappoint—it surpasses expectations! Its success should be record-breaking. Let your patrons know that this picture has all the adventure, romance and rascality, enacted in spectacular settings, that the fascinating title suggests. The producers boosted this picture and delivered the goods. You can do the same, and the box-office will soon show you were right.”

Starring 
PRISCILLA DEAN
That equitable WANDA HAWLEY contract: Chicago "never heard of its equal!"

Morrison Hotel and Terrace Garden
Clark and Madison Streets
Chicago, Ill., April 2, 1920

Mr. J. S. Woody, Gen. Mgr.,
Realart Pictures Corporation,
469 Fifth Avenue,
New York City.

Dear Mr. Woody:

Having watched Miss Wanda Hawley's work in "Old Wives for New," "We Can't Have Everything," "For Better, For Worse" and especially as "Beauty" in "Everywoman," one could not help but comment upon her work, and I have often wondered why someone had not signed her up as a top-notchler.

When you announced that you had secured the services of Miss Hawley, I knew that you had picked a winner. I have booked Miss Wanda Hawley in her first picture, "Miss Hobbs," for a week's run in our Rose Theatre. You certainly have got to hand it to REALART and its POLICY. It is one that bespeaks confidence. Here you are releasing one of the most promising young actresses in the motion picture field, one who has proven herself a big leaguer, and you decline to book a series of her attractions. I have never heard of its equal in the history of the industry.

Another thing, I booked this attraction without a preview, which is rather unusual for us. However, REALART has made good on everything they have promised, and when one knows the integrity of the producer, the star, the story and the director, what more is there to do?

With best wishes for your continued success, I am

Yours very truly,

H. C. Moir Theatrical Enterprises

General Manager.

Now available-the first production only!

MISS HOBBS

By Jerome K. Jerome

Directed by Donald Crisp

For particulars see nearest Realart exchange or write

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469 FIFTH AVENUE - NEW YORK
Levis J. Selznick       Presents
ELAINE HAMMERSTEIN in
"The Shadow of Rosalie Byrnes"
By / Grace Sartwell Mason.
Scenario by R. Cecil Smith.
Directed by
GEORGE ARCHAINBAUD

DISTRIBUTED BY SELECT
Lewis J. Selznick presents
EUGENE O'BRIEN
in George Barr McCutcheon's
'A Fool and His Money'
Adapted by Ella Stuart Carson
Directed by Robert Ellis

He Found the Castle Haunted
—and He Married the Ghost

Distributed by Select
**Release Dates for SELZNICK NEWS**

Exhibitors the country over have been quick to see the advantages of a news reel distributed by Lewis J. Selznick. As a consequence Selznick News is being placed as a regular feature with record-breaking speed.

*Any Select Branch Manager will be pleased to tell you the whole story of* **SELZNICK NEWS**

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CHARLES HUTCHISON
in
"The Whirlwind"
written and directed by JOSEPH A. GOLDEN
Produced by ALLGOOD PICTURES CORP
THE FASTEST MOTION PICTURE EVER MADE
A Serial Production worthy the Highest Class Theatre

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April 24, 1920

THE NEW YORK EVENING TELEGRAM

Has a Right to be Proud of

LARRY SEMON

IN

"THE FLY COP"

IT SAYS:

"The real hit of the Capitol bill . . . . was LARRY SEMON, one cartoonist on THE EVENING TELEGRAM. He's as funny as Charlie Chaplin ever was, or ever will be, in a nonsensical bit that goes by the name of "THE FLY COP."

The Wires Are Hot With Praise of

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The Telegram Printed Below Speaks for Itself

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VITAGRAPH

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JUST SCREENED LARRY SEMON IN THE FLY COP. IT'S A PACE SETTER FOR LAUGHS. EXCELLING EVEN THE GROCERY CLERK

H B FRANKLIN

SHEA'S HIPPODROME.
If his producers had given Mitchell Lewis regularly such stories as the powerful "King Spruce" and Rex Beach's "The Barrier" you would be paying more for his productions than you pay for any other male star. "King Spruce" puts Mitchell Lewis right where he belongs.

"King Spruce" is a story of the Big Outdoors. Full of the smell of the forests. Thrilling with the excitement of breaking a huge log-jam; smoky with the thrills of a vast forest fire. Aquiver with the leaping blood of battle. And never ignoring a tender, clean love story.

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J. PARKER READ JR. presents
LOUISE GLAUM in SEX
By C. Gardner Sullivan
Directed by Fred Niblo

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Full week engagements everywhere and many pictures deferred or shelved to make room for the playing of "Sex" on national release date, April 11.

And all because "Sex" is the big picture of the past few years.

W.W. HODKINSON CORPORATION
527 Fifth Avenue, New York City
Distributing through MHE Exchange, Inc.
Robert Brunton presents
J. Warren Kerrigan
and his own company in
The Dream Cheater

By HONORE DE BALZAC Directed by ERNEST C. WARDE

A story famous for fifty years is the basis of “The Dream Cheater”—Honore Balzac’s story “The Magic Skin.” Countless people have read it and remember it. It has a ready-made world audience of old folk and youngsters.

This production has all of the fine technical resources of the Robert Brunton organization and spirited direction by Ernest Warde. You will find by looking through the trade paper reviews you are saving, that the critics like it.

W.W. HODKINSON CORPORATION
527 Fifth Avenue, New York City
Distributing through PAIE Exchange, Incorporated
To The National Board of Review of Motion Pictures,
70 Fifth Avenue, New York City.

Dear Sirs:

Received pamphlet containing subjects from April 1, 1918, to April 1, 1919. Worth ten times its price. Enclosed find check for $1.50 for lists for coming year and back catalogs.

Thanking you,

Respectfully,

COALVILLE OPERA HOUSE.

The above letter received from an exhibitor in a mining town is typical of letters from exhibitors everywhere who bought, last year, the Board's catalog of selected films. There is now ready for distribution a later issue of this catalog (which contains no advertising matter) entitled:

"A Garden of American Motion Pictures"
covering pictures seen by the Board, April 1, 1919-December 31, 1919.

Price 25 Cents

Previous issues of this catalog listing older pictures are also available; and monthly lists which serve to keep the "Garden" up to date may be had for an annual subscription of one dollar.

Both catalogs and monthly lists give release date (in many cases this year's), title, distributor, number of reels, "star," a brief characterization, and the source when drawn from standard or current literature. Special suitability for young people, aged 12-16, or of any age, is also indicated.

WHY NOT USE THE "GARDEN" AND BUILD UP AND HOLD A NEW AND DISCRIMINATING CLIENTELE?

To the National Board of Review.
70 Fifth Ave., New York City.

Gentlemen:

Enclosed is $............. for which please send me the items checked:
"A Garden of American Motion Pictures"—April 1, 1919-Dec. 31, 1919...$0.25
"A Garden of American Motion Pictures"—April 1, 1918-March 31, 1919... .25
All available older "Gardens".................................................. .25
Monthly selected lists for the year 1920................................. 1.00

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(Space contributed by EXHIBITORS HERALD in the cause of BETTER PICTURES)
When William Fox presented Tom Mix in "THE DAREDEVIL" there were enthusiasts who insisted that it would never be equalled as a production of action and thrill.

It is with pardonable pride, therefore, that Mr. Fox directs the attention of exhibitors everywhere to the newest and indeed the finest drama in all of Tom Mix's history.

This play, "DESERT LOVE," carries you with it, first inviting your interest, then seizing you and holding you by its extraordinary charm and power.
There have been several exceptional examples of the so-called "thrill pictures" which are worthy of long life but in "DESERT LOVE" the play, although abounding in the most amazing dare-deviltry, goes beyond mere stunts and crowns all the previous successes of Tom Mix with genuine drama.

This tale of the west was directed by Jacques Jaccard and it has been wonderfully contrived.

We commend this picture to you and ask only that you see it and form your own judgment of it.
In presenting Gladys Brockwell in a new play, "THE MOTHER OF HIS CHILDREN," Mr. Fox has given this really great actress a vehicle which gives full opportunity for her genius to display itself. And, what is quite as important, Miss Brockwell has made the most of the chance afforded.

This story by Barbara LeMarr Deely is in all respects unusual and Edward LeSaint has superbly directed the production.
Mr. Fox takes this occasion to call attention to the richness and beauty of the background of this exciting and absorbing drama of Parisian high life.

In "THE MOTHER OF HIS CHILDREN," it can safely be said, Gladys Brockwell is at her very best and the play itself has high quality and supreme power which makes it one of the greatest productions of the year in point of drama and box office values.
There is one publication in the motion picture trade which knows how to judge correctly the relative importance to exhibitors of trade news.

—which knows how to write news stories that exhibitors may read easily and quickly, because they are stripped of all puffery and go directly to the point.

—which has a policy which insures the printing every week of the whole truth and nothing but the truth on every important trade development.

—and that publication is

EXHIBITORS HERALD
April 24, 1920

EXHIBITORS HERALD

REELCRAFT PICTURES

ALICE HOWELL

A HOWL OF HILARIOUS LAUGHTER FROM START TO FINISH IN EVERY ONE OF HER TWO REEL COMEDY FEATURES, TWENTY-SIX IN THE SERIES.

ASK AT OUR NEAREST EXCHANGE

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(R. C. CROPPER, PRES.)

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Daley Exchange, Inc.
538 Pearl Street.

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Reelcraft Pictures Corp.
367 S. Wabash.

DALLAS, TEXAS.
R. D. Lewis Film Co.
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DAVENPORT, IOWA.
Magnet Film Co.
418 Harrison St.

INDIANAPOLIS, IND.
Reelcraft Pictures Corp.
109 West Maryland St.

KANSAS CITY, MO.
Crescent Film Company.
315 Grace Building.

LOS ANGELES, CAL.
Consolidated Film Corp.
732 South Olive St.

MINNEAPOLIS, MINN.
Reelcraft Pictures Corp.
357 Lush Arcade.

MILWAUKEE, WIS.
Reelcraft Pictures Corp.
177 Second Street.

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New York Film Corp.
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R. D. Lewis Film Co.
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OKLAHOMA CITY, OKLA.
Greater Features Co.
2020 Third Ave.

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S. & S. Film & Supply Co.
414 Penn Ave.

SAN FRANCISCO, CAL.
Consolidated Film Corp.
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SEATTLE, WASH.
Greater Features Co.
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Tom Guise
Adele Farrington
Thomas Jefferson, Jr.
Mayme Kelso

Wesley Barry
Betty Bouton
Christine Mayo
Herbert Standing
David Butler
Tom Wilson

This one is a scream!

"DON'T EVER MARRY"

From the story by Edgar Franklin.
Adapted to the screen by Marion Fairfax.
Photographed by Henry Cronjager and David Kesson.
Lighting Effects by Howard Ewing.
Tech. Director, Ben Carre."
He has done it many and many times, but his most recent success is the one you all know about, "The River's End," the story by James Oliver Curwood. He has directed George M. Cohan, Mary Pickford, Anita Stewart, Marguerite Clark, Blanche Sweet, Elsie Ferguson and others. Now he comes to bat with the best of all, "Don't Ever Marry." This is a sure fire box office attraction.

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Adapted from "Wapi the Walrus"
Directed by David Hartford

Now breaking records everywhere—

"THE RIVER'S END"

From the novel of the same name
Directed by Marshall Neilan

Now in production by James Oliver Curwood Productions, Inc.

"NOMADS OF THE NORTH"

From the novel of the same name
Directed by David Hartford

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Directed by Edward Jose
adapted to the screen by
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Your Call To Battle

As an Independent Exhibitor you have got to add your voice to the demand we will make from the floor of our national mass meeting of Independent Theatre Owners to learn the truth about the practices, intentions and tactics behind the competition we are getting from the producers who are buying, building or leasing theatres next door or across the street from our houses.

My desk is covered with telegrams from Independent Exhibitors who will be in Chicago on Monday, April 26, to mix in this straight-hitting, all-cards-on-the-table show-down with the Producer-Exhibitors. We're going there for action, and we're going to get it.

Producers are stampeding their way into the theatre field by organized activity. Their agents stick together and work together. And you're the victim.

Now—we'll fight fire with fire. We're going to take organized Independent Exhibitor action and find out just how hard they are going to bite the hands that are feeding them with advance deposits and rental money.

An organization of fifty or one hundred Independent Exhibitors doesn't mean anything to them. We've got to be there by the thousands.

Don't depend on us to do your fighting for you. Be there yourself, bare-knuckled and ready to do your part. Come to Chicago! You're an almighty important part in this show-down.

You've got to be there—Hotel Congress, Chicago, early Monday morning, April 26

Wire me "I'll Be There".

Willard C. Patterson
Manager

Criterion Theatre, Atlanta, Ga.
President—Southeastern Theatre Managers' Ass'n.
"No small share of honor for the constant development of the motion picture is due Watterson R. Rothacker. No picture can be great unless it is consummated with the highest standard of printing artistry.

"Mr. Rothacker has taken film printing out of the common-place and made it an art: an art as necessary to great pictures as writing, acting, or directing. Without this art the greatest efforts of the others are colorless, lifeless, and drab."

(Signed) James R. Quirk

James R. Quirk
Publisher of Photoplay Magazine.
Circulation 600,000
"Famous" Stage Plays

The condition of auto-intoxication among producers on the subject of alleged Broadway stage successes for pictures continues to exist. The lament is now heard that the prices asked for this sort of material have advanced from the exorbitant and are now in the hold-up class.

The owners of much of this material doubtless feel that they are selling—to a large extent—merely "blue sky" and see no good reason why, if they find a susceptible buyer, they should even consider being sane about the price.

Even if a certain play is never given outside of a Broadway theatre, the mere fact that it has had a New York run doubtless makes it a piece of property of some value for picture purposes, providing it is a story that will pictureize. But the mere fact of a New York engagement certainly does not make a play tremendously valuable for the motion picture market.

During recent months the exhibitors of the country have had inflicted upon them a great number of pictures that came to them billed as being based upon Broadway successes and "from the famous stage play." etc.

As a matter of fact about one out of every hundred of these so-called famous stage plays was ever heard of by the motion picture patrons of America. The greater number opened and closed on Broadway and, except for the theatrically initiated about Times Square, they never existed.

In the majority of cases it is, of course, the supposed "advertising value" and not the worth of the play intrinsically that is commanding the hold-up prices. And—also in the majority of cases—the producer is simply buying something that isn't there.

As the producer should know this the seller of the fake success with phantom advertising value probably feels that he had better get all the traffic will bear before the producer wakes up. Hence the hold-up prices.

Price of Freedom

The projected meeting of exhibitors in Chicago to consider the circumstances surrounding the independent exhibitor opens an opportunity for a great deal of constructive work.

Events of the past few months have decided with considerable certainty the issue of any group "monopolizing" the film industry. It has become very evident that an independent exhibitor may remain just that: there are good grounds for a feeling of perfect security, he need not dash into any unwelcomed alliance; in his present situation he will be able to get all the good pictures he may require and he may continue to operate his theatre without molestation.

But it does not follow that the independent exhibitor should merely sit back and revel in this feeling of security, meanwhile allowing the agencies that are working against his independence to fortify themselves against the day when they may launch a new attack on his independence.

The price of freedom for the exhibitor involves his knowing what is going on in the industry—not superficially but fundamentally—in order that he may be able to face intelligently the constantly changing conditions of the industry.

The forthcoming meeting is scheduled for an opportune moment and it is to be hoped that a large number of exhibitors will be sufficiently impressed with its importance to be present.

* * *

A Fair Minimum

A minimum film rental, gauged with just as careful regard to the cost and earning power of a picture as the maximum rental, is a coming necessity of the business. A great step toward equalizing rentals for the satisfaction of the greatest number will be taken when a just minimum rental is arrived at. Under the present plan of operation producers add to the total of early rentals a sum which should be evenly distributed over a large number of later rentals, equalizing the burden of increased production costs.
HERMAN ROBBINS, assistant general manager of the Fox Film Corporation, spent several days in Chicago during the past week. He has returned to New York.

SIR. SCHLAGER, personal representative of J. Parker Read, Jr., is on his way to the West Coast, stopping at Kansas City and Denver, on route. He will return East to open offices in New York City.

H. H. Vox Loan, well-known scenario writer, who now makes Los Angeles his headquarters, is in New York to prepare a story for Norma Talmadge.

J. D. Williams, manager of the First National Exhibitors’ Circuit, Inc., is expected in New York the latter part of the week after an extended visit to the West Coast.

Jesse L. Lasky, first vice president of the Famous Players-Lasky Corporation, passed through Chicago April 10 on his way to New York.

Malcolm S. Boyle, director of publicity for the G. B. Samuelson Productions, severed his connection with the English producer when the latter left for London. He has associated himself with a Los Angeles press bureau.

J. H. Mayer, director of publicity for Universal, returned to New York April 9 after spending several days in Chicago.

Jake Wilk of New York, independent distributor, was among the film notables who visited Chicago during the past week.

W. E. Atkinson, general manager of Metro Pictures Corporation, is on his way to New York after a visit to the coast, and now Teddy Taylor, the busy publicity man, can stop work long enough to oil his newstyle.

Thomas A. Barret, whose pen name is Tom Bret, is now producing and editing a film of humorous sayings and clever bits from newspapers under the name of Topical Jazz. He formerly edited Topical Tips.

C. de Viral Hurd, well-known newspaper man, has been placed in charge of the foreign manuscript department at Universal City. Hurd is versed in many languages and will scour the untranslated European classics for possible screen vehicles for “Big U” stars.

William G. McCrea, former general counsel for the United Artists, is receiving the congratulations of his many friends in the industry on the arrival of a daughter April 7. Mrs. McCrea was Edna R. Wilson, the youngest daughter of President Wilson.

Charles Hutchison, who recently signed a contract with Pathé to star in serials, has arrived in Los Angeles. He will start work at the Robert Brunton studio April 15.

Major A. Hamilton Chase has been signed by William Fox to write special screen stories for the men stars of the Fox aggregation.

Lawrence Wehmeyer, former publicity director for Tally’s Broadway theatre, Los Angeles, has been appointed publicity director for J. Parker Read, Jr., succeeding Sig. Schlagner, who has been made sales representative of the organization.

A. W. Sampson has resigned as assistant treasurer of the Mayflower Photoplay Corporation to re-enter the advertising field in which he was engaged prior to the war.

William P. McLauchlin, well-known newspaper writer and sport critic, has joined the exploitation department of Mayflower Photoplay Corporation. Under the pen name of “Warra Warra,” he conducted columns in several newspapers.

Frank Condon has signed with Famous Players-Lasky Corporation to write scenarios, his first task being the adapting of “The Translation of a Savage,” the Gilbert Parker story.

Thomas Meighan and Robert Harvon left for California together recently, the former to resume work in photoplays and the latter to visit his family.

W. G. McCoy, manager of the Arthur S. Haman Attractions, has closed his Chicago office and will make his headquarters in the Film building, Detroit, Mich.

William L. Sheely of the Sherry Service is spending several weeks in California. On his return to New York he will stop at several of the exchange centers.

THE RITCHIE LITHO. CORP. includes in its organization the greatest motion picture poster experts in the world. The entire efforts of the organization are focussed and directed toward one end—the production of perfect posters! It may fall short of that ideal, but it never falls short of producing the best poster that is humanly possible to execute!
Calls Exhibitors to Unite in Fight Against Producer-Owned Theatres

William C. Patterson Urges Independent Showmen to Meet in Chicago On April 26 to Organize League for Protection of Interests

Officials announce that present indications are that a score of representative theatre owners from practically every territory in the country will attend the annual convention of members of First National Exhibitors' Circuit at the Congress hotel in Chicago, beginning on April 26. Meetings, programmes and letters are received daily at headquarters in New York, it is said, seeking details of the sub-franchising plan coincident with the work of Associated First National Pictures.

Committee Perfects Details
It is toward the perfection of all conditions that doubles would locate that exhibitor sentiment throughout the country will manifest itself. It is announced that the relative territorial situations in so far as motion picture concerns are concerned, will be given the fullest discussion and it is more certain, it is said, that an index as to public attitude toward admission prices and the various types of productions will be gained.

Largest Gathering Predicted
Prospects are, it is said, that the convention will be the largest and one of the major events in the history of the organization. Every section of the United States will be represented by the motion picture interests and it is thought by officials that exhibitor sentiment throughout the country will manifest itself.

Make Important Announcement
Question as to whether the convention will be confined to franchise holders has been ended with the announcement that the gathering will be conducted after the same fashion that characterized the 1919 meeting in New York. Executives from every First National exchange will assemble to meet with a liberal consideration of exchange problems.

Exhibitors who have inquired as to whether the convention was entirely the interests of arriving at an equitable basis of sub-franchising the various territories have been informed that while this matter doubtless would loom up as a salient feature of the meeting, various other matters of vital import would play a larger part.

What is considered as one of the most

In a statement supplementing the call for the national meeting, Mr. Patterson said:

"Theatre competition from producers appears, from recent developments within the last three weeks, that it is time for a show down between the independent exhibitors and the producer factions which are competing with them in a small way, comparatively, and which have plans made definitely for very widespread and formidable opposition in every community of consequence in the country, to be a national menace reaching to the heart of every territory.

"Where are we as independent exhibitors? How long will it be until big producing units whose pictures we are showing today as independents, step into our lodges and announce that they have leased, bought or built a house across the street and that they need their own pictures for their own screens, and that we can go to the devil or anywhere else we please for a film service that will replace their productions on our independent and independently owned screens?"

"I am president of an organization with a membership of 375 independent exhibitors, and this is the condition and menace that confronts every one of them as something serious to be considered, discussed and settled. There is no longer any use in closing our eyes and saying that this producer movement of competition never can amount to anything of consequence. It is that attitude of passive resistance which is making the successful and unchallenged consumption of producer plans to force their way into every theatre community where present independent exhibitors operate at anything like a profit commensurate with their investment and abilities as showmen.

"So that there may be concerted action by the independent owners whose houses in the very near future will be in direct competition with producer-owned theatres, I have sent out a call to every exhibitor whose name I have obtained, to meet at the Congress hotel in Chicago, Monday, April 26, to organize an Exhibitors' Defense League, its equivalent, which shall have for its purpose the formulation of a definite means of learning from the several producing concerns already owning and operating theatres exactly what they intend for their future house acquisition plans, and to arrive at a specific understanding of what we, as independent exhibitors, can do to protect our personal and individual interests against their invasion.

"Producer units that are gaining ground in theatre representation, the ownership or purchase of controlling interests with every day that passes, in the aggregate have hundreds of thousands of dollars of independent exhibitors' money in their banks as advance deposits on rental contracts. Every week there is collected hundreds of thousands of dollars more for played and paid business. Our advance deposit money is our pledge of our true faith in our union and a certificate of our honesty of intent with the producers and distributors who depend upon us for their existence."

"We have a right to know the facts if this money or any part of the

W. C. PATTERTON CALLS EXHIBITORS

To organize national Exhibitors' Defense League in Chicago on April 26:

To combat the activities of producing and distributing companies, in aggressive fashion.

To protect individual interests:

To plan concerted action by independent showmen against the competitive attempts of producer-owned playhouses.

(Continued on page 50)
it is being used by these producers and distributors to purchase theatre leases or the bricks and mortar with which to build theatres and to operate in competition with us as independent exhibitors who have no financial recourse but our own personal bank accounts, which, in strength, are as nothing compared to the funds available to this producer-distributor competition from its big deposits of advance money and rental payments from ourselves.

"We have a right to know whether the money with which we rent their films is being used for the same purpose. There is neither right nor justice to the independent exhibitor if this is the case. Nor is there any written or unwritten code of business conduct that compels an independent theatre owner to support his competition with rental money, especially when that competition is the man or concern from whom he buys his film service."

"If the producers are seriously intent upon becoming exhibitors and directing, controlling and operating theatres in which to show their own productions, then the independent exhibitor must realize immediately that he has to look to other sources for his pictures if his screen is not to be dark for all time."

"If the situation has come to this point, let us find it out at once, so that we can make our plans to continue our motion picture existence. We cannot go out and develop over-night public favoritism for new stars and new production brands, or for established stars and established production brands, whom fans are accustomed to seeing in other independent theatres. It must be realized, too, that it we, as independent exhibitors, lose one film service to producer competition, seek to take established independent stars and brands away from another independent exhibitor, we are going to face a desperate predicament. If we must look to other production sources, if we must go out and create public following anew, it is almost past the time that we knew it, and we cannot speed too fast toward the day when we shall understand, definitely, that this is the situation before us."
And Thus Passes the Star System

By Martin J. Quigley

The star system has passed; that extraordinary order of affairs in which a group of leading players substantially dictated the course of the industry has gone into the discard.

The so-called star is no longer the dominating figure in motion pictures.

Surprising as it may seem, it is nevertheless a fact that with the exception of a handful of stellar names any really good picture is severely handicapped when the player is featured over the production itself.

This is the public's answer to the system which players of accidental prominence forced upon the motion picture industry.

This is the public's answer to the shallow pretentions of players who insisted that stories be twisted and distorted to accommodate as far as possible their inordinate desire for a picture composed of five reels of close-ups with the main title carrying their names in letters a foot high.

This is the public's answer to the futile efforts that have been made to create stars with but little more than hope and ambition to work with.

* * *

The passing of the star system wipes clean from the industry one of the most unfortunate conditions with which it has had to contend; a condition in which the real brains and creative energy of the art-industry were made subservient to the whims, vagaries and shallow, unreasonable ambitions of players utterly devoid of a sense of responsibility and without even a trace of the quality of talent that might in a measure justify their temperamentalisms.

It was a system that was cramping and curbing the development of the motion picture. It was a system that drove real authors almost to the brink of madness when they saw their stories mutilated, aborted and blown up to satisfy a supposed demand for stellar prominence which they, as competent and intelligent observers of public opinion, knew did not exist. Under this system the director who is the most important factor in the making of a picture was submerged; whatever ability he possessed was handicapped by the limitations of the so-called star about whom he was compelled to build his story.

And the exhibitor, who cannot be held blameless in the creation of the system, has assumed an attitude—which is the reflection of his public's attitude—which has wiped it off the slate. The exhibitor had a hand in fostering and building up the system in many ways: In one conspicuous particular he practically compelled the producer to "star" someone because he pounded down the rental price to the last notch on any picture "without a star." In another—and a less culpable way—the exhibitor contributed by featuring in his advertising with compliment that he knew was not deserved and overlooking the really big points of a picture because they were a little more difficult to single out than the leading player's name.

The exhibitor fortunately has found himself in this matter and today willingly pays a bigger price for an "all star" or special production than for an alleged star whose mediocrity is known to himself and to his patrons.

* * *

The final test of the actual passing of the star system is to be found in the fact that the really successful pictures of the day for the producer and for the exhibitor are the "specials," the non-star productions that depend for their popularity upon some valid appeal of theme, treatment, characterization, atmosphere or some other essential of a good picture.

The pseudo star production, on the other hand, is damned from the start to a luke-warm reception by the public and consequently little or no profit to exhibitor or producer and nothing less than an extraordinarily good picture, aside from the presence of the star, will save it from this fate.

The handful of really legitimate stars are apart from this discussion, but even in their cases the condition is approaching, if not already here, where the glamor of their names on the boards and their figures on the screens does not suffice. Ample proof of the realization of this by at least one of the acknowledged stars may be had in the fact that for her latest production she paid $80,000 for a story which in all probability would have made a very successful picture even without her presence in it.

The exhibitor sealed the fate of the star system and marked a new advance for the industry when, prompted by his public, he fixed the highest value upon the non-star or special production.
4,000 Persons Dedicate New House
Built by Barbee in Chicago's Loop

Theatre Is One of the Most Picturesque in the City—Italian Style of Architecture and Decorations Is Carried Out

Barbee's Loop Theatre, Chicago's largest and most beautiful downtown playhouse, dedicated Saturday evening by pictures, opened on Saturday night, April 10. Over 4,000 persons attended the evening's performances, and several hundred were turned away from the box office.

William S. Barbee, Chicago businessman and a new entrant into the exhibitorial field, was the recipient during the day of hundreds of messages of felicitation. Associated with Mr. Barbee is Judge R. F. Robinson, Joseph Koppel, who has directed successfully the operations of several Chicago theatres and who recently was manager of Balaban & Katz's Riviera, has been chosen to conduct the affairs of the new house.

Seats 1,000 Persons

This new and attractive acquisition to Chicago's amusement life is located on the site of the old Columbia theatre, which had the distinction of being dedicated by Ellen Terry. A seating capacity of 1,000 is provided in an auditorium that is likened in architecture and decoration to a building in Milan, Italy.

The theatre, which is a remodelled structure, cost approximately $300,000. In style of architecture and in artistic embellishments, no motion picture house in Chicago is more picturesque. The auditorium decorations are of the Italian renaissance style, with futurist art and color presented in the designs. The allegorical style of painting keeps the lobby of the theatre in harmony with the interior. Three panel paintings represent art, drama and music.

Bennett Organ Installed

A $30,000 pipe organ of the Bennett type has been installed. This is the first of its kind in Chicago. Two simplex machines project the pictures, and a spacious room has been constructed for the operators. A Minusa screen is used. Modern methods of ventilation are used and the theatre is supplied with washed air, which will keep the interior at a 60-degree temperature during the summer months.

Elaborate lighting effects add to the splendid achievement of Mr. Barbee. Twenty-one different shades can be obtained. Special scenery for atmospheric presentation will be provided.

A twenty-piece orchestra is directed by George E. F. Koober, formerly conductor for D. W. Griffith. Special attention is given by the management to its musical program, which is arranged in advance for every scene and situation in a picture.

First Week's Program

Selznick News, Prizma Scenic, Literary Digest and the Gumps will be on the weekly programs. The feature for the opening performance was Norma Talmadge in "She Loves and Lies." Premier showings in Chicago of "Down on the Farm," "The River's End," "Romance," "Mollycoddle" and "The Duchess of Duds" will be given at the theatre. It is planned to give two-week showings to every picture after one week of the Norma Talmadge production.

Art work in the theatre was done by Gustave Brand & Co. The architects were Postle & Fisher.

Mr. Barbee was host to newspaper and trade press representatives at a luncheon in the Hamilton club on Friday.

A. M. P. A. Launches
Newspaper Campaign
(Special to Exhibitors Herald)

NEW YORK, April 13.—John S. Spargo, well-known newspaper man, has been appointed field secretary of the A. M. P. A. to cover the United States in a campaign to secure closer cooperation between daily newspapers and the motion picture interests.

American Re-Issue

The American Film Company, Inc., is re-issuing "Snap Judgment" under the title "Slam-Bang Jim." "Snap Judgment" was originally issued on November 19, 1917.

Triangle Will Take
Back Its Exchanges

NEW YORK, April 13.—Percy Waters has announced that the Triangle Distributing Corporation will handle the distribution of all future United Picture Theatres productions and have charge of the physical distribution of Hallmark productions until May 1.

Milton Goldsmith, treasurer of United, indicated that United had opened negotiations to keep possession of the Triangle exchanges.

Warren Leaves

W. W. Hodkinson

FREDERICK B. WARREN, vice-president in charge of sales and exploitation of the W. W. Hodkinson Corporation, resigned, effective Saturday, April 10.

While it is known that Mr. Warren has in contemplation certain enterprises of far-reaching scope, he has declined to give any intimation of his plans at this time.

Mr. Warren is acknowledged throughout the trade as one of the foremost experts in sales and exploitation. As one of the organizers of the Goldwyn Pictures Corporation he quickly established the product of that company in a manner that received wide commendation.

Since joining the Hodkinson organization several months ago, Mr. Warren has played a big part in the rapid advance of that company, which has made a sales record that has attracted widespread attention.

Mr. Warren was formerly publisher of the St. Louis Star.
Cooperation Is Keynote of Meeting
Selznick Managers in New York
Branch Officials Depart From Metropolis With Determination to Make 1920 Record
Year in the Industry

Co-operation marked the sessions of the second annual convention of Lewis J. Selznick Enterprises, including Select Pictures Corporation and Republic Distributing Corporation, which ended on April 9. The meetings, which were held at the Astor hotel in New York, were attended by more than seventy-five branch managers, exploitation men, representatives and executives of the home office.

For the first time following the close of the recent eight weeks' drive by the branches throughout the country in which 1,700 new accounts were added to the Selznick list, the men who accomplished this booking feat were afforded a chance to give each other pointers at first hand on how it was done.

Quality of Pictures Responsible

The consensus was that the general quality of the pictures offered was responsible for the big increase in bookings, which, it is said, never has been equaled by any other motion picture company in the space of six months, let alone the eight weeks in which the Selznick organization accomplished it.

Other high lights of the convention which indicate further, it is believed, that the burst of speed shown by Selznick at the beginning of the year will not lessen in degree during the coming months of 1920, included the showing on Wednesday, April 7, of "The New Butler," starring William Collier, long one of the most noted comedians of the American stage.

Following this screening, it was announced by Mr. Selznick that this production is to be distributed by Select, marking the entry of William Collier into the motion picture field. This followed closely the announcement a few days ago that William Faversham had joined the Selznick forces as a star. Mr. Faversham's first production for Selznick, "The Man Who Lost Himself," was shown to the convention on Thurs-

day, April 8. Managers voiced the opinion that this picture would rate as one of the best dramatic subjects of 1920.

The convention also offered the opportunity for the Selznick branch men and representatives to welcome into the organization Hobart Henley, who is to direct big subjects for Lewis J. Selznick. Mr. Selznick asserted that the near future would bring even more proof of the strengthening of his organization as one of the leading producing and distributing units of the industry.

The members of the sales force agreed that they were returning to their individual sections imbued with the Selznick spirit of making 1920, the most significant year in motion picture history. An exhibitor can now book from the Selznick or Republic organization a show complete from overture to exit march and have it as evenly balanced, it is said, as if he had searched the entire output of all the producers in order to secure his program.

During the five days of the convention there were five business sessions, at which all matters pertaining to the plans for the future were thrashed out in full. Details of these meetings were not made public, with the exception of the opening day, when Lewis J. Selznick welcomed the members of the organization.

Upon Mr. Selznick's appearance at 11 o'clock on Monday morning, April 5, the assemblage greeted him with cheers and applause, after which he was introduced by Sam Morris, who presided. Mr. Selznick, in a brief talk, thanked the men of the organization for their loyalty and endeavor, saying: "I believe there is no body of men to be found in the entire industry so completely loyal and harmonious as those in the various branches of the Selznick Enterprises."

Herbert Kaufman Talks

Herbert Kaufman, widely known editorial writer whose editorials are being produced for the screen by Mr. Selznick, was next introduced. On the following days of the convention several of the Herbert Kaufman subjects were screened. They made a deep impression upon all, it is said. Upon roll call at the Tuesday afternoon session every branch manager said that these editorial features in pictures were the greatest short stuff he ever had seen.

Other addresses at the Monday business session were made by Briton N. Busch, president of Republic; Charles Rogers, director of sales for Select and Republic; Charles Pettjohn, assistant to Lewis J. Selznick; David Selznick, the youthful secretary of Selznick Pictures, and Assistant Treasurer of Select Warren W. Lewis, editor of "The Brain Exchange"; Lee Kugel, director of advertising and publicity; Randolph Bartlett of the editing department; Charles McClinton, exploitation director; V. L. Whitaker, recently appointed district manager for the Pacific Coast, and Phil Kauffman, general manager of the Canadian branches.

No Speeches Delivered

A luncheon followed the Monday morning session, at which representatives of the trade press were guests of honor. Precedents at this luncheon were
Sam Morris Receives Diamond for Loyalty

Select and Republic branch managers converge in New York. Select Sam Morris, general manager of both organizations, was present to receive the diamond for loyalty.

"Your loyalty and cooperation have been..." said Morris in reply to presentation speech by Charles C. Pettijohn, assistant to Lewis J. Selznick. "This is one of them."

discarded and there were no speeches. Instead, the eighty people present were taken in motor cars to the Selznick studios in Fort Lee and the Bronx, where select stars and directors, among whom were Olive Thomas, Elaine Hammerstein, Zena Keefe, Ralph Ince, Alan Crosland, George Archainbaud, and William P. S. Earle.

The social side of the day was not neglected, and was entered into with... conversations announced by Selznick of the... and the Bronx, where select stars and directors, among whom were Olive Thomas, Elaine Hammerstein, Zena Keefe, Ralph Ince, Alan Crosland, George Archainbaud, and William P. S. Earle.

The social side of the day was not neglected, and was entered into with much spirit as were the business sessions. On the opening night of the meeting, the convention witnessed the performance of "My Lady Friends" at the Colony theatre. Tuesday night a double social program was scheduled, including "The Hottentot," starring William Collier at the George M. Cohan theatre, and the Ziegfeld Follies stop the New Amsterdam at midnight. "As You Were," a musical comedy, was witnessed on Wednesday night, bringing the theatre parties of the week to a fitting close.

Besides the Faversham, William Collier and Herbert Kautman productions, members of the convention were also shown "A Fool and His Money," starring Eugene O'Brien, and the first two issues of the Selznick News Reel.

Testimonial Signed by Employes to Be Presented to Lewis J. Selznick

An appreciation of loyalty and friendship in the form of an address on parchment and signed by every employe will be presented to Lewis J. Selznick in the near future. The parchment is a testimonial made by Sam E. Morris, vice president and general manager of Selznick Enterprises, at the Good Cheer dinner of the organization's co-workers at the Hotel Astor in New York on April 8.

The parchment will be sent to every Selznick office in the country to permit every individual connected with the organization to sign it. The address on the parchment will read:

"To Mr. Lewis Selznick: We who have served you, and in whom you have trusted, have come to you with a single voice to renew our pledge of loyalty."

"As we have found our service pleasant, we hope we have also justified your trust. For upon no other foundation can a successful and great enterprise be built than mutual confidence between the leader and his forces."

"The world has never needed anything but leaders. Tomorrow's truth is always waiting for the man who can see one day ahead. This vision alone makes leaders. You have proved that this vision is yours."

"Yet if the vision makes leaders, only justice can make that leadership just. You have been just to all, and so the passing years add strength to your arm."

"But if this were all, this pledge would have remained unvoiced. There have been other leaders of tomorrow's truth, who were just to all who served under them, but have not found you in another and a rarer trait."

"That trait is sympathy. We have learned that you know men and are as quick to forgive the occasional error as you are to appreciate the consistent success.

"And so as we renew our pledge of loyalty, we renew another title which we alone can confer, the title of friend."

It was suggested first at the convention that a silver tablet inscribed with the names of all branch managers be presented to Mr. Selznick. This was reconsidered, and the parchment plan was decided upon.

Kohn Negotiates to Buy News Weekly Enterprise

Marion H. Kohn Productions, which now controls several features, including the Grace Cumard westerns, the Polly Moran comedies, Will Rogers' "Illiberate Digest," and the "Smiling Bill" Jones comedies, is now planning to add another link to its production chain in the annexation of a news weekly.

Marion H. Kohn, president, announced that negotiations are under way to purchase the equipment, contracts, exchanges and current publications of one of the large producing and distributing news weekly organizations.

Los Angeles to Have New First-Run House

LOS ANGELES, April 13.—Sol Lester and Gore brothers are planning to build a new theatre here for the pre-release showing of First National pictures.

Novelty Screening of Musical Strains While Showing Comedyaart Production

The publication of the first Comedyaart creation, "Uneasy Feet," produced by Special Pictures Corporation of Los Angeles, has inspired a novel innovation in screen presentation.

In its showing at Goldwyn's California theatre in Los Angeles Robert Poole, managing director, took advantage of the fact that the upper half of the screen necessarily must be dark and that the film was devoid of subtitles. This inspired the idea of flashing on the screen in conjunction with the picture and the orchestra a series of titles of songs, marches and strains.

The song slide is flashed by means of triple exposure. The film is first exposed for the actual music notes, then for the words and then it is flashed upon the screen where the picture is being projected. The dissolving titles are controlled from the orchestra leader's seat so that the music on the screen and that furnished by the orchestra are synchronized perfectly.

The novelty met with such applause, it is said, that Mr. Poole re-run the picture to satisfy his audiences. The officials of Special Pictures Corporation have won the method of achieving the novelty to first-run picture palaces throughout the country, including the New York Radio, which has second week showing with option for a third, and the Rivoli, which also is giving it a holdover showing.

The Los Angeles headquarters of Special Pictures Corporation report heavy bookings from all of their twenty-two exchanges on the first Comedyaart. Their second Comedyaart production, "I'm a Vamp," was published on April 4.

Geraldine Farrar Signed by Quimby

(Special to Exhibitors Herald)

NEW YORK, April 13.—Geraldine Farrar, internationally famed opera and screen star, has signed a contract with the Associated Exhibitors, Inc. Production of the first picture will begin in New York as soon as important arrangements connected with the making of a truly big attraction have been completed.

The signing of Miss Farrar is the opening gun in the Associated Exhibitors' announced campaign of endeavor to furnish exhibitors, who are affiliates in the organization, motion pictures of such caliber as to assure the greater possible patronage.

Wisconsin Showmen Against Percentagi

(Special to Exhibitors Herald)

MILWAUKEE, WIS., April 13.—Resolution against percentage bookin was passed unanimously by the Motion Picture Exhibitors' Association last night.
Raisins for a Queen

Pauline Frederick

The Golliwog star, exhibiting a cluster of California raisins, sent to her as an inducement to become Queen of the Carnival to be held in Fresno, Cal., on April 28.

Issue Regulations To Govern Rental Tax

Order Concerning Collection Of 5 Per Cent Fee Is Published by Myers

(Special to Exhibitors Herald)

WASHINGTON, D. C., April 13.—Acting Commissioner of Internal Revenue, Myers, has issued regulations concerning the collection of the 5 per cent rental tax from exhibitors showing films owned by them, as follows:

The fair rental or license value of a film exhibited by an owner for profit shall be held to be represented by the gross profits he derives therefrom, which shall be determined by deducting from his gross receipts, his reasonable expense or allowances for service (but no deduction will be permitted for such items as expense of production, upkeep or replacement of films).

But should his return show that such receipts do not amount to 3½ per cent of his gross receipts, he shall accompany his return with a statement in detail showing the items entering into the expense and allowances charged against such receipts. This rule applied to cases where the owner exhibits or intends to exhibit the film over an extended period, as distinguished from a limited period in advertising and other purposes.

The fair rental of license value of a film exhibited by an owner for a limited period as a part of an advertising or other program intended to enhance the future rental or license value of the film shall be based on the actual rental period for the film at the expiration of that period by the owner or by the person purchasing the film or other territorial right therein. An owner-exhibitor under such circumstances shall accompany his return with a statement showing the actual amount paid for which the film was leased and in what city and community and at what theatre or theatres it is to be shown.

Corbett and Callaway Purchase Interest in Chicago Film Company

Well Known Exhibitor and World War Veteran Associated With Brockell and Elliott in Greater Stars Productions Exchange

W. E. Callaway and H. J. Corbett, well known among film men, have purchased a substantial interest in the Greater Stars Productions exchange, Chicago, and will take an active part in the operation of the company in association with Clyde Elliott and Floyd Brockell, managers.

The announcement of their entering the company follows closely the news that Lubliner & Trinz have retired from ownership.

Popular With Exhibitors

The two young men, who have become part owners of the exchange, are well known and popular throughout the trade, especially so with exhibitors.

Mr. Corbett was an exhibitor up to a few months ago and has had fifteen years' experience in the amusement field. He was treasurer of the Auditorium, Majestic and Garrick theatres for several years, prior to opening a theatre of his own in South Chicago.

Three years ago, he took over the management of the Harper theatre, 5236 Harper avenue, making it one of the best known of the outlying houses. He retired as an exhibitor last December and served as a salesman for Pathé while seeking an interest in an exchange for himself.

Callaway Is War Veteran

W. E. Callaway is one of the many film men who responded to the call for soldiers at the outbreak of the World War and returned to the trade after the close of hostilities. Prior to entering the service, he was a salesman in the Chicago office of the Famous Players-Lasky Corporation. Last June, he doffed his uniform and became a salesman for the Greater Stars exchange. He resigned this position to become sales manager of the Chicago office of Robertson-Cole Company, returning to Greater Stars as part owner.

With four well known young men financially interested and devoting their entire time to the business, the Greater Stars Productions exchange expects to take its place among the largest independent exchanges of the United States during the next twelve months.

Vice-Presidency of Kane Corporation Is Held by J. C. Ragland

Directors of Arthur S. Kane Pictures Corporation on April 8 elected John C. Ragland vice president. Mr. Ragland resigned as general sales manager of Realart Pictures Corporation several weeks ago to become general manager and director of the Kane corporation.

The meeting of the directors, which was held in the new offices of the concern at 25 West 43rd street, was called especially to inaugurate Mr. Ragland into his new post in conjunction with the formal opening of the permanent home of Arthur S. Kane Pictures Corporation.

Mr. Ragland, prior to his connection with Realart as general sales manager, was manager of the St. Louis office of that concern. He has had a long career in the theatrical and motion picture businesses and possesses a wide background of experience gained during a service which began in theatre management and progressed through sales activity to executive positions with Select and Realart Pictures.

Destroyed by Blaze

Turtle Lake, Wis.—The motion picture theatre here was totally destroyed by fire, the loss being estimated at $4,000.
Universal Shows Heavy Booking Schedule On “Virgin of Stamboul”

Exploitation Stunts Are Being Arranged in the Larger Cities—Berman Says Picture Has Proved to Be a Money Maker

First-run theatres in almost all of the principal cities already have booked “The Virgin of Stamboul,” featuring Priscilla Dean, according to Universal. In almost every city elaborate exploitation stunts are being arranged, it is said.

Harry M. Berman, general manager of exchanges, says the sales campaign is the biggest and fastest thing ever handled by that company.

“We did not get the prints into the hands of our branch exchanges until March 20,” he said. “In three weeks, leading theatres in 90 per cent of the big cities had contracted to run the picture, with play dates early in May.

Successful on Broadway

“The seventy-seven day booking over the Loew circuit in and around New York has been followed by a forty-seven day booking over the Fox circuit in the same territory. These two contracts alone, with the four weeks run at B. S. Moss’ Broadway theatre, will make one of the most complete New York City showings a Universal picture ever had.

“The showing at the Broadway theatre has been a great surprise. Instead of dropping off during the third and fourth weeks, the attendance actually increased. The picture is a money maker, even on Broadway.

“It has been shown already in several other theatres. In the Rialto theatre, Washington, it crowded the house for the week of April 5. Tom Moore, of the Rialto, gave it the most expensive staging and the biggest exploitation ever undertaken by him for any picture.

Record Maker at Butte

“Another early showing of the picture, in the Amorsa theatre, Butte, Mont. It broke all house records despite adverse conditions in that city.

“After several days of clever exploitation along the lines utilized in New York, William Cutts of the Kinema the-atre, Salt Lake City, packed his door during the week of April 5.

“Among the other houses in which

The Virgin of Stamboul” is booked for a six or seven-day run at early dates, are the Lubliner & Trinz and the Ascher Brothers circuits in Chicago; the Playhouse, Chicago; the Columbia, Pittsburgh; the Washington, Detroit; the Liberty, Denver; Sheia’s Hippodrome, Linfield; the Stillman, Cleveland; the Park, Boston; the Alhambra, Milwaukee, the Southern, Columbus; the Columbus, Dayton; the Walnut, Louisville; the Rivoli, Portland; Orpheum, Los Angeles; the Fox Terminal, Newark, the Clenmier, Spokane; the Pickwick, San Diego, Cal.; the Victor, McKees port, Pa.; the Lamb, Ranger, Texas, and also in Fort Worth.

“It looks as if Miss Dean’s big picture is going to set all time records by a wide margin. A lot of other records, too, I believe.”

Universal’s sales department is collecting records of attendance at each theatre showing “The Virgin of Stamboul.”

Washington Orders More Care for Film
Post Office Department to Give Special Attention to Pictures

WASHINGTON, D. C.—More care is to be exercised in the handling of motion picture films by postal employees, under orders which have just been personally issued by the Post Office Departments. Complaints that shows were missed, so that they do not arrive on time, have been frequent during the past few months, and the new orders are designed to secure better service for exhibitors.

The order issued by J. C. Koons, first assistant postmaster general, applies to all employees of the department, as follows:

Information has reached the department that a considerable number of shipments of moving-picture films in individual packages are missing, causing delay and serious inconvenience to both shippers and addressees. It will be understood that as a general rule these films are moving on a schedule from place to place for exhibition and display on previously arranged dates and it will be impossible for us to exercise greater care in distinguishing the address of the shipper or the address of the film.

“Postmasters and all other employees are requested to give special attention to this condition and to exercise greater care in distinguishing the address of the shipper with a view of reducing to a minimum the mis-sending and delay of these shipments.”

Beautiful Sets Built for Lifeograph-Keefe Picture

The second Lifeograph-Keefe comedy series being made at the Portland, Ore., studio of American Lifeograph Company is said to display some lavish and extravagant sets. An innovation is a woman’s den with striking bizarre and unusual features marks one of these sets, it is said.

W. H. McMonies, president of the company, announces that he is heartily pleased with the first subject produced under the direction of Bob Gray and supervised by W. E. Keefe, Walter McMonies, Jr., son of the president, has been appointed purchasing agent and superintendent of construction.
Harry M. Crandall Succeeds Kendall
As Associated Exhibitors' President
Well Known Washington Theatre Owner Is Honored
With Executive Position.—Change Will Not
Affect Activity of Organization

Harry M. Crandall, of Washington, D. C., was elected president of Associated Exhibitors, Inc., during the course of a meeting of the Board of Directors held recently at the offices of the organization. Mr. Crandall succeeds Messmore Kendall, whose resignation as president was accepted by the Board in view of the fact that extreme pressure of other business made it impossible for him to continue in an executive capacity.

Mr. Crandall's office as treasurer is to be filled by H. H. Wellenbrink, who now is secretary and treasurer, as well as a member of the Board of Directors.

Important Negotiations Being Closed

The number of important negotiations virtually closed and the volume of business transacted during the two-day meeting are indications that the Associated Exhibitors, Inc., soon will become one of the most important units in the industry. After the meeting announcement was made by General Manager F. C. Quimby that, while arrangements for at least one major producer practically was completed, and while assurances of several other channels of ingress of big special productions were forthcoming, there still remain formal details to be gone through which make it inadvisable to make the arrangements public at the present moment.

Mr. Quimby stated that the changes in executive personnel would in no wise affect the workings of the organization. He is known to have been negotiating with many important individuals and firms in the industry during the past few weeks, and it is said that the Associated Exhibitors are holding off from making definite announcements until they have lined up propositions formidable enough to make the organization a leader among the "big fellows" from the moment the first gun is fired.

Kendall Explains Decision

According to members of the Board of Directors Mr. Kendall's resignation was accepted with regret. It is understood that Mr. Kendall stated that no matter what his personal wishes in the case might be, he felt that the affairs of the Capitol Theatre and affiliated business interests required so much of his time that he could not possibly do justice to the Capital and to the Associated Exhibitors at the same time.

Mr. Kendall explained also, that, inasmuch as the Capitol Theatre Enterprise is already engaged in the production of pictures to a small extent, and, undoubtedly, will go into production on a much larger scale soon, he felt that such activities would not be consistent with a continuation of his holding office in the Associated Exhibitors.

Hall Adapts Novel for
American Cinema Corp.

Walter Richard Hall, according to announcement from the company's headquarters, has completed the adaptation of "A Woman Strays," E. Thompson Rich's novel, for the American Cinema Corp.

The play, a story of a woman's struggle to ward off the blow of destiny, is said to possess one of the most powerful and original themes ever presented on the screen.

James Vincent, who produced "The Spirit of Lafayette" and Fox productions featuring Theda Bara, Virginia Pearson and Bertha Kalich, is directing the stage version of the play at the company's studio.

Columbia Amusement Buys
Andrew Salamanca House

SALAMANCA, N. Y.—Max Andrews has disposed of the Andrews theatre in Main street to Columbia Amusement Company, Erie, Pa., which operates two houses in Erie and one in Warren.
Foremost Screen and Stage Stars
Act for American Legion Benefit

New York Post, Comprised of Representatives of Amusement World, Raise Large Fund for Use in Building Modern Gymnasium

Distinguished representatives of the screen, stage, opera and circus world took part in the benefit program which was given at the New Amsterdam theatre in New York on April 19, according to the S. Rankin Drew Post No. 340, American Legion. The benefit netted the post $11,000.

A greater aggregation of stars from the amusement world ever was gathered together on one program, it is said. Heading the star bill were the three Barrowmores, Ethel, John and Lionel.

Will Build Gymnasium

Drew Post is composed of ex-service men who are concerned either directly or indirectly with the theatre and the screen. The proceeds of the benefit will be used in building a modern gymnasium.

The arrangements for the benefit were in the hands of men experienced in the world of the stage and the screen. The post membership includes some of the most experienced publicity and advertising men in the business, stage and motion picture directors, stars, cameramen, photographers, scenic and costume designers, scenario writers, property men, location directors, casting experts, music publishers, producer and executives throughout the industry.

Men Who Made It Possible

Those whose experience and time made it possible for them to give their service to the benefit were: Well-Hawks, president of the post; James Loughborough, vice president; Richard C. Travers, the star; Lawrence Schwab and Floyd Sniker both of the Keith offices. These members of the post were engaged actively in the arrangements for the benefit.

Sydney P. Gunertz, the first of the three medal of honor men to join the post was in charge of the program year book section as well as a staff of publicity members, while Lieutenant Miller of the marine recruiting corps handled the billing. The chairman of the publicity committee, William H. Cook, had the assistance of some of the best publicity experts in the game.

The stars who appeared on the program include Ed Wynne, comedian, and his beauty chorus from Ed Wynne’s Karnival now playing the New Amsterdam; Sam Bernard with Irene Bordoni, now appearing in “As You Were,” Ernest Truce, Dorothy Donnelly, Minnie Dupree, Clifton Ford, and several distinct novelty surprises.

Queen of the Wire

Bird Millman, queen of the wire, now with the middle, town, performed by courtesy of Ringling Brothers, Barnum & Bailey, Clarke Silvernail and his company offered a sketch.

George Carpenter, idol of France, delivered a message from the French to their former comrades in arms, and James J. Corbett of American heavyweight champions appeared with Billy Van.

Noble Morgan and his company of well known players were seen in a new sketch, and Demarest & Collette, the celebrated vaudeville team, did a comedy turn. Daniel Dreyfus, who has charge of the women’s auxiliary of the post, appeared, and Corporal Joseph White of Father Kelley’s choir, sang.

Views Paintings of Heroes

During the interval the audience was invited to see the exhibition of the original A. E. F. portraits of American heroes and leaders painted by Joseph Lammings, of the celebrated A. E. F. artist. These paintings were displayed in the foyer of the theatre.

A place was provided on the program for the presentation of York’s seven medal of honor men, Augustus Thomas, playwright, announced that the winners of their former rank in the service are Lieutenant Colonel Charles W. Whitely, Major George W. McMurtry, First Sergeant Sylvester F. Gunertz, First Sergeant Benjamin Kaufman, Sergeant Man Eggers, Sergeant John C. Latham, Messrs. Gunertz, Eggers and Latham are members of Drew Post.

Hack & White, a comedy act of distinct novelty, opened the bill following the presentation on the part of the United States Navy recruiting service band under direction of Charles Biddle, of New York. This unit is presented by courtesy of E. F. Alber, head of B. F. Keith Enterprises.

Ann May Plays Opposite Ray in “Peaceful Valley”

Ann May, the young Cincinnati, Ohio, society girl who recently made her film debut, has been selected by Charles Ray as his leading woman for “Peaceful Valley,” his production for First National.

J. Parker Read, Jr., Louise Glaum production, “The Lone Wolf’s Daughter,” which, since its banner week presentation at Yonkers, has proved one of the outstanding successes of the year, fairly took Philadelphia by storm last week in its initial engagement on the Madison and Niedinger chain of theatres in the Quaker City and outlying towns. Contracted originally by the Stanley Booking Company for presentation at the Victoria, the Madison management shifted “The Lone Wolf’s Daughter” to the Palace because of the larger seating capacity in the newer Stanley first-run house. And not since its opening here had the theatre crowded with more than those that flocked to see Louise Glaum in the powerful W. W. Hodkinson melodrama.

Plays to Record Attendance

The Palace, situated in the middle of the block on Market street, between Twelfth and Thirteenth, had lines of picture-goers stretching to both corners at the two evening performances during the entire run, so well did Abe L. Einsteins, the Stanley exploitation chief, and his staff bring home the merits of “The Lone Wolf’s Daughter” in the biggest promotion campaign waged on a Stanley production. A large-sized shoppers and tie-in board advertising drive, a link-up with two Market street department stores that displayed and advertised gowns fashioned after those worn by the star, the film’s big success displaying in the sporting goods store adjoining the theatre that featured the various fire-arms used in the picture. Yes, as far as the Palace has ever been seen in a Philadelphia theatre in months were the mediums used by Mr. Lourie in packing the Palace as never before.

Scores Success in Boston

Another prominent eastern exhibitor who fared well with “The Lone Wolf’s Daughter” last week was Jacob Lourie, owner of Reelcraft and Book Reelcraft pictures, Boston, Mass., the J. Parker Read, Jr., production playing a full week’s engagement. and, through the Washington street theatres are only three blocks apart, Mr. Lourie’s managers at both houses reported several nights of turn-away business, and on the whole the Hodkinson release proved the biggest attraction at the Boston twin houses in months.

Among the bookings reported on “The Lone Wolf’s Daughter” this week are: The Rex, Seattle, Wash.; the Grand, Hornell, N. Y.; the Capitol, Virginia, Vallecito, Calif.; the Capitol, Elizabeth, N. J.; the Auditorium, Newark, Ohio; the Victoria, Shady, Pa.; the Capitol, Green, the Orpheum, Yonkers, N. Y.; the Sherman, Tex.; the Little Playhouse, Mt. Vernon, N. Y.; the Rex, Oskosh, Wis.

Exchanges Seeking Reelcraft Pictures

Six Producing Companies Are at Work Making Short Films for Company

Leading independent distributors and exchanges throughout the United States are seeking an alliance with Reelcraft Pictures Corporation, according to R. C. Cropper, president. Mr. Cropper has just completed a trip covering nearly all of the important distributing cities of the Central States, with the intention of establishing means of distribution for the Reelcraft program.

Reelcraft has considered the establishment of an independent publication organization covering every principal city, but during the past three weeks numerous independent distributors have approached Reelcraft officials desiring exclusive rights to the short subjects in their respective territories.

Independent exchange owners, as well as theatre owners, have come to realize it is said, that there is no place for them in the producer-to-public market, and that their independence can be maintained only by cooperating with the independent producer. Several distributors of the brands now controlled by Reelcraft have protested against the establishment of another exchange in their territory, with the result that by cooperating with Reelcraft the Independent will continue to handle the original producers, and the whole of the Reelcraft program as well.

Six producing companies are at work, two more forming and several under consideration. The pictures will all be short subjects.

“Lone Wolf’s Daughter” Scoring Success In Eastern Playhouses
Educational Films Speed Work of Establishing Own Exchanges

Distributing Depots Will Handle Short Subjects Only.—E. W. Hammons Sees Vast Improvement in Service and Results Through Decision

Contracts involving the expenditure of more than a million dollars, signed during the past four months, represent some of the recent activities of the Educational Films Corporation, according to announcement of the company this week.

Arrangements are progressing with all the rapidity consistent with careful selection of representatives for opening of educational exchanges in principal centers. These will be controlled directly by the company and will handle nothing but short subjects.

During the week contracts were signed with some of the most important exhibitor interests in the country for establishment of exchanges. Several of the largest centers await only announcement of locations of the offices; negotiations for new territories with several others, while a few territories remain open.

Adopts Cooperative Policy

While educational will maintain the controlling interest in each exchange, it is adopting a cooperative policy whereby men of high standing are interested in their ownership. In every case these are men who have large exhibitor interests and who have been led to become associated with the company because of their knowledge of the high quality of Educational product.

E. W. Hammons, vice president and general manager of Educational, this week outlined the exchange plans for the first time:

"During the five years of Educational Films Corporation's existence it has been distributing through independent exchanges. For some time we have received the imperfections of this system. In the first instance, these arrangements have prevented the direct supervision of sales and exploitation that we have desired. While this plan has made money for us and each exchange, we have been satisfied that we were unable to afford the degree of service we desired to give.

"This is no reflection on the men who have been handling our product in the various territories. The chief fault has been the same found in every exchange that handles 'mixed' products—long and short subjects. It is natural that salesmen should devote the greater portion of their time and effort to selling and exploiting pictures that bring in greater revenue. Specialization in the handling of short subjects is absolutely essential. We have been convinced for some time that they should be handled by absolutely separate exchanges, and this will be our policy hereafter.

"Big Increase in Product

"In the past the volume of our product has been somewhat limited. As recent announcements have revealed, this product has increased fully 300 per cent, and there will be much more new material for regular release announced in a very short time. We are old enough to either distribute or purchase such short subject matter as meets our standard. We are going into the comedy field to a very considerable extent, and contracts already made assure us of one and two reel subjects that compare most favorably, both in quantity and quality, with the remainder of the field.

"Contracts with our producers make them really partners in our business, since they are financially interested in keeping up the quality. To the same end we are organizing our exchange system. We are offering to men of unquestioned standing in the field an interest in several independent exchanges, so that they may share in the profits and that we may be assured of their earnest effort. It is not a case of raising capital, for we have ample for every need, but of getting the degree of interest in exchange conduct that in many cases has been lacking. The strongest arguments in the past for distribution through independent exchanges has been that the men conducting them had a financial interest in their success, just as the weakest point in the exchanges of the established companies has been the salary system, which to a considerable extent has counteracted the beneficial effects of control from the home office.

"We believe that our new policy will bring about the three things necessary for the ideal exchange system: First, the exchange will handle nothing but short subjects, enabling a specialization in this product that is not possible with exchanges handling the features as well. Second, we will be able to exert direct control of the exchanges and provide sales arrangements and exploitation units that will be of direct aid to the exhibitor. Third, the management of the exchange will have financial interest in its earnings and in its permanency, and therefore there will be every urge for fair business dealing, the fullest cooperation with the exhibitor, and the creation of a volume of business that is bound to have its reflex in the quality of product.

Explains Financial Plan

"We are offering local interests participation in individual exchanges up to 10 per cent of their capital stock. We are making no charge for 'franchises', and will or any other jargon. The arrangement is simply that we put in 31 per cent of the capital and the local interests 49 per cent, and the profits are divided accordingly.

"Some of the leading interests of the country have signed contracts. Other important territories will be closed in a few days, and a minor number remain open until we get in touch with men whose connection we consider desirable. We will not announce names until the list is complete, but when it is made public I am confident that the film world will recognize an organization that sets a new mark in the distribution and exploitation of pictures—in this case of short subjects only."

Mary Thurman Burned by Explosion in Apartment

Mary Thurman, who is featured in Allan Dwan's "In the Heart of a Fool," and "The Scoffer," under the Mayflower banner, was painfully burned in her apartments in Los Angeles when a Chinese incense burner exploded. Physicians say, however, that she will be able to commence production on the next Allan Dwan picture May 1.

SAILING ON SOL LESSER'S POND

J. D. Williams, general manager of First National Exhibitors' Circuit (the gentleman in the raincoat), recently visited Riverside, Cal., to inspect the pool where Annette Kellerman is making scenes for her new Sol Lesser comedy-drama. The party are: Mrs. Williams, Annette Kellerman, Sol Lesser, Mrs. Lesser, H. P. Caulfield, Lesser production manager, and Mrs. Caulfield.
Arthur James Launches Enterprise After Resigning From Fox Company
Will Conduct Advertising and Publicity Business With Headquarters in New York—Will Give Attention to Campaigns on Pictures

Arthur James, who successively directed the publicity and advertising for Mutual Film Corporation in the days of its greatest prominence, for Metro Pictures Corporation for four years during its growth from a small concern to one of the big factors in the industry, and for Fox Film Corporation since last July, on April 17 will begin business for himself.

Mr. James will conduct a general advertising and publicity business, handling both personal and company accounts, giving special attention to campaigns on log pictures.

He will make his headquarters in New York and will have branch offices in Washington and Chicago. John Bowman will be in charge of the Chicago office, with headquarters in the Monadnock building, and the Washington representatives will be Theodore M. Knappen, with headquarters in the Southern building. Carolyn Lowrey, who formerly was on the staff of the Morning Telegraph, will be attached to Mr. James' organization and will leave within the next two weeks for a trip to the Pacific Coast, representing Mr. James.

Publicity Is Great Aid

The following announcement has been made by Mr. James: "It has been my belief, after an experience of more than six years in publicity and advertising activities for motion pictures, that a selling force representing each studio in business importance. I do not believe that publicity will make a poor picture a success, nor that an indifferent director or actor can be elevated to greatness solely by the same process, but I do believe that publicity will make a great picture greater and enable directors and stars to receive their true rewards both in fame and in money if they are well advised regarding their relationship to the public and to the exhibitor.

"I tendered my resignation to Fox Film Corporation with a sense of deep personal regret because of the fine spirit which pervades the organization and because of the free and open opportunities given to me to be active in its behalf, and I cannot depart without a word of the highest praise for the showingmanship and the fine personal qualities of Mr. William Fox and Mr. W. R. Sheahan, the big figures in the great organization.

 Begins With Active Accounts

"I am glad to say that I begin business for myself with the cordial good wishes of my friends and with active accounts with which the public and the trade shortly will be made, I trust, very much acquainted. The National Council of Defense and American Business Association will receive my immediate attention together with motion picture clients. In each case I shall give the campaign my personal attention."

Mr. James has been identified with the active growth of the motion picture industry, having served as vice-president with the National Association and as the first president of the Associated Motion Picture Advertisers.

Throughout his connection with the industry he has been regarded generally as one of the thoroughly competent experts on motion picture exploitation, his abilities covering the entire range of advertising and publicity.

Long Newspaper Experience

In his publicity work he has been fortified with a long experience in metropolitan newspaper activity, which has enabled him to supply to the press of the country, both trade and general, the kind of matter which readily found its way into print.

Advertising matter produced under Mr. James’ direction has been characterized with an exceptionally strong, dignified and artistic tone and has constituted one of the most distinctive features of advertising in the motion picture trade.

Mr. James has played a particularly active part in the affairs of the Associated Motion Picture Advertisers and is entitled to a large share of the credit for many of the important accomplishments of that association.

Rockett Film Corp.
Formed in Los Angeles

A new producing company capitalized at $100,000 was formed in Los Angeles this week and corporation papers filed in the name of the Romona Film Corporation, but to be operated later, it is understood, under the name of the Rockett Film Corporation.

Ray Rockett, formerly business manager of the Balboa company at Long Beach, and until recently head of the production department of the Universal Film Corporation, is president and general manager. His brother, Al Rockett, is secretary and assistant general manager, with E. H. Christensen, vice-president and S. G. Buchan, treasurer.

Selznick Re-Engages Elaine Hammerstein

Popular Screen Star Signs Contract Covering Period of Seven Years

Myron Selznick announces that he has re-engaged Elaine Hammerstein for a period covering seven years.

According to Mr. Selznick, Miss Hammerstein has been one of the key office attractions on the Selznick payroll. "Her most recent picture, "The Shadow of Rosalie Byrnes," in which she has a dual role, is declared to bring out her screen personality and ability better than any of her previous pictures.

The two characters she portrays are of such contrasting types as to tax the ability of a more seasoned screen star than Miss Hammerstein. Yet, according to those who have seen the picture, she plays the two parts with the proper color, shading and feeling.

Mr. Selznick has not given any plans in regard to Hammerstein productions in the near future.

Opens Exchange to Issue Ibsen’s "Man There Was"

Radiosoul Films, Inc., has opened an exchange at 126 West 66th street, New York, for distributing Henrik Ibsen’s "A Man There Was." The organization now is working upon its second picture, "The Eternal Feminine," with Victor Senstrom again is the director and star.

A number of high school principals, it is said, desire a special projection of "A Man There Was" because of its educational value. Ibsen’s original "Teri Viken," of which "A Man There Was" is an adaptation, is taught in every school in Scandinavia, it is said.

Goldwyn Changes Title

The title of Octavey Roy Cohen’s feature story written for Goldwyn Pictures Corporation has been changed from "Tw Cents Worth of Hamness to "Of Dears and Sense." Madge Kennedy is featured and Harry Beaumont directed.
National Film Production Is First Purchased by Federated Exchanges

New Independent Organization Will Handle All of the Exploitation and Advertising on Picture Which Features Billie Rhodes

Federated Film Exchanges of America, the organization of independent distributors which was formed recently in Chicago, has purchased its first production according to its cooperative plan of operation.

"Nobody's Girl," a National Film Corporation of America production featuring Billie Rhodes has been bought outright by the federation, which will handle all exploitation, advertising and publicity in connection with the marketing of the picture.

Actual Operation Started

Actual operation of the new organization has been accomplished in less than thirty days after its formation. A special publicity and exploitation department is already at work on material for promoting "Nobody's Girl."

Announcement of the federation's first acquisition was made by Joe Brandt of National. He said:

"I am particularly gratified over this sale because I feel that the solution of the independent production and exchange problem is now in sight. The board of review of the Federated Film Exchanges of America passes on the merits of every picture before the purchase of it is considered. This means that only good pictures will be marketed through their exchanges. This also means that the independent producers will be spurred to greater efforts in making better pictures because they know there will be distribution at the end of the trail.

Proper Distribution Assured

"The clutter of good, bad and indifferent film which now is regularly being dumped into the state rights market will at last be separated as it should be. When an independent producer puts his product before the board of review of the Federated Film Exchanges of America and they pass on it as worthy of their mark he will be assured of the proper distribution in every state."

At the offices of Federated Film Exchanges no details were given out regarding the prices or arrangements made in the purchase of "Nobody's Girl."

Good Things Come in Small Packages-Kohn

Says "Illiterate Digest" Not a Filler But World's Shortest Feature

The newest of Marion H. Kohn Productions, Inc., publications, "The Illiterate Digest," by Will Rogers, Goldwyn star, will not be a program filler in any sense of the word, according to Mr. Kohn. On the contrary, he says, the time will come, and in the near future, when the Will Rogers epigrams will be looked upon as the "shortest feature in the world."

"Good things come done up in small packages," writes Mr. Kohn, "and I am confident that the best thing the exhibitor has ever had the good fortune to witness will be the "Illiterate Digest." The keen humor and incisive cynicism will draw the crowds, especially when Will Rogers' name is fixed to it.

According to Mr. Kohn, "The Illiterate Digest" will be a sparkling novelty, each publication to be different in setting, etc., from the one issued before. The actor-humorist will appear in each publication of the "Digest."

"The Illiterate Digest" will be marketed via the movie market. The first three positives have arrived in New York for a preview.

White and Ross Join Billy West to Make Reelcraft Comedies

Leo White and Rud Ross have entered into an agreement to support Billy West in the series of two-reel comedies he is producing for Reelcraft Pictures Corporation. White played in slapstick comedy with the original Keystone Company. Both White and Ross agree to take a great deal of punishment at the hands of Billy West. Both having met all brands of pies and vegetables in the past, are anxious to renew their acquaintances.

Mr. West considers the acquisition of these two helpful playmates as beneficial to his throwing arm and the laughter producing qualities of his comedies.

"Jenny," English Story, Chosen for Olive Thomas

Following the completion of "The Flapper," Lewis J. Selznick will present Olive Thomas in "Jenny," which is from the pen of Roy Horniman, a British writer. Upon this film has been chosen to direct. Bobby Connolly, the child actor, is in the cast.
EXHIBITORS HERALD
April 24, 1920

New York Rialto to Observe Anniversary

Large House Spends Quarter Million Annually on its
Music Production

Obseravce of anniversary week is scheduled for the week beginning on
Sunday, April 18, at the Rialto Theatre, New York. The playhouse was opened
on April 22, 1916.

The theatre was one of the first motion picture houses in the country to give
musical programs on a large scale. In its development the Rialto as a motion picture-house.
Management is spending approximately $25,000 a year on music for its patrons, it is said.
This figure includes the cost of the orchestra, soloists and sheet music.

The orchestra has grown from less than thirty musicians to fifty. Hugo Riesenfeld still is the
director. But the average attendance is about 2000 persons a week. The theatre spends 125 cents of each ticket for music alone, it is said.

STATEMENT OF THE OWNERSHIP, MANAGEMENT, ETC., REQUIRED BY THE ACT OF AUGUST 24, 1912.

EXHIBITORS HERALD, published weekly at Chicago, Illinois, for April 1, 1920.

1. That the names and addresses of the publishers, owners, and manage-
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Marion J. Quigley, 417 S. Dearborn Street.

2. That the known bondholders, mortgagees, and other security holders, owning or holding 1 per cent or more of the total amount of bonds, mortgages or other securities, if any, to which this statement relates, if none, state none.

Mailing Editor—None. Business Manager—None.

3. The officers are: Give names and addresses of individuals or corporations to whom the books are kept and also state whether the books are kept at the place of business or at any other place.

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curity holders, if any, to whom the books are kept, and also state whether the books are kept at the place of business or at any other place.
Booth Tarkington Signs With Baker To Write Directly for the Screen

Booth Tarkington, one of the leading fiction writers of America, has signed with Tarkington Baker, who resigned recently as general manager of production for Universal to organize his own company, to write directly for the screen during the current year. Mr. Baker, who says, "I believe in the story and good material can come only from the best, most gifted, most experienced and most successful authors." He has signed contracts with three other noted authors.

Bert Williams is Signed

Supplementing this statement is the announcement that Bert Williams, famous black-face comedian, has contracted with Baker to star in a series of two-reel comedies. In signing Booth Tarkington, his cousin, Baker considers that he has overruled the author's scruples against the screen. Mr. Tarkington has been acrimonious in writing for pictures, only a few of his stories having been produced. When Baker decided to make pictures of himself he hurried out to see Tarkington. "It is related that Baker arrived in Indianapolis at 10 o'clock at night. At 10:30 he was in conference with Tarkington. The conference ended at 8 a.m., when the pair had breakfast. A sey-eyes attorney related his friends that day how he was vakened at 4 a.m. to draw up the necessary papers.

TARKINGTON BAKER
Signs Booth Tarkington to write directly for the screen this year, and acquires the services of Bert Williams to make two-reel comedies.

One of the most successful writers of the screen, Mr. Tarkington has been averse to writing for pictures, only a few of his stories having been produced. When Baker decided to make pictures of himself he hurried out to see Tarkington. It is related that Baker arrived in Indianapolis at 10 o'clock at night. At 10:30 he was in conference with Tarkington. The conference ended at 8 a.m., when the pair had breakfast. A sey-eyes attorney related his friends that day how he was vakened at 4 a.m. to draw up the necessary papers.

Given Free Hand

"No limitations have been placed on Tarkington's efforts," states Baker. "He has a free hand. As a result he plans to put into his work all the genius and enthusiasm characteristic of his plays the stage. I haven't the remotest idea what he will write about." "I believe in the story," Mr. Baker declared further. "Silk purses aren't made of' s ears; good pictures aren't made of no-good material. The time has come when the author will come into his own with discriminating audiences. Three hours has been delayed because, in my judgment, producers have been inclined to cultivate star and director. But star and director are themselves beginning to realize that they are helpless without good material. Good material can only come from the best, most gifted, most experienced and most successful authors."

Baker announces that some of Bert Williams' pictures will be made at the coast. Later, when the comedian appears as a star on Broadway, the pictures produced under the two-reel series will be transferred to New York. One of the most famous writers in America, it is announced, will be the author of the Williams stories.

Sunday Theatres Win And Lose at Election

GRAND ISLAND, Neb.—Grand Island voters decided in favor of Sunday theatres and amusements by a vote of 2,613 to 983 at the municipal election here April 7.

LOSE AT BLOOMINGTON, Ill.—The proposition for Sunday theatres was defeated by a majority of 600 at the election today, the total vote being only half of the city's voting strength.

Murray Stars and Directs

Charles Murray, Mack Sennett comedian, is both star and director of the Paramount-Mack Sennett comedy, "By Colly." This is the comedian's first endeavor on the directorial end.

Louise Huff Will Play Stellar Roles Under Selznick Banner for Five Years

Louise Huff has been engaged by Selznick Enterprises to play stellar roles for the next five years. The engagement covers a period of five years. The acquisition of Miss Huff brings two new stars under the Selznick banner within one week, the other being William Collier.

The decision to star Miss Huff was not the result of an impulse, according to the statement from Selznick. He said: "A long and careful investigation concerning not alone her merits as an actress, but her appeal as a screen favorite was made through a dozen different sources.

Send Queries to Showmen

"First, the exhibitor was taken into consideration, and inquiries were made of important managers in large and small cities. A host of letters were sent out to patrons of motion picture houses asking them what they thought of Miss Huff. "Another strong factor in determining the selection of Miss Huff as a star was the amount of mail received by her in the course of a month from picture fans. All of this entered into the final decision of securing Miss Huff's signature to a five-year contract."

Born in Georgia

Louise Huff was born in Columbus, Ga., and made her debut on the stage in the Klave & Erlanger production of "Ben Hur." She also appeared in dramatic stock companies in Utica and Syracuse, N.Y., in New York and Los Angeles. In productions in which she proved exceptionally popular throughout the country were "Seventeen." "Great Expectations."

Daylight Saving Is Shelved in Chicago

If Chicago gets daylight saving by city ordinance, it will have to start in at the beginning again when the new city council meets May 3. Failure of the aldermen to act April 6 on the pending daylight saving measure threw the ordinance into the wastebasket pending ordinances were automatically placed on file with the adjournment of the council.

The ordinance was reported into the council three separate times, twice with the recommendation of the judiciary committee that it be passed. Some labor union leaders opposed it, as the working men favored it and the measure was twice deferred in order to hold further hearings.

If revived next month the ordinance would, according to council routine, be referred to a committee for consideration before being brought up for action on the council floor. This would bring the earliest date at which it could now be put in effect the latter part of May.

J. Rich Moss Has Taken Over Grand at Lincoln

J. Rich Moss, who at various times has been connected with the Imperial, Crown and Victoria theatres in Chicago and who is well known among state right men, has taken over the Grand theatre at Lincoln, Ill.

This 500-seat house has been remodelled and redecorated and is scheduled to open on April 19.

List of Selznick Stars

The list of Selznick stars now stands: Olive Thomas, Elaine Hammerstein, Owen Moore, Eugene O'Brien, Louise Huff, William Faversham, William Collier and Zenia Keefe, Selznick's 1920 star. Since the first of the year the list has been enlarged by several important names who will be entrusted to capable scenario writers to assist Miss Huff in creating her own film image among the motion picture patrons of the world.

Title of Wistaria Picture Is Now "Neglected Wives"

Wistaria Productions, Inc., announces that its picture which temporarily was titled "Why Women Sin" has been changed to "Neglected Wives." Thomas O'Brien, secretary of the company, said the title was changed, as the working construction might have been placed on the working title.
Realart Salesmen Endeavoring to Establish Record for First Year

Two Specials and Five Star Subjects Are Included in Schedule of Productions That Will Be Issued Within Three Months

Realart Pictures Corporation’s field forces are striving hard to close out the first season’s business with a new selling record established.

Two specials head the list of productions and five star subjects are included in the schedule. “The Law of the Yukon,” a Charles Miller production, and “The Deep Purple,” an R. A. Walsh production, both presented by Mayflower Photoplay Corporation, are the two features. Two Mary Miles Minter pictures and one from each of Realart’s other three stars will be published within the next three months.

These seven productions will round out a total of seventeen handled by Realart during the year. The company was organized for active business about the middle of last summer. The first picture was not issued, however, until the 1st of December, 1919, which reduces the actual time in which the seventeen productions were handled to about six months.

To Demonstrate Efficiency

“We expect to demonstrate,” reads a statement from the office of J. S. Woody, general manager of Realart, “that Realart has one of the biggest and best organized sales forces in the business.”

“Of course, the two big Mayflower specials, ‘The Law of the Yukon’ and ‘The Deep Purple’ are as big a pair as anyone could draw to. And when the balance is considered, it is not difficult to understand why Realart has planned this big clean-up campaign to finish its first season.”

“Coming down the home stretch in this way we can look forward and backward over the season with considerable pride. We did not get going until early in December, when we released ‘Soldiers of Fortune,’ an Allan Dwan production, and ‘The Mystery of the Yellow Room,’ an Emilie Chautard production, both presented by Mayflower.

Fims Offered by Realart


“We offered ‘The Stolen Kiss’ and ‘Sinners in March and ‘Kurse Marjorie’ this month. In the list will be noted some of the season’s most successful and notable productions.

“We have made good on our promises within this year’s time. Our records picture the way in which every section of the country are sufficient evidence of this. There is no important chain of houses in the country that has not booked a Realart picture. We have landed every one of our first nine productions at big houses on Broadway.

“Realart pictures not only have stood as a standard of quality in production, but they have been supported by the largest promotion by the best and finest exhibitors in the country. Almost a year ago we promised to make pictures that would do this, and we have accomplished it.”

Callaghan Claims Two Directors on Subject

Get Gratifying Results

Andrew J. Callaghan, head of Andrew J. Callaghan Productions, Inc., which is starring Bessie Love, says that the results obtained by employing both a man and a woman director on one production has more than justified the necessary expense.

Professional circles on the West Coast are watching with great interest, it is said. Ida May Park and Joseph de Grasse are the co-directors. “Combining the knowledge, viewpoints, and feminine viewpoints, has accomplished very gratifying results, it is declared.

Miss Love’s first production for the Callaghan interests is in the Midland-ers,” an adaptation of Charles Tenny Jackson’s novel. Several studio scenes have been screened.

“Bringing Up Father” Is Booked by Loew Circuit

A contract has been closed which guarantees a sixty-day showing on the Loew circuit of each production of the “Bringing Up Father” series of comedies adapted from George M. Cohan’s comic strip, and distributed through Pathé.

All the newspapers of the Hearst organization are cooperating with theatres in introducing the series to the screen. In New York City, the New York American is announcing the initial appearance of Johnnie Branscome and Margaret Fitzroy in the first of the comedies, “Breaking Into Society,” at the Strand theatre.

Arthur Edmund Carew

Popular male lead who appears opposite Tsuru Aoki in the Universal production, “Bread of the Gods.”
LOCAL CENSORSHIP

One of the most seriously menacing forces at work against the interests of the present day exhibitor is the rapidly spreading local censorship propaganda.

From every section of the country, from cities, towns, even villages where pictures are shown but one or two nights a week, come reports of attempts to organize committees for the local censoring of motion pictures.

Newspapers printed accounts of the first isolated cases where such attempts were made. Neighboring newspapers reprinted the stories and the busybody element in their communities took up the idea. In this manner the movement has spread, gradually gaining force, until it now merits the serious consideration of every exhibitor in the nation.

If you have not come into contact with such a movement in your city, you are fortunate, but not exempt. There is a dangerous chance of such a movement being started. The time to prepare to meet the emergency is now.

Every exhibitor has experienced the inconvenience and monetary loss that accompanies interference from local authorities. Every exhibitor knows what it means to have booked a costly attraction, to have advertised it expensively, only to find shortly before time to open the theatre that someone has protested against it and a private showing must be given to the council, the mayor, or a delegation of club women.

These things may be expected regularly with local censorship in force.

The time to prevent them is before the committee has been formed.

It is to provide exhibitors with a weapon of defense that may be used effectually at the first whisper of local censorship doctrine that the accompanying advertisement has been made up.

Every exhibitor is invited to use it or to file it for use when needed.

Appeal Is Pointed

Especially has been made to incorporate into the copy as briefly as possible the salient features of the anti-censorship argument. A book might be filled with the arguments on the exhibitorial side, but a book would not be read by the public whose support the exhibitor must obtain if he is to successfully combat the forces organized against him.

These forces operate in private.

By whispers and closed meetings their plans are set forth and developed.

The movement is generally started in the ladies' clubs. A member learns that a committee of club women has been delegated to pass upon the motion pictures exhibited in a certain city. Usually with an eye upon the chairmanship of such a committee, she brings up the matter at a meeting of her club.

Interest Develops Rapidly

The subject is interesting. The idea gains favor. In a short time the council is approached. It is not long before the committee has been formed and given official or semi-official standing.

When this point has been reached the exhibitor faces a knotty problem.

A thinking showman will not per-
The Constitution Guarantees
"FREE PRESS"
"FREE SPEECH"
DEMAND FREE PICTURES

Censorship of literature would have ruined every great masterpiece.
Censorship of the press would have prevented this nation gaining and maintaining its freedom.
Censorship of the pulpit would have caused this nation to fall back to the witch-burning days of bigotry.
CENSORSHIP OF MOTION PICTURES WILL RUIN THIS YOUNG ART, CURBING AND HAMPERING ITS GROWTH, AND WILL PREVENT FROM BEING DEPICTED THE MASTERPIECES THAT THE SCREEN IS HEIR TO.
Free pictures are as necessary to the well-being of the nation as a free press and a free pulpit.

Protect the Freedom of the Screen

Exhibitors confronted with the local censorship problem are invited to utilize the above advertisement as the basis of their campaign to educate the public against the menace.

But the most effectual means of setting his argument before the public is by way of the newspaper.

If it is possible to state his views in an interview, it is advisable to do so. But it will be found that in many cases the newspaper is not especially anxious to print such a statement.

Should Buy Space
It is better, whether or not such an interview is accepted, to make his statement in space that he has purchased with his own money.

The very fact that he is willing to spend money in his defense is proof of his sincerity. Such space should be used whether or not his argument is printed in the news columns.

The copy that is presented here-with states in the briefest possible terms the argument against censorship that will impress the public most strongly.

The only reason that censorship is permitted in any form is because the public has not been brought to give the matter serious consideration.

When the average man is told that under censorship rule the literary masterpieces of the world will not be available upon the screen, that the advance of the most popular of all entertainment forms will be retarded, that a power for good that is stronger than any other will be arbitrarily diminished, he at once questions the wisdom of censorship.

Appeal Is to the Intelligent
The copy has been written in dignified style.

It is not the horn-blowing type of copy that is commonly associated with the theatre.

It is calculated to appeal to the intelligent, for the support of the intelligent alone can save the situation.

Prompt action is essential.
There is hardly a doubt that an intelligent speech delivered at the time the censorship campaign is suggested would convert even its instigator. It is after the instigators have been set to Mob Piece the screen, it becomes difficult to sway them.

It is human to stick to an opinion after that opinion has been publicly expressed.

An advertisement like the above is valuable as the beginning of the campaign. It contains the nucleus about which an extended campaign can be constructed.

It should in no case be used unless there is positive evidence that a movement is on foot. Prematurely employed it may serve the purpose of starting just such a movement as it is calculated to combat.

Exhibitors are urged to use the copy, or the ideas contained in it, in whatever form suits their individual purposes. If it is not necessary to use it at this time, and we hope it not, it is well to file it where it can be brought into play at the psychological moment.

Theatre Front Rebuilt
To Boost Fox Revival

For attractiveness at little cost, and a display which offered no interference with the handling of the crowds or the selling of tickets and did not block the entrance to the theatre in any way, a house front erected by Benjamin F. Jackson, manager of the Audubon theatre in New York City, surpassed anything of this nature seen in this section for some time.

The production featured by Jackson was the Fox version of "Les Miserables," Victor Hugo's masterpiece, with William Farnum in the stellar role—a subject which offers many possibilities for display as well as straightaway exploitation.

Mr. Jackson, whose house front is of a type that permits of the most effectual dressing, conceived the idea of converting the entrance of the theatre into a setting of "Les Miserables." The design sketched by him was turned over to his stage carpenter, who, after studying it, evolved a plan whereby three separate pieces of painted beaverboard could be joined to make a solid wall front resembling the entrance to a prison.

With the addition of a spiked wooden archway and two imitation hexagonal lanterns in which electric lamps were fixed, Mr. Jackson had a singularly attractive front for the Audubon and a feature which told a story. Cutouts of William Farnum showing the dates for the picture were fixed to the improvised wall, and an easel in the lobby carried a big frame of Farnum in the character of Jean ValJean.

Simplicity is the keynote of the display made by Mr. Jackson, and the results obtained, as recorded in the box office, offer a good argument in favor of this style of exploitation as against settings which crowd the lobby and interfere with entrance to and egress from the theatre.

"Girl of the Sea"

"If "Girl of the Sea," the recent Republic publication, had been presented to exhibitors in July or August, when the ocean, lake or river, if adjacent, would have offered exploitation possibilities, stories of its advancement via the popular bathing girl formulae would have been common.
It wasn't.
It was published at a time when this avenue of approach was barred by nature.
In Chicago, however, the picture has not suffered because of that fact.
A linking of interests has been effected whereby Guyon's Paradise, a dance hall, prints a picture of the star in character on its elevated platform one-sheets, the title of the picture being the most prominent wording and the remainder of the copy informing the dancing public that a "Girl of the Sea" dancing contest will be held at Guyon's, rewards aggregating $50.00 being offered.
It is doubtful if the bathing girl method would have produced better results than will be derived from the tie-up. It is a tie-up that can be effected in almost any city. It is worthy of the consideration of every exhibitor who has the picture booked.
A Kentucky Colonie, a jazz band and a log cabin were figures on the Strand-Tivoli float, a girl on horseback accompanying the same on its tour of San Francisco during the run of "In Old Kentucky" at the Strand and Tivoli.

San Francisco Theatres Combine Exploitation for "Old Kentucky"

"We're not equipped for it," "We haven't the capacity to stand the expense," and "Opposition is too strong," are the three popular exhibitor substitutes for "It's too much trouble" when intensive and extensive exploitation is suggested for a given production.

In occasional instances there is a grain of truth in the excuses. It does not follow that they are good excuses. They are never legitimate reasons for refusing to give the attraction the benefit of the best exploitation that can be improvised for it.

An excellent example of the manner in which objections can be overcome is to be found in the remarkable success with which the Tivoli and Strand theatres, San Francisco, exhibited "In Old Kentucky," Anita Stewart's First National attraction.

The Tivoli and Strand, although technically what might be termed rival theatres, opened and closed the production at the same time. They booked it simultaneously for a week. They combined their advertising. They utilized the same billboards. The only thing these two houses did not do was to pool the profits. Yet both of them gained a handsome return on the week.

To really fathom this success, it is necessary to understand San Francisco's theatrical district. The downtown district is scattered over a distance of five blocks. At one end are two theatres under the same management, which also controls a theatre at the opposite end. They catch them coming and going. Also if there be a holdout crowd at one end of the district, where the rule is to play one week engagements, the house next door is benefited, for amusement seekers will naturally look for the nearest theatre. The business at their third house is steadier for it is devoted to pictures running two weeks and longer.

Between these two poles are located the Tivoli and Strand, but a single city block separating them. Hence it must be seen that when there was a holdout crowd at both houses every night in the week, there must have been a tremendous interest created that caused people to want to see "In Old Kentucky" and to make them willing to stand in line for the privilege.

Perhaps the most striking exploitation device that entered into the campaign was a float representing everything that Kentucky was noted for—except a distillery. The old log cabin, the Colonel with his long white duster and goatee, the negro jazz band, palms and ferns. A southern picket fence bounded the wagon alongside of which a girl jockey rode a race horse. And while the negro band played its wildest jazz, the old Colonel spat tobacco on the pavement, the float driver shimmied and the girl jockey tried her best not to fall off the horse.

Everything indicates that the association of a director of prominence, a play beloved by all, and a star that possessed pulling power was responsible for the success achieved in San Francisco. The advertising in the matter of actual space consumed was reduced to a minimum. The total space for the two theatres being less than the combined space used on an average by the two theatres when competing productions were offered. In the matter of billboards the number utilized was the same as ordinary, the space being taken on contract.

But the keynote of the entire project was the size and interest in the production. "Too Big for Any One Theatre" was embodied in every bit of advertising placed, whether it was newspaper or billboard.

The unusual feature, however, which entered into the exploitation of "In Old Kentucky" was the float and Pickanniny band which held forth on the streets of San Francisco for the entire week. The float was designed by Frank Costello, manager of the Tivoli theatre.

The feat of playing "In Old Kentucky" at two theatres at once will go down in San Francisco theatrical history as a truly remarkable bit of showmanship. San Francisco is a city of approximately half a million people and has 90 motion picture theatres. It will be seen that there were plenty of counter attractions with which "In Old Kentucky" had to compete. In face of this competition, "In Old Kentucky" not only proved a money-maker, but established a precedent in the size of holdout crowds.

The getting together of the two theatres is all the more remarkable in view of the fact that the management and ownership of the two houses are in no way allied and until the showing of "In Old Kentucky" they were by virtue of their proximity keen competitors.

The forward looking men at the helm of the Tivoli and Strand saw that combination is stronger than antagonism and pooled their interest to put over one of the striking successes of the year.

The San Francisco performance cannot, of course, be duplicated in every city and with every production played. But it can be duplicated where exhibitorial relations are as they should be between business men, and in such cases as the attraction is strong enough to bring out the crowds necessary to support such exploitation.

It is obvious that the picture deserving of this extra promotion is one in which exhibitors have confidence. If there is that confidence that the picture will please, it is the best sort of business judgment to make every effort to bring every potential theatre patron in the territory into the theatre.

The theatres will be found too large to accommodate the crowds brought out by the best exploitation that two organizations can effect.

The striking points of the proposition are obvious.
**EXHIBITORS HERALD**

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**Negro Jazz Band Aids Nebraska Theatre Men**

Some time ago, we chronicled in this department the exploits of a colored musical organization which was aiding exhibitors in popularizing "In Old Kentucky," throughout the State of Indiana. The idea was so good that we heartily commended its general adoption. It is a pleasure, therefore, to record that exhibitors in other sections of the country have been given the same opportunity.

Middle Western exhibitors are said to be making a clean-up at advanced prices to cover the increased cost by employing a band concert prior to each performance to attract crowds to the theatre. This stunt, which is an inseparable part of almost every minstrel show, has been found to be the means of crowding a motion picture theatre to capacity at every performance for even an extended run of the same attraction.

The lure of music has been found to have lost none of its attractiveness, and the presence of a band in front of a theatre is still drawing the crowds to the neighborhood. The fact that the concert is in connection with further entertainment inside the theatre is proving just as effective as a means of drawing the crowds inside as it ever was.

The band idea as it is being used in Nebraska was conceived by C. E. Holah, manager of the A. H. Blank Enterprises, the holder of the First National Exhibitors' Circuit franchise for the territory. He devised it as a means of exploiting Anita Stewart in "In Old Kentucky." A negro jazz band, including three soloists, is included in all bookings of the attraction if the exhibitor desires it, and that it usually is wanted is shown by the fact that every day of the band's time has been booked up until the last of June.

This method of exploitation had its initial presentation in Fremont, Neb. "Bob" Wall, owner of Wall's theatre, there, is a great lover of horse racing and owns a string himself. He had booked the Anita Stewart production before the band idea was fully grown, but the band was ready before his date and was included in the showing. On the opening day at the theatre, a parade was held at noon. It consisted of the band and six of Mr. Wall's own horses, two of them ridden by negro boys in jockey costumes. At two o'clock, the band gave a concert in front of the theatre and the first run of the picture was at 2:15. The band also gave another concert inside the theatre before the picture was run, and while the last reels were being shown were once more in front of the theatre attracting a crowd for the next run.

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**"Other Men's Shoes" Has Profitable Angle**

The announcement of each forthcoming production is an important trade event by persons interested in affairs of the screen for reasons as various as their interests. Not the least important one for exhibitors to consider is the length of the title, electric signs being held in high esteem. In many cases, important phase, in many instances, is the advertising possibilities the title presents.

"Other Men's Shoes," an Edgar Lewis production recently published by Pathé, did not at first blush impress as particularly well adapted to the purposes of the advertiser. An exhibitor discovered an angle that should be observed by all who intend exhibiting the production.

The accompanying reproduction of a page-wide advertisement used by the Regent theatre, Scranton, Pa., tells the story quite well. "Try to Get into 'Other Men's Shoes'" is an excellent line.

The contest angle that is provided by the fitting of shoes to the foot of a competitor is unique and therefore certain to gain considerable publicity.

"Other Men's Shoes" might well be adapted to make an effective appeal. The contest idea can be carried to the limit of a search for the best foot in Scranton. This angle will not only bring in the regular customers but will also help to sell the shoes by the excited curiosity of the public.

There is a distinct value in productions of this nature, productions that, because of some individual characteristics, lend themselves to special exploitation. They tend to develop the science of exploitation—and it is the development of that science which is lifting the estate of the exhibitor to a higher plane daily.
ANNOUNCING a week before the opening of the engagement that his presentation of "The Toll Gate," William S. Hart's latest production, in its world premiere, was to be the best feature of its kind in the history of his Million Dollar theatre, Los Angeles, Sid Grauman went to extreme lengths to make good his promise. The above photographs give an idea of the lavish nature of the program prepared. The opening showed an Italian garden, a young girl dancing alone in the foreground. As she seemed to tire and fall asleep, her dream was visualized when the statuary came to life and presented an interpretative number. A singer followed, her song to be abruptly ended by pistol shots off-stage. Curtains parted to reveal a western scene. Three cowboys rushed in, abducted the lady and escaped with her on a hand car. By skillful manipulation of the lighting, this scene was worked into the first scenes of the picture, the illusion starting off the picture with the audience in full sympathy.
Paul Gusdanovic Gives Views on Big Question

One of the vitally interesting questions that faces the advertising exhibitor at the present time is the matter of attention fairly between straight advertising and intensive exploitation by unusual methods. Views from prominent advertisers are always interesting in such cases. Paul Gusdanovic, whose advertisements have been reproduced in this department from time to time, has statements to make that will be interesting to all.

"As long as producers make pictures in which the likes and dislikes of a woman are brought out, exhibitors will never lack for ideas with which exploitation campaigns may be popular."

Thus does Paul Gusdanovic, manager of the Strand theatre, Cleveland, O., qualify a current belief that the difficulty of providing adequate promotion matter for special feature productions is looming into one of the biggest problems of the motion picture industry today. Such is absolutely not the case, Mr. Gusdanovic says. And the worry which producers and exhibitors may experience in endeavoring to supply a never-before-used idea for each motion picture produced is not an essential to the exhibitor who can get the true showman's angle on the delineation of a woman's character in practically any production.

"With all due respect to the scores of clever exploitation novelties that men in the exhibitor's service departments are managing to devise for the use of exhibitors," said Mr. Gusdanovic, "there is one promotion angle that will appeal to the exhibitor who aims for human interest appeal far more than any other idea that might be hatched from an effort inspired by the desire to dig up something new. This one big advantage that can never be taken away from exhibitors is an almost insatiable thirst for knowledge by the weaker sex. If exhibitors will look back they will find that undoubtedly the greatest campaigns ever launched involved in the course of their accomplishment set a double hold on women's likes and dislikes." Launching his views on this situation, Mr. Gusdanovic referred to "Virtuous Wives," starring Anita Stewart, and "Choosing a Wife," both distributed by the First National Exhibitors' Circuit, for which exhibitors in every nook and corner of America, he says, find it comparatively easy to present with big exploitation campaigns.

"When it comes to such pictures as D. W. Griffith's The Greatest Question, which I understand is meeting with popularity on account of the ingenious grave lot stunt which was prepared for it, and A Day's Pleasure, which many exhibitors are exploiting by sending out rattle-trap fliers driven by impersonators of Charlie Chaplin, it must be admitted that such novelties are eminently desirable. And yet when you take a picture like Auction of Souls, starring Aurora Mardiganian, and of which the First National Exhibitors' Circuit is the official distributor, you will find that the woman angle on this production was entirely responsible for its sensational success and whenever I get a picture that lends itself to exploitation by means of playing up every possible chance to describe an unusual idea, or life, or escapade of a member of the fair sex, I find that the box office reports show that we are justified in doing so."

Mr. Gusdanovic refers to his exploitation treatment of "Even As Eve." In this production Mr. Gusdanovic made a consistent trade mark out of the phrase, "An amazing photopax of feminine wiles." Moreover, he reverted to the ever-interesting legend of what happened in the garden of Eden through the use of pen and ink.

M. A. Malaney's Skill Seen in Euclid's Ads

The business of motion picture advertising has passed, in the last few years, from the hands of men whose sole qualification for the task was the ownership of a theatre into the care of men whose training has been especially for this work. It is to these men, in great measure, that the strides forward that have been made may be attributed. The future of motion picture advertising is well placed in their keeping.

M. A. Malaney, who prepares the advertisements used by Loew's Euclid theatre, Cleveland, O., is one of these men. His work may be taken as proof that the training he has received has not been in vain.

We have reproduced several of his half-page spreads in this department, each of which merited the praise given it. And we are presenting another accompanying this discussion for the same reason.

As those familiar with the press material furnished by United Artists in connection with "Pollyanna" will doubtless observe, most of the material used in the spread was obtained from that source. But the skillful manipulation of the material selected and the harmonious and pointed effect which results must be credited to Mr. Malaney.

It is skill in this field, the capitalization upon the material furnished by the organizations which supply the pictures, that every exhibitor, whether or not he is artistically inclined, can develop and convert to his own use. There is no limit to the good that may be accomplished by endeavor in this direction. And Mr. Malaney's advertisements serve splendidly as guides.

Punch

It has become common for motion picture people to interpret punch as a melodramatic sound effect in a production that brings applause, appreciation, thrills.

The theatre advertiser has another meaning for it.

The theatre manager knows that advertising may have punch as well as a production. He knows, better than many believe he knows, that punch need not be melodramatic, wild nor impossible.

A neatly turned phrase, a pointed paragraph, a well-written line, the advertising exhibitor realizes, is as powerful as the spectacular and questionable fireworks.

Bruce Fowler, manager of the Elmwood theatre, Buffalo, N. Y., delivered that sort of punch recently on the cover of his house organ, one of the best printed. It consisted of five lines of type as set, and read:

"Spring has come—will it be the birds—that is, all the birds except the Blue Bird, who long since took up permanent residence at the Elmwood."
"Excuse My Dust" Is Big Event in Denver

A BRASS BAND, a float contrived of twenty-four sheets mounted back to back and a Roamer automobile carrying suitably worded banners were used to excellent advantage when "Excuse My Dust," Wallace Reid's Paramount Artcraft production, was exhibited at the Rialto theatre, Denver, Colo. Though it is said no special preference was given any make of car in the producing of the picture, it has been found that the Roamer agencies throughout the country are glad to cooperate with exhibitors playing the picture.

The obvious result of the Denver exploitation was the spreading of the conviction that "Excuse My Dust" was a picture worth going to see. It is certain that automobile enthusiasts, particularly, were influenced to attend the theatre, and those who are familiar with the picture know that it is an automobile picture from beginning to end. Exhibitors need feel no hesitancy in adapting the Denver idea to local conditions, as the name "Roamer" does not appear in the production. Where there is no Roamer agency, any other make of car will serve as well. The business-getting qualities of the enterprise are obvious.
Kansas City Exchange Uses National Campaign

The national advertising campaigns conducted by several producing and distributing organizations on behalf of the theatre men have developed numerous interesting angles. These have been discussed from time to time in this department. The latest development is of general interest, as it illustrates with facts the contention that the exhibitor and the exchange are working together more harmoniously today than ever before.

Goldwyn's production, "Flame of the Desert," in which Geraldine Farrar is featured, was one of the productions to receive its share of the general advertising done by the Goldwyn Pictures Corp.

The picture was booked for a showing at the Liberty theatre, Kansas City, recently, and the management conferred with the exchange regarding the proper exploitation of the engagement.

R. C. Cary, exploitation and press representative at the Goldwyn exchange in Kansas City, took the matter in hand and produced the advertisement that is reproduced herewith, an advertisement that connects up directly with the national campaign that was conducted when the picture was published.

Another instance of exhibitor-exchange co-operation, it is important for the part it plays in showing that these two important forces are every day becoming more closely allied. It marks another step forward toward a goal that all who have the best interests of the industry at heart strive to attain.

Exploitation Man Gets Public School Support

George E. DeKruif, exploitation representative of the Goldwyn Chicago branch, has discovered that it is not impossible to interest school heads in a given motion picture attraction. He has discovered further, that it is not only possible but highly profitable.

The newest series of Martin Johnson travel pictures has the feature in the interests of which Mr. DeKruif made his campaign, a campaign which was admittedly something of an experiment but which will doubtless become an established part of future exploitation enterprises where pictures of similar nature are concerned.

As a test of a dozen letters were mailed to High Schools in Chicago, institutions representative of the various sections of the city being chosen.

Mailed in the morning, the letters reached their destinations in the afternoon mail. The following morning, in the same mail that carried DeKruif's letters that day before, six replies were received, all of them favorable. Later deliveries brought additional responses and as this is written it is too early to give final figures upon the campaign.

Encouraged by this showing, and by the hearty approval which educators indicated, a complete canvass of the schools of the city was commenced. Careful check of returns is being made and it is believed that the returns will show more than 75 per cent of the school heads questioned is favor of the plan.

The plan works out in this manner:

The pictures are booked to a theatre in the neighborhood of the school on a Friday or Saturday if possible, though not necessarily. The students are told in the class room, that the pictures are being shown at the theatre and that they are worth the seeing. The educators have been assured that the remainder of the program will be made up of attractions in keeping with the Johnson series.

The far-reaching influence of the enterprise is its strongest point.

Students will carry the message into their homes. It is sufficiently unusual for teachers to advocate theatre attendance that the majority of those families will be brought into the theatre also.

The theatre thus gains valuable additional patronage and makes valuable friends.

It is by giving service of this nature that exchange exploitation men demonstrate their usefulness. Chicago exhibitors who profit by Mr. DeKruif's campaign owe him their hearty support in future exploitation enterprises which he conducts. It is by this sort of cooperation that the exhibiting business is advanced.

Calendar Billboard Is Strong Drawing Power

Drawing power exerted is the final test of every advertising or exploitation enterprise that is utilized. No matter how pretty a display may be, it is dead matter if it fails to exert an influence upon those who see it, an influence tending to encourage theatre attendance. The enterprise which does exert such power is valuable, whether it be optically enjoyable or otherwise.

The billboard which was used to advertise "Dangerous Days" when that production was the attraction at the California theatre, Los Angeles, cannot be called pretty. It has nothing of beauty in its makeup. Yet it is strong in the drawing power which marks the successful advertisement.

As will be seen in the accompanying illustration, the simplest possible calendar design was used in a size that commanded attention and drove home the important facts regarding the engagement.

The identification of picture with playing date is the closest that has been effected.

The paper, of course, must be printed after the playing dates are determined. It is of such nature, however, that it can be prepared by any lithographer and the better job printer. It is worth the time of every exhibitor who plays the picture to prepare a stand of this type.
"Fade-In" Replaces Prologue
In Cameraphone Presentation

H. B. Kester, manager of the Cameraphone theatre, East Liberty, Pa., a suburb of Pittsburgh, has experienced excellent results with what he terms the "Fade-In," in reality a substitute for the prologue that has many commendable features.

In many instances exhibitors have found that excellent productions—productions that were certainly worthy of the best presentation features that could be contrived for them—were so constructed as to make a fitting prologue almost an impossibility. In these cases the big scene, or the scene that was most admirably suited to prologue purposes, was far into the picture.

Naturally, the prologue based upon this scene, if executed before the opening of the picture, lost a great deal of its effectiveness due to the belated arrival of the scene in the picture.

"Out Yonder," Olive Thomas' Selznick production, was such a production.

Mr. Kester felt sure that he would be amply repaid for the best presentation feature that he could provide. His confidence in the attraction is mirrored in the fact that he introduced the stage presentation feature for the first time in the history of his theatre.

But the scene that promised most for presentation purposes came near the end of the first reel, and the first part of the reel was essential to the sense of the scene.

Accordingly, an elaborate special setting was constructed, the screen was "flied," the lights were tested with the picture in operation, so that just the right degree of illumination would be assured, and his stage feature planted at that point in the story.

At the proper moment the screen was raised, leaving the picture upon the setting. It quickly disappeared as a sunrise effect was put over, and, as day dawned, a young woman, apparently nude, rose out of the sea, climbed over a set rock and donned the overalls and shirt that Olive Thomas wears in the ensuing scene.

Again the picture was flashed upon the setting, the screen was lowered into place, and the girl in the setting became Olive Thomas in the picture.

Mr. Kester's device is a good one. And the name he has given it, the fade-in, is appropriate. It will doubtless be generally adopted.

Too often have exhibitors given up the idea of special presentation features simply because a viewing of the picture convinced them that the first scenes were of such nature that presentation features would not work well into the picture.

Mr. Kester has evolved a practical and effective method of getting around this difficulty. He has, indeed, caused the difficulty to evaporate—for there is no evident reason why the fade-in should not be as valuable as the prologue.

In connection with the showing Mr. Kester continued his circulation of the house organ, which was given mention in these columns in a recent number. It is a competently put together sheet, newspaper size and made up in newspaper style, which, when distributed by men in the Cameraphone employ, must bring business.

With a force as strong as that house organ to bring business, and presentation features of this type, in addition to the usual short subjects and music, "Out Yonder" may readily be pictured as making the excellent box office record that is credited to it.
**Butte Exhibitor's Exploitation Wins Despite Painters' Strike**

The capabilities of L. R. Daigler, manager of the Rialto theatre, Butte, Mont., were severely tested recently when exploitation seemed doomed. And so far as the painters and decorators of Butte were concerned, it was doomed. It was out of the question until the strike of the union was declared non-existent. And this meant time.

But live showmanship has behind it a spirit of enterprise that can't be stopped. Hence of this fact, this story about how Mr. Daigler devised a promotion campaign without the help of painters and decorators is another loose-leaf supplement to the showman's mental manual on the unwritten and unpublished book of "Exploitation that can't be and is put over."

The thing that seemed sure to suffer from the walkout was the lobby, and designs had been started, only to be deserted when the call of the union sounded. This left the exhibitor in anything but an auspicious position so far as lobby displays were concerned. And in the particular case of Mr. Daigler, artistic lobby displays that serve as salesmen for admission tickets are thought to be vitally important exploitation.

Perhaps nothing is more uninspiring in the way of art matter than an unfinished product with its pool of mixed glue and colors on the floor, its scaffold of building apparatus stained consistently with spats of any given chewing tobacco. In fact, this was almost the condition in which the theatre lobby was left when the strike occurred.

Records show that the first thing Mr. Daigler did was to get his porters busy and clear everything out of the lobby. Those unfinished pieces of freeze and other paintings did look woe-begone, but it couldn't be helped. The manager of the exhibitor would almost have cried to look upon a half-finished painting of Katherine MacDonald, who was appearing in "The Beauty Market," her third of a series of pictures distributed by First National Exhibitors' Circuit. Katherine's "American Beauty" features could only be dimly tainted. That touch of genius which serves as the foundation for a pretty painting is certainly not lovely in its unfinished state.

So after Mr. Daigler had dried the tears that didn't flow, he turned a portion of his house staff into an art department pro-temp. Wiring the First National Exchange in Seattle, he obtained a full assortment of billboard paper that was provided with the "Beauty Market," and issued by cutting out the pictures of Katherine MacDonald and affixing these photographs to his lobby mirrors he had almost a good an effect as if the artist had painted a picture on the mirror.

And in those parts of the lobby where the unfinished products of striking painters, and decorators looked large and uninspiring, Mr. Daigler placed cut-outs from his larger paper.

Another method which he found convenient to emphasize an "I-should-worry" attitude that the theatre did not feel was by using green and red lights in his sign advertising "The Beauty Market." This method of announcing the title of a picture was entering a new field with the public, but in Butte, Mont., it was almost a knockout. It carried out the "business as usual" atmosphere and gave the idea that the audience would miss nothing whatever as a result of the strike. This hit of novelty in the use of electric lights, it is believed, counteracted the effect of what was lacking in the way of the usual painters' and decorators' adornments.

The attraction to exploit directly following "The Beauty Market" was Constance Talmadge's second First National picture, "A Virtuous Vamp." And not a moment did the promoter for this attraction suffer. Practically the same idea as regard cutouts and poster matter was taken for the lobby display of "A Virtuous Vamp" as characterized "The Beauty Market." However, in the exploitation of the Constance Talmadge picture Mr. Daigler had a great advantage in the use of the song, "Beautiful Gwen'd'lyn, You're a Virtuous Vamp," which the local music stores agreed to feature and plug during the showing of this picture. And the co-operation of these stores that took the form of window displays in a great way made up for the lack of lobby decoration.

The buying of space is to be encouraged almost without restriction. It is almost impossible to buy too much of it. But it is badly possible to lose, and in a measure natural, to nullify the purpose of the purchase by using that space not wisely but too thoroughly.

The Rivoli theatre, Denver, Colo., one of the William Fox chain theatres, recently used a half-page advertisement for "Pollyanna," Mary Pickford's United Artists production, with more than ordinary success. The reproduction presented herewith gives rather a clear idea of its power.

The economy of matter is particularly striking.

There is little necessity for comment upon the actual construction of the layout.

It is well, though, to call attention to the fact that this design, in its original size, made the page that bore it a great power for the furtherance of the Rivoli's interests on this occasion. Certainly the fact that the picture was exhibiting at that time was impressed indelibly upon all who turned to that page.

It was impressed as ineradicably as the agency of type and white space could be made to impress it. It was impressed a thousand times as firmly as the same space full of eight-point could have made it.

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**Space Well Utilized In Rivoli Page Wide**

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**News Interest**

Julius K. Johnson, during the run of "The Fighting SHEPHERDS" at the New Garrick theatre, Minneapolis, Minn., persuaded a news reel photographer to make pictures of the University of Minnesota basketball squad.

A private showing was given the members of the squad, photographs of Anita Stewart were distributed and the film was continued during the run of the feature.

Students thronged the theatre. There is a news camera man in your city or one not far distant. Get in touch with him. News interest is keen interest.

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**An unusually attractive arrangement of not extraordinary material which scored heavily in page width for the Rivoli theatre, Denver, Colo.**
A Study in Light and Shadow

ANN FORREST
Playing in the Goldwyn Picture “The Great Accident” Starring Tom Moore

A Scene from “The Tower of Ivory” Gertrude Atherton’s Famous Story, which Was Directed By William Parke and Is Being Distributed By Goldwyn Distributing Corporation
DIGEST
OF PICTURES OF THE WEEK

At no time in motion picture history has the short subject been given such serious attention as today. At no time have the leading thinkers in the industry devoted to its development and improvement such intensive effort. There is more than one reason for general satisfaction that such is the case.

The short subject has given to the standard length production many of its salient features. Derives which have proved their effectuality in one and two-reel lengths have been worked into longer productions with the best results. It would be interesting to know the number of features that would have been set down as failures had it not been for a bit of comedy interpolated at just the right point, a stretch of beautiful exterior photography at a psychological moment, a pointed subtitle with no general purpose save the provoking of a chuckle to bridge an abrupt transition.

The present tendency is toward novelty in short subjects. It follows that many of the discoveries will be of great value to producers of the more substantial film entertainment. A general betterment is the obvious result.

"THE SPORTING DUCHESS" (Vitagraph) has all the qualities of the box office success, plus the finer things that go to make up high class entertainment. Alice Joyce as the Duchess impresses the spectator as genuine. A brilliant actress, she gives the melodrama the smoothness of straight drama without in the slightest degree diminishing its melodramatic strength, the strength that seems bound to give the production a place among the box office sensations of the year.

"JUST A WIFE" (National Picture Theatres) promises much for the future product of this newly formed organization. If the first picture is a fair example of the standard to be maintained the market is the richer for its addition. Roy Stewart, who departs from his western character to portray a polished gentleman and a big business executive, proves himself an accomplished actor. Leatrice Joy and Kathryn Williams give competent support.

"THE WOMAN GIVES" (First National) compares well with the former works of Norma Talmadge, whose name has come to be popularly accepted as guarantee of satisfaction. It is an Owen Johnson story of studio life and loves with a strong emotional appeal. It is produced in the finished, efficient style of the series and should be well received in any community.

"SHORE ACRES" (Metro-Classes) brings a well-beloved American stage play to the screen without loss of thrill or sentimental appeal. Serpuline care has been taken to translate the play in detail as in spirit. Alice Lake is mentioned most prominently and deserves the place, but several members of the cast give performances that rival the star’s in merit. The play should be presented for just what it is, an old stage play in film form, and the public that comes to see it will pronounce the evening well spent.

"NURSE MARJORIE" (Realart) is in keeping with the previous productions Realart has offered with Mary Miles Minter in the leading role. It is a well made picture with an exceptionally strong cast and, containing an abundance of quaint humor, makes good entertainment. Miss Minter appears as a nurse, and her beauty is emphasized by her chic uniform.

"BRIGHT SKIES" (Brentwood) is the story of two orphans who, after enduring lives of hardship, find a home and happiness. ZuSu Pitts, who is featured, is compelled to share honors with Tom Gallery. It is a pleasing production similar in many ways to previous Brentwood offerings.

"TREASURE ISLAND" (Paramount Artcraft) is Robert Louis Stevenson’s immortal tale in tabloid form, with the clever Shirley Mason in the role of Jim Hawkins, Lon Chaney is Pew and Larry, and Charles Ogle as Long John Silver. The high points of the original story have been well brought out by Maurice Tourneur, the director, and the sea scenes, the fight in the stockade and finding of the buried treasure follow the story faithfully.

"DESSERT LOVE" (Fox) is another Tom Mix vehicle replete with those familiar qualities that make this star’s western dramas excellent box office assets. As usual Mix performs many daredevil stunts that make the action of the picture move swiftly. The support is in capable hands and good photography of well chosen locations is noticeable.

"THE BLOOD BARRIER" (Pathe) is stamped with the excellent directing of J. Stuart Blackton. This producer-director has taken a complicated Cyrus Townsend Brady plot and developed it into a very interesting and plausible picture. Sylvia Breamer and Robert Gordon in the principal roles are supported by a capable Blackton cast.

"DUDS" (Goldwyn) has given Tom Moore an opportunity to afford pleasant diversion to theatre patrons. Like so many Goldwyn pictures, this one is marked by close attention to detail which adds to its effectiveness. Moore is supported by a commendable cast, including Naomi Childers.

"THE DREAM CHEATER" (Hodkinson) is a screen version of Balzac’s mystical tale, “The Magic Skin.” The theme deals with the folly of superstition and gives J. Warren Kerrigan a dramatic role. capable performers make up Kerrigan’s company.

"THE FALSE ROAD" (Paramount Artcraft) presents the winsome Enid Bennett in a crook play in which she has to share stellar honors with Lloyd Hughes, Thomas H. Ince’s latest “find.” It is carefully directed and moves along smoothly to the usual happy ending. There is splendid character work by a competent company of performers, but the story follows the familiar lines of a number of other screen plays of this nature.
SYNOPSIS: Martini Berry, owner of "Shore Acres," gives Josiah Blake, banker, a mortgage on the farm to raise funds for investment in an oil deal. The oil deal, according to Blake, is a failure and the mortgage is about to be foreclosed when Sam Warren, in the employ of Blake, is accused of robbery and elopes with Helen Berry, Martin's daughter. Their ship is caught in a gale and her father prevents Nathaniel, his brother, from lighting the beacon which will steer them safely to shore. In the morning they drift ashore from the wreck and Martin forgives them. Nathaniel saves the homestead and the ending is happy.

Norma Talmadge in
THE WOMAN GIVES

Five-part drama; First National
Directed by R. William Neill
Published in April.

OPINION: There is every reason to believe that every class of patronage will endorse "The Woman Gives." It has all of the qualities that go to make up the popular success.

First there is Norma Talmadge. It is unnecessary to discuss her further than to state that her role is as clay in her hands and she dominates the production easily. She will receive the congratulations of her admirers and the general public alike.

Second in importance, perhaps, is the story. Owen Johnson, whose studio and stage stories have gained considerable popularity in magazine form, wrote it. The translation to film robbed it of nothing save his polished paragraphs, for which fine settings and a smooth continuity more than compensate.

The final assurance of public favor, is to be found in the painstaking, precise narration accomplished. Each cause is set forth clearly, leisurely, and followed by its effect in orderly, perfectly understandable manner. At no time is there the slightest chance of becoming confused. Points made by the star, as by every member of the cast, register with full effect. The production gains power by the device.

The name of Talmadge is almost magic in its box office effect in almost every American community. It should be subordinated to no other name in advertising "The Woman Gives." Yet there are other features of the production that certainly deserve prominent place. The logical thing to do, therefore, is to advertise extensively and forcefully. The play warrants it.

SYNOPSIS: Inga Sanderson, artist, and Robert Milton, sculptor, engaged, owe their success to Daniel Garford, popularly acclaimed a genius. When Garford finds that his wife is unsuccessful to him he abandons his career and seeks to drown his sorrow in drink. Inga exerts every effort to save him from fatal error. But Milton breaks with her because of her interest in Garford. Garford reclaims his popularity and it is commonly believed that he is to marry Inga, but at the last minute she surprises all by marrying Milton.

Louise Fazenda in
THE GINGHAM GIRL

Two-part comedy; Paramount-Sennett
Published in April.

OPINION: The high average maintained in Mack Sennett comedies, an average that has made the name of Sennett a not uncommon one in electric signs, is lowered somewhat by "The Gingham Girl." It is by no means a representative Sennett concoction.

At no producing plant can a plot be used more frequently without appreciable duling of edge than at the Sennett workshop. Plot is usually a secondary matter and Sennett has some half-dozen that have served him long and profitably, his method of twisting them at will into new and grotesque shapes being in great measure responsible for his popularity.

In this instance, however, something in the way of unique plot was needed to give body to a series of ridiculous events that are less funny than usual. The customary spontaneity is not there. The effort to entertain is more prominent than the humor of the situation—which spells disaster in slapstick.

The Sennett duck and a new addition to the company—dog that has been carefully trained, have some interesting bits. Yet it is not the type of comedy that can be played above the feature in advertising.
Alice Joyce in

THE SPORTING DUCHESS
Six-part drama; Vitagraph
Directed by George Terwilliger
P nn. 1 to 4.

OPINION: "Checkers" and "In Old Kentucky" proved the popularity of the race melodrama. They were successes in practically every theatre that exhibited them. "The Sporting Duchess" is sufficiently like them and sufficiently different as to admit of no dispute regarding the nature of its public reception. It is eminently a box office attraction and is being satisfactorily dramatically.

Hailed as a Drury Lane melodrama, it satisfies expectations bred by mention of that theatre as a birthplace. As Vitagraph has produced it the sole wonder that remains is as to how the play could be presented successfully within the confines of the four-walled playhouse. The picture opens with beautifully photographed English interiors, moves on to interiors of like quality, represent ing the homes of the English nobility, and progresses via a believable London to a Derby that passes critical inspection as genuine.

The work of the star, beloved by many the best qualified leading lady pictures, is without flaw. And mere posing does not constitute her business. Emotional acting of the most trying type is demanded and she ably meets requirements.

Percy Marmont, her starring partner in recent productions, is natural as the husband. Lionel Pape, G. V. Seyffertitz and Mary McAvoy are other members of the cast who deserve special mention. Vitagraph has a valuable man in Seyfertitz. His brand of villainy is unique and markedly effective.

Exploitation men learned many things in the advertising of "Checkers" and "In Old Kentucky." They learned that a horse, or horses, can be unbitten from the customary equipages and made to pull crowds into the theatre. They learned that special lobbies and elaborate stage presentation build business. These should be employed with "The Sporting Duchess." The picture should then be rehearsed carefully with the best orchestra obtainable and will amply repay the effort put forth in its behalf.

SYNOPSIS: Muriel, Duchess of Desborough, consists an early incitement of her husband, but orders Mrs. Del naire, the woman in the case, from her home, not knowing that Major Mostyn, who is also a guest, is plotting to ruin her home. The Major manages to rouse the Duke's suspicion by accompanying Muriel to London on an urgent mission, but making it seem that they have eloped. As a consequence the Duke obtains a divorce. But debts press him and the race horse, his favorite at the coming derby, is auctioned off, Capt. Streathfield, friend of the family, who has always loved Muriel, buying it for her with the understand ing that she will marry him if the horse wins the race and recuperates her former husband's losses. Mostyn and his mates seek, by nefarious methods, to make Clipstone lose the race, but right wins over wrong and all ends happily with the reunion of the Duke and Muriel.

Enid Bennett in

THE FALSE ROAD
Five-part drama; Paramount Artcraft
Directed by Fred Niblo
Published April 18.

OPINION: Seldom does Enid Bennett rise to the emotional height she attains in "The False Road," a story of crooks and a reformed pickpocket. Miss Bennett is one of the gang of crooks, and Lloyd Hughes, Thomas H. Ince's latest "discovery," is the youth who would 'go straight.'

The story is by C. Gardner Sullivan, and was written ostensively for a male lead, therefore Miss Bennett has to share stellar honors with Mr. Hughes, which she does very graciously.

It follows the general trend of most "crook" plays and in plot development offers little that is new. However, as to interiors, it is well staged and holds the interest by reason of the snappy direction and the splendid character drawings. The New England scenes were obviously "made-in-California" stuff, however, and the tissue-paper snowstorm would lead one to suspect that there is no white paper shortage in Hollywood.

Wade Boteler, as "Sapphire" Mike Wilson, the ring leader of the gang of thieves, gives a very satisfactory performance as does Lucile Young, as "Frisco" Minnie and Gorden Mullen as the chauffeur.

SYNOPSIS: Betty Palmer is a member of a gang of New York pickpockets and safe crackers. Roger Moran, her sweetheart, has completed a two years' term in Sing Sing for stealing and determines to give up the old life. Betty pleads with him not to desert her and her pals, but he leaves and settles down in White Harbor, Mass., as hired man for the town banker. Wilson, the leader of the gang, learns that the White Harbor bank contains $10,000 and sends Betty and "Frisco" Minnie to the town to steal it. Here Betty again meets Roger and he attempts to persuade her to reform. She refuses. The funds are stolen from the bank and Roger, sus pecting Wilson and his gang, goes to the thieves' headquarters, where he is attacked back of the depot station. Wilson is being overcome with remorse, steals the $10,000 from Wilson's vault, but is shot in the act. She substitutes another envelope and escapes. They go to White Harbor and restore the bank's money.

Shirley Mason in

TREASURE ISLAND
Six-part drama; Paramount Artcraft
Directed by Maurice Tourneur.
Published April 4.

SYNOPSIS: Here we have Robert Louis Stevenson's immortal tale of buried treasure and brutal pirates in tabloid form. The filming of "Treasure Island" presented a monumental task. There was so much to Stevenson's story that could not be told in the short space of six reels. However Maurice Tourneur's version of the melodramatic narrative loses none of its enchantment or romance, and the acting is excellent. Aside from the lengthy subtitles which serve to introduce the story, and which we presume were necessary to give the Stevenson touch, the picture moves along from one incident to another and gains in power until the final scene.

"Treasure Island" is well worth seeing. It abounds in action and through-out, as does "Cape Fear," M. Tourneur was smart enough to realize that there was enough of the dramatic in the story's many situations without adding any theatricalisms and that the nearly it is entirely a film adaptation of the Stevenson novel. The picture is deserving of praise for its artistic handling though it may be judged as too gruesome for adolescents.

Enid Bennett and Lloyd Hughes in a dramatic scene from "The False Road" (Paramount Artcraft).
Five-part drama; National Picture Theatres
Directed by Howard Hickman
Published in April

OPINION: Roy Stewart, whose western characters in latter-day Triangle productions were widely favored, is a pleasant surprise in the garb of a railroad president. His acting ability, popularly associated with chaps and bronchos, stands out prominently in tweeds and broadcloth.

Kathryn Williams and Leatrice Joy, as the women whose love for the hero of the piece gives rise to the story action, are well cast and make most of their opportunities. The skillful direction of Howard Hickman keeps the story in the ascendant at all times and distributes evenly among the players the burden of entertainment.

The story details the steps by which a woman raises a man from obscurity to name in the sage business, keeping her love in the background, only to lose him entirely when he discovers that the wife he has married for business reasons has won his love. The sympathy shifts from one to the other of the women, keeping interest alive and curiously YY until the last scenes.

As the first production to be offered by the National Picture Theatres exhibitor interest is undoubtedly strong. Be it known, therefore, that few new companies have been introduced with more promising productions. If this is the standard that is to be maintained the marquees will be richer for the addition.

SYNOPSIS: Richard Emerson, rising railroad executive, forms a business alliance with Jack Burbagh, whose secretary, contrives to have him elected president of a prominent road. In doing so, however, he is forced to counsel him to a marriage with Mary Lee, of good family, though she loves him devotedly herself. Husband and wife agree that their marriage shall be in name by a change of business counsel, with Emerson advancing until he is looked upon as the railroad king. On the third anniversary of his marriage, he goes home to see his wife. His secretary follows and misunderstandings which have created gossip precipitate a crisis involving the latter and ends with the termination of the partnership between Eleanor and Emerson and the beginning of a new and genuine love between husband and wife.

Tom Mix in DESERT LOVE

Five-part drama; Fox
Directed by Jacques Jaccard
Published in May

OPINION: Again Tom Mix is presented in a picture that should strengthen his hold on popular appeal. His excellent display of horsemanship and his daredevil stunts alone make the production worthy of commendation. In "Desert Love" the star of western drama has been given an inviting story, the settings are fine and the cast is creditable. The action is quick and his offering is free from some unusual and gripping action. His dexterity and agility enable him to create a greater interest in his work than is attempted in other westerns. His ability as an actor also must be taken into consideration, for the histrionic aspect figures largely in his interpretation of the leading role.

The spontaneity and vigor of his activities in this subject are especially fascinating. His apprehension of an out-

law by leaping from a bank to the man's shoulders and throwing him from his horse, his swinging across a chasm on a rope so that he may rescue his sweetheart, and other stunts, are marks of Mix individuality.

The photography has been handled well, the long shots especially showing the efforts of adept hands. As in all of the star's pictures, the settings are typically western and at the same time elaborate.

Those in support of the star are Francelia Billington, Eva Novak, Lester Cuneo, Charles K. French and Jack Curtis. Each gives a portrayal that fits well into the production.

SYNOPSIS: Buck Marston, Jr., nicknamed "One-Quarter Apache," an orphan, is chosen sheriff and makes it his first duty to apprehend the outlaws who killed his father and mother. One of the last two of the cattle rustlers is captured, and while Buck is eating dinner at the ranch of Jack Remington, father of his sweetheart, Barbara, the Wolf is freed. Again Buck captures him and just before his death the Wolf tells Buck that the one who freed him was his son, the Whelp, the last of the outlaws and a foreman on the ranch. In the meantime, the Whelp has been forced to marry Barbara because of a misunderstanding. Buck starts in search of him and after overcoming many difficulties the Whelp is captured and Buck wins his wife.

Mary Miles Minter in NURSE MAJORIE

Six-part comedy-drama; Realart
Directed by William D. Taylor
Published in May

OPINION: Carefully presented and elaborately staged. Mary Miles Minter's next offering on the Realart program is in keeping with the standard established by her first two productions.

Miss Minter is ideally suited for the part of pretty Lady Majorie Killonan, who takes up nursing and falls in love with her first patient. Her chic uniform displays her beauty far more effectively than pretty gowns and sport costumes. It would not take a student of photoplays to guess that Nurse Marjorie will marry John Danbury, M. P., before the first thousand feet of film had run. But the obviousness of the ending interferes in no way with the enjoyment of the development of the pleasing love story.

The names of Clyde Fillmore, George Periolet, Frank Leigh, Vera Lewis, Arthur Hoyt, and Frankie Lee reflect the care with which the supporting cast was chosen. Frankie Lee, that talented youngster who has already made a place for himself, has an important role and adds much to the picture play by his interpretation of a patient madly in love with his nurse.

There is a great deal of quaint humor in the story, and it has been well utilized. The result is good entertainment.

SYNOPSIS: Lady Marjorie Killonan, who has devoted her time to nursing poor people,startles her parents by announcing she is to enter a hospital which caters to the well-to-do. At the hospital she insists that her identity be shielded.

Her first two patients are John Danbury, M. P., a champion of the labor party, and Dick, a little boy with a broken leg. Danbury has had an operation on his eyes and believes his nurse is a middle-aged woman, very homely. There is nothing to interfere with Dick's eyes, however, and he falls in love with Nurse Marjorie immediately.

When Danbury recovers his sight he falls in love with his nurse and becomes very jealous of her other patient, who he pictures as a man of his own age. Nurse Marjorie has fallen in love with Danbury, but torments him for some time.

Marjorie poses as the daughter of poor fisherfolk, and Danbury's parents attempt to buy her off. Danbury insists on marrying her, however, but when he learns of the deception, he leaves in a rage. Later he is wounded and Marjorie becomes his nurse again. This time her parents interpose objections. The objections are overcome and the two are united.
Zasu Pitts in
BRIGHT SKIES
Five-part drama; Brentwood.
Directed by Henry Kolker.
Published in April.

OPINION: The absence of King Vidor from the Brentwood studio is not as noticeable in “Bright Skies” as it has been in several recent productions. Henry Kolker has embodied a good measure of heart interest in this story of two nameless orphans and it carries an appeal to the finer sensibilities.

Tom Gallery, a Chicago boy who has advanced rapidly in the film world, is given an unusual opportunity in playing opposite Zasu Pitts and has made the most of it.

Mrs. Pitts herself works hard to please and, although to some it may appear that she carries her coquettishness a bit too far her performance is calculated to arouse the sympathy of screen patrons.

A few pictures appeal to all classes of theatre audiences. “Bright Skies” has no railroad wreck, automobile chase or trap. The exhibitor knows the type of picture which his patrons want. This is a typical Brentwood production.

“Guns for a Girl” (Pathé, $5.90 grab bag), leaves her room in Cassidy’s rooming house following a row with Mrs. Cassidy and for want of something better, joins the army with an aged Italian hand-organ grinder. Together they wander from city to city, with Sally dancing.

At a little village, Sally meets Billy, a farm hand, who, like herself, is an orphan. Tomio dies and Sally finds a home with Billy in the village.

Benjamin Carnsworth, who through accident was separated from his wife just before she was to become a mother, returns in his memory and starts a search for her. Detectives bring the news that she is dead and he then seeks his child. Sally is found and placed in his home, surrounded by every comfort wealth can give.

Through seeing a photograph of Mrs. Carnsworth, she realizes that a mistake has been made and Billy, not herself, is the missing child. Billy’s proposal of marriage gives her the name of Carnsworth and a home.

J. Warren Kerrigan in
THE DREAM CHEATER
Five-part drama; Hodkinson.
Directed by Ernest C. Warde.
Published in April.

OPINION: Honore de Balzac’s “The Magic Skin,” a mystical story that has for its moral the folly of superstition and the sinfulness of immediate wishing, is adapted here by J. Warren Kerrigan and his own company.

The superstition aroused by a magic skin which comes into the possession of Brandon McShane, portrayed by Kerrigan. The pelt has the power to make one wish of its owner come true, but with the expression of each desire it grows smaller and the pelt is shortened.

Kerrigan has a capable cast supporting him in the adaptation. The players are Joseph Dowling, Sam Sotthen, Mr. and Mrs. Smith, Alice Wilson, Thomas H. Guise, Fritzi Brunette and Aggie Herring.

Tom’s contemporary, though seemingly impossible at times, affords rather interesting and temporary amusement. The star is himself in the action at all times.

SYNOPSIS: Brandon McShane, left almost destitute by the death of his father, comes into possession of a magic skin which has the power to make any wish come true. But the penalty with which the wish is obtained is so severe that the skin becomes smaller. Fearing that he will wish too often and bring his life to a sudden end, he lives the life of a recluse, after having obtained his uncle’s fortune. Pauline Mahon, played by Fritzi Brunette, finally convinces him that he has been the victim of superstition. He wishes the skin out of his life and it disappears and he and Pauline live happily.

Tom Moore in
DUDS
Five-part drama; Goldwyn.
Directed by Thomas R. Mills.
Published in April.

OPINION: A very inviting picture, with mystery and romance centered in the theme, constitutes Tom Moore’s current starrig vehicle. The production has been done in Goldwyn style, excellent photography, good settings and a capable cast.

Moore is interesting in his portrayal of a discharged captain of the army whose experience on the battlefield has made him restless and a seeker of excitement. His humorous characterizations throughout the piece are always good for a laugh.

Lending additional enjoyment to the production are the clever written subtitles. They are always to the point and besides carrying a sense of humor, connect up satisfactorily the various scenes of action.

Very realistic settings have been chosen as backgrounds for the exteriors and interiors. Detail has been attended to, with the direction showing the results of honest effort. Work of the cast is commendatory, Naomi Childers, Edwin Sterens, Christine Mayo, Lionel Belmore, Edwin Wallack, Wilson Hummell, H. Milton Ross, Betty Lindley, Florence DeShon and Jack Richardson deserve mention for their good work.

Exhibitors will find this interesting diversion for their patrons.

SYNOPSIS: Captain Plunkett, dissatisfied with the thought of returning to an office desk, seeks excitement. He is assigned to the work of locating a band of smugglers by Karakoff, a jewel expert, and especially to locate a famous diamond. Before reporting for his job, Karakoff, as a reminiscence picture of superstition, meets with one setback after another, including finding the smugglers and their contraband. Eventually he finds the jewel he seeks. In this exploit, he still has a number of tricksters to cope with. A reward for his services he wins Olga and several thousand dollars.

Sylvia Bremer and Robert Gordon in
THE BLOOD BARRIER
Six-part drama; Pathe.
Directed by J. Stuart Blackton.
Published in April.

OPINION: J. Stuart Blackton has made a very intelligent and a decidedly interesting picture from Cyrus Townsend Brady’s book. Mr. Blackton is to be praised, not only for his personal endeavors, but also for the work of the performers that assist him.

Translation into screen form of Brady’s complicated story of romance and the secret service was no easy task. The picture resulting is another proof that literary works can be visualized satisfactorily in pictures that retain the personal and plot developments created by the author.

Sylvia Bremer, Robert Gordon, William Dunn, Louis Dean and Margaret Barry give earnest portrayals of the more prominent characters. Miss Bremer as the wife of an insanely jealous husband, Gordon as her lover and protector and Dunn as the hus-band, are convincing in their roles. It is a pleasure to note their successful efforts in their respective roles. Other commendable players are Eddy Dunn and Gus Alexander.

The efforts of foreign agents to recover valuable dye formulas and its effect on the romantic element of the story form the complications that are unravelled. It is an after-the-war tale told in the inimitable style of its author. Mr. Blackton is to be praised for his choice of locations. The camera work is excellent. Exhibitors should find this picture a worth while investment.

SYNOPSIS: Endi Solari, who has harmless meetings with Major Robert Trevor, possessor of dye formulas sought by a foreign government, is assured by her madly jealous husband, an expert in criminology. Solari is assigned by the district attorney to guard Major, but he threatens to kill the latter after putting the foreign agents to rout. But instead he is shot and in his dying moments he implicates the Major, who is arrested. The difficulty encountered by the major and Endi with their happiness consists with the re-education of the Major, and the apprehension of the foreign agents brings a happy ending.

First Lifegraph Comedy
Starring Jones Complete
The first two-part society comedy featuring J. Parks Jones has been completed by American Lifegraph Company. It is a sequel to its “Jones’ Life,” studio. Eugenia Guilbert and Clare Morris appear in the leading feminine roles.

Next series of these subjects will be made by Lifegraph, and work already has started on the second. Bob Gray is directing and Eve Sturtevant is writing the scenarios. The pictures will be known as Lifegraph-Keefe plays.
**Volplaning Around N'Yawk**

With J. B.

Well, all in all the Selznick convention was a great success and much good was accomplished.

The selling forces of the house of Selznick were brought together in a Chinese picture, "Contentment," which was shown to them during the convention. The picture was directed by Wray Physioc, who has been directing the Kaufman Editorials. "Contentment" was referred to as a little gem and Physioc was spoken of as "a find."

"Dr. Jekyll and Mr. Hyde" played pranks with the box office records at the Rivoli and Rialto. Good pictures herald themselves more eloquently than six sheets.

**Arthur J. Lang** of the Nicholas Power Company has returned to his desk after a severe and prolonged illness. We congratulate Arthur on his "come back."

**Bert Adler** has joined the editorial ranks and this month will be responsible for the well-being of the A. M. P. A. Bulletin. More power to you, Bert!

**Louis Weisrock,** who is so well known in Park Row and the newspaper fraternity, has been honored by his fellow workers. Rogers Green of Hollywood is the queen that has sworn to obey Louis for the rest of her natural life. Louis is a fine scout and the couple have my blessing.

**Otto Henry Harris** has tendered his resignation to the Dramatic Mirror and will leave for Los Angeles May 1. Mr. Harris will act as West Coast representative of an Eastern theatrical paper.

**Harry Layton,** of the Layton Film Company, Boston, was a visitor in the city for the past ten days. Mr. Layton has been purchasing studio and laboratory equipment.

At the banquet of the Select and Republic sales managers at the Astor hotel Thursday night, April 8, **Sam Morris** was presented with a set of dress studs and links by the sales managers. **Charles Rogers,** sales manager, was presented with a diamond and platinum stick pin.

The Radio Soul Films, Inc., recently opened a film exchange in the Leavitt building.

Mayor Sadler and members of the Town Council of Bloomfield, N. J., have under consideration a plan to take over the management of a motion picture theatre in the town and give performances at a reasonable fee. Their action is the result of the recent purchase by a corporation of the town of all the houses there. One of these, at which the admission prices were lower than at the other, is now dark four nights a week.

How does the above contrast with Harrison, N. J., a little church cemetery village where the people would not stand for motion pictures under any guise whether they were entertaining, educational or religious. It is rumored, however, that there may be a change for the better in Harrison, N. J., within the next twenty years. The town is progressive, but believes in making haste slowly.

The announcement recently made by a distributing company that they contemplated giving away fans to the ladies at the picture houses this summer caused "Typhoon Jim" Milligan to laugh loud and long. As Jim says, "Five thousand hand fan power doesn't equal one zephyr."

**Douglas Rothacker** has been in town for the past ten days. Mr. Rothacker is stopping at the Claridge.

The first of a series of Sawyer and Lubin pictures is under way. The title of the initial feature will soon be announced.

**Paul Mooney** has at last succeeded in leasing a villa for the summer at Far Rockaway. For weeks Paul has been house-hunting and had just about given the quest up as a bad job when by a lucky or unlucky chance he met a real estate agent who had charge of the only unoccupied house in Far Rockaway. The agent casually remarked that he had been trying to rent the villa for the past forty years, but owing to the fact that the place was haunted he had "been outa luck." "The place ought to rent for five thousand for the season, but I will rent her for two thousand and if any guy stays the season through I will give him a R. R. auto in the fall as a bonus." Paul instantly remembered that nothing serious happened to the fellow who won the wager which the First National offered for sleeping in a graveyard alone and chained to a tombstone, so "The Greatest Question" in Paul's mind is whether the other members of the family will help him win the Royal Roadster.

**Blank Purchases Site**

MARSHALLTOWN, IA. - A. H. Blank of Des Moines has purchased a site in Main street on which he will erect a six-story building, the ground floor to be devoted to a motion picture theatre.

**TO ADVERTISE HARVARD IN FIVE-REEL FEATURE**

The Associated Harvard Clubs convenes in Washington, D. C., April 30. The committee considering the motion picture form of advertising for the university is enthusiastic over the prospects. Eight film companies want the privilege of introducing Harvard to picture fans. One has been tentatively decided on, because it has Harvard men on the payroll. Several story synopses are being written, among them one by Richard Washburn Child, the novelist, and a Harvard man.

The chosen firm has offered to expend $50,000 to $80,000 on a five or six-reel dramatic film with all the fixings in exchange for the interest of the university and distribution privileges.

In case Harvard isn't interested in the five-reel feature the concern offers to produce a strictly historic film of one or two reels on a cash basis for approximately $6,000 or $8,000.

The committee intends to set the highest standard not only in story but also as regards the scenario, actors and setting.

In the dramatic film the interest would be principally in the story, but it is felt that a stronger impression of Harvard life can be made and more human interest aroused if the emphasis is laid upon the life and experience of a student there rather than upon the facts and figures of an historical film.

The committee, of which George Manierre, '06, is chairman, closes its report in favor of the Harvard feature, declaring:

"The committee wishes to state that it is more than ever impressed by the possibilities of the moving picture if well done and is convinced that in no better way can Harvard be made a reality, in no better way be brought home to the boy in remote parts as a possibility for him than by thus visualizing the actual experience."

**UNIVERSAL'S BROADWAY SPLASH**

With a billboard twelve feet high running around three sides of the Mecca building at Forty-eighth street and Broadway, New York, plastered from twenty-six to twenty-four sheets, Broadwayites were well aware "The Virgin of Stamboul" was at the Broadway theatre.
February 7th 1920.

Nicholas Power Company
90- Gold St.
New York.

Gentlemen:—

The four (4) Powers Cameragraphs we have in our projection room are as far as practical giving perfect satisfaction.

The service is hard and continuous and after three years of use, we have yet to pay our first repair bill.

Should we be in the market for any additional machines I do not believe there would be any question but that you would get the business.

Yours very truly,

George W. Jeffries.

SUPERINTENDENT OF THE LOS ANGELES STUDIO.

GWT/WJR.
American

Some Liar, with William Russell—Russell always pleases, and this is one of his best.—Gustine & Roush, Princess theatre, Lewistown, Ill.—Neighborhood patronage.

Six Feet Four, with William Russell.—This is a dandy. Full of action. If your people like Westerns this one will go over big.—C. H. Powers, Auditorium theatre, Dunsμir, Cal.—General patronage.

Six Feet Four, with William Russell.—Good if you don’t mind a little bit of rough work.—Clean.—H. Pac, Lyric theatre, Orange City, Ia.—Critical patronage.

Trixie From Broadway, with Marga-rita Fisher.—This one was not as good as the average Fisher picture. Most people pleased.—E. H. Winkler, Palace theatre, St. John, Kan.—Small town patronage.

Six Feet Four, with William Russell.—When I bought this picture I thought I was booking something big and advertised the same way. Watch your step on this.—Chas. Daher, Bijou theatre, Abingdon, Ill.—Neighborhood patronage.

First National

The Greatest Question, a D. W. Griffith production.—A very good picture from start to finish. Patrons well pleased.—Fred Paulick, Paulick theatre, Muscoda, Wis.—Neighborhood patronage.

A Daughter of Two Worlds, with Nor- ma Talmadge.—This is a fine picture. Just a nice picture; and it is long enough. Some fine acting and good story. Lots of comments on it. Advertise it as a special.—W. W. Waltz, Star theatre, Lake City, Ia.—General patronage.

Heart of the Hills, with Mary Pick-ford.—Best she has made. Don’t be afraid to book it.—Wm. Tongate, Star theatre, Carlisle, Ind.—General patronage.

The Hoodlum, with Mary Pickford.—Not much of a story and drew only fair, but seemed to please.—C. F. Hancock, Lyric theatre, Sturat, Fla.—Small town patronage.

Daddy Long Legs, with Mary Pick-ford.—A class A-1 picture with us. Went over big. Full house.—Harlan Ent. Co., Odeon theatre, Harlan, Mo.—General patronage.

“Tarkas & His Kingdom”—with Anita Stewart—This is some picture. Book it and boost it and you’ll make money on it. It’s all the press says it is.—W. W. Waltz, Star theatre, Lake City, Ia.—General patronage.

The Temperamental Wife, with Con-stance Talmadge.—This star is a draw-ing card and her work is good in a class of pictures that she will star.—A. L. Force, Happy Hour theatre, Two Harbors, Minn.—Small town patronage.

Heart of the Hills, with Mary Pick-ford.—Pleased full houses. Better than Daddy Long Legs and the Hoodlum.—Gustine & Roush, Princess theatre, Lewistown, Ill.—Neighborhood patronage.

The Turning Point, with Katherine MacDonald.—Pleasing entertainment, but disappointing to the fan who expects more action. Scenes and photography excellent. Good business.—W. G. Mitchell, Majestic Gardens, Kalamazoo, Mich.—General patronage.

Tarzan of the Apes, with Elmo Lincoln.—Very good production in every respect, and good drawing card to capacity business.—Charles Guizziatti, Opera House, Gardner, Ill.—Neighborhood patronage.

A Daughter of Two Worlds, with Nor-ma Talmadge.—A pleasing picture in which Norma Talmadge does good work, but as a whole not up to her later form subjects.—Fred Cosman, Electric theatre, St. Joseph, Mo.

The Romance of Tarzan, with Elmo Lincoln.—Advertised big and showed to big effect. Big picture and filled every-body.—R. Ross Riley, Wigwam theatre, Oberlin, Kan.—Small town patronage.

Even as Eve, with a special cast.—Good story, cast and direction. But a poor picture except for a main street house where a star is not advertised. Hang up Robert W. Chambers’ name.—W. G. Mitchell, Majestic Gardens, Kalamazoo, Mich.—General patronage.

Her Kingdom of Dreams, with Anita stewart.—Fine production. Pleased everybody.—Parnele theatre, Platts- mouth, Nebr.—Neighborhood patronage.

Fox

Heart Strings, with William Farnum.—100 per cent with me.—S. C. Hayman, Lyda theatre, Grand Island, Neb.—Transient patronage.

Her Elephant Man, with Shirley Mason.—One of the best Fox pictures of the season. Star fairly new here, but with pictures like this should soon become a “headliner.” First-class picture.—Ernest Stelling, Grand theatre, Wash- ington, Ind.—General patronage.

The Cyclone, with Tom Mix.—A sure fire hit. Tom Mix has set a standard that has never been equaled.—C. F. Han-cock, Lyric theatre, Stuart, Fla.—Small town patronage.

The Lone Star Ranger, with William Farnum.—I think this the best Farnum picture, and all of Zane Grey’s stories take well with my patrons, and almost everybody liked this one. Business very

“E. K. Lincoln

In a scene from “The Inner Voice,” the American Cinema Corporation production.

Heart of the Hills, with Mary Pick-ford.—Without a doubt the best picture Mary Pickford ever made, bar none. Had the house rocking with laughter.—C. F. Hancock, Lyric theatre, Stuart, Fla.—Small town patronage.

Choosing a Wife, with a special cast.—Played to a packed house, but picture is slow and is hardly up to the stand ard set by other First Nationals. Acting good. Several compliments, few kicks.—Ernest Stelling, Grand theatre, Washington, Ind.—General patronage.

In Wrong, with Jack Pickford.—This is a better than Bill Apperson’s Boy or Burglar by Proxy, but he doesn’t draw very good for me. Am glad its the last one I have booked.—W. W. Waltz, Star theatre, Lake City, Ia.—General patronage.

Two Weeks, with Constance Tal-madg.—Not as good as the two previous pictures, but entertaining at that. She is always pleasing.—H. G. Ramsey, Royal theatre, El Dorado, Kan.—General patronage.

“The Coming of the Law,” with Tom Mix.—This is Tom Mix’s best. He sure had them standing up. If your people want outdoor plays and western stuff this will sure all. Why, even the most refined ladies admitted it to be a very good show! I advertised it and turn your money.—John Allsop, Columbia Hall, Grace, Idaho.—Neighborhood patronage.
Flames of the Flesh, with Gladys Brockwell.—A vampire picture. Well enough done, but this type of play does not get over with my audiences.—J. A. Crouse, Ideal theatre, Iowa Park, Tex.—Small town patronage.

Tin Pan Alley, with Albert Ray and Elmar Fair.—Good. Not a special, but good.—E. M. Roush, Ideal theatre, Grand Island, Neb.—Transient patronage.

Checkers, with a special cast.—Very good. Broke the house records. Best picture I had this season. Book it now and you will not regret it.—P. C. Azzara, Happy Hour theatre, Cresson, Pa.—Neighborhood patronage.

The Lincoln Highwayman, with William Russell.—Here's one you cannot afford to pass by. Holds interest to the last foot.—C. F. Hancock, Lyric theatre, Stuart, Fla.—Small town patronage.

Heart Strings, with William Farum.—A very good production, but my patrons do not like him in this class of pictures.—A. J. Twieggar, Lyric theatre, Goldfield, Nev.—Mining camp patronage.

The Lincoln Highwayman, with William Farum;—Excellent picture. Star at his best. Business good to advanced prices.—G. W. Johnson, Mystic theatre, Marmarth, N. D.

The Last of the Duanes, with William Farum.—Very good. One of the best pictures ever used. Showed two nights to capacity.—Simmons & Collins, Idle Hour theatre, Wellsville, Kan.—Neighborhood patronage.

The Dare Devil, with Tom Mix.—Good. Pleased everybody and made me money. Book it.—H. C. Howell, Goldwyn theatre, Tex.-M.

The Jungle Trail, with William Farum.—A good picture and pleased the Western fans almost as much as if it had been Harold Daspit at Atherton theatre, Kentwood, La.—Neighborhood patronage.

Sacred Silence, with William Russell.—Good picture and fine business. Book this one.—P. C. Azzara, Happy Hour theatre, Cresson, Pa.—Neighborhood patronage.

The Coming of the Law, with Tom Mix.—Picked the house on a rainy night, and satisfied all.—Gustine & Roush, Princess theatre, Lewistown, Ila.—Neighborhood patronage.

Cheating Herself, with Peggy Hyland.—A nice little comedy-drama that will please those who like to be amused.—Harold Daspit, Atherton theatre, Kentwood, La.—Neighborhood patronage.


Goldwyn

Pinto, with Mabel Normand.—It's a knockout. Best Normand picture Goldwyn has produced. Go the limit on advertising.—A. J. Twieggar, Lyric theatre, Goldfield, Nev.—Mining camp patronage.

Toby's Bow, with Tom Moore.—Liked very much, and business fine. Tom Moore is in class A in this town.—John Hafner, Princess theatre, Donora, Pa.—Neighborhood patronage.

Laughing Bill Hyde, with Will Rogers.—My first picture of this star, but he went over big. It was a stormy night, but drew a good house. You can't make a mistake on this one.—Jno. I. Saunders, Cheney theatre, Cheney, Kan.—Neighborhood patronage.

Duds, with Tom Moore.—Did not take as well as I expected according to ad-

vertising that was posted.—H. C. Howell, Goldwyn theatre, Earlinton, Ky.

The Crimson Gardenia, with Owen Moore.—Pleased every one, and patrons told me how well they liked it.—Harold Daspit, Atherton theatre, Kentwood, La.—Neighborhood patronage.

Oh, Johnny, with Louis Bennison.—Here is a humdinger. One of the best I have run for some time. Just enough Western to make it spicy. Plenty of thrill. My crowd went wild over it. My first picture of this star.—Jno. I. Saunders, Cheney theatre, Cheney, Kan.—Neighborhood patronage.

The Phantom Honeymoon, with Mae Marsh.—Nothing to brag about. Drew fairly well.—A. E. Luedke, Columbia theatre, Kenosha, Wis.—Neighborhood patronage.

The Stronger Vox, with Geraldine Farrar.—Better than The Hell Cat, but not as good as any of her old pictures. Hope her other Goldwyn's are better.—Harold Daspit, Atherton theatre, Kentwood, La.—Neighborhood patronage.

Metro

Fair and Warmer, with Mae Allison.—Biggest business getter of Metro's to date. Exhibitor should impress strongly on patrons to see this from the start.—A. LaForce, Happy Hour theatre, Two Harbors, Minn.—Small town patronage.

The Brat, with Nazimova.—This is one of the really big pictures on the market. Book it by all means. She is sure to please.—Guy W. Johnson, Mystie theatre, Marmarth, N. D.

The Right of Way, with Bert Lytell.—You will find this picture will please 90 per cent of your patrons. I think it should have a happy ending, and so did most of my patrons. Seven reels. Business good.—Charles H. Ryan, Garfield theatre, 2844 Madison St., Chicago, Ill.—Neighborhood patronage.

Please Get Married, with Viola Dana.—Went over great. People talking about it yet. Critics that give this picture other than class A don't know.—Kenro & Meyers, Auditorium theatre, Slater, Mo.

The Brat, with Nazimova.—A good picture, but below Nazimova's standard.
Gustie & Rough, Princess theatre, Lewistown, Ill.—Neighborhood patronage.

The Right of Way, with Bert Lytell.—Not liked nearly as well as one would expect from a book that has brought considerable trade praise. Did not draw as much as the public expected. Sixty per cent pictures.—John Hainer, Marion.—Neighborhood patronage.

The Uplifters, with May Allison.—Metro's poorest picture so far.—A. E. Luedke, Columbia, Kenosha, Wis.—Neighborhood patronage.

Her Inspiration, with May Allison. Picture fair, but not what we have had from Allison.—Hardin Ent. Co., Odeon theatre, Hardin, Mo.—General patronage.

Eye for Eye, with Nazimova.—Nazimova is a wonderful actress. In this picture the dance alone is worth the price of admission.—Geo. Owens, Opera House, Stanford, Ky.—Neighborhood patronage.

Almost Married, with May Allison.—One of the best May Allison pictures we have ever seen. It is a good comedy-drama that will please all. Very good but not outstanding.—Hardin, Pa.—Neighborhood patronage.

Please Get Married, with Viola Dana.—Very suggestive. If you have many Church people among your patrons, do not show it.—A. A. Spradling, Opera House, Merna, Neb.—Small town patronage.

The Uplifters, with May Allison.—We have our first picture to get with this star that does not make good. Good business, though weather unfavorable.—Hardin, Mo.—General patronage.

The Parisian Tigress, with Viola Dana.—Fine picture. Many expected something rough on account of title.—Eureka theatre, Afton, Neb.

In for Thirty Days, with May Allin.—Play it. It's great.—Raymond Piper, Piper's Opera House, Virginia, Neb.

Blackie's Redemption, with Bert Lytell.—A picture that pleased mostly everyone. Made a big hit. Picture was very good.—Royal theatre, Sabetha, Kan.—Neighborhood patronage.

The Lion's Den, with Bert Lytell.—Good program picture. Full satisfaction.—J. L. Kaslak, Swan theatre, Stanton, Neb.—Neighborhood patronage.

The Testing of Mildred Vane, with May Allison.—Just fair, not up to this star's average.—Harold Daspit, Atherston theatre, Kentwood, La.—Mixed patronage.

Paramount Arctcraft

Male and Female, a Cecil B. DeMille production.—An elaborate production that pleased at advanced prices. Played on percentage.—Bert Norton, Kozy theatre, Eureka, Ill.—Neighborhood patronage.

Wanted a Husband, with Billie Burke.—Poor picture. Star popular, but such pictures as this are doomed much toward losing it for her.—Moore & Moss, Hippodrome theatre, Plymouth, Pa.—Neighborhood patronage.


Double Speed, with Wallace Reid.—Another entertaining auto story which pleased the fans. Reid always does here.—W. G. Mitchell, Majestic Gardens, Kalamazoo, Mich.—General patronage.

Bill Henry, with Charles Ray.—Ray is good. This average, Ray is failing for me. Too much the same movements for my patrons.—H. Pace, Lyric theatre, Orange City, Ia.—Critical patronage.

The Roaring Road, with Wallace Reid.—Good picture. Reid always draws. He is well supported in this one by Ann Little and Theo. Roberts.—Geo. Owens, Opera House, Stamford, Ky.—Neighborhood patronage.


Don't Change Your Husband, Cecil B. DeMille production.—A real treat for fans. It's great. Book it and please the crowds.—Guy W. Johnson, Mystic theatre, Marmarth, N. D.—General patronage.

The Miracle of Love, with a special cast.—A three-reeler dragged out into seven. Keep away from this.—A. J. Twilegar, Lyric theatre, Goldfield, Nev.—Mining camp patronage.

A Nine o'Clock Town, with Charles Ray.—Ray is sure fine. An honest to goodness comedy. Book the Ray pictures. He sure puts it over. A good treat to your patrons.—J. W. Baird, Crystal theatre, Patronsburg, Mo.—Neighborhood patronage.

The Woman Thou Gavest Me, with Katherine MacDonald.—Some few thought it too broad, but it gave satisfaction generally and is really very, very good.—A. N. Miles, Eminence theatre, Eminence, Ky.—Small town patronage.

Riddle Gawne, with William S. Hart.—Best Hart picture we have run. Will please all Western fans.—G. D. Rogers, Gem theatre, Lyndon, Kan.—Small town patronage.

Wagon Tracks, with William S. Hart.—Everyone liked this, especially the Hart fans. Some good Indian scenes. Had a packed house, as usual, when I play Hart.—W. W. Wolfe, Star theatre, Lake City, Ia.—General patronage.

The Miracle Man, with a special cast.—The Sunday closing crowd liked this picture, but the patrons disliking it. The picture ran my Sunday business. It's six weeks since I played it and I haven't had a profitable Sunday since.—A. J. Twilegar, Lyric theatre, Goldfield, Nev.—Mining camp patronage.

The Miracle Man, with a special cast.—Did not get cost of putting it on. The picture is great.—C. Hogan, Hogan's theatre, Mounds City, Ill.—Neighborhood patronage.

Hawthorne of the U. S. A., with Wallace Reid.—Good picture, but have seen Reid in much better. Good drawing card.—Moore & Moss, Hippodrome theatre, Plymouth, Pa.—Neighborhood patronage.

Branding Broadway, with William S. Hart.—This is fine. The best Hart we have had. Did a fine business.—C. E. Belder, Midway theatre, Mogollon, N. M.—Neighborhood patronage.

The Hostage, with Wallace Reid.—Fair picture. Photography good.—Bill Leonard, Mystic theatre, Cedar Vale, Kan.—Neighborhood patronage.

The Lady of Red Butte, with Dorothy Dalton.—A good star wasted on a remarkably poor story. I had a good house, but for Dorothy always draws, and there was a lot of disappointed folks.

ALICE BRADY IN "SINNERS"

A scene from the star's latest Realart production which is said to be the most dramatic of her career on the screen.
CHARMING? YES. YES!

BILLY RHODES
Never drinks anything stronger than ten. A siren has no secrets for her. She is being starred in "Nobody's Girl." a National Films Corporation production.

—A. N. Miles, Eminence theatre, Eminence, Ky.—Small town patronage.

Puppy Love, with Lila Lee.—Very fine picture. Play it big and you can't lose.—C. E. Belden, Midway theatre, Mogollon, N. M.—Neighborhood patronage.

23½ Hours Leave, with Douglas MacLean and Doris May.—Fine picture. Played to big business. Patrons well pleased.—Moore & Moss, Hippodrome theatre, Plymouth, Pa.—Neighborhood patronage.

The Make Believe Wife, with Billie Burke.—Very good comedy. Result, a pleased audience.—J. B. Endert, Endert theatre, Crescent City, Cal.—General patronage.

Rich Man, Poor Man, with Marguerite Clark.—This is a good picture of its kind, but most of my patrons don't care for this sort of story.—E. H. Winkler, Palace theatre, St. John, Kan.—Small town patronage.

For Better, for Worse, a Cecil B. DeMille production.—Extra good. Best we have had for some time. Everyone pleased. Don't be afraid to book Paramounts.—Geo. Owens, Opera House, Stanford, Ky.—Neighborhood patronage.

Sandy, with Jack Pickford.—A plump director. Good from every angle.—Bill Leonard, Mystic theatre, Cedar Vale, Kan.—Neighborhood patronage.


Louisiana, with Vivian Martin.—Fine picture. Clean and cleverly acted. Star is going better all the time.—W. P. Ferguson, Portola theatre, Santa Barbara, Calif.—General patronage.

The Parisian Bride, with Elsie Ferguson.—Good picture. Went big with Arbuckle comedy.—C. E. Belden, Midway theatre, Mogollon, N. M.—Neighborhood patronage.

The Trouble Buster, with Vivian Martin.—A good picture with lots of human appeal.—F. A. Flader, Rigney theatre, Albany, Mo.—Neighborhood patronage.

The Sheriff's Son, with Charles Ray.—Good picture, but it didn't please or draw as well as other Ray pictures.—W. O. Jensen, Lathrop theatre, Omaha, Nebr.—Neighborhood patronage.

Fuss And Feathers, with Enid Bennett.—Very good.—Chas. Khoda, Palace theatre, Royalton, Minn.—Small town patronage.

Petitegrew's Girl, with Ethel Clayton.—This is a really good picture. Many favorable comments. Star does not draw for me. Personally I like her very much and she is good to look at.—A. J. Twilegar, Lyric theatre, Goldsfield, Nev.—Mining camp patronage.

Sporting Life, with a special cast.—Seven free of excellent entertainment. Sporting Life is worthy of the name special.—J. B. Endert, Endert theatre, Crescent City, Cal.—General patronage.

Run Away Romany, with Marion Davies.—Fine picture. Will please all lovers of good drama.—G. N. Armstrong, Y. M. C. A. theatre, Rose Lake, Idaho.—Neighborhood patronage.

The Lottery Man, with Wallace Reid.—Reid's best picture and one of the best we ever ran.—Pfeiffer Bros., Opera House, Kenton, Ohio.—Neighborhood patronage.

The Bushe, with Charles Ray.—A picture that will go over big with baseball fans and young kids too. Those who do not care about baseball for there is a lot of good comedy in it.—Harold Daspit, Atherton theatre, Kentwood, La.—General patronage.

In Mizzoura, with Robert Warwick.—Good picture, but poor cast. Not satisfying.—Business with F. Krah, Lorin theatre, Berkeley, Cal.—Neighborhood patronage.

I'll Get Him Yet, with Dorothy Gish.—A good clean picture. Many funny situations.—Pfeiffer Bros., Crescent theatre, Audubon, Ida.

The Silver King, with William Faverham.—This is a dandy picture. Play it big and you will make money.—Donora, Pa.—Played with a Drew comedy. Did fine.—Clinton E. Belden, Midway theatre, Mogollon, N. M.—Neighborhood patronage.

In Mizzoura, with Robert Warwick.—Wen good as a Saturday attraction although not so good as the sheriff was the weakest of the whole cast.—Pfeiffer Bros., Opera House, Kenton, O.—General patronage.

Realart
Anne of Green Gables, with Mary Miles Minter.—Fine. A true-to-life offering and a good one. This is the class of stuff the patrons want.—A. LaForce, Happy Hour theatre, Two Harbors, Minn.—Small town patronage.

Judy of Rogue's Harbor, with Mary Miles Minter.—This is a fine picture. It was the star's first picture here, but it drew well and pleased everyone. You won't lose on this kind.—Geo. Owens, Opera House, Stanford, Ky.—Neighborhood patronage.

Sentry of Fortune, with a special cast.—Not enjoyed by ladies—too much fighting. Very poor drawing card for me.—John Hafner, Princess theatre, Donora, Pa.—Neighborhood patronage.

Judy of Rogue's Harbor, with Mary Miles Minter.—Picture very good. Star well liked by children and women. Did not draw as well as Anne of Green Gables. Weather very windy and cold.—A. J. Twilegar, Lyric theatre, Goldsfield, Nev.—Mining camp patronage.

The Stolen Kiss, with Constance Biney.—Pleasing offering. Not a great puller, but satisfactory.—A. LaForce, Happy Hour theatre, Two Harbors, Minn.—Small town patronage.

The Stolen Kiss, with Constance Biney.—A cute picture with a cute star. Pleased at least 90 per cent, although business was light, due to heavy rain and Lunt.—Fred Cosman, Electric theatre, St. Joseph, Mo.

The Stolen Kiss, with Constance Biney.—Drew big business the first day. Poorly the second. Liked by 90 per cent of patrons. Binnie will run a close race to that other Constance.—John Hafner, Princess theatre, Donora, Pa.—Neighborhood patronage.


Republic
The Man Hunt, with Ethel Clayton.—This picture is full of action and thrills. I consider it better than many specials.—S. B. Brock, Electric theatre, Hagerman, N. M.—Neighborhood patronage.

The Bluffer, with June Elvidge.—Very good program picture that pleased the majority. Business only fair on account of stormy weather.—Charles Guizzetti, Opera House, Gardner, Ill.—Neighborhood patronage.

The American Way, with a special cast.—Picture good and will please 50 per cent.—G. D. Rogers, Gem theatre, Lyndon, Kan.—Small town patronage.

LOUISE GLAUM
Has to do her own washing in her new J. Parker Reed, Jr. picture and James Kirkwood, who plays opposite her, looks on complacently.
The Roughneck, with Montagu Love. —This is a lumber camp picture with plenty of action. Will please mostly all.

S. B. Brock, Electric theatre, Hagerman, M.—Neighborhood patronage.

The Zero Hour, with June Elvidge.—Fairly good program picture, and pleased mildly well. Business fair in spite of cold weather.—Charles Guizzetti, Opera House, Gardner, Ill.—Neighborhood patronage.

By Hook or Crook, with Carlyle Blackwell.—Gave very general satisfaction. I consider it a little above the average.—S. B. Brock, Electric theatre, Hagerman, M.—Neighborhood patronage.

The Woman of Lies, with June Elvidge.—Not much. My poorest night is when I show this star.—Rae Peacock, Myso theatre, Staffor, Kan.

Love in a Hurry, with Carlyle Blackwell.—There is not much to this picture and story only about. Please no. 30 per cent. Business fair.—C. Guizzetti, Opera House, Gardner, Ill.—Neighborhood patronage.

Robertson-Cole

The Tong Man, with Susse Haya-kawa.—Good picture. Lots of action, making it one of Jap's best.—Moore & Moss, Hippodrome theatre, Plymouth, Pa.—Neighborhood patronage.

What Every Woman Wants, with Grace Darmond.—Pleased a good crowd. —H. A. Wishard, Vicksburg theatre, Bloomfield, la.—Neighborhood patronage.

The Purchase Price, with Bessie Bar- riae in fine program picture. Went over big. Bessie is a good drawer with me.—G. M. LeMonnier, Majestic theatre, Eureka, Ill.—Neighborhood patronage.

Diana of the Green Van, with Alma Rubens.—Good.—S. C. Hogan, Palace theatre, Mounds City, III.—Neighborhood patronage.

Select

Experimental Marriage, with Con- stance Talmadge.—Constance Talmadge is always good.—Bert Norton, Kozy the- atre, Eureka, Ill.—Neighborhood patronage.

The Isle of Conquest, with Norma Talmadge.—Good picture.—A. LaForce, Happy Hour theatre, Two Harbors, Minn.—Small town patronage.

Piccadilly Jim, with Owen Moore.—Georgem. W. Baird, Crystal theatre, Pattonsburg, Mo.—Neighborhood patronage.

The Shuttle, with Constance Talmad- ge.—A very poor picture. Star more capable. Nothing to it. People want American plays.—G. W. Johnson, Mystic theatre, Marmarth, N. D.

Romance and Arabella, with Con- stance Talmadge.—Subject in healthy tone.—W. H. Winkler, Palace theatre, St. John, Kan.—Small town patronage.

The Better Girl, with Clara Kimball Young.—This picture has an all-star cast and is good. Clara Kimball is well liked and draws.—Geo. Owens, Opera House, Stanford, Ky.—Neighborhood patronage.

The Lesson, with Constance Talmadge.—Real good.—J. W. Baird, Crystal the- atre, Hillsburg, Mo.—Neighborhood patronage.

His Bridal Night, with Alice Brady.—Return date on this. Best double exposure camera work ever shown here. Acting of the best. As a picture in its entirety it is entirely satisfactory.—


The Better Wife, with Clara Kimball Young.—Fair.—A. Gilijuth, Strand theatre, Doland, S. D.—Neighborhood patronage.

The Better Half, with Alice Brady.—Star's work fine, but did not think much of the story. Alice looks mighty good in this one.—S. I. Haney, Liberty theatre, Des Moines, N. M.—Small town patronage.

The Belle of New York, with Marion Davies.—A picture that will please most any audience. Clean and wholesome.—Bill Leonard, Mystic theatre, Cedar Vale, Kan.—Neighborhood patronage.

Piccadilly Jim, with Owen Moore.—Program picture only.—Jean Dagle, Hip- podrome theatre, Murphy-shoro, Ill.—Neighborhood patronage.

The Lone Wolf, with Bert Lytell.—Drew a big house and pleased everyone. The lady folks fell in love with Bert Lytell.—Harold Daspit, Atherton theatre, Kentwood, la.—General patronage.

The Savage Woman, with Clara Kim- ball Young.—Splendid picture. Star has many admirers here. Many flattering comments received.—Geo. S. Tuttle, Fostville theatre, Fostville, la.—Neighborhood patronage.

Sauce for the Goose, with Constance Talmadge.—Our picture with this star. Drew fair business and gave splendid satisfaction.—A. N. Miles, Emience theatre, Emience, Ky.—Small town patronage.

Up the Road with Sallie, with Con- stance Talmadge.—Constance always good, and I might say this one is very good.—S. I. Haney, Liberty theatre, Des Moines, N. M.—Small town patronage.

The Death Dance, with Alice Brady.—Fair program picture.—E. D. Luna, Hubert theatre, Hubert, Okla.—Neigh- borhood patronage.

Scandal, with Constance Talmadge.—Fair picture. Constance is well liked and always draws a crowd.—Jno. I. Saunders, Cheney theatre, Cheney, Kan.—Neighborhood patronage.

United Artists

When the Clouds Roll By, with Doug- las Fairbanks.—Fine. Best Doug, so far.—S. C. Hayman, Lyda theatre, Grand Island, Neb.—Transient patronage.

His Majesty, the American, with Douglas Fairbanks.—It was a very skepti- cal bunch that came to see this, and went away highly pleased and said so. I'll bet the next Fairbanks I have all I will have to do is to tell them Doug is in town.—S. I. Haney, Liberty theatre, Des Moines, N. M.—Small town patronage.

When the Clouds Roll By, with Doug- las Fairbanks. —Good. To average Fair- banks business.—Gustine & Roush, Princess theatre, Lewiston, III.—Neighborhood patronage.

United Picture Theatres

The Flame of the Yukon, with Dor- othy Dalton.—A corker. Please all except a few women.—Eureka theatre, Auburn, Neb.

The Flame of the Yukon, with Dor- othy Dalton.—Fine picture. Went over big as a special. Will please any class of patrons.—J. W. Lumpkin, Cupid theatre, Miles, Tex.—Small town patronage.

The Flame of the Yukon, with Dor- othy Dalton.—Played to capacity two days. Patrons like the picture. Raised admission.—Prescott Bros., Crescent theatre, Audobon, la.—Neighborhood patronage.

Her Code of Honor, with Florence Reel.—A good picture. Customers well pleased.—G. M. LeMonnier, Majestic theatre, Liberal, Kan.—Transient patronage.

The Flame of the Yukon, with Dor- othy Dalton.—Very good. This star draws well here. Book it.—P. C. Azzara

George McDaniel (seated at left), leading man; Walter Williams, camera man; Madaline Traverse, star; Nancy Caswell, child actress, and Director Cazeneuve discussing a scene for "The Spirit of Good."
TREATING A LIGHTWEIGHT CHAMPION

Benny Leonard, starring in “The Evil Eye,” the Hallmark serial written by Roy L. McCgardell. Stuart Holmes is the mandarin on the left.
Harr & Ottmar, Idle Hour theatre, Eureka, S. D.

The Third Degree, with Alice Joyce,—An excellent picture.—Bert Norton, Kozy theatre, Eureka, Ill.—Neighborhood patronage.

The Black Gate, with Earle Williams.—Very good picture. Earle Williams is one of the best exponents of prose drama. Olympic theatre, Calmar, Ia.

The Cambric Mask, with Alice Joyce.—A good picture of Robert W. Chambers' book. Bad weather hurt business, but when there were there pleased with picture.—R. Ross Riley, Wigwam theatre, Oberlin, Kan.—Small town patronage.

The Winchester Woman, with Alice Joyce.—Audience very much pleased with it. Alice Joyce was very well liked here, and people here like her in any kind of play.—Harr & Ottmar, Idle Hour theatre, Eureka, S. D.

The Wolf, with Earle Williams.—A good picture that drew well. The scenery is beautiful.—Bert Norton, Kozy theatre, Eureka, Ill.—Neighborhood patronage.

A Stitch in Time, with Gladys Leslie.—This is a good, clean, pleasing picture.—W. W. Wolz, Star theatre, Lake City, Ia.—Neighborhood patronage.

The Spark Divine, with Alice Joyce.—Very good picture. Please them all. Better book it if you want a pleased audience.—Harr & Ottmar, Idle Hour theatre, Eureka, S. D.

Specials

Days of the Buffalo, with Lester Cuneo.—Best Western picture ever shown here, and record of attendance two days.—G. L. Smith, Princess theatre, Tackerman, Ark.—Neighborhood patronage.

The Unpardonable Sin, with Blanche Sweet.—Showed to a good house and everyone seemed to be well pleased. In spite of bad weather and roads did good business. Book this one.—A. W. Primley, Primley's theatre, Ladora, Ia.—Neighborhood patronage.

Yankee Doodle in Berlin, with a special cast.—All records broken with a snap.—Everybody more than pleased.—P. K. Neuses, Orpheum theatre, Monroe, Wis.—Neighborhood patronage.

Eyes of Youth, with Clara Kimbell Young.—First class in every way.—S. C. Hayman, Lyda theatre, Grand Island, Neb.—Neighborhood patronage.

Some One Must Pay, with Gail Kane.—Please them more than any other feature I have had this year.—G. W. Yenton, Ioka theatre, Exeter, N. H.—Neighborhood patronage.

The Curse, with Henry B. Walthall.—Splendid picture. Good acting, but very heavy story. Played it Friday and Saturday to packed house.—T. E. Walton, National theatre, New Bedford, Mass.—Neighborhood patronage.

Yankee Doodle in Berlin, with special cast.—liked here as well as get of Shoulder Arms. Made a big hit with everyone.—Frank Allen, Rose theatre, Byron, Ill.—Neighborhood patronage.

The Snail, with Shorty Hamilton.—Good story, but with the very poorest photography I ever saw.—T. E. Walton, National theatre, New Bedford, Mass.—Neighborhood patronage.

Serials

Lightning Bryce, (Arrow) with Ann Little and Jack Hoxie.—Opened to big business. Increased 20% on second episode. Some serial. Book it.—J. G. Berschert, B theatre, Aurora, Ill.—Transit patronage.

Elmo the Mighty, (Universal) with Elmo Lincoln.—Good picture, but too slow. It took two reels to see him climb 15 foot shaft in the fourth episode and he never does get out of trouble.—A. Korenowski, A-Muz-U theatre, Pittsburgh, Okla.—Neighborhood patronage.


The Great Gamble (Pathé), with Ann Little and Charles Hutchinson.—Good serial. Run all through. Will run for the closing episode.—Mrs. J. P. Zimmerman, Variety theatre, Avoca, Ia.—Small town patronage.

The Great Radium Mystery, (Universal), with Cleo Madison.—Have just shown two episodes of this serial and will say that it is about the poorest thing I ever saw. A regular Diamond Dick, blood and thunder stuff.—Harry Burden, Mirage theatre, Axtell, Neb.—Neighborhood patronage.

Bound and Gagged, (Pathé), with George B. Selz.—Showed only two episodes so far, but it is starting off good. The story is fine, and some real acting. Using Big V comedy with it. Going good.—McClure & Faulkner, Comique theatre, Jamesport, Mo.—Neighborhood patronage.

Tiger's Trail (Pathé), with Ruth Roland.—First chapter of this serial went over big. Satisfied everybody.—R. L. Trescott, Pictureland theatre, Livonia, N. Y.—Transit patronage.

Lightning Bryce, (Arrow), with Ann Little and Jack Hoxie.—Second run in neighborhood and doing bigger business than the serials I run clear. The best I've ever seen, and had some serials in the past.—O. F. Vonert, Avery theatre, Chicago, Ill.—Neighborhood patronage.

The Trail of the Octopus, (Hallmark), with Neva Greber.—Sixth episode. Nothing in it. Showing it only for benefit of a group who want to see it finished.—J. J. Kulausk, Swan theatre, Swanton, Neb.—Neighborhood patronage.

Smashing Barriers, (Vitagraph), with William Duncan.—Went over fine 'till flu scare. Everybody pleased.—Mrs. J. P. Zimmerman, Variety theatre, Avoca, Ia.—Small town patronage.

Lightning Bryce, (Arrow), with Ann Little and Jack Hoxie.—Started off with a bang. Wonderful serial. Best I have seen in some time.—W. Wozniak, Almon theatre, Chicago, Ill.—Neighborhood patronage.

Bound and Gagged, (Pathé), with George B. Seitz.—One of the best serials we have ever run. Different from most serials. Getting better every time. Am on the sixth episode.—E. D. Luna, Hubert theatre, Hubert, Okla.—Neighborhood patronage.

The Man of Might, (Vitagraph), with William Duncan.—It is a sure winner. I have just finished running it and it holds up to the close of the last episode.—S. N. Andress, Royal theatre, Ponca, Neb.—Neighborhood patronage.

Lightning Bryce (Arrow), with Ann Little.—Played to biggest Sunday business I have done on any serial. Book it.—You can't go wrong.—M. Cooper, Rosette theatre, Chicago, Ill.—Neighborhood patronage.

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State
Spring Brings Renewed Activity in Theatre Construction Over Country

Loew Interests Plan Expansion of Business From Coast to Coast—Companies Incorporated to Operate and Build Playhouses

Theatre building on a large scale is indicated with the arrival of the spring months. Encouraging reports from every part of the country picture intensified activities for expansion in the exhibitorial field of motion pictures.

Particularly active in the erection of new theatres is Loew, Inc. A ninety-nine year lease has just been taken on property in Denver by Ackerman & Harris, western representatives of Loew, with a gross rental reported at $2,000,000. At the expiration of the present lease on the site, a theatre will be erected at an approximate cost of $500,000.

Loew Active in West

Loew's new Denver theatre will be modern in every respect and will have a seating capacity of 2,500. The site has a frontage of 125 feet on Curtis street.

The activities of Loew on the Pacific Coast and in the Middle West will represent a total expenditure of $6,000,000, it is announced by the corporation's officials.

One of the larger houses to be erected by Loew interests will be at Buffalo, N. Y. Announcement has been made by Albert Jones, lawyer, that construction work on the Loew's picture theatre and vaudeville house will be started there about May 1, by Loew Buffalo Theatres, Inc.

Buildings Are Razed

The Buffalo acquisition to Loew will seat 3,000 persons, with the location of the playhouse at Main, Mohawk, and Washington streets. Buildings on Washington street now are being dismantled so that the ground may be broken for the new building.

On the Coast, Loew interests have announced that four new theatres will be built. An expenditure of $1,500,000 will be made on a Los Angeles house, $1,000,000 on a San Francisco theatre, and in Sacramento and Stockton houses will be planned.

Marcus Loew has announced that he is now making plans for the erection of a picture theatre in Knoxville, Tenn. The Vendome in Nashville, Tenn., was opened the latter part of March by Loew. Mr. Loew was in attendance at the initial performance, as were several screen stars. An elaborate program was given.

K. C. Capital in West

Kansas City capital probably will be invested in a motion picture theatre in Los Angeles. W. B. Scoville, while on the Coast recently, announced that he was negotiating for a site on which to construct a cinema house. He said that he expected soon to announce that an agreement on the price of property had been reached.

Work has begun on the new Richmond T & D theatre at Richmond, Cal. The building, which will cost $700,000, will be of steel construction with brick panels and will seat 1,620 persons.

Incorporation of Granada and Imperial Motion Picture Theatres of San Francisco is announced. Granada Theatre is capitalized at $1,000,000, and the Imperial at $500,000. Construction of the Granada theatre is to begin soon. The directors of both organizations are V. B. Clement, Isadore M. Golden, S. F. Walker, M. Christian and J. A. Patchell.

Aids Families to Move

Marcus Loew aided twenty families living in houses at Broadway and Mission street to find homes and also paid their moving expenses so that the property might be vacated for the erection of a motion picture theatre. Forty more families will have to leave by May 1.

Winchester Amusement Company has incorporated at Lexington, Ky., for the purpose of operating theatres. Capitalization was fixed at $25,000. Incorporators are Sam D. Lee and John B. Elliott of Lexington and Charles J. Freece of Winchester, Ky.

John Van der Vaart of Sheboygan, Wis., has purchased property on which he will erect a motion picture theatre which will seat from 1,500 to 2,500 persons. The site has a frontage of 50 feet on North Eighth street and a depth of 240 feet.

Metro Names Myers As New Director of Stages

Amos Myers has been appointed director of stages at the Metro studios in Hollywood, Cal., to succeed Joseph Strauss, who is leaving the West Coast for New York to assume that executive position at the Sixty-first street studios, where Maxwell Karger will make special pictures.

Mr. Myers has been a member of the Metro technical department for nearly a year. He directed art work on "Please Get Married," starring Viola Dana, "Should a Woman Tell?" with Alice Lake and "Old Lady 31," with Emma Dunn.

Opened April 1

MINNEAPOLIS, MINN.—The Calhoun theatre, on Hampton St., near Hennepin Ave., was opened April 1, under the management of Hugh Andrews, at present manager of the New Lagoon and New Lyndale theatres.
With the Procession in Los Angeles

By Harry Hammond Beall

RAUL WALSH, formerly with Fox, is on his west production, having signed with Mayflower for a picture in which Miriam Cooper, his wife, will appear in the lead. **

ALEXANDER CUSCADEN, formerly Sunday editor of the Los Angeles Examiner, has been appointed manager of the California theatre, succeeding Monte Rice, who has become exploitator for Paramount Artcraft at San Francisco. **

JAMES KIRKWOOD, formerly a director of note, will take the leading masculine role opposite Louise Glau in her next production for J. Parker Read, Jr., at the Thomas H. Ince studios. **

MAURICE TOURNEUR has settled any speculation that he might remove to the East shortly by purchasing a lot this week with plans for the erection of a home to settle down in. **

King Vidor was called in from location at Stockton, Calif., where he has been filming snow scenes for his next production, "The Jackpot," which he hopes to witness the premiere of his first independent production, "The Family Honor," at the Los Angeles Kinema. **

IRVING LESER, brother and eastern representative of Sol Leser, arrived at the general managers' offices from New York this week for an extended conference in regard to the distribution and exploitation of the new Annette Kellerman production Sol Leser is making, and "One Man in a Million," George Beban's latest picture, which is to be released under the Leser standard. **

Benny Leonard, world's lightweight boxing champion, says there are more reasons than one why he likes being a motion picture actor. The king-pin of the 133-pound boxers, now starring in "The Evil Eye," a fifteen-episode serial, points out the fact that he came west in a special car with a retinue of sixteen actors and others as an argument in favor of pictures. Billy Gibson, manager of the champion, was responsible for the securing of the special car.

HARRY KOLNER has completed the filming of "The Heart of Twenty" at Brentwood and is now preparing for the commencement of the production of "The Little Widow," an original comedy-drama with scenario by Sada Cowan and featuring Zasu Pitts. **

ETHEL CLAYTON is rounding out the Paramount Artcraft picture, "All in a Night," assisted by Edith Kennedy from Samuel Merwin's story, and directed by Paul Powell. **

WILLIAM E. MILLER is waiting for the arrival of Thomas Meighan from New York so that he can begin active work on "Conrad in Quest of His Youth," Leonard Merbeck's story, scenarioized by Olga Prinziou. Some of the preliminary scenes are being made but the principal part of the production will begin when the talented Mr. Meighan arrives to play the title role. **

ALLEN WATT, who joined the Christie film forces as an assistant director after attaining a captaincy in the army in France, is now a full-pledged director of comedies. He is at present wielding the megaphone in front of Dorothy Devoe. He has also directed Molly Malone, Teddy Sampson, Harry Depp and Ray Gallagher in Christie-made comedies. **

FAY TINCHER, after a vacation of three months from screen work, has started work in one of Christie's special comedies entitled "Behind the Bluff." The story is by Maie B. Havy. The cast which is being directed by Bill Beaudine are Fay Tinker, Charlotte Merriam, Eddie Barry and Jimmie Harrison. **

Admirers of Mack Sennett comedies will rejoice to know that Charlie Murray, Mack Sennett's favorite Celtic comedian, will remain with the Sennett organization in spite of a multitude of rumors to the contrary. **

MAURICE TOURNEUR has purchased the photoplay rights to F. Hopkinson Smith's novel, "Caleb West, Master Driver," and is now selecting a cast of players to interpret the story for the screen. The scenario has been written by Jack Gilbert, who will also assist Mr. Tourneur in the direction of the production. The filming is expected to start next week. **

HEBDA NOVA and PAUL HURST, her director-husband, will soon start on the first of a series of pictures to be known as the Hurst-Nova Pictures. Mlle. Nova will have the stellar roles and Mr. Hurst will direct. **

JOSEPH DOWLING, one of the most eminent of character actors on the screen, who leaped into fame in the title role in "The Miracle Man," has been secured by Al Christie to take a prominent role in the Robertson-Cole production of "A Smart Aleck," the story by Irvin Cobb that is now in production at the Christie studio in Los Angeles. **

EUGENE O'BRIEN, under the direction of Bob Ellis, is now in the third week of the current production to be known as "The Fugitree," which he is making under the management of Harry Rapf, general manager of the Selznick West Coast studios. The story was written by John Lynch and the scenario by Ella Stuart Carson. **

A special dam constructed to hold back a large quantity of water has been erected at a point near Los Angeles for the crucial scene in Wallace Reid's new Paramount Artcraft picture, "What's Your Hurry?" adapted by Byron Morgan from his own Saturday Evening Post story, "The Hippopotamus Parade," and directed by Sam Wood. **

HARRY CAREY will host to his entire company, numbering about two score people, for a week or ten days at his ranch in the San Francisco Canyon, Calif. A number of ranch scenes in his current production, "Crossed Claims," will be filmed there and the star has invited his players and his technical staff to be his guests while on location at the Carey ranch. **

JOHN C. BROWNELL, chief of Universal's scenario staff in the east, who has spent the last six weeks at Universal City re-organizing the department, has returned to New York. Upon his departure Lucien Hubbard will assume charge as scenario editor at the "Big U" studios.

Hoot Gibson is now at work on an action western at Universal City entitled "The Introduction of the Majestic theatre, just completed at Benicia, Calif., at a building cost of $75,000. The theatre, which seats 550, is managed by W. B. Crooks.
**Perfect Disguise**

**ALICE LAKE**

Metro star of "More Acres" impersonating Bert Lytell in the role of "Beauty" Steele, the eccentric lawyer of "The Right of Way."

"Ranson." Mack Wright is directing and Hoot is surrounded by a splendid cast, including Virginia Faire, Leonard Gahagen, Nelson McDowell and Dan Crimmens.

The perfectly appointed operating room of the hospital at Universal City was used as a "set" for a scene in Eddie Polo's serial, "The Vanishing Dagger." Dr. Harry B. Martin, the eminent surgeon, was present to assure the correct reproduction of a minor operation.

Colin Campbell is now directing Dustin Farnum in "Big Happiness" at the Brunton Studios. Mr. Campbell has taken the company to Mt. Baldy to film snow scenes.

Kathleen Kirkham has taken up fancy horseback riding as a diversion and exercise. She will train her Kentucky thoroughbred for work in pictures.

Paul Hurst, director, has settled his $20,000 breach of contract suit with the National Film Corporation.

Frank Keenan says that he can get along very nicely without blizzards, therefore he is going east this week to sell his eastern holdings and will re-invest in southern California. Frank has already purchased a beautiful home in Hollywood.

Every member of Metro's "Best of Luck" company in Santa Barbara last week made at least one flight in the seaplane chartered by Metro.

Sarah Y. Mason has joined the Metro scenario department to write continuity for Screen Classics productions. Miss Mason was formerly with Brentwood, Thomas Ince and Douglas Fairbanks.

Buster Keaton will make two-reel comedies for Metro when he completes his work in Winchell Smith's production of "The New Henrietta," in which he is costarring with William H. Crane.

It was quite an event in Visalia, a city in Tulare county, Calif., when Goldwyn players producing Tom Moore's new picture, "The Great Accident," selected that city for a number of scenes showing an election fight between the "wets" and "drys" to elect a mayor. Harry Beaumont, who is directing Mr. Moore, had no difficulty in getting out an election crowd, the citizens of the city turning out in masse to get into the picture.

The first four of a series of twenty-six two-reel comedies featuring Edie Fagan and George Edwards are ready for sales preview, according to the National Film Corporation of America studio advances, producers of the Fanagan and Edwards comedies.

Negotiations that will bring one of the largest producing and distributing film news weekly organizations within the Marion H. Kohn Productions, Inc. fold are now pending final arrangements, according to advances received from the Pacific coast office of Marion H. Kohn.

Pending the final approval of Director General Joe Brandt, all production matters pertaining to the 1920 serial of the National Film Corporation of America, "The Son of Tarzan" will be held up. Mr. Brandt, who will re-establish his office in New York to become production chief at the National studios, is expected in Hollywood this week.

For his work in fire prevention on the Pacific Coast, first in San Francisco, then in Los Angeles, Marion H. Kohn, head of the short subject producing concern of Marion H. Kohn Productions, Inc., has been made an honorary fire chief of Los Angeles. He was similarly honored in New San Francisco a year ago.

Thomas Meighan, Kathlyn Williams and Margaret Loomis will have roles in William de Mille's all-star production "Conrad in Quest of His Youth."

J. Gordon Cooper, directing Benny Leonard, world's lightweight boxing champion, in his serial, "The Devil's Eye," is one of the youngest handlers of the megaphone in the film game, he is just twenty-four years old and formerly was with Roald Walsh.

George Beban, who has been personally cutting, titling and editing "One Man in a Million," his latest production, announced this week that it will be ready for a preliminary showing at an early date. Beban wrote the story of "One Man in a Million," starred in it along with his son George, Jr., and did the action. He refuses to trust the cutting and titling to others than his own.

"Nobody's Girl" Ready
For State Right Buyers

Joe Brandt, director-general of the National Film Corporation of America, announces that "Nobody's Girl," in which Billie Rhodes is starred, is now ready for publication and will be marketed on the state rights plan.

In commenting upon the picture Mr. Brandt states that the trend in pictures is changing and that just now the "little girl" picture is most popular. Melbourne McDowell, Mary Alden and Lloyd Bacon appear in support of the star.

Spring Whether Brings
Boom In Typhoon Sales

Declaring that the touch of Spring in the air has set exhibitors to thinking seriously about the coming warm months, the Typhoon Fan Company of New York reports unusual activity in the buying of cooling mechanism throughout the country.

The Reliance theatre, Orangeburg, S. C., the Cozy theatre, Okmulgee, Okla., the Victoria, Camden, N. J., Liberty, Cape May, N. J., Star, Philadelphia, Pa., Lyric, Lexington, N. C., Palace, Cordelle, Ga., Lagrange Amusement Co., Toledo, O., and the Apollo theatre, Peoria, Ill., are among the recently reported buyers.

Olive Tell Feature
Is Shown to Trade

The second of the Jans Pictures, Inc., superfeatures starring Olive Tell, "A Woman's Business," which was adapted from "Nothing a Year," by Charles Belmont Davis, has been privately shown to the executives of the company, exhibitors and state rights buyers.

Announcement from Herman F. Jans, president of the company, is to the effect that it is a bigger, better and stronger attraction than his company's first publication, "Love Without Question," in which Miss Tell was also the star. The verdict of those present at the showing is reported as "an exceptionally strong box office attraction."

Enthusiastically Receive
Marion Davies at Capitol

Approximately 5,000 persons enthusiastically received Marion Davies, star in "April Folly," when this production was given its premiere recently at the Capitol theatre in New York.

The Paramount-Cosmopolitan star had gone to the playhouse as a guest of Robert W. Chambers, author of "April Folly," and Messmore Kendall, president of the Capitol theatre.
William Fox has obtained an option on all of Pearl Doles Bell's future stories. The producer entered into a contract with the writer following the success of "Her Elephant Man," a pictureization of one of her books.

With Shirley Mason as star, Mrs. Bell's first story to reach the screen was an instantaneous hit. Then followed a Mason picture, "Molly and I," from a book by Frank R. Adams called "Molly and I and the Silver Ring." The next production for this star, which is scheduled to reach first run houses in May, was taken from another book by Mrs. Bell. "Love's Harvest," it is called, the title of the book being "The Harvest."

Several Popular Books
Mrs. Bell has given several other equally popular books to American readers, including "Florida Gray," a story which contains interesting nfm possibilities. But, as the author herself declares, the "editorial page" is her forte, and she never is happier than when painting vivid word pictures with all the high coloring of her rich imagination.

The name of this talented author is almost a household word throughout the country wherever women read. Her editorials and special articles have been published in most of the popular periodicals and fashion journals. She has contributed also essays and poems which contain a peculiar appeal to feminine hearts.

St. Joseph, Mo., is the birthplace of Mrs. Bell, and it was in "Saint Joe," as the natives call their city, that the little lady, still in her ninth year, wrote her first story. This, she admits, was never sold, and was not published in book form or on the screen. But it was a story, and it brought her to the attention of the editor of the local paper. The little novelist became his protege.

Writes Story for Miss Mason
A peculiar fact in connection with this incident is that a similar relationship once existed between this same editor and the famous Eugene Field. It was this editor who discovered Field and aided the young writer to develop his literary genius. To him Mrs. Bell owes her start as a producer of popular fiction.

The third of Pearl Doles Bell's stories to be produced, "Her Elephant Man," is known as "The Little Pagan." It was written especially for the star after the author had contributed a series of charming stories, "Her Elephant Man," and it is said to offer the winsome little artiste a most fascinating character role set in the colorful atmosphere of the Orient.

Beware of the Film Promoter is Warning Woods Says Industry Stands Second Only to Oil in Wildcat Schemes
Beware of the motion picture promoter who elaborates upon the "gilded opportunities" offered by the industry, is the warning sounded by Frank E. Woods, Paramount supervising director. "Second only to the flood of wild-cat oil prospectors," says Mr. Woods, "is the number of enterprises that are projected by honest and well-meaning, as well as dishonest and simis-credulous agencies, to make money from the people's pockets with the hope of exceptional returns. Those of us who have been associated with the making of motion pictures know how large a proportion of those who permit themselves to be thus beguiled will bid farewell to their savings if they put them in these channels.

"There was a time when men of meager capital and little resources could compete and survive the competition that then existed. That time has passed. The film industry has resolved itself into a comparatively few powerful units, with enormous financial strength. "Competing against these odds means almost sure death to the concern starting on an independent basis. Of course, a stroke of good fortune may carry the small independent concern over the hogs. But what proportion of such fortunes are there? I venture to say not 10 per cent, and probably that is too liberal an estimate."

"The Evil Eye" Obtains Heavy Chicago Booking
"The Evil Eye," the Hallmark serial starring Benny Leonard, has been given exceptionally heavy booking in Chicago. It will be shown over the ordinary circuit and the houses of Schoenewald & Sons. Among the larger independent theatres which will show the serial will be the Peninsula, and Ashland avenue. The bookings were made by Tom Mitchell, salesman for the Hallmark exchange in Chicago.

"Going Straight" With Billy West Completed
Billy West Productions announces that its second picture, "Going Straight," has been completed, and a comedy along different lines is promised. Besides being featured in the subject, as a hobo, Billy West personally directed. Ethelwyn Gibson co-starred with Mr. West and they are supported by Ted Corch, Bud Ross, Al Martin and Jack White. The story is based on an up-and-downs in the lives of two tramps.

Records Successes By Giving Film Titles to Prize Cattle on Ranch
Otto Fees, manager of the Best theatre in Parsons, Kan., is more than a good showman—he also is an efficient movie promoter. He said of him that he not only shows pictures, but he eats, dreams and sleeps them.

That is, perhaps, one of the principal reasons for his exhibitional success. Mr. Fees declares that no exhibitor can succeed without a thorough knowledge of stars and pictures and without possessing the same enthusiasm about them that he wants his public to feel.

In addition to his interests as an exhibitor, he also is the owner of a farm on the outskirts of Parsons, where he raises registered cattle. Each of this prize herd must have a name, and they are christened according to Mr. Fees' original idea.

Instead of giving them ordinary names, such as Daisy, Mary or Bessee, he names them after his most popular stars and film picture successes. When a star or a production makes a new house record at his theatre, another name is born and inscribed upon the latest addition to his prize herd.

In this way Mr. Fees keeps a permanent record of the high spots in his career as a showman. To begin with, he has named his farm "Green Gables," because of the unusual success he had in showing "Anne of Green Gables," Mary Miles Minter's first production for Realart Pictures Corporation.

Among the names which he has given his herd are "Anne," derived from the same source. "Erstwhile Susan" is another of the members of his herd, commemorating the showman's first engagement in Constance Binney in her first Realart picture. "Lightning Rider" is the name of his young bull.

"His Pajama Girl" Is C. B. Price Feature
The C. B. Price Co., Inc., have obtained their latest production of the Southern California Producing Company, a five-part comedy-drama, "His Pajama Girl," in which Billie Rhodes is starred. Mr. Price, returning from a trip to the coast, states that he has seen the picture in its final stage and immediately made a deal to get the first run of the feature on the state right plan.

An extensive advertising campaign has been prepared, according to Mr. Price, that will cover not only the state right buyers but will go directly to the exhibitor, thus creating a market for the purchasers of the various territories.

Half Million Dollar Theatre for Atlanta
ATLANTA, GA.—Detailed plans of the $500,000 Metropolitan theatre to be erected on Luckie street, between Broad and Forsyth, by Sig. Samuels, presently proprietor of the Criterion, Savoy and Alpha theatres. The new structure will seat 2,225 and be devoted strictly to motion pictures.
LOOK TO POEMS FOR NEW IDEAS

Isaac Wolper Says Classical Poetry Offers Splendid Picture Themes That Will Relieve Present Serious Shortage of Screen Stories

Isaac Wolper, president of Mayflower Photoplay Corporation, in a statement, predicts that before long large-scale production of famous poems will become an established fact. The steady absorption by picture producers of past and current stage plays and works of printed fiction, he says, coupled to the inflated valuation placed on available material, has brought about a serious shortage of screen stories. The field of poetry, he asserts, offers a logical means of relieving the stringency.

Mayflower's president firmly believes that the ideas and beauty of thought expressed in poetry can be transmitted to the screen. He predicts that many of the greatest pictures of the future will be those inspired by works of poetry.

Shortage Becomes Acute

Mr. Wolper says: "The shortage of good story themes is becoming more acute every day. The demand so greatly exceeds the supply that producers are forced to pay fabulous prices for available material. The scarcity is a very real and vital problem demanding a quick solution.

Original screen stories are doing much to help producers circumvent the problem, but are not entirely solving it. To what other sources can we look?"

"In the field of poetry we have a vast reservoir of splendid picture themes waiting to be tapped. Here, I believe, producers will ultimately find a logical solution to their problem.

Don't Look for Plot

"In some quarters this prediction probably will be met with the argument that the majority of poems contain but little plot material; that their appeal is restricted to the intellectual class.

"But we do not look to the poems for plot or dramatic incident. These are mechanical things that skilled technicians can provide. Plot is nothing more than a method of story telling. Poetry gives us something finer and deeper. It gives us a living thing, an idea, a beautiful thought.

"And it is ideas that pictures need most. Ideas lift a picture far above the commonplace level. Analyze one of the greatest pictures ever produced, 'The Miracle Man.' What made it great? Why was the public response to it so eager and spontaneous? The crux of reason is expressed in one word, 'idea.' The picture conveyed a poetic idea of life beautifully expressed.

Projects Life's Emotions

"Poetry projects only fundamental ideas and emotions of life. Through the universal language of the screen these fundamentals can be understood and appreciated by all classes of people.

"If time is not far distant when producers will recognize this fact, and the poem in common with the original screen story will provide more screen themes than stage plays, books or magazine stories."

By using the basic ideas of celebrated poems, and interpreting them by means of logical, well-knit, dramatic stories, Mr. Wolper believes that producers can achieve a two-fold purpose. They can develop a sufficient volume of stories to meet requirements and can offer to the public a finer and more meaningful type of production.

Case Shows Larger Theatres Necessary

Boosters Assert That Frisco Could Support Playhouses Twice Present Size

Bigger theatre boosters have taken a recent incident in San Francisco, when extraordinary efforts were required by two houses playing the same picture to accommodate the crowds, to substantiate their claim that the larger cities of the United States could support motion picture theatres with double their present seating capacity.

During the week of March 14, "In Old Kentucky," starring Anita Stewart, played simultaneously at the Roll Opera House and at the Strand theatre. Impromptu parades of fans marched back and forth between the two theatres, it is reported, and each theatre turned away more business than they could handle.

In a telegram to H. O. Schwabke of First National's home office, Sam Y. Edwards, First National's San Francisco exchange manager, reports the opening of the picture at the two theatres to record-smashing business.

"The crowds took up a waiting position hours before the opening time at both houses, with business straining the capacity of the two theatres all day," says Mr. Edwards' telegram.

The newspaperman makes one comical aspect of the double run, disclosing that fans who flocked to the Tivoli and were turned away over to the Strand only to find the line up just as big. In the same way many who first went to the Strand journeyed over to the Tivoli.

Smith to Aid Blache In Filming "New Henrietta"

Herbert Blache has been selected to direct "The New Henrietta," the first Winchell Smith production for Metro, at the company's west coast studios in Hollywood, Calif. Mr. Blache has just finished directing "The Hope," the first of the five Drury Lane melodramas to be published by Metro.

Mr. Smith personally will supervise the filming of the play. He plans to spend most of his time on the set with Mr. Blache. The picture will have an all-star cast and will be in about two weeks. One of the featured players will be William H. Crane.

Gets "The Lost City"

For Iowa and Nebraska

M. J. Frisch, formerly with Pathe an Universal, and now head of Great Productions Company, Des Moines, Ia., has obtained the state rights for Iowa and Nebraska on "The Lost City," th Selig-Warner production.
By J. A. BERST

Twentieth century efficiency is summed up in the word “cooperation.”

This is the lesson taught us by the world-wide war. Cooperation has come to be recognized as the all important factor in any great industry. It is a question of helping one another for our own good. It resolves itself down to the fact that if you don’t get together with your brothers in your industry soon that industry will be without you.

That is the secret of success among the exhibitors. That is the secret of success which United Picture Theatres of America, Inc., possesses.

The exhibitor is in a peculiar position. The fact that he owns his theatre today does not necessarily mean that he is going to own his theatre tomorrow. There are two important factors that determine his success or failure—showmanship and the quality of the pictures he runs.

Question Before Exhibitor

The exhibitor’s problem is this: “How can I be assured of a steady supply of popular pictures?”

He knows full well that he cannot count on any producing organization which goes like a wolf in the night raising film rentals that his business becomes unprofitable and then have it gobble up his house. A company cannot be a friend and enemy of his at the same time. It can’t shake his hand and take the bread and butter out of his mouth at the same time. He is either for you or against you. And you know he isn’t for you.

It is the realization of this fact which forced a number of far-sighted exhibitors to band together in United Picture Theatres of America, Inc. It was up to them to protect their theatres by creating an organization by which they could not only safeguard their supply of pictures but to get them at a fair rental that would enable them to run their business profitably.

Ideal Is Infallible

That is the secret of the success of United. That is why United can never fail, because the ideal back of it is infallible.

United Picture Theatres of America, Inc., is exhibitor-owned and exhibition controlled. The exhibitor purchases a franchise which gives him a right to run his picture before his competitor. This guarantees the exhibitor a position in his district. It also gives to the exhibitor the knowledge that he will have a supply of pictures—good pictures—for his use.

The United Picture Theatres of America, Inc., owns a one-third interest in the United Picture Productions Corporation. The money which the exhibitors pay for their United franchise thereby gives them a part ownership and a part control of United Picture Productions Corporation. The United Picture Productions Corporation has, through its unprofitable exchanges, now complete ownership of a distributing machine equal to any in the industry. Twenty-four exchanges are in a position to furnish the best possible service to exhibitors who are partly owners of this system of exchanges.

Control Triangle Pictures


(The foregoing productions are early Triangle Pictures.)

Can you imagine what this means to United? Can you imagine what it would cost to bring these stars together under one head today? You would say that there isn’t enough money in the film business to do it. Yet United has done it. And United franchise holders are going to reap the benefit from this deal.

The United system of operation under which a picture is bought and distributed is on a basis of actual cost of production plus a fixed percentage of profit to the producer.

If the production and distribution of a picture cost $80,000, the picture is charged to United franchise holders at $80,000. No attempt at exorbitant profits are made because no profit is needed. It is the exhibitor’s picture, the exhibitor acts as distributor, the exhibitor acts as showman, and the only profit to be made is what the exhibitor himself makes.

It is just a simple proposition of fair play to all.

There are many underlying policies of United. The main one, however, is the good old American axiom: “Live and let live.”

Under the United plan, we have cooperative buying. The exhibitors of America now are able not only to get the best pictures due to the force of their buying power, but exhibitors will be able to get these pictures at a fair rate of rental. For these pictures are being rented to themselves by themselves. The money that they take out of their right pockets they put into their left.

United is the franchise holders’ organization. Every move for the betterment of United means a direct benefit for exhibitors who are sensible enough to see the handwriting on the wall. When United took over the Triangle and Lynch Exchanges, it meant that the exhibitors who are franchise holders now are assured of an efficient distribution.

United means that the exhibitor is his own boss. It means that he owns his theatre in every sense of the word. It means that he can run his own theatre in his own way. He can show any picture he pleases. It means that he can wear what he pleases and he can eat what he pleases. It means that he is free and not a slave.

Callaghan Picks Cast

For Bessie Love Film

The announcement of the completed cast for the first picture which Bessie Love is to make for the Andrew J. Callaghan Productions, Inc., is said to assure the star of capable support. “The Midlanders” is the name of the feature, adapted from the novel of the same title by Charles Tenney Jackson.

Joseph DeGrasse and IdA May Park, in charge of direction, will have a company composed of Truman Van Dyke, Lloyd Bacon, Sydney Deane, Frances Raymond, Jack Donavan, C. Norman Hammond, John Lindstrum and Curt RehfieId at their disposal.

“KEEP YOUR EMBRACES, VILLAIN, FOR OTHERS”

Elaine Hammerstein in a scene from “The Shadow of Rosalie Byrnes,” a forthcoming Selznick picture.
TO BE STARRED IN COMEDIES

Lucille Rubey, who is soon to appear opposite "Buddy" Post in a series of comedies for the National Film Corporation.

New Metro Department to Furnish Exploitation Service to Exhibitors

Special exploitation service, in addition to valuable suggestions embodied in its various press books, is being devised and supplied to exhibitors, according to Metro Pictures Corporation. This service now is taking the form of mineographed sheets containing from eight to a dozen "stunts," carefully explained and elaborated by a department of film salesmen who know the problems that confront exhibitors.

This new department in the Metro-Loew organization will be expanded, it is said, to cover all exploitation needs on the part of showmen and to give them every assistance in putting over Metro-Loew special productions for their full box-office value.

Responsibility Not Ended

Loew-Metro recognizes, it is announced, that the company's responsibility does not end with the rental of a film production; that local conditions and other circumstances frequently present problems to individual exhibitors that should be settled by expert advisers to insure the biggest money returns with the picture.

Even in advance of the organization of its new department, Loew has been and is supplying exhibitors with invaluable assistance in the matter of exploiting the Loew-Metro productions. It is pointed out that Loew-Metro accessories include more lithograph paper than is supplied by any other company in the industry. The Loew-Metro poster accessories embrace a twenty-four-sheet, two six-sheets, three three-sheets, three one-sheets and a half-sheet size window card for display in shops.

Exhibitors have their choice of two styles of heralds—either a novelty cut-out, or a more expensively designed special folder in two colors. These are in addition to the slip, scene cuts, specially prepared cuts and mats, lobby stills and title and synopsis cards. The use of all these accessories is fully explained in the press books that go with every Loew-Metro special.

Each press book contains a special section devoted to exploitation stunts, ranging from lobby effects and stage settings to newspaper features and street ballyhoo. Every stunt is suggested from the standpoint of practicability.

Stunt suggestions now are amplified by the special service just inaugurated by Loew-Metro. The department is being rapidly enlarged. It is issuing the first special exploitation for Bert Lytell's new special, "Alias Jimmy Valentine," from Paul Armstrong's stage play.

Nazimova Picture Made In Forty Working Days

Nazimova established what is further a speed record in the filming of a production when she completed her latest Metro picture, "The Heart of a Child," in forty working days. Seven weeks after the picnic scenes that open the play were photographed at Silver Lake, Cal., the final scene was "shot" in the Metro studios in Hollywood. The Russian star sped up her production to this extent, notwithstanding that she was ill with a cold for three days during its making as the result of working an all night on location in extremely cold weather.

With Nazimova, Victor Potel, Nell Newman, Ray C. Thompson, and the other principals of the cast, ninety persons worked on the location. The scenes were directed by Ray C. Smallwood. "The Heart of a Child" was adapted to the screen from the novel, by Frank Danby, by Charles Bryant, who is again Nazimova's leading man.

"La La Lucille" Second Lyons-Moran Five-Reeler

"La La Lucille," the musical comedy by Fred Jackson which played Broadway last season, has been bought by picturization by Universal as the second five reel comedy starring Eddie Lyons and Lee Moran. The two comedians are now completing their first feature length comedy, "Everything But The Truth."

It is said that a handsome price was paid for the picture rights to the musical comedy, the plot being particularly well suited to the personalities of the stars.

"U" Announces Comic

Dick Kennedy, cartoonist, for seven years a member of the staff and a prolific contributor to may periodicals during the war, will supply a new animated comic for Universal's proposed Novelty Reel, it is announced by Hal Hodes, who will edit the reel.
First National Exhibitors' Circuit has compiled exhi-
bitorial statistics from data gathered in 238 theatres in
eighteen states and twenty-one cities which will permit show-
ners to justify their respective admission prices and compare
their personal responsibilities with those of other playhouse
owners over the country.

The figures show that only about 5 per cent of the first
and second run theatres seating 1,000 persons or more have a
top admission price below 25 cents for night performances.

Special attractions, the statistics show, are responsible for
the larger scale of prices. As an example, a Western theatre
where a 20-cent admission price had been charged, a feature
was booked and prices were boosted to 35 cents. "Auction of
Souls" pointed out the way to bigger receipts and profits.
The management decided to keep the admission price at 25
for a two weeks' tryout. The idea was a success. Special
features were booked and today the price is popular locally.

According to the law of "larger theatre, larger admission
prices," it was discovered that the Auditorium theatre at
Saginaw, Mich., seating 7,000 people, has a 10-15-cent admis-
sion scale, whereas eight second-run theatres there seating
between 250 and 300 people, have a uniform admission price
of 20 cents.

Only two out of twenty San Francisco theatre seats less
than 1,000 people and the top admission price goes no lower
than 20 cents. In Denver there are twenty second-run houses
charging a admission price of 10 cents. Seating capacity of
these theatres ranges from 500 to 960 seats.

One of the several first-run houses with a seating capacity
of 200 or less charged an admission price of 50 cents for
night performances is the Alhambra theatre at Indianapolis.

An odd condition exists at Springfield, where three second-
run theatres have a proportionately higher minimum admis-
sion scale than the first-run houses. The statistics compiled
by First National Exhibitors' Circuit follow in table form:

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<tr>
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(Continued on page 02)
Valuable Advertising Aids for "Whirlwind" Publicity Campaign Conducted By Republic Prior to Issuing Serial

Republic Distributing Corporation announces that its first serial, "The Whirlwind," will be published accompanied by one of the most complete arrays of exhibitor aids ever offered with a serial production. For several weeks, it is said, experts have been busy compiling press books and campaign material.

In advance of issuing, Republic has conducted a publicity and advertising campaign, so that exhibitors will have the benefit of the interest created before they book the picture, it is said. For weeks, page advertisements have appeared in various publications announcing the approaching serial with Charles Hutchinson as the star. Through newspaper syndicates, and other sources, stories concerning Hutchinson also have appeared.

The campaign book is completed and is being sent to exhibitors. Instead of a sales argument, it is said to contain nothing but advertising and publicity.

The publicity section is said to be very clever. There is publicity and special stories concerning the stars for every episode. Cuts for every episode also are included in the publicity. The whole is so arranged that an exhibitor can use any part of it, or cut out for each episode as it is shown. There are two full pages of exploitation stunts and a special page devoted to the opening drive.

Report Big Demand for Wanda Hawley Booking

The selling campaign conducted by the field forces of Realart Pictures Corp. in behalf of Wanda Hawley's first production, "Miss Hobbs," by Jerome K. Jerome, has resulted in what officials of that organization term a "stampedede to close contracts" on the part of exhibitors throughout the country.

The Southern Enterprises, Inc., has closed for their key city houses without the preliminary screening which is a feature of their booking policy. Chicago, Kansas City, Mo., is said to have written the company, "I am wasting no time on taking chances but instead have signed contracts on 'Miss Hobbs.'"

W. D. Dineen, general manager of the H. C. Moir Theatrical Enterprises, Chicago, has signed up for a week run at the Rose theatre and, speaking of the proposition under which the picture was offered, a single picture booking, stated, "I have never heard of its equal in the history of the industry."

Hodkinson Will Publish "King Spruce" April 18

Prints of "King Spruce," the Holman Day story of the Maine Indians starring Mitchell Lewis, and produced by Otto Bollman and Roy Clements for the Dial Film Company, are being assembled at the Republic laboratories for early dispatch to Hodkinson branches for publication on April 18.

Mr. Clements selected to support Lewis, Mignon Anderson, Melbourne MacDowell, Arthur Millette, Betty Wales, Joe Ray, James O'Neil, Gus Soffille and Frederic Herzog.

Ideas of Exhibitors Incorporated in Katherine MacDonald's New Picture

Katherine MacDonald's latest production, "Passion's Playground," will be forwarded to First National Exhibitors' Circuit for distribution as soon as the cutting and assembling has been completed.

This picture, according to those under whose direction it was made, was fostered by exhibitors. Many California theatremen, it is said, took a personal interest in the various steps of filming, and their suggestions guided the studio manager and director in making stills for attractive lobby displays, newspaper advertisements and twenty-four sheets.

Exploitation Possibilities

It is announced that the picture was produced with a care and diligence that has represented a period of months and an outlay of money more than ever has been spent on any of Miss MacDonald's previous subjects.

"Passion's Playground," in addition to relating a story that maintains remarkable human interest, according to Miss MacDonald and her associates, at the same time affords them unique chances for promotion. Trial screenings prove, it is said, that J. A. Barry as director and Joseph Brotherton as cameraman have not missed a bet in attaining every bit of artistry possible.

Marks Fourth Production

The release of "Passion's Playground," marks the fourth production of Miss MacDonald following her rise to individual stardom upon the formation of her own production company and the distributing negotiations entered into with First National. In the "Thunderbolt," and "The Beauty Market!" she scored successes. In "The Turning Point," her own beauty amidst the choice settings and romance of Robert W. Chamber's story, won her added admirers. But in "Passion's Playground," she has attained a perfection rarely found when natural beauty and charm, emotional ability, masterful direction and loyal work on the part of a supporting cast are required, it is said.

Miss MacDonald claims that a large amount of credit for the success of her latest is due to Norman Kerry, Nell Craig, Edwin Stevens, Virginia Ainsworth, Rudolph Valentine, Alice Wilson, Howard Gaye, Fanny Ferrari, Sylvia Joesly and Walt Whitman, all of whom have important roles in "Passion's Playground."

The picture is an adaptation of "The Quest of Hercules" by C. N. and A. M. Williamson.

E. Glantzberg Opens Office at Atlanta for Typhoon Fan Company

Ernst Glantzberg, president of the Typhoon Fan Company, has left New York for the South. He will stop over at Atlanta, Ga., where he will open a permanent office and headquarters for the Typhoon Fan Company. F. K. Rieckseker of Atlanta, has been appointed representative in this territory.

Mr. Rieckseker is well known not only throughout the South, but in other parts of the country where he has been identified for the past four or five years with the American Photo Player Company. The Atlanta office makes the fifth in the chain of offices that are being established by the Typhoon Fan Company, and before many months have passed, it is the purpose of the Typhoon Fan Company to establish headquarters in practically all of the large motion picture centers throughout the country.

Before returning, Mr. Glantzberg will visit Nashville, Knoxville, New Orleans, St. Louis, Cincinnati and Chicago. 

CAUGHT WITH THE GOODS

Charles Hutchinson in a dramatic bit from "The Whirlwind", being distributed by Republic
These Faces are as well known to the patrons of your theatre as the face of a clock.

The Gumps—

A laugh a second for 900 consecutive seconds

Book' em and laugh at the joy they bring your box office.

DISTRIBUTED IN INDIANA AND ILLINOIS THROUGH

Celebrated Players Film Corporation

Chicago
The Celebrated "Players Film Corporation"

GENTLEMEN: You’ve seen serials and serials, but you’ve never seen a serial that will compare in drawing power or money making value with

THE LOST CITY

Everything about it, from story to star, spells SUCCESS in letters a foot high.

Every episode in it, from the first to the last, is brimful of thrill, beauty, charm, excitement and suspense.

Everything that a serial should have, it’s got — AND THEN SOME.

Men, with this serial on your screen you’re due for fifteen weeks of the biggest business you’ve ever seen jammed around your box office. Now is the time. Get right in at the kick off and start things going. Book it today.
The Lost City

With the Most Beautiful Star

In Serials

Make You Money

Booking Indiana and Illinois—

JUANITA HANSEN

IN

"The Lost City"

is a combination you can't beat, with any hand in the serial deck. It's the straight flush of serials, ace high, and it sweeps in the winnings.

Here's a star who has played in some of the biggest pictures, made by the biggest producing companies, appearing for the first time on the serial screen.

Here's a story that rips and roars every inch of the way. There isn't a let-down in it during the whole 360,000 inches.

Here are animals, wild animals, by the score, in their native haunts, in their natural wild character, leaping, snarling, roaring and killing.

Here's a serial that means fifteen weeks of growing box office receipts.

Book it now—don't wait until you're beaten to it—book it now.
How Much Nerve Have You

If you are a big minded exhibitor, one who has confidence in his ability as a showman, and one who is not afraid of a proposition because it is startlingly new, we've got something for you.

For some time past we have been conducting a survey of theatres and theatrical conditions. We have learned a lot of interesting facts. We have boiled down the facts, and from them have formulated a plan of picture exhibition that is a great departure from the present method.

We know that it is the right way, because it is based on the same principles that the most successful and money making branch of theatricals is based upon—vaudeville.

We want exhibitors who have nerve enough to appreciate the money possibilities of a new and big method of showing pictures to get in touch with us.

Write today for Our Popular Program Proposition

207 So. Wabash Avenue

Celebrated Players Film Corporation

Chicago
Your Word Is As Good As Your Money

Ready for Your Contract      No Deposit Required

We Want Your Business

Our Releases Will Bring Results

STARS:—Alice Brady, Robert Warwick, Ethel Clayton, George Beban, Vivian Martin, House Peters.

DIRECTORS:—Maurice Tourneur, Travers Vale, Harley Knoles, George Archainbaud, Emile Chautard, Barry O'Neill.

PRODUCTION:—The Trap, Friday The 13th, Souls Adrift, The Pawn of Fate, The Man of The Hour, The Dancer's Peril, The Closed Road, Butterfly On The Wheel, and others to be announced shortly.

—Booking for—

Illinois and Northern Indiana Masterpiece Film Distributing Corp.

207 South Wabash Avenue       Chicago, Illinois

'Phone Harrison 8823
VIVIAN MARTIN
in
HUSBANDS AND WIVES

From the widely read Novel
by
Corra Harris
"Making Her His Wife"

The Merrill Theatre, Milwaukee, says:

"The first BIG picture

VIVIAN MARTIN has ever Made"

NOT A REISSUE!

A star who is loved by thousands—
In a story read by thousands—
Means a photoplay that will be seen by thousands—

Cash in on this double barreled popularity of star and story

Si GREIVER
207 S. Wabash Ave.
CHICAGO
Booking Indiana and Illinois

Harrison 4674
Third Floor
Three of our lost brothers came up for air last week along the Pacific coast, with Frank Picard of Picture Resources and Lester Ginzell. The Cubs aggregation of ball tossers are blamed for the discovery. Howdy, fellows! Let's have an earful o' gab now and then.

Harry Weiss and his new independent exchange, the Superior Screen Service, is getting a good pull and is planning for their initial offering "The Greater Sin- ner," featuring James K. Hackett. This organization will be represented on the north side of Chicago by Stan Keeley, on the south side by Max Cutler and for the Illinois territory by William Weiss.

Dave Dunn better get busy and buy one of those Dallas, Tex., "Super" sets and hurry up on that Detroit road cuto of his. On page 339 under the "Tin Ware" classification they cover in detail how to run and care for all toys.

Sam Rieger, former Celebrated representative, is now marking time with the Special Pictures exchange, reporting an exciting rush for the new Comedart offering at all points in the city territory.

Al Rosenthal of the Empire Film exchange returned to Chicago April 4 after an extended New York visit. Al would have lingered a little longer, but inasmuch as the wife was to enjoy her Easter journey along Boul. Mich., he hastened westward. That frozen-north setting the weather director slipped us all wrong, wasn't it?

Owen McKinley of the Rex theatre, Racine, Wis., was kept busy climbing and sliding the stairs of the Film Exchange building the other day packing the personal booking sheets with a flock of money getters. Why not ride in the lift, Owen? Great place to spend time.

Harry Weiss had the beam of summer gold upon his handsome visage as he his exhibitor friends left his office the other day. We refer to J. F. Dix, Dixie theatre, Wagnerville, and A. J. Dufoe, Lyric Theatre, of East Moline, Ill. Let Harry tell it—his oratory I: more detailed, ahem!

The li'l ol' log-cabin at Wolf Lake, Muskegon, Mich., is being overhauled and re-decorated for the forthcoming summer festivities. Better order yourDebugger now for on and after June 1, all mail should be forwarded R. F. D. 4, Muskegon, Mich. Member those days of the sweet bye and bye, Clyde?

Manager Frank J. Flaherty, Unity Photoplays exchange, is busy drilling the boys on the semaphore signals so they can greet their chief, the genial Frank Zambrano, upon his return to the office this week. Frank has been on the hospital list for the past ten days due to an operation of a delicate dental nature.

With May 1 creeping rapidly upon us, C. H. Eckhardt, district manager of the Fox Film corporation, has been stepping it off merrily attempting to find a suitable location to house the organization pending the erection of a real film building.

Archie Spencer and Ed Mörder, of the local Pathe exchange, are now staging a sketch termed the "Pirates of Cinema," with Ed holding the "key to the situation.

A recent addition to the local Robertson-Cole exchange developed quite a flurry in the Boyhood memories of Manager Max Levy. It seems friend Simpson, who hails from Cincinnati, is an old high-school pal of Max's.

We have received numerous inquiries of late regarding appropriate spring attire for film circles. Just as soon as we receive, we will get

Theatres of the Week

Whether the credit for the opening of the 239th Michigan theatre, in the theatre, is a clash of wills or a clash of tastes, is an open question.

Stig. Schlaeger, personal representative to J. Parker Read, Jr., has been humming about the Hotel Sherman very busily this past week or so. They may grow luscious grapes on the West coast, but the night-life of Chi's Loop is not to be scoffed at, with that array of "peaches" that cavorted about the lobbies of our best hostleries. Leave it to Sig. He's not dea.

"Jake" Cooper, of the 20th Century, the "big noise" of Twelfth street boulevard, while procrastinating about the local exchanges this week hesitated long enough to wig-wag us the info, that business out his way was so good he "held them in so they couldn't get out.

If Lee Herz, president of the Siele exchange, buys many more new offerings he will have to rent another suite to show the paper the way the present quarters are bedecked. Looks like homecoming week in some University town.

Louis Noto, of insurance fame, was not skipping about the exchanges last week. Must be a few prospects left, eh, Louie? Get 'em all. The greatest investment the market offers.

Sid Goldman is all lit up with smiles once more. Understand that "Sex," starring Louise Clum, has established records at the local office that wouldn't look bad alongside the sum total of the three best exchanges in the country.

Rothacker Production

Credited With Passage

Of Detroit Bond Issue

Wattersen R. Rothacker of Chicago is the recipient of many congratulatory messages from Detroit on a picture which has figured in the recent election there. Some of the letters of felicitation gave the film credit for swinging the election in favor of the $42,000,000 bond issue to build new street car lines.

The city proposed to take over part of the present street railway lines and build others. Voters were asked to give the money.

The film largely was cartoon. It visualized the present Detroit situation. Tiny street cars, flitted about the screen showing the round about ways many workers had to travel, the time wasted and the number of transfers necessary. At frequent intervals were flashed in Detroit street scenes showing the present cars, crammed to the steps, passing crowds of weary workers at street corners.

Then there came to life on the screen the many new lines which $15,000,000 could build. These lines put Mr. Detroit—no matter in which section he lived—work in handy. In most cases would eliminate one transfer. Voters decided they wanted a system like the one pictured.

Hayes Manages Empress

DES MOINES, Ia.—Everett Hayes has succeeded George F. Clark as manager of the Empress theatre, an Elbert and Getchell house.

ANIMATED TITLES

Three stages in animation in filming the main titles for "Screen Smiles," controlled by Victor Kremer Film Features, Inc.

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Visiting the Chicago Exhibitors

—With H. E. N.—

Speaking of theatres and managers we can not overlook Al. P. Lynx, who is also the great arbiter of the People's theatre out back of the yards. He is enjoying the sojourn of a showman, who can take a six hundred dollar loan in ten days, and is a very successful manager. The Peoplets is in, and make it not only a financial success, but a theatre any city would be proud of. Ye Scribe has traveled several thousand miles and been in hundreds of theatres, but nowhere has he found the equal of Manager Lynx's lighting. This is changed each week, and as Al is a regular fellow, exhibitors from other cities in search of ideas for this form of entertainment, could spend a profitable evening while in Chicago, at the People's theatre. This house, which now has a seating capacity of twenty-three hundred will be enlarged during the Spring, with an additional thousand seats. This is not for the film fans' benefit, but whisper, Al keeps a good box of Vanas on tap in the desk.

Otto J. Freulich, owner of the Boba theatre on Halsted St., just returned from a week in Chicago. Mr. Freulich stated that he ran across Henry Schenck-Kraft at the Springs, and from all accounts, Henry was stepping some. Exhibitor Freulich advises that he has let a contract for a string of sixty-fifty-watt lamps for the front of his theatre. Some light, we'll say. The Boba should shine like a diamond now.

R. Sola, manager of the Model and Colonial theatres on Halsted St., pulled off a good exploitation stunt at the Model the other night. He ran the "Army Recruiting" reel, with a personal appearance of the tank that the recruiting service is operating. Every day a full tank carried the Model's advertisement up and down Halsted street and Exhibitor Sola advises that he could not handle the crowds. A word to the wise, always have Mr. Sola at your table at a banquet.

H. M. Smith, manager of the Playhouse on Madison Ave., who booked the following first Chicago runs: Clara Kimball Young in "The Forbidden Woman," following by a three-weeks' run of the "Virian of Stambouli," with an option of an additional week. Henry B. Walthall's "Confession" will follow.

J. E. Cotton is a mighty busy manager at the Harvard these days. J. E. does not have a lot to say, but the Harvard is enjoying a big play. It is rumored that the interests Exhibitor Cotton is affiliated with have big plans in the very near future.

The Gateway Hippodrome interests theatre, the Marlow Hippo, under the management of Harry M. Crawford, is playing a Saturday matinee for children which is in its fourth week. The rehearsal of the week's new bill. A series is also running, and Harry states this policy more than keeps down the cost of his expensive program.

Sam Harris, who welcomes the Halfield's patrons with his million-dollar smile, has just installed a Peerless Arc Feed for his Simplexes. Manager Harris stated they were giving entire satisfaction.

Harry Koafman of the Gatey Hippo Attractions, is sojourn in the wilds of Northern Michigan. The Gold Flint Theatre was visited as well as numerous others and it is rumored that the Gatey will shortly have a claim of houses-in that territory.

James Collins, manager of the Francis theatre, is another one of those exhibitors who believes in a perfect projection. James advises that he has just installed a Vesto screen and a Simplex machine, a combination which he stated was giving entire satisfaction.

M. S. Marks, of the Broadway Strand, believes in helping any worthy cause, as he so ably demonstrated the other evening. A five-minute speaker for the relief of the Jewish people in Russia was started off in his plea for funds, with a pled of $500 from Mr. Marks. Ladies with large boxes circulated through the audience, and a barrage of silver followed. After the collection was taken up, Old Glory was flashed on the screen and "The Star Spangled Banner" sung. The show was stopped for fifteen minutes; suffering humanity made an appeal to help those who have been persecuted for years. The showman who aids in this kind of propaganda cannot help but gain friends.

Georg. H. Leaman, manager of the Colonial at L. A. Salle, Ill., was a visitor last week. George was looking very prosperous and stated that he had just hung up a new Gold Fibre screen in the Colonial. They must like Fox features in L. A. Salle the way George was buying them.

Harry Miller has sold the Acme on Vincennes avenue to M. P. Hunt. This sale was consummated last week. Harry was seen at the Gold Theatre on Roosevelt road looking over 3000 foot reels. Mr. Hunt plans to install a large electric screen. Competition should be keen in the neighborhood of the Gold, with a manager of Harry's ability on the job.

Messrs. Cooper and Kamenier, owners of the Twentieth Century on Twelfth street, believe in up-to-date methods. Two new Simplexes have just been installed, also a Flexo sign. This house will be entirely redecorated this spring and a new lobby put in. The total cost of repairs will run close to $5,000.

The Garfield theatre on West Madison is playing to capacity business these days.

Charles H. Ryan, manager of this house, is giving his patrons some real programs. One of the many novel slides used here is a U. S. weather bureau report of the daily forecast. Plans are being completed to install a Martin Rotary of 10 K. W. to cost $1,000. "Dad" Schaefer should be asked about the recent public improvements that he contracted for.

Hot Springs must be the Mecca of all Chicago exhibitors. We have just come across another one of its devotees, A. L. Christy, manager of the Elmo theatre. Mr. Christy stated, while the correspondent was admiring the Butter-Kist machine, that he had purchased this pop-corn outfit four years ago and that it had given wonderful service and paid for itself a thousand times over.

Espy Publicity Manager
ST. LOUIS, MO., April 13.—J. Reeves Espy, former baseball writer and St. Louis newspaperman, has been named publicity representative by the Consolidated Theatres Company. He will handle the press work and newspaper advertising.

House Packed at Opening
MUNCIE, IND.—Hedge's New Joy theatre was opened to the public in March with the house packed at the initial performances. Failure of the seats to arrive had postponed dedication of the theatre for several weeks.

Berry Davis Acquires Site
EL DORADO, ARK.—A plot of ground 45 by 90 feet has been purchased by Berry Davis. He will erect a $50,000 theatre on the site.

Lyric on Colonial Site
FLORENCE, ALA.—The Lyric has moved to the old Colonial theatre, which has been remodeled and modernly equipped. The playhouse will play any time of the year. The Lyric is a new Powers projection machine has been installed.
Ventilation and Cooling of Theatres a Timely and Serious Exhibitors’ Problem

Spring is not undiluted cause for rejoicing for the theatre man. April showers, May flowers, June brides, interesting as they may be, are not the only seasonal matters with which the exhibitor must concern himself.

Spring means house-cleaning, and house-cleaning, in the theatre sense, means making the theatre additionally attractive in order that the falling off in patronage which has come to be the expected thing at this time of year may be avoided.

Ventilation is an important summer feature. It is important, of course, at any other time of year, as well, but it is during the summer season that patrons insist upon a cool auditorium constantly supplied with fresh air. It is in spring and summer that the theatre man may use his ventilation system as an advertising feature. Every exhibitor who has made a feature of it in his advertising knows that it pays.

Of particular interest at this time, therefore, are the accompanying illustrations showing the Typhoon cooling system, manufactured by the Typhoon Fan Company, New York, in various styles of installation.

Installing System on Theatre Roof

The Typhoon system is usually installed upon the roof of the theatre, obviously the point where the best air is available for distribution throughout the auditorium. The Typhoon instruments, considered the intake fan as the unit of measurement, are furnished in sizes from three to twelve feet in diameter. It is said that the power of these is such that the largest theatre may be plentifully provided with fresh air, a complete change being made every minute, the Twin Set being considered capable of taking care of the largest theatres in existence.

When the theatre is located in a building the upper floors of which are devoted to office buildings, it is frequently found advisable to place the intake mechanism upon a specially constructed platform fixed to the side of the building, a sheet metal cover being provided to protect it from the elements.

When neither the roof nor any sidewall of the theatre will permit of the installation of the fans, the attic or space between the ceiling of the auditorium and the next floor above is utilized. In such cases, the air is drawn through windows already available or built in for the purpose.

Use of Intake Fans Explained

To overcome difficulties encountered in theatres where the arrangement of balcony and main floor is such as to form a barrier against the equal distribution of fresh air, a plan has been worked out whereby, by installing one intake unit over the forepart of the auditorium, usually directly above the proscenium, and another above the balcony, no part of the house is deprived of proper ventilation.

Realizing that the exhibitor who advertises his ventilation system must make good his claims by evidence more concrete than the mere purr of spinning blades and the glint of flashing interior fans, that he must actually provide his patrons with fresh air, and fresh air in such quantity that its presence is distinctly felt, the Typhoon Fan Company maintains an
Economic Features to Be Considered

Reliability and economy are features also made prominent in the company’s claims for its product.

The first is essential, the second, of course, desirable. Reliability as an essential is readily appreciated by theatre men. The really hot days of summer have a way of coming just when least expected and when for some reason or another the theatre cooling system is “out of order.” To disappoint a single day’s patronage, and to fail to make good his promise of good ventilation is as surely to disappoint his patronage as is to exhibit an inferior and unsatisfactory program, is to lose many of that day’s patrons for the remainder of the season at least.

The matter of economy is less important when the success of the ventilation question is appreciated. Most theatre men consider that what are generally termed the warm months constitute half the running year. During that half it is as necessary that the theatre be properly cooled as it is necessary that the theatre be properly heated during the cold season. No exhibitor diminishes the amount of fuel consumed because the price of coal is high. The thinking showman will not save foolishly upon the ventilation phase of his institution.

A twelve-foot Typhoon fan, one of the largest made, and frequently used in pairs

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An Advertising Service for the Exhibitor

Let us help you do advertising that will get you results. We specialize on theatre advertising EXCLUSIVELY.

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LITHOGRAPHED BANNERS TYPE ONE SHEETS

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THE NATIONAL POSTER & PRINTING CO.

506 South Wabash Ave., Chicago

PRINTERS EXCLUSIVELY FOR THE THEATRE

FIRST NATIONAL ADMISSION DATA
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April 24, 1920
ALEXANDER FILM CORP.
Mar. 15—"Lone Hand," five reels, with Roy Stewart.
Mar. 29—"Catering Under Difficulties" (Kattejoeh Comedy), one reel.

AMERICAN FILM COMPANY
Distributed Through Pathe Exchange.

FLYING "A" SPECIALS
* "The Helion," five reels, with Marjorie Fisher.
* "Eye in Exile," seven reels, with Charlotte Walker.
* "The Valley of the Blue Smoke," five reels, with William Russell.
* The Honey Bee," six reels, with Margarita Sylva.
* "Dangerous Talent," five reels, with Marjorie Fisher.

ARROW FILM CORPORATION
* "Vigilance," seven reels.
* "Paul'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 Fugitive" six reels, with Alan Hamilton.
* "The Smuggler's Son," five parts, with Marjorie Daw.
* "Miss Arizona," five reels, with Gertrude Bondhill.
* "The Wold of Old West," six reels, with Cobb and Johnson.
* "The Desert Scorpio," five reels, with Cobb and Johnson.

CHRISTIE COMEDIES
ONE REEL, IssUED WEEKLY
* "Kidnapping Caroline."
* "A Leavener Home,"
* "Kids and Kidlets."
* "Fool in Paradise."
* "Nearly Newbyeds."
* "Watch Your Step-Mother."
* "Mary's Nightmare."
* "Should Husbands Dance?"
* "Why Wild Men Go Wild."
* "This Midnight."
* "Faa By Proxy."
* "Paws and Polly."
* "Call a Cop."
* "Oh Doctor, Doctor."
* "Pucka."
* "It takes a Crook."
* "Monkey's Tale."
* "Should a Hushand Tell?"

TWO REEL SPECIALS
Nov.—"A Roman Scandal," with Colleen Moore.
Dec.——"Go West, Young Woman," with Fay Temple.
Jan.—"Save Me, Sadie," with Eddy Barry.
Feb.—"Her Bridal Nighfall."
Mar.—"Petticoats and Panta.

EDUCATIONAL FILMS
* "The Eagle and the Pawn."
* "The Passing of the Crow."
* "A Day and Night at Coney Island."
* "War Scourge."
* "The Second Chance."
* "The Why of a Volcano."

EQUITY PICTURES
* "Eyes of Youth," with Clara Kimball Young.
* "The Forbidden Woman," six reels, with Clara Kimball Young.

FILM MARKET, INC.
-The "House Without Children," seven reels, with Richard Travers.

FIRST NATIONAL EXHIBITORS' CIRCUIT, INC.
* "Bill Anderson's Boy," six reels, with Jack Pickford.
* "Burgher by Proxy," five reels, with Jack Pickford.
* "The Hounddog," five reels with Mary Pickford.
* "A Temptress Will Walk," five reels, with Constance Talmadge.
* "Her Kingdom of Dreams," five reels, with Anita Stewart.
* "Back to God's Country," seven reels, with Neil Shipman.
* "In Wrong," five reels, with Jack Pickford.
* "The Thunderbolt," with Katherine MacDonald.
* "Mind the Paint Girl," with Anita Stewart.
* "The Virtuous Vamp," with Constance Talmadge.
* "Heart of the Hills," with Mary Pickford.
* "Daughter of Two Worlds," with Norma Talmadge.
* "The Old Kentucky Home," with Constance Talmadge.
* "The Beauty Market," with Katherine MacDonald.
* "The Tramp," with Robert Harari comedy, with Lloyd Hamilton.
* "A Day's Pleasure," with Charles Chaplin.
* The Greatest Question"
* "Two Weeks," six reels, with Constance Talmadge.
* "Even As Eve," five reels, with Grace Darling.
* "The Turning Point," five reels, with Katherine MacDonald.
* "The River's Edge," five reels (Marshall Neilan Production).
* "Two Weeks," six reels, with Constance Talmadge.
* "A Survey," eight reels, with Constance Talmadge.
* "The Fighting Shepherdess," with Anita Stewart.
* "A Christmas Carol," with Mildred Harris Chaplin.
* "The Woman That Was Given," with Katherine MacDonald.
* "Polly of the Storm Country," with Mildred Harris Chaplin.
* "Don't Ever Marry," a Marshall Neilan production.
* "Passion's Playground," with Katherine MacDonald.
* "The Yellow Typhoon," with Anita Stewart.

FAMOUS PLAYERS-LASSY CORP.

PARAMOUNT-ARTCHART PICTURES
Jan. 4—"The Woman in Suit Case," five reels, with Edwin Bennett.
Jan. 5—"Too Much Johnson," five reels, with Bryant Washburn.
Jan. 6—"Christendom," five reels, with Ethel Clayton.
Jan. 18—"The Tree of Knowledge," five reels, with Ruthe Warwick.
Jan. 25—"What's Your Husband Doing?" five reels, with Melissa and May.
Jan. 26—"The Copperband," five reels (Super-Special).
Feb. 1—"Duel Speed," five reels, with Wallace Reid.
Feb. 18—"All-of-a-Sudden, Peggy," five reels, with Margarette Clark.
Feb. 18—"The Sex Best Seller," five reels, with Bryant Washburn.
Feb. 18—"On With the Dance," seven reels, with Mae Murray.
Feb. 18—"The Amateur Magician," five reels, with Irene Castle.
Feb. 25—"Black Is White," five reels, with Dorothy Dalton.
Feb. 25—"Marcy's Aminin," five reels, with MacLean and McLean.
Feb. 26—"Huckelberry Finn" (Special).
Feb. 26—"Young Mrs. Winthrop," five reels, with Ethel Clayton.
Feb. 26—"Dangerous Hours," five reels, with Ince cast.
Mar. 7—"Alam Clock Andy," five reels, with Charles Ray.
Mar. 7—"His House in Order," five reels, with Ethel Farnum.
Mar. 14—"Mary Ellen Comes to Town," five reels, with Dorothy Gish.
Mar. 21—"Why Change Your Wife," six reels, with Special Cast.
Mar. 21—"Excuse My Dust," five reels, with Wallace Reid.
Mar. 21—"April Folly," five reels, with Marion Davies.
Mar. 28—"Easy to Get," five reels, with Margarette Clark.
Apr. 4—"Treasure Island," five reels, M. Tourneur production.
Apr. 11—"Thou Art the Man," five reels, with Robert Warwick.
Apr. 13—"The Cast," five reels, with Violet Heming.
Apr. 13—"The Faded Road," five reels, with Ethel Bennett.
Apr. 18—"Terror Island," five reels, with Hobson.
Apr. 25—"Dr. Jekyll and Mr. Hyde," five reels, with John Barrymore.
May 9—"Who's Change Your Wife," seven reels, with Ethel Farnum.
May 9—"Mrs. Temple's Telegram," five reels, with Bryant Washburn.

ONE AND TWO REEL COMEDIES
Jan. 4—"Sennett, The Star Boarder."
Jan. 4—"Burton Holmes, Gaping Gullet of Gify."
Jan. 11—Armbreck, "The Garage."
Jan. 11—"Briggs, Housecleaning."
Jan. 18—Sennett, The Starboarder," two reels.
Feb. 15—"Sennett, Ten Dollars or Ten Days," two reels.
Feb. 22—"De Haven, "Horseback."
Mar. 14—"De Haven, "Teasing the Soil."" two reels.
Mar. 28—Al St. John, "Chuck, Up," two reels.
Apr. 4—"Sennett, "Gee Whiz."
Apr. 15—Sennett, "The Gunfighter."

FOX FILM CORPORATION

Fox Specials
* "Checkers," with All Star Cast.
* "Evangeline," with All Star Cast.
* "Kathleen Mavourneen," with Theda Bara.
* "Should a Husband Forgive," with All Star Cast.
* "The Strongest," with All Star Cast.
* "While New York Sleeps," with All Star Cast.

WILLIAM FARNUM SERIES
* "The Dared维尔."
* "The Frude."
* "The Cyclone."
* "The Gold Coins."
* "The Dared维尔."
* "The Adventurer."
* April—"The Orphan."

TOM MIX SERIES
* "The White Moll."
* "The Tiger's Cub."

PEARL WHITE SERIES
* "Shod with Fire," with Shirley Mason.
* "Her Elephant Man," with Shirley Mason.
* "What Would You Do?" with Madame Traverse.
* "The Last Straw," with Mark Lewis.
* "The Hell Ship," five reels, with Madame Traverse.
* "A Manhattan Knight," with George Walsh.
* "Molly and I," with Shirley Mason.
* "The Luther of His Child," to W. W. Glads Hands Brookwell.
* "Leave It to Me," with Wm. Russell.
* "The Tattletail," with Madame Traverse.
* "The Devil Lives," five reels, with George Walsh.
* "Loves' Harvest," five reels, with Shirley Mason.
* "Forbidden Trails," five reels, with Buck Jones.
* "The Spirit of Good," five reels, with Madame Traverse.

SUNSHINE COMEDIES
* "Sheriff Neil's Comeback."
* "Her Naughty Wink."
* "Her Private Husband."
* "Her Heart Snatcher."

FOX ENTERTAINMENTS
* "Shod with Fire," with Shirley Mason.
* "Her Elephant Man," with Shirley Mason.
* "What Would You Do?" with Madame Traverse.
* "The Last Straw," with Mark Lewis.
* "The Hell Ship," five reels, with Madame Traverse.
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W. W. HODKINSON PRODUCTIONS

 DISTRIBUTED THROUGH THE PATHES EXCHANGE.

 ARTO PRODUCTIONS

 "The Capital," six reels, with Leah Baird.
 "Cryin' of the Minstrel," six reels, with Leah Baird.

 ZANE GREY PICTURES, INC.

 "Desert Gold," seven reels, with E. K. Lincoln.
 "The Desert," six reels.

 BENJAMIN B. HAMPTON PRODUCTIONS

 "Cable Street," seven reels, by Emerson Hough.
 J. PARKER READ, JR., PRODUCTIONS

 "The Lone Wolf's Daughter," seven reels, with Louise Glauv.
 "Says," seven reels, with Louise Glauv.

 DEITRICH-BECK, INC.

 "The Sheik," six reels, with Doris Kenyon.
 "The Harvest Moon," six reels, with Doris Kenyon.

 DIAL FILM CO. PRODUCTIONS

 "King Spruce," seven reels, with Mitchell Lewis.

 ROBERT BRUNTON PRODUCTIONS

 "The Joyous Liar," five reels, with J. Warren Kerrigan.
 "The Lord Loves the Irish," five reels, with J. Warren Kerrigan.
 "Live Sparks," five reels, with J. Warren Kerrigan.
 "Six Months," five reels, with J. Warren Kerrigan.

 NATIONAL-BILLY RHODES PRODUCTIONS

 "The Blue Bonnet," six reels, with Sylvia Sireen.
 JOSEPH LEVERING PRODUCTIONS

 "His Temporary Wife," six reels, with Special Cast.

 HALL-ROOM BOYS PHOTPLAYS, INC.

 Dec. 15—"The Chicken Hunters," two reels.
 Dec. 16—"Painting the Water," two reels.
 Dec. 29—"The Lovable Scamps," two reels.

 JANS PICTURES, INC.

 "Love Without Question," seven reels, with Olive Tell.
 "Nothing a Year," seven reels, with Olive Tell.
 "A Woman's Business," six reels, with Olive Tell.

 JUNGLE COMEDIES

 "Dreamy Chinatown," one reel.
 "One Big Night," six reels.
 "As Others See Us," six reels.
 "The Deserter," six reels.
 "The First Flyer," six reels.
 "Fishing Fairies," six reels.
 "Caught With the Goods," six reels.
 "Shopping Bullets," six reels.
 "Circus Bride," six reels.
 "Felas of the Beach," six reels.

 VICTOR KREMER PRODUCTIONS

 Dec. 1—"A Burglar on Carmen," four reels, with Charles Chaplin.
 Jan. 1—"Fingers," two reels, with Charles Chaplin.
 Mar. 1—"Fingers Again," two reels, with Charles Chaplin.
 Apr. 1—"Work," two reels, with Charles Chaplin.
 May 1—"By the Sea," one reel, with Charles Chaplin.

 MASTER FILMS, INC.

 "Forchy Comedies," five reels, with Johnny Hines.

 METRO PICTURES CORPORATION

 SCREEN CLASSICS, INC., SPECIALS

 "Lombardi, Ltd.," seven reels, with Bert Lytell.
 "Please Get Married," six reels, with Viola Dana.
 "Fair and Warner," six reels, with May Allison.
 "Should a Woman Tell," six reels, with Alice Lake.
 "The Walk-offs," six reels, with May Allison.
 "The Willow Tree," six reels, with Viola Dana.
 "The Right of Way," six reels, with Bert Lytell.
 "The Best of Luck," six reels, with Bert Lytell.
 "Old Lady 81," six reels, with Mamie Smith.
 "Shore Acres," six reels, with Viola Dana.
 "Elza Comes to Town," six reels, with Viola Dana.
 "Jo" six reels, with Mary Alden.
 "Alias Jimmy Valentine," six reels, with Bert Lytell.
 "The Hope," six reels, with Special Cast.

 NAZIMOA PRODUCTIONS

 "Out of the Fog," seven reels, with Nazimova.
 "The Red Lantern," seven reels, with Nazimova.
 "The Breat," seven reels, with Nazimova.
 "Stronger Than Death," six reels, with Nazimova.
 "The Heart of a Child," seven reels, with Nazimova.

 TAYLOR HOLMES PRODUCTIONS

 "Nothing But the Truth," six reels.
 "The Very Idea," six reels, with Taylor Holmes.
 "Nothing But Lies," six reels, with Taylor Holmes.

 PATHE EXCHANGE, INC.

 PATHE SPECIAL FEATURES

 "The Virtuous Model," six reels, with Dolores Casanelli.
 "The Twain Follows," six reels, with Mac Murray.
 "The A. B. C. of Love," six reels, with Mae Murray.
 "Tattered Reputations," five reels, with Dolores Casanelli.
 "Lifting Shadows," six reels, with Emmy Whalen.

 EXHIBITORS

 "The Heart of a Gypsy," five reels, with Florence Billings.
 "High Speed," five reels, with Edward Earl and Gladys Hulette.
 "A Veiled Marriage," five reels, with Mary Boland.
 "Carmen of the North," five reels, with Lanmair.
 "Chains of Evidence," five reels, with Elaine Hammerstein.
 "The Littlest Scout," five reels, with Violet Blackmon.
 "A House Divided," six reels, with Sylvia Sireen.
 "Life's Greatest Prize," six reels.

 THE 1920 PERFECTED AUTOMATICKET REGISTER

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 ELGA LEWIS PRODUCTIONS

 Nov. 1—"Another Show," seven reels.

 VIRGINIA PEARSON PHOTPLAYS, INC.

 June 8—"The Bishop's Emeralds," six reels, with Virginia Pearson.
 July 5—"Impossible Catherine," six reels, with Virginia Pearson.

 ALBERT CAPPELLANI PRODUCTIONS, INC.

 Oct. 12—"Dunsy in Devil," five reels, with June Caprice and Christine Halls.
 Jan. 15—"The Right to Live," seven reels, with Dolores Casanelli.
 Mar. 7—"In Walked Mary," five reels, with June Caprice.

 J. STUART BLACHTON PRODUCTIONS

 Jan. 20—"Dame," six reels, with Sylvia Bremer and Robert Gordon.
 Jan. 27—"My Husband's Other Wife," six reels, with Sylvia Bremer and Robert Gordon.
 Apr. 11—"The Blood Barrier," six reels, with Sylvia Bremer and Robert Gordon.

 D. HAMPTON PRODUCTIONS

 Nov. 9—"A Woman of Pleasure," seven reels, with Blanche Sweet.
 Dec. 9—"The Prince and Betty," five reels, with William Desmond.
 Feb. 10—"Fighting Grrsby," six reels, with Blanche Sweet.
 Feb. 16—"Respectable by Proxy," six reels, with Sylvia Bremer and Robert Gordon.
 Mar. 25—"The Dodderer's Sex," six reels, with Blanche Sweet.
 May 25—"Simple Souls," six reels, with Blanche Sweet.

 ROBERT HENLEY PRODUCTIONS

 Nov. 2—"The Gay Old Dog," six reels, with John Cumberlend.

 REALART PRODUCTIONS

 "Soldiers of Fortune," (Dwam), seven reels.
 "The Mystery of the Yellow Room," (Chautard), six reels.
 "The Look of the Irish," (Chautard), six reels.

 STAR PRODUCTIONS

 "Anne of Green Gables," six reels, with Mary Miles Minter.
 "Brownstone Susan," five reels, with Constance Binney.
 "The Four Market," five reels, with Alice Brady.
 "Judge of Ranger's Harbor," five reels, with Mary Miles Minter.
 "The Stolen Kiss," five reels, with Constance Binney.
 "Sirens," five reels, with Alice Brady.
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No More Distortions

IT MAKES EVERY SEAT IN THE THEATRE DESIRABLE

James Becroft,
New York Manager of Exhibitors Herald, says:

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WILL ROGERS in The Strange Boarder
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MADGE KENNEDY in Dollars and Sense
TOM MOORE in Duds
MABEL NORMAND in Pinto
MARY ROBERTS RINEHART'S Dangerous Days
REX BEACH'S
The Silver Horde
JACK PICKFORD in The Little Shepherd of Kingdom Cove

GOLDWYN PICTURES CORPORATION

The Independent Film Trade Paper
SHE STUCK to him—waited for him—al those months he wa in jail.

And then—to have him tell her he was goin straight! And he one of the best safe-crackers in the game!

"Not for me!" she said

That’s the start of En Bennett’s best picture. It’s a new kind of role for him.

All roads will lead your theatre when you show it.

A Paramount Artcraft Picture
Everywhere are laying for

ALIAS JIMMY VALENTINE

Starring BERT LYTTELL

They know he's the clever-est Box-office cracker ever conceived. Let him hang out at your theatre and get the greenbacks.

Scenario by FINIS FOX
MAXWELL KARGER Director Gen'l.
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LEE KEGEL'S Big Stage Success
OLD LADY 31
by
RACHEL CROTHERS
With an All Star Cast headed by
EMMA DUNN
and HENRY HARMON
Scenario by JUNE MATHIS Directed by JOHN E. INCE

JAMES A. HERNE'S Immortal Sea Drama
SHORE ACRES
featuring
ALICE LAKE
Adapted by ARTHUR J. ZELLNER
Directed by REX INGRAM

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all booking!
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Playhouse, Chicago.
Columbia Theatre, Pittsburg.
Washington Theatre, Detroit.
Liberty Theatre, Denver.

Shea's Hipp'dme, Buffalo.
Stillman Theatre, Cleveland.
Park Theatre, Boston.
Alhambra, Milwaukee.
Southern Theatre, Columbus, O.
Columbus Theatre, Dayton, O.
Walnut Theatre, Louisville.

Rivoli, Portland, Ore.
Superba, Los Angeles.
Fox Terminal, Newark, N. J.
Clemmer Theatre, Spokane.
Pickwick Theatre, San Diego.
Victor Theatre, McKeesport, Pa.
Kinema, Salt Lake City.

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The Picture of the Year
Directed by TOD BROWNING
Story by H. H. VAN LOAN
Universal-Jewel Production de Luxe

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Particulars about WANDA HAWLEY in Miss Hobbs
by Jerome K. Jerome
Direction of Donald Crisp
Scenario by Elmer Harris

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MANAGING DIRECTOR

THE RIALTO
BROADWAY AT 43RD STREET

THE VICE OF HEUGO RIESFENFELD
MANAGING DIRECTOR

Mr. J. S. WOODY
REALART PICTURES CORPORATION
469 FIFTH AVENUE
NEW YORK CITY

Dear Mr. Woody:-

I have assigned the week of June 6th for the first Broadway showing of "MISS HOBBS", your initial WANDA HAWLEY production. The fact that I have chosen the Rivoli Theatre for the event shows my confidence in the ability of Miss Hawley and the quality of the vehicle you have chosen for her.

You are to be congratulated on obtaining WANDA HAWLEY as a REALART star. Her vivacity and charm have been noticeable in many of the best productions shown at my theatre.

The consideration shown to your present patrons and the elimination of the series contract appeal to me as strong evidence of your faith in the merit of your top star.

Yours Sincerely,

Hugo Riesenfeld
MANAGING DIRECTOR
RIALTO - RIVOLI

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—But No Tears

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Presents
Owen Moore
in
"The Desperate Hero"

By Edgar Franklin
Scenario by Zelda Crosby
Directed by Wesley Ruggles

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The thrill of the restless ocean — its lure of adventure, its peril of storms — the vastness of its open spaces —

Robert C. Bruce Scenics

are records of waves and rocky coasts, with the same artistry and charm that has won applause for their mirrorings of mountains and streams. You will find novelty in these pictures that will jolt your patrons into a new appreciation of your theatre. They will put a thrill in the heart and a chuckle in the throat.

EDUCATIONAL FILMS CORPORATION OF AMERICA
729 Seventh Ave. New York
SOLD

Louise Glaum in "Sex" is J. Parker Read Jr.'s wonder-picture. This production has been sought more eagerly and given play dates on national release date more swiftly than any production we have ever known in the industry. Louise Glaum on April 11 achieves the unprecedented feat of playing fifty-five full week first runs simultaneously in the United States. In at least a dozen of these first run cities "Sex" will have two, three or four week runs.

W.W. Hodkinson Corporation
527 Fifth Avenue, New York City
Purchasing through PMSS, Galaxie, Jerramark

J. PARKER READ JR. presents
LOUISE GLAUM in SEX
By C. Gardner Sullivan
Directed by Fred Niblo
When we tell you that we would be pleased to discover ten pictures made by independent producers with the power and quality of "King Spruce" you have a much better estimate of its strength than if we merely told you how big a picture we considered it to be. First run exhibitors have sensed this, too, and "King Spruce" is booking the big theatres.

Holman F. Day's biggest and best known novel is a story of real people—it throbs with life and vitality. It has the healthy, fresh scents of the great forests and its photography and it stars in Mitchell Lewis a mighty fine, sincere actor that many of you exhibitors have accidentally under-rated. Prints of "King Spruce" are in all branches for pre-release now.
Theodore C. Deitrich
& Arthur F. Beck
present
DORIS KENYON
in
The Harvest Moon

From the celebrated play by AUGUSTUS THOMAS
Directed by J. Searle Dawley

Fine, clean, wholesome love stories never die. As a play "The Harvest Moon" was one that drew always the best patronage in many cities and always commanded audiences of women and girls. As a picture it contains sympathy, sweetness and a warm, strong appeal to the human heart.

Gibraltar Pictures inaugurate a new producing trade name with a production of beauty, power and distinction. "The Harvest Moon" and Doris Kenyon are certain to receive a welcome of liking and enthusiasm in the nation's largest and best theatres.

W.W. HODKINSON CORPORATION
527 Fifth Avenue, New York City
Distributing through PAEPE Exchange Incorporated
There are some things that we can see here before they are seen or recognized by the nation’s exhibitors.

Exhibitors unquestionably know that in the past twelve months J. Warren Kerrigan has grown and increased greatly in favor with showmen and with the public.

We know through increased demand for his pictures; through the better prices paid through the bigger first runs that are offering him to their patrons. "The Dream Cheater" is the kind of picture that has increased the Kerrigan popularity.
Press Comments on James Oliver Curwood's Famous Story, "The Courage of Marge O'Doone"

The New York Tribune—
"The Courage of Marge O'Doone' is a northwest classic. Mr. Curwood has given us a great treat and a great book in this latest volume of his... This is a triumph in fiction of the Canadian Northwest."

The Philadelphia Press—
"The Courage of Marge O'Doone' is a story that never flags, that abounds in unexpected incidents, that is rich in the deep colors of the glorious country in which its scenes are laid. If you want to read a story that travels straight on like a bird on the wing, with a swift series of unforeseen and thrilling episodes and all of it painted against the splendid hues of the wide, generous westland, read "The Courage of Marge O'Doone'..."

Philadelphia Evening Telegraph—
"Those who like a story brimful of red-blooded adventure, who revel in the life of camp and trail, will enjoy 'The Courage of Marge O'Doone'..."

New York Times—
"There is plenty of incident, plenty of fighting, and some lovemaking in the book, with a heroine of that extraordinarily beautiful, courageous, innocent and trusting type..."

Detroit Sunday News—
"'The Courage of Marge O'Doone' is a complicated thriller of North Canada. Breathlessness seems to be the order of the hour. We crave it in all lines of activity, and markedly so in our reading... Adventure topping on adventure may be found in 'The Courage of Marge O'Doone'..."

Oakland (Cal.) Tribune—
"A fighting tale. If you like strong, vigorous, red-blooded fighting stories, where blows and blood, hatred and murder show themselves together with the great wild wastes of the frozen north, grizzly bears, fierce malemutes, primitive men, and tender and beautiful women, you will like 'The Courage of Marge O'Doone'.... It is a graphic tale, stirring and thrilling..."

Minneapolis Herald—
"Mr. Curwood has caught the very spirit of the vigorous life of the north woods, and never has he made that fact clearer in this romance. It is on the whole a 'rattling good story'..."

Cincinnati Enquirer—
"'The Courage of Marge O'Doone' is a stirring novel of the far Northwest... It is a tale of mystery and of love, with a heroine unusual in fiction—young, brave, and very naive, as she has lived all her life away from civilization..."

New York World—
"The romance is written with great spirit. Mr. Curwood obviously knows the forest, and his descriptions of it are very vivid. He is a dauntless fighter, too, and never fails to give some stirring scraps... It is Mr. Curwood's best story... and hard to beat..."

Daily Fresno Republican—
(California)
"'The Courage of Marge O'Doone' fully justifies its name, for it would be hard to find a novel with more thrilling moments, hours, sacrifices and intensities."

The Times-Picayune—
(New Orleans)
"'The Courage of Marge O'Doone' is a man's story full of fierce excitement and thrilling adventure..."

Indianapolis Star—
"In 'The Courage of Marge O'Doone,' the author, James Oliver Curwood, presents to his readers a tale of romance and adventure depicting life on the Canadian frontier..."

Salt Lake Telegram—
"Tis a book in which James Oliver Curwood proves himself a born story teller..."

Express Advertiser—
(Portland, Me.)
"'The Courage of Marge O'Doone,' by James Oliver Curwood, is a masterly story which takes the reader into the fascinating life of the northern forests... Swift, exhilarating, the story sweeps along to a climax which is a masterpiece of dramatic skill..."

The Post Express—
(Rochester, N. Y.)
"'The Courage of Marge O'Doone' is a fine story of life near Hudson's Bay, far from what we call civilization... The book is breezily and charmingly written, and as far as style goes, Mr. Curwood is far superior to Jack London, a writer who loved to deal with the same primitive types of humanity..."

The Bridgeport Post—
(Connecticut)
"'The Courage of Marge O'Doone' opens in a snowbound train on an Arctic night, and ends with a night encampment and a strange meeting far from civilization. It is one of those gripping stories that holds one's attention from start to finish..."

Los Angeles Tribune—
"Curwood has many stories of the north woods to his credit, but if he had never written anything except this latest of his novels, 'The Courage of Marge O'Doone,' his reputation would be assured..."

Boston Herald and Journal—
"When James Oliver Curwood flies fancifully northward a live story results. 'The Courage of Marge O'Doone' is one of his characteristic narratives, rapid in action and of vigorous pulse..."

The San Francisco Chronicle—
"In 'The Courage of Marge O'Doone' there is a stirring love story and plenty of excitement and heroism and adventure..."

The Boston Post—
"Lovers of novels solid with adventure in the wilds will turn naturally to 'The Courage of Marge O'Doone'..."

"The Courage of Marge O'Doone" The Big Vitagraph Special Production All Star Cast of Well Known Players
“Unsurpassed On Screen”

Los Angeles Examiner

CLEAN, WHOLESOME, APPEALING

“The public has come to expect new and daring things from this brilliant young director, King W. Vidor, and the crowds that packed the theatre to see “The Family Honor” were not disappointed. A beautiful picture, that flows as smoothly, as charmingly, as deliciously as the river pictures, which lend it a Southern atmosphere that has not been surpassed on the screen. And it contains a message. The story is a simple one—as all good stories must be. It is clean, wholesome, appealing. The cast is one of uniform merit.”—Los Angeles Examiner.

REFRESHING—VITALIZING

“In this latest King Vidor film there is that something which made his “Turn of the Road” a compelling drama—wholesomeness and the sunshine of life. The human touches give the impression of the real—so natural, so simple that one is refreshed, revitalized.”—Los Angeles Evening Herald.

A HUMAN PICTURE

“‘The Family Honor’ is a fine play. There is a human element throughout the piece that is always pleasing. King Vidor is to be congratulated for his first effort for First National. Florence Vidor gives an excellent performance. The photographic qualities are excellent and the picture is artistic from every point of view. You will enjoy the play for it is HUMAN.”—Los Angeles Evening Express.

THRILLS OF MELODRAMA

“Manifesting again his peculiar talent for garmenting a theme with the rosemary of sentiment, King Vidor, in ‘The Family Honor,” deals with a plot that has a greater plenitude of action than has hitherto been in evidence in his pictures. The main climax has all the ruddy thrills of melodrama. There is ample vigor. It is rich in atmosphere. You feel the life of the old South at every moment. Florence Vidor is a being of intense charm in this picture.”—Los Angeles Times.

Critics unanimous in praise of

King W. Vidor’s presentation of

“‘The Family Honor’”

His First Independent Picture for First National
A Romance of Dixie by John Booth Harrower Directed by King W. Vidor
Scenario by William Parker Photography by Ira H. Morgan

A First National Attraction

Foreign Representative, David P. Howells, Inc.
729 Seventh Avenue, New York City
Louis B. Mayer presents

Anita Stewart

in Harold MacGrath's most thrilling tale

The

YELLOW

TYPHOOON

The story of a woman who lived for excitement

Directed by Edward Jose'

adapted by Monte M. Katterjohn

A FIRST NATIONAL ATTRACTION
From the story by
Edgar Franklin
Adopted to the screen by
Marion Fairlax
Photographed by Henry Cronjager
and David Kesson
Lighting effects by Howard Ewing
Tech. Director Ben Carre

A First National Attraction
Arthur S. Kane Presents

Charles Ray

in the greatest series of pictures in his career, independently produced for

First National

He is now one of the screen's greatest box office attractions. This new series is being produced with a lavishness that insures the highest quality. His stories are being chosen from the great stage successes, the most popular novels and specially selected vehicles. With his complete independence in production, you can be assured that this new series will excel anything he has yet done. Book this series now!

The first will be

"45 Minutes from Broadway"

the famous George M. Cohan comedy drama

A First National Attraction
ANDREW J. CALLAGHAN PRODUCTIONS, Inc.

Presents

BESSIE LOVE

THE PRINCESS CHARMING

IN The MIDLANDERS

From the Widely Read Novel by CHARLES TENNEY JACKSON

DIRECTED BY IDA MAY PARI and JOSEPH DE GRASSE

Creators of Many Cinema Successes

A dramatic narrative of pioneer society in the colorful Mississippi Valley. A love story that hurdles the obstacles of adventurous years and finds itself tenderly triumphant in the happy end.

The first of a series of high class photoplays that feature this apostle of Youth in big story vehicles, expert direction and lavish production.

ANDREW J. CALLAGHAN PRODUCTIONS, Inc.

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NEW YORK CITY
Mr. Exhibitor:

You should book “The Luck of the Irish” because—
An eminent producer directed it.
A widely-read author wrote it.
A perfectly balanced cast played it.
And—
It is a story of trip-hammer action with a three-ply punch—
travel, adventure, love.

Apply to
REALART PICTURES CORP.
469 5th Ave., N. Y. C.
Around Her Swirled the Current of A Life of Terror in the Shadowy Byways of the Underworld

MAYFLOWER PHOTOPLAY CORPORATION PRESENTS
An R·A·WALSH PRODUCTION
The DEEP PURPLE
Directed by R·A·WALSH
FROM THE FAMOUS PLAY BY PAUL ARMSTRONG & WILSON MizNER
Apply to REALART PICTURES CORP.
469 FIFTH AVE., N.Y.

BOOK IT and BANK-BOOK IT
THE LAW OF THE YUKON

This is the Law of the Yukon,
that only the Strong shall thrive;
That surely the Weak shall perish,
and only the Fit survive.

MAYFLOWER PHOTOPLAY CORPORATION
PRESENTS
A CHARLES MILLER PRODUCTION
The
LAW of the YUKON
Based on the verse Classic
by ROBERT W. SERVICE
PUBLISHED by BARSE & HOPKINS
NEW YORK CITY, N.Y.
Apply to REALART PICTURES CORP.
469 FIFTH AVE., N.Y.

STAKE YOUR CLAIM EARLY
HAS THE WORLD LOST ITS VISION?

"DEMOCRACY"

THE VISION RESTORED

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DIRECTED BY WILLIAM NIGH

In this World Vision of the New Order which is to come lies the solution of Humanity's greatest problem:

THE ELIMINATION OF CLASS HATRED!

In all lands and ages there has existed an unceasing conflict between Democracy and Autocracy. In a delightful, soul-gripping romance of graphic realism is portrayed this conflict as it exists in our modern civilization, wherein heroic men and women of today continue unabated the long struggle for more room, greater opportunity—FREEDOM!

EVERY SCENE TEEMS WITH THOSE BASIC ELEMENTS WHICH HAVE

AUDIENCE APPEAL!

DEMOCRACY PHOTOPLAY COMPANY

THOUGHT DRAMA PRODUCTIONS

LEE FRANCIS LYBARGER, PRESIDENT

2826 DECATUR AVENUE, NEW YORK
CAPITAL FILM CO. presents
THE SUPER FEATURE OF 1920
"WITCH'S GOLD"
A Five Reel Romance of the
Great Texas Oil Fields
—Featuring—
DAVIDE
AND AN ALL STAR CAST INCLUDING
AUGUSTUS PHILLIPS GENE GAUNTIER
AND "TEDDY"
EDWARD COXEN CHAS. MAILES

TERRITORY NOW SELLING—
RELEASE DATE MAY 24
A FIRST ORDER
BOX OFFICE BOOSTER

CAPITAL FILM COMPANY, INC.
HUGH WOODY—PRESIDENT—B. HERBERT MILLIGAN—GEN.MGR.
EXECUTIVE OFFICES
CONSUMERS BUILDING — — — CHICAGO.
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.
EXHIBITORS HERALD

May 1, 1920

The Woman He Chose

Now Breaking All Records

At The

ZIEGFELD, CHICAGO

The Miracle Cinema Classic of 1920

"HIGH CLASS"—Wid's
"EXCELLENT"—World
"BEST OFFERING OF ITS TYPE"—Exhibitor's Herald
"EVERY AMERICAN PRODUCER, ACTOR, SCENERIO WRITER AND DIRECTOR OUGHT TO SEE THIS PICTURE."
—N. Y. Telegraph.

"CAN STAND ALL THE SUPERLATIVES."
—Billboard.

"SHOULD PROVE A BOX OFFICE ASSET OF UNUSUAL VALUE."—Variety.
"MANY OF OUR BEST PRODUCERS MIGHT BE PROUD TO CALL THIS PICTURE THEIR OWN CREATION."
—Hollander, Chicago Daily News.

"MAKES OUR SARSA-PARILLA AND SALAMANDER INFESTED FILMS SEEM CHEAP AND TINNY."—Rob Reel, Chicago American.

"NOT TOUCHED IN ANYTHING MOTION PICTURES HAVE HERETOFORE DONE."—Observer, Chicago Herald and Examiner.

"A GREAT PICTURE—SCENERY AND SETTINGS A DELIGHT."—Mae Tinee, Chicago Tribune.


The Proof That "The Woman He Chose" is the Greatest State Rights Buy of the Year

U.S. & CANADIAN RIGHTS
CONTROLLED BY
MICKEY FILM CORP
220 S. STATE ST. CHICAGO

SALES UNDER DIRECTION OF
H. O. MARTIN

A TIP ACT QUICK

REPORT OF NATIONAL BOARD OF REVIEW

Entertainment Value
Unusually Good

Educational Value
Good

Dramatic Interest
Strong

Coherence
Good

Acting
Unusually Good

Photography
Excellent

Technical Handling
Exceptional

Costuming
Effective

GENERAL COMMENT: This is an exceptional Photo Drama—a powerful, unusual story, effectively staged and directed and acted with fine interpretation.

"THE YEAR"
U.S. & CANADIAN SALES
BY
FILM CO
T
8
STATE ST.
CHICAGO

J. S.
SHORT FEATURES

SUPREME COMEDIES—
ADVENTURE SCENICS—
ON the BORDERLAND of CIVILIZATION—
STRAND COMEDIES—

These short subjects will place the stamp of "PERFECT" on your program . . .

SUPREME COMEDIES—one every week—Full of laughs and chuckles with Mollie Malone, Teddy Sampson and Harry Depp—These are clean, wholesome comedies—

ADVENTURE SCENICS—Artistically show the beauties of mountain and valley—waterfall, placid lakes and rivers—the field and forest—the sunset and sunrise—the storm and the calm. The beauties and vagaries of nature photographed in spots seldom trod by man.

ON the BORDERLAND of CIVILIZATION—Martin Johnson’s ten one reel wonder films of the South Sea Islands—showing all the queer inhabitants and their modes of living.

STRAND COMEDIES—

ROBERTSON-COLE
Distributing Corporation
220 S. State Street

Chicago  Illinois
To The National Board of Review of Motion Pictures,  
70 Fifth Avenue, New York City.

Dear Sirs:

Received pamphlet containing subjects from April 1, 1918, to April 1, 1919. Worth ten times its price. Enclosed find check for $1.50 for lists for coming year and back catalogs.

Thanking you,

Respectfully,

COALVILLE OPERA HOUSE.

The above letter received from an exhibitor in a mining town is typical of letters from exhibitors everywhere who bought, last year, the Board’s catalog of selected films. There is now ready for distribution a later issue of this catalog (which contains no advertising matter) entitled:

“A Garden of American Motion Pictures”

covering pictures seen by the Board, April 1, 1919-December 31, 1919.

Price 25 Cents

Previous issues of this catalog listing older pictures are also available; and monthly lists which serve to keep the “Garden” up to date may be had for an annual subscription of one dollar.

Both catalogs and monthly lists give release date (in many cases this year’s), title, distributor, number of reels, “star,” a brief characterization, and the source when drawn from standard or current literature. Especial suitability for young people, aged 12-16, or of any age, is also indicated.

WHY NOT USE THE “GARDEN” AND BUILD UP AND HOLD A NEW AND DISCRIMINATING CLIENTELE?

To the National Board of Review,  
70 Fifth Ave., New York City.

Gentlemen:

Enclosed is $........ for which please send me the items checked:
“A Garden of American Motion Pictures”—April 1, 1919-Dec. 31, 1919...$0.25
“A Garden of American Motion Pictures”—April 1, 1918-March 31, 1919....25
All available older “Gardens”............................................25
Monthly selected lists for the year 1920..................................1.00

(Name) ........................................................................

(Address) .................................................................

(Space contributed by EXHIBITORS HERALD in the cause of BETTER PICTURES)
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Action! Thrills! and a Million Laughs

in

MACK SENNETT'S
Newest Comedy
"DOWN ON THE FARM"
FIVE BIG SENSATIONAL REELS WITH AN ALL STAR CAST OF SENNETT FAVORITES
RELEASED APRIL 25th

Booking Now Through
UNITED ARTISTS CORPORATION
MARY PICKFORD · CHARLIE CHAPLIN
DOUGLAS FAIRBANKS · D.W. GRIFFITH
Hiram Abrams, General Manager
First of the group of great stars to begin production for ASSOCIATED EXHIBITORS INC.
25 WEST 45TH ST. NEW YORK
PATHE DISTRIBUTORS
ONE thing at least is certain in connection with the negotiations of the Associated Producers, Inc., looking toward a distribution arrangement: If any error is made it cannot be attributed to snap judgment.

OPEN booking has not been a failure. It has not even been given a chance on any important scale. Regardless of what any particular type of selling may be called, if a company, department store like, is offering a wide variety of subjects of varying quality the arrangement of necessity becomes a bulk sales proposition and any possibility of individual selling is eliminated.

DESpite any high-toned announcement from official headquarters, the salesman in the field, whose business it is to sell the company’s products, is going to do so in a way that appears to him to be getting results. If he is offering a particularly desirable picture and at the same time has other stuff of a less meritorious character somebody’s product is going to suffer, regardless of what may be the company’s formal statement on its selling plan.

The high peak in commodity prices is arriving if not already here. There is a warning this for every exhibitor who has timidly remained from bringing admission prices up to proper level. When prices generally begin to break—and they most certainly will—the time will have passed when an exhibitor can safely increase his admission charges unless for some exceptional reason.

At the coming meeting of independent exhibitors in Chicago there will be a shot fired that will be heard around the film world. It will be the first declaration of a group of representative exhibitors gathered together for the single purpose of making known their attitude on the matter of producer-owned theatres. The statement of their attitude will be interesting but it is not likely to disclose anything that could not have been known by anyone at the start of the movement if he was not harboring the dangerous belief that he was big enough to put something over on the market upon which he was depending for his very existence.

Of more than passing interest to exhibitors is the appointment of John S. Spargo as field secretary of the Associated Motion Picture Advertisers, Inc. Mr. Spargo’s work will be concerned largely with the business of effecting a closer co-operation between newspapers and the motion picture industry—a matter of prime importance to exhibitors. Better co-operation from newspapers will make exhibitors’ advertising far more effective and will serve a great good in making the real ideas and ideals of the motion picture better understood by the public.

The financial statement of a company, just issued, lists the item of $1,981,636.37 under the heading, “Advance Payments” which is described as “rentals of film and sale of theatre tickets.” The item represents the amount of money that has been collected in deposits from exhibitors and the amount collected from advance sale of theatre tickets. Exhibitors being familiar in a general way with to what extent the public purchases motion picture theatre tickets in advance will be able to approximate how much of the sum is deposits and nothing else.
Heraldgrams

WATTERSON R. ROTHACKER, who has returned to Chicago after several weeks on the West Coast, will start for Europe after a brief rest.

R. W. BAREMORE, who for the past several months has been in charge of publicity and advertising for United Picture Theatres of America, has resigned to free lance. He will handle general publicity and exploitation work.

DAVID KIRKLAND, director for Constance Talmadge in the John Emerson-Anita Loos comedies, will sail for Europe on May 15. He will secure pictures of famous European locales for reproduction in American studios.

F. V. CHAMBERLAIN, general service manager of the distribution department of Famous Players-Lasky Corporation, has taken an extended trip on which he will visit ten exchanges. St. Louis, Kansas City, Denver, Salt Lake City, Los Angeles, San Francisco, Portland, Seattle, Minneapolis and Chicago.

C. C. EZEEL, former branch manager of the Dallas office for Select Pictures, has been appointed southern division manager with office in that city.

P. K. JOHNSON, formerly Dallas manager for the Triangle Distributing Corporation, has been placed in charge of the Robertson-Cole exchange in that city.

OTTO C. GILMORE and CHARLES RALEIGH, European producers of Prisma pictures with offices in Paris, have returned to this country after a four-months' trip to the Sahara desert for Prisma color pictures.

JAMES DENT, formerly business manager of Selznick's eastern studios, has been appointed general studio manager of the Selznick organization.

ANDRE ZUKOR, president of the Famous Players-Lasky Corporation, has returned to New York after four weeks spent in Europe.

F. C. HENSLEK, manager of the Hallmark Milwaukee office since last December, has resigned to become associated with the Wisconsin Film Company. He is succeeded by Philip Gross, Jr., formerly with United Picture Theatres.

ROBERT C. BRUCK, whose scenes have long been a feature of the Educational Films Corporation, has returned from Cuba and Jamaica where he made a new series of pictures.

CHARLES STEELE, auditor of the Republic Distributing Corporation, has been appointed comptroller of the various Selznick enterprises, including Select, National and Republic.

ALICE BRADY, Reahart star, who has been appearing on the spoken stage in Chicago in “Forever After,” was stricken with poisoning and has been compelled to temporarily abandon the work.

JOHN PAUL KEFFE, well known newspaperman, has been added to the Thomas H. Ince exploitation headquarters at Culver City, Calif.

PAUL BRUNET, vice president and general manager of Pathé, has announced the appointment of J. E. KIMBERLY as Buffalo manager, and M. G. WINSSTOCK as Portland, Ore., manager.

DON WALK has been placed in charge of publicity and advertising of Fine Art Pictures, Inc., by Murray W. Garson, president.

MISS SIDNEY DREW will arrive in Chicago April 28 to begin work on comedies at the Essanay studio with John CUMBERLAND, who is starring on the spoken stage in Chicago in “The Girl in the Limousine” at the Woods theatre.

LOUIS W. THOMPSON passed through Chicago April 17 on his way to the West Coast after spending two weeks in the East on business in the interests of Special Pictures Corporation, of which he is president.

G. B. SAMUELSON, the British film producer, has taken six pictures made at Universal City, Cal., back to England with him. Florence Turner, Peggy Hyland, Camell Cullen, C. M. Hallard and Maude Dunham starred in the features.

M. J. MINTZ, territorial manager for Celebrated Players Film Corporation, returned to Chicago April 19, after a tour of the Eastern states. He will leave soon for the Pacific Coast, to exploit “The Gumps” cartoons.

It is rumored at Universal City, Cal., that Carl Laemmle will build a London studio. This will play Universal in direct competition with Samuelson and Edwards, the two largest individual producers of Europe.

Getting in Tune—

“In the Sweet By and By” has been recorded by Lulu and by a sugar professor as he was thinking of that 50 cents-a-pound price we are told will soon be a reality.

Sounds O. K.—

A military title has just been suggested for profiteering landlords by our Stock Yards correspondent. He says let’s call ‘em “Loot tenants.” Thus do our fellow workers while away the hours.

I SEE ETHEL CLAYTON IS GETTING UP IN THE WORLD. HER NEXT PICTURE IS TO BE CALLED “THE LADDER.”

Modern Fairy Tale—

Once upon a time there was a man who mailed a letter to a friend in the same city and the friend got the letter the next day.

House Shortage Note—

Maurice Tourneur is making “Pavilion on the Links.”

WHEN IT COMES TO A RACE TO KNOCK THE SPOTS OFF THE H. C. L. WE’LL PUT OUR MONEY ON OVERALS AS AGAINST WOODEN SHOES TO WIN.

Hard on the Help—

It’s going to be harder than ever to pick out our new millionaires from the hired help while riding through the country this summer, with this overall fad spreading.

No Sir, By Heck—

Chicagoans are not saving daylight this year. The farmers objected to doing business with them with their pockets stuffed with the fruits of their frugality. They were afraid somebody’d slip something over on ‘em.

Whose Daylight Is It—

And the Aldermen couldn’t figure out where, their rake-off came in. So they scratched it off the list.

Another Delay—

The banning of all profiteers has been put off indefinitely. The price of hemp rope is too high.

Wouldn’t Do A’that—

Berlin has an “expressionist’s” film, the scenes of which are laid in a lunatic asylum. Report has it that the erstwhile Crown Prince was engaged to act the leading role, but he was found to be too loony for the part.

THE ultimate problem of every exhibitor is concerned with keeping his auditorium full. The RITCHEY LITHO. CORP. solves that problem for him. It does it by producing posters so attractive—and so powerfully convincing—that they are bound to sell the maximum number of tickets the maximum number of times.

RITCHEY LITHOGRAPHING CORPORATION

406 West 31st Street, New York
Phone Chelsea 8388


**“This Is the Show Down” Declares Patterson In Calling Convention**

Southern Exhibitor Charges Propaganda Is Being Used In Effort to Block Attempt to Organize Exhibitors Defense League In Chicago, April 26.

**Will Fight Producer Monopoly of Theatres**

"This is the show down. It has been a long time coming, but it is here, and all the anticipated opposition propaganda against it, which, I am reliably informed, has sprung up in a dozen places within two days after publication of the announcement that I had taken the initiative as an independent exhibitor and asked every fellow independent in the country to join me in a huge mass meeting in Chicago, won't and can't stop it. The Chicago meeting means that the independent exhibitor is through being walked on."

With the foregoing as a prelude, Willard C. Patterson, manager of Sig Samuel's Criterion Theatre, Atlanta, Ga., and president of the Southeastern Theatre Managers' Association, charges that already several forces are at work in the exhibitor field in various sections of the country, attempting to forestall any concerted response to his call for a national meeting of independent theatre owners at the Hotel Congress, Chicago, on Monday, April 26, to demand what he terms "a show down with the producer-exhibitors who are trying to drive the independent fellows out of the business by buying, building or leasing theatres to compete with them."

**Confident He Has Exhibitors With Him**

"I knew before I started this national call for a mass meeting," declares Mr. Patterson, "that immediately it became public property there would be a well organized attempt from the quarters where its force will be felt the most, to offset and discount it in the estimation of every independent exhibitor they can reach through personal meetings with their representatives. That is why I took the initial precaution of assuring myself, before making a definite decision to assume the initiative, that other independent exhibitors felt as I do about the necessity for knowing exactly where we are at with the producers who are invading the theatre branch of the industry. I had received answers from more than two hundred exhibitors before I felt certain that my attitude as an individual was a genuine reflection of the national exhibitor sentiment among producers whose films they are renting. These meetings are too late to be effective.

"Every letter and telegram that comes to me, and my desk is covered with them, shows that the independent exhibitor is keenly alive to the menace of the producer-exhibitor monopoly of the theatre business, and that every one of them realizes that the situation has reached the point where it is a fight for existence.

"Independent exhibitors by the hundreds not only are coming to the Chicago meeting, but they are coming there to talk out in meeting, to call facts, names and real identities, and get down to cases and work out a solution that will have a national independent exhibitor force behind it. They tell me, in their wired and written communications, that they are bringing facts and figures on producer aggression of the theatre field, prepared to show the damage and catastrophe that producer ownership of theatres has already done, and the danger that it holds for their future security and independence as individual exhibitors.

"This mass meeting will be senatorial. I do not mean that it will be full of politics and the sort of sensationalism that have made some of our previous national exhibitor meetings memorable within the industry and disgusting outside. There are going to be revelations of the methods of the producer invasion which will startle the trade. The subject is going to be handled without gloves. The exhibitor who has already fallen beneath producer domination, who has had a real taste of the methods of producer-exhibitors as competitors, will be there to tell about it.

"The independent exhibitors, fortunate enough to be in territories where the producer has not yet attempted to get a theatre foothold, where the hand of monopoly will strike as soon as it gets a firm clutch on its present objectives, is alive to the dangers but not so thoroughly as his brother exhibitor, who has seen their tactics in operation, and who has felt the result in his box office receipts. The latter will be there, in force and mighty anxious to act, to tell the former straight-from-the-shoulder facts."

**Says Danger Is Now Evident**

"There has always been more or less talk within the industry about the danger of this producer invasion and would-be monopoly, but never was the danger so clearly evident as it is today, and never has it been so nationally recognized by independent exhibitors as an immediate menace to their individual theatre interests. It must be fought now, and the independent exhibitors must fight together."

(Continued on page 42)
PERTINENT COMMENT FROM COAST

Jay Balfour Discusses James Oliver Curwood's Threatened Law Suits—Takes a Fling at State of Nevada—And Adds a Few Bits of Film Gossip

By JAY BALFOUR

A VERY interesting issue is to be raised if James Oliver Curwood, the noted author, goes through with his announced intention of preventing the filming of some of the stories he wrote and sold in the days before fame overtook him and a terrific wealth stared him in the face.

Although no names were mentioned, it is well known that Mr. Curwood referred to Colonel Bill Selig in his recent outpouring of virtuous indignation.

You see it was this way:

Six or seven years ago when James Oliver was just battling for recognition he discovered how easy it was for a writer with imagination to take a lot of money away from the picture producers. At any rate they thought it was a lot of coin in those days. The Colonel was paying a hundred dollars a reel or better and they all wanted his money. Curwood from time to time, disposed of perhaps a hundred novels and short stories to the Selig Polycope Company. He thought it was great stuff then, too.

But as mentioned in the foregoing, fame came and with it big prices for picture rights. Mr. Curwood came in over $30,000 for a single unseen, and got it by return mail.

Of course Colonel Selig wasn’t above all this time. He was watching Curwood’s climb and like the good showman that he is, planning to get aboard as soon as the wave got high enough. Efforts are said to have been made by the author to recover the rights to the stories he sold Selig, but there was nothing doing. Then came the announcement that Selig was going to film “Isabel.”

Curwood’s first successful novel and that he was to follow it with a famous dog story, trade papers carried a rather stingy interview in which Mr. Curwood indicated that he had made his money at the expense of his best stories on the ground that they were sold for one and two reel subjects.

The Curwood theory apparently is that if he sold a play to a stage producer it could not be enlarged to four acts if the prevailing custom was three act plays. It sounds very silly.

Colonel Selig was about the only one of the early producers who not only saw the coming tide but also for written material, but was willing to back his vision with his bank roll and certainly he should be permitted to reap the reward.

Everybody Pickin’ on ‘em

Nevada seems about on the verge of ruining its chief industry. Just why the virtuous reformers of the sagebrush state should pick on two of our chief cinematic idols as a starter for their crusade is a mystery. At any rate Mary’s lawyer who accompanied her to Nevada showed a keen enough interest in him to assure speed, safety and immunity to the process. A Los Angeles jurist some time ago very aptly remarked that more or less perjury is committed in every divorce suit that comes to trial and in Nevada it’s generally more. That’s been the stock in trade of that state. Take away its divorces and it would be like Southern California deprived of its oranges or Hollywood deprived of its studios. At the present writing it looks as though they were going to make an example of Mary and we’re all mighty sorry for her.

Just Can’t Make Them There

No one knows the picture game any better than J. D. Williams, founder and chief mogul of the First National. So when “J. D.,” says this is the only place to make pictures and that they just can’t make ‘em anywhere else, we are bound to sit up and listen. According to Mr. Williams, Los Angeles will always be the economic capital of the world and he declares that the big achievements in pictures will always hear the California trade mark.

Quite MacDonald Company

Sam Rork, pioneer showman, who started in the picture business as a general factotum for Mack Sennett and later organized the Katherine MacDonald company, is understood to have sold his interest in that concern. Several days ago he purchased the screen rights to “The Texas Steer,” one of the best of the old Hoyt farces, and it is understood that First National will take the finished picture. James Young will direct it.

Lasky Signs Players

(Special to Exhibitors Herald)

LOS ANGELES—Lila Lee has renewed her contract with the Famous Players-Lasky Corporation. Margaret Loomis, who has been playing leads with the Lasky players, has signed a new contract and is to be starred.

Powers Retires From Universal

(Special to Exhibitors Herald)

NEW YORK, April 20—Carl Laemmle and R. H. Cohn have completed the sale of the interest in the Universal Film Manufacturing company held by P. A. Powers. Mr. Powers simultaneously resigned as treasurer and severed all connection with Universal. His successor has not yet been appointed.

The deal has been in the course of negotiation for several weeks. It was announced that Mr. Powers retired to devote all of his time to other interests.

Grauman and Paramount Breaking Rumor on Coast

(Special to Exhibitors Herald)

LOS ANGELES, April 20.—A rumor persists here that Sid Grauman and Famous Players-Lasky corporation are coming to the parting of the ways on the Grauman theatre proposition.

According to information from sources in a position to know Grauman and officials of the Famous Players company have been clashing with considerable regularity recently over policy matters affecting the operation of the theatre and particularly with reference to bookings.

Grauman has frequently desired to go outside the Paramount-Artcraft program for pictures but has been blocked until within the past few days when he contracted for two outside productions.

There is a “buy or sell” clause in the Famous Players-Grauman contract and according to the report Grauman is planning to step out of the proposition.

Combination Effected Between Big Companies In Italy and Germany

WASHINGTON—Reports of a combination between Germany’s and Italy’s largest motion picture companies have been received by the department of commerce from Stockholm.

German Universum Film, established during the war by the Deutsche Bank and others, with a capital stock of 30,000,000 marks, acted as agent for Germany’s motion picture propaganda in other countries during the war. The company owns 4,000 picture theatres in Germany, and has about the same number of agents in Russia, Switzerland, the Balkans and Scandinavia.

An agreement has been made with Unione Kinematografica Italiana under which the German company binds itself to purchase all English, American, French and Italian film exclusively through the Italian company.
First National Exhibitors' Circuit Holds Annual Meeting in Chicago

Exhibitor Members, Executives, Salesmen, Producers And Stars Will Attend Gathering Which Opens at Congress Hotel, April 26

Special cars carrying independent exhibitors, First National members, branch managers, salesmen, exploitation men and home office executives, national and territorial trade paper representatives, producers and stars are scheduled to arrive in Chicago on Sunday, April 25, and on Monday, for the convening on April 26 at the Congress Hotel of the second annual convention of the First National Exhibitors' Circuit.

Matters of extreme moment to the entire industry, new methods which affect independent exhibitors, the present forms of film distribution, recently negotiated contracts between First National and stars and producers, and the official launching of Associated First National Pictures, Inc., with the full force of its sub-franchising policy, will occupy the featured positions in the program of activities for the week.

Two special cars leaving New York on Sunday attached to the Broadway Limited, will be occupied by members, branch managers, salesmen, exploitation men, the editors of the trade journals, home office officials, stars and producers. Special First National cars will convey exhibitor members and branch office staffs from Atlanta, Washington, D. C., San Francisco, Los Angeles, Seattle and Dallas, with stops at intermediate centers, including Louisville, Cincinnati, Denver, Salt Lake City, Oklahoma City, Kansas City and St. Louis, where local members and exchange officials will join the several parties en route to Chicago.

Probably the most important event of the week's second circuit announced, will be the assemblies of exhibitor members, exchange managers and salesmen where the full force of its sub-franchising policy, will occupy the featured positions in the program of activities for the week. New methods which affect independent exhibitors, the present forms of film distribution, recently negotiated contracts between First National and stars and producers, and the official launching of Associated First National Pictures, Inc., with the full force of its sub-franchising policy, will occupy the featured positions in the program of activities for the week. Two special cars leaving New York on Sunday attached to the Broadway Limited, will be occupied by members, branch managers, salesmen, exploitation men, the editors of the trade journals, home office officials, stars and producers. Special First National cars will convey exhibitor members and branch office staffs from Atlanta, Washington, D. C., San Francisco, Los Angeles, Seattle and Dallas, with stops at intermediate centers, including Louisville, Cincinnati, Denver, Salt Lake City, Oklahoma City, Kansas City and St. Louis, where local members and exchange officials will join the several parties en route to Chicago.

Concise Account of First National Plans

Second annual convention will open in Chicago at the Congress hotel on April 26.

Attending the gathering will be home office executives, salesmen, branch managers, exploitation men, stars, producers, independent exhibitors and circuit members.

Delegates will arrive in Chicago in special cars on Sunday and Monday.

Associated First National Pictures, Inc., will be launched officially.

Meeting will be divided into two divisions, the members attending one and exchange managers, salesmen, etc., the other.

New methods which affect the independent exhibitor will be discussed, as will the present form of film distribution and the recently negotiated contracts between First National and stars and producers.

Norma and Constance Talmadge will be present.

Joseph Schenck and Whitman Bennett will address those present.

The convention will open with speeches of welcome and a few opening remarks by the president.

On Monday, the convention will be opened by speeches of welcome and a few opening remarks by the president.

It is expected that Mr. Schenck will state clearly and finally his knowledge of the facts upon which these rumors have been based and explain his position in a way that will leave no future opportunity for repetitions of what he terms "annoying competitive practices."

Whitman Bennett, who recently resigned his position as production manager for Famous Players-Lasky Corporation to enter the ranks of independent producers with Lionel Barrymore as the star in a series of four special attractions which he will make for First National, has announced his intention of...
Quits Pulpit to Get
Converts as a Star
In Comedy Subjects

Backsliding church members will back slide despite the pleadings of a pious clergyman for his charges to "hit the sawdust trail."

At least that is the general view of the situation as summed up by the Rev. George LeRoi Clarke who has been a regularly ordained preacher since he was 24 years of age.

But Pastor Clarke has had a pet theory that the gospel of happiness and laughter will convert via the motion picture screen than from the pulpit.

To put this theory into practice, Pastor Clarke is reported to be going to be featured in twenty-six two-reel comedies. Prominent raunchers in Northern California have financed Paragon Pictures Corporation for producing the short subjects, which will be published by the New Film Company of Los Angeles.

Fred Jefferson is directing the comedies and James Linton and Johnny Hayes are supporting the new comedian.

N. A. M. P. I. Fights
Cohen's Bill Before
New York Assembly

(Special to Exhibitors Herald)

ALBANY, N. Y.—With four days remaining before the adjournment of the state legislature, the fight for and against the so-called "advance-deposit" bill is in its final stages. Passed by the Senate a week ago, it is now before the rules committee of the House.

Sydney S. Cohen, president of the New York exhibitors league, together with W. A. Callihan of Rochester and W. H. Linton of Utica, are making every effort to bring the bill up for a vote.

Roy K. Fuller, representing the N. A. M. P. I., is leading the fight to prevent its passage before adjournment.

The bill in effect would make "advance deposit" a trust fund, prevent their being mingled with other funds, and would compel the return of interest to the person making the deposit.

Aschers Take Option
On Milwaukee House

An option on the Merrill theatre in Milwaukee has been held by Ascher Brothers of Chicago, owners of a circuit of motion picture houses, according to reports current in film circles.

No official announcement has been issued by Aschers regarding the future policy of the theatre.

Exhibitors Supply Co.

Opens Branch Office

MINNEAPOLIS, MINN.—The Exhibitors Supply Company has opened a branch sales office in the Produce Exchange Building, this city, under the management of Albert C. Crammer. It now has branches in Chicago, Indianapolis, Milwaukee, St. Louis and Minneapolis, in addition to its general offices in Chicago.

SET USED FOR "ALIAS JIMMY VALENTINE"

The lobby and mezzanine floor of a metropolitan hotel were reproduced at the Hollywood Metro studios for the screen version of Paul Armstrong’s play, Bert Lytell, who plays the leading role, is seated on the arm of a chair in the right foreground.

addressing the convention on a subject which he characterizes as nothing short of an "explosion.

"I’ve heard countless rumors in the last few weeks," he says, "to the effect that I am but temporarily active as an independent producer, that I represent interests other than my own, and reports of an equally ridiculous and erroneous nature.

But directing McCarty, H. R. producing Gordon, in Chicago, W. H. Howells, the screen, the plain berg, ardon, Mr. A. son, ningham, Mr. A. son, Jules Skirboll, Pittsburgh; Jules E. Mathaum, Philadelphia; M. L. Finkelstein, Minneapolis; J. F. Cubberley, Minneapolis; H. Hillwe, Minneapolis; Fred Dahmen, San Francisco; J. D. Von Herberg, Seattle. Washington; P. Mooney, New York; Colonel Fred Levy, Louisville, KY.; W. P. Dewees, Vancouver.


Kaufman Seeks New York Playhouse for Premieres

Albert A. Kaufman, who recently formed a producing alliance with Marshall Neilan, is in New York closing an arrangement for taking over a Broadway theatre where he will work out several new ideas he has in connection with the public presentation of Dorothy Phillips, Rex Holubar and Agnes Ayres Productions.

Mr. Kaufman stated that it was not his intention to become interested in the exhibiting field, but that his plans involving the purchase of a New York theatre were formulated solely for the purpose of giving his productions their national premieres in New York for long runs.

The lobby and mezzanine floor of a metropolitan hotel were reproduced at the Hollywood Metro studios for the screen version of Paul Armstrong’s play, Bert Lytell, who plays the leading role, is seated on the arm of a chair in the right foreground.
Cohen's Novelty Reel Pictures Film Stars

Producer Declares "Screen Snapshots" To Be Different From Other Subjects

Jack Cohen announces that "Screen Snapshots," the new novelty reel which he will issue weekly, is unlike any other ever marketed.

"The trade must not confuse 'Screen Snapshots' with any other film weekly now or ever on the market," he says, "although I expect imitators to be offering substitutes shortly. I have aimed to produce something really different and if my judgment is correct I think I have succeeded."

According to Mr. Cohen, the new reel will show intimate views of film favorites at home and in the studio. It is to be an animated fans' column and is to contain the visualization of the things one reads in the newspaper motion picture columns.

Practically every star of consequence will be seen at some time or other in "Screen Snapshots," it is said. In the first issues are seen Nazimova doing an inspired dance; Charles Ray's technique in stealing a kiss; a comedy in which the Carter de Haven, George Beban and Lottie Pickford children imitate their elders in signing contracts; scenes at studio lunch, and the like; and Mary McLaren annexing new pets; Sesnie Hayakawa resisting the vamp advances of Dagmar Godowsky, and many other intimate glimpses of screen life.

Mr. Cohen has produced many single-reel features for the Fox News Series and he was editing three weekly newspapers a week. He will devote most of his time to the personal editing of "Screen Snapshots." No arrangements have as yet been made for the distribution of this feature.

D. W. Griffith's May 31 Issue Is "Black Beach"

David Wark Griffith's next First National publication is "Black Beach," which will be issued on May 31. Included in the cast of the picture are Richard Barthelmess and Carol Dempster. The picture is replete, it is said, with instances of commanding interest from a domestic, romantic and purely civic standpoint.

Taking up his story with the return of an innocent man from the penitentiary, the picture will revolve about the chain of events that linked the persecution with a revelation of astounding character. Others in the cast are George MacQuarrie, Anders Randolf, Florence Short, Craufurd Kent, Adolphe Lestina, William James and Jack Manning.

Picture Men Will Attend

Fire Association Meeting

The fire prevention regulations committee of the National Association has been invited by the National Fire Prevention Association to send delegates to the annual meeting of that organization in Chicago on May 4. The National Association is affiliated with the National Fire Protection Association and was represented at the last annual meeting held in Ottawa.

Cohen to Organize New Exhibitor Association at Cleveland in June

New York League's President Issues Call for Convention—Lists Problems Which Theatre Owners Must Prepare to Face

NEW YORK, April 20—After months of preparatory work, Sydney S. Cohen, president of the Motion Picture Exhibitors League of New York State, has issued a call for a convention in Cleveland the week of June 7 at which a new national exhibitors' association is to be launched.

Sixteen existing state organizations are said to be pledged to the movement: the American Exhibitors' Association of Pennsylvania and West Virginia, Cleveland Motion Picture Exhibitors' Association of Ohio, Colorado Exhibitors' Association, Exhibitors Protective League of Minnesota, North Dakota, South Dakota and Iowa, Illinois Exhibitors' Alliance, Kansas State Exhibitors' Association, Los Angeles Theatre Owners' Association, Miami Valley Exhibitors' Association, Michigan Exhibitors' Association, Motion Picture Exhibitors' League of New York State, Motion Picture Exhibitors' Association of Wisconsin, Nebraska Exhibitors' Association, North Carolina Exhibitors' Association, Northwest Exhibitors' Circuit, South Carolina Exhibitors' League, and Texas Exhibitors' Circuit.

In sending out his call, Mr. Cohen declares that the greatest evil confronting the exhibitor is "the question of the producer-distributor trying to create a monopoly throughout the entire country by securing and building of theatres in direct competition with us."

Warns Against Percentage

"You cannot tell what channels they are using," he continues. "It may be 'percentage booking,' which they are using now for the purpose of securing the data necessary for them to promote a new theatre in your territory, or it may be through some so-called cooperative exhibitors' association. So let the 100 per cent exhibitors, the independent exhibitors, who have no affiliation whatsoever with any other branch of the business and whose livelihood comes from the box office alone, get together for one concerted drive."

Other questions which he declares must be taken up immediately are:

The deposit system, which he says must be wiped out.

The 5 per cent tax, which on account of increased rentals is three times as large as congress anticipated.

The percentage system, which he declares must be killed.

The N. A. M. P. I. ruling on posters, which he says must be rescinded.

An equitable contract.

Refusal of exchanges to ship film C. O. D.

Must Organize by Fall

In conclusion, he declares that the organization must be completed as soon as possible, at least by fall. He urges exhibitors' associations, not yet affiliated, to arrange for representatives at the convention.

PATHE'S NEW ROLIN COMEDY

This is a scene from "The Dinner Hour," which has a beauty chorus and everything, not overlooking the winsome toe dancer and lady orchestra.
Universal City, Cal., Has Adopted Commission Form of Government

Commission form of government, with the affairs of the screen municipality directed by a committee of three men, has been adopted at Universal City, Cal., according to an announcement from the New York offices of Universal Film Manufacturing Company.

The board appointed to administer the affairs of the community includes: Isadore Bernstein, Sam Van Ronkel and Louis M. Loeb. President of Universal, will hold rank as mayor of Universal City and will be an ex-officio member of the commission. In his absence the commission will be supreme.

Universal City is one of the strangest municipalities in the world. It was built eight years ago by Carl Laemmle. It covers about 600 acres in the fertile San Fernando Valley, near Los Angeles, and was built by the Universal Company solely as a production plant for Universal pictures. It includes almost every kind of terrain from mud flats to mountain-like hills. It has most of the facilities and improvements of ordinary cities, including a postoffice, a bank, a circulating library, restaurant, garages, boarding houses, a park, a zoo, a fire department, police, its own lighting plant and waterworks; all in addition to its moving picture studios and workshops.

Commission form of government, while often two or three times that many persons are at work in its confines, depending upon the kind of motion pictures being filmed.

The new commission plan has gone into effect, as said, at the most critical time of the year, when film producing activities are at their height, preparing the way for fall publications. Mr. Laemmle believes the commission will solve the problem of film city government.

Formally With Paramount
Van Ronkel has been associated with the film industry for many years, although he has never been identified directly in the production of pictures. Loeb comes to Universal from Famous Players-Lasky Corporation. Laemmle directed the first great studio.

Exploitation Possibilities Unusual in Vidor’s Second Independent Picture

King Vidor’s second independent production for publication through First National Exhibitors’ Circuit will be one of the most distinctive to exhibitors, it is announced, inasmuch as it possesses unusual exploitation possibilities, the production being made by a well-known director from a book by a famous author.

When Ellis Parker Butler wrote “The Jack-Knife Man” for publication by Century Company, New York, it found immediate and widespread popularity because of its blending of pathos and humor. Butler has no hesitancy in characterizing it as his best and most widely read novel. “Pigs Is Pigs” and “Philo Gubb” planted Butler firmly in the minds of the reading public in all English-speaking countries and now, having written short stories numbering into the hundreds, his name is almost a household word.

Photographed at Muscatine
“The Family Honor,” Vidor’s first independent production for First National, has brought innumerable new followers to the creator of “The Turn in the Road.”

Scenes for “The Jack-Knife Man” were taken at Muscatine, la., where the story was laid by Butler, and, in addition, numerous scenes were photographed along the San Joaquin, a river of scenic grandeur.

A notable cast has been assembled and others will be added as their work is needed in the production. Whimsical and lovable Peter Lane is being portrayed by Fred A. Turner, who did noteworthy work in screen plays produced by Griffith and other well-known directors.

Todd Cast as Tramp
After considering numerous actors for the role of “Boogie,” the troubadour tramp, Mr. Vidor selected Harry Todd. At the conclusion of Todd’s work for Vidor he will be featured in a series of comedy plays. Willis Marks will be seen as Rev. Rasmus Briggles, the sanctimonious president of a child-saving association. Lillian Leighton will enact the peppy but kind-hearted Widow Potter.

For the boy, Buddy, Vidor believes he has a youngster who will be hailed as the find of the season. This is his first work before the camera. The boy’s name is being withheld for the time being until it is decided whether he shall be given a screen name or use his own.

Most Satisfactory Story
In speaking of the novel Vidor said: “I don’t know when I have read a book which affected me so deeply as Mr. Butler’s ‘The Jack-Knife Man.’ It is a story which I have always been seeking, yet never have been able to find. It has a wealth of heart-interest, good touches of humor. The interest increases as the story progresses.”

“The characters are human in their actions—Mr. Butler having written the story around real people—and the actors all have entered heartily into the spirit of their roles.”

Interior scenes for the story are being photographed at Vidor’s Hollywood studio.
Prager Succeeds Wolper Who Left Mayflower to Produce Own Pictures

Former President Announces That His Retirement From Active Management Is Result of a Disagreement in Policy

Isaac Wolper, who organized Mayflower Photoplay Corporation in 1918, has retired from active management of the company and Benjamin A. Prager, former treasurer, has filled the vacancy left by Wolper's resignation.

Interest in the concern will be retained by Mr. Wolper, who has promised to co-operate in the successful operation of the company. In the announcement of his resignation, Mr. Wolper stated that he would start production immediately under his own name.

McKay Made General Manager

Mr. Wolper's statement of his plans explained his retirement from the active management of Mayflower as the result of a disagreement in policy. After assuming the presidency of the company, Mr. Prager announced the promotion of John W. McKay, former general manager of distribution, to general manager of Mayflower.

The announcement given out by the former president said:

"I have been contemplating for some time producing under my own name, as I believe there is a bigger future for me by operating in this manner. At present I am hunting for a location for offices and as soon as I can find space and establish my headquarters I will make a definite statement as to policy and plans.

Mr. Prager, who is taking my place as president of Mayflower, has been with the company ever since its organization and is familiar with every detail of the business. As a consequence, he is fitted to carry on the work in a most capable manner."

Accomplished Great Results

It was the result of Mr. Wolper's efforts that the arrangement was made with George Loane Tucker for producing "The Miracle Man." As head of Mayflower, Mr. Wolper is credited by his former associates with having accomplished more big things in a shorter time than anyone in the picture business, which, according to Mr. Prager, is the reason the company is anxious to have him retain his Mayflower stock.

General Manager McKay has been with the company ever since it started and this step upward is in reward for untiring service, President Prager stated.

Mr. McK. McKay said that work would be pushed as rapidly as possible on all Mayflower productions that are now in the making and that pictures already finished would be issued as rapidly as marketing conditions warranted.

"At present," he said, "deals are pending for the manner in which these pictures are to be released, but as yet no transaction has been closed. We have a number of very big productions for 1920, and I want to be sure that we choose the best possible means of getting these features before the public, thus insuring the maximum of success for each picture."

"The Woman He Chose"

Swedish Picture Shows At Ziegfeld in Chicago

The Swedish production, "The Woman He Chose," which is an adaptation of "The Girl from the Marshcroft," opened an indefinite engagement recently at the Ziegfeld theatre in Chicago. The story is from the pen of Dr. Selma Lagerlof, who is one of the few women who has been honored by the award of the Nobel Prize for literature.

Mickey Film Corporation of Chicago holds the world rights on the six-part production, which in point of beautiful scenery and photography is exceptional.

Members of the cast were chosen for the exactness with which they fitted into the roles assigned them. The result is a picture that conveys the idea that a person is looking directly into the daily home life of the characters.

Dooley Is Completing His Five-Part Comedy

Radin Pictures announces that Johnny Dooley, the popular Ziegfeld "Follies" star, will make his appearance in a five-part farce-comedy now being completed under the direction of Jack Schultz.

The final scene will be photographed in Philadelphia. "Skinning Skinners" is the title of this special, which is the first of a series of three five-part feature comedies starring Dooley to be made during the year. Prominent in the supporting cast are Lillian Hall, Irma Harrison and Maurice Powers.
Jans Films "Madonnas and Men" for Distribution By State Right Buyers

Herman F. Jans, president of Jans Pictures, Inc., announces that "Madonnas and Men," a specially elaborate production, is being made as the third picture under the Jans banner for distribution by state right buyers. B. A. Rolfe, who supervised the two previous pictures which featured Olive Tell, is directing the third.

Mr. Jans says this new feature will eclipse anything previously for his organization. The picture will be in eight parts.

No Player Featured

"Madonnas and Men" will be placed upon the screen, however, no one particular star used. It has been Mr. Jans' desire; it is said, to place a feature film on the market that was so big and so strong it would need no one star to make it a money-making attraction for the exhibitor. In this respect there is no one particular star mentioned in this production. Special stress, however, has been placed upon the selection of the cast, it is claimed.

The most prominent players mentioned in the cast are Evans Burroughs Fontaine, who has been making a name for herself in Ziegfeld's "Follies"; Edmund Love, leading man and now playing leads in some popular Broadway productions; Anders Randolph, Gustav von Seyffertitz, Raye Dean and Fair Binney, sister of Constance Binney.

An Appealing Story

The story, according to the producer, is one with an exceptional appeal to modern day picture patrons. It opens with scenes in Rome during the time when it was customary to feed Christian girls to the lions and perform other kinds of tortures upon them. It draws a parallel between the action of a certain Roman emperor and his disregard of the high ideals and virtues of womanhood as compared to similar characters during modern times.

It is understood that the nature of the story in dealing with the time of the Romans and also night life in a typical American city affords opportunity for the presentation of lavish and massive sets and, according to Mr. Jans, that no expense is being spared in supplying the best that can be had. The scenes in the amphitheatre, the lion's den, emperor's palace and many of the cabaret scenes, it is said, have been offered with a great expenditure of money.

"Madonnas and Men" will be finished in about four or five weeks, it is believed, and will then be offered to the independent exchanges.

Twelve Million Feet
Of Film Exported

WASHINGTON — Figures showing the exports of motion picture film during February have just been obtained by the Washington bureau of the Exhibitors Herald from the bureau of foreign and domestic commerce. A total of 1,172,294 linear feet of unexposed film, valued at $16,969, and 11,541,923 feet of exposed film, valued at $599,248, were shipped abroad during the month. The largest users of unexposed film were Argentina, Canada, Mexico and Brazil, while England, Australia and Canada were our most important markets for exposed film.

EAVESDROPPING ON A LOVE SCENE

The director of "The Tiger's Cub," Pearl White's second Fox production, refused to allow the publicity staff photographer on the set, so he crawled up into the rafters and snapped this unusual view.

Character Pictures
Signs Hazel Hudson
For Important Role

Character Pictures Corporation announces the signing of Hazel Hudson for one of the principal roles in "The Isle of Destiny," which will be the first Character Picture featuring Paul Gilmore.

Though young in years Miss Hudson has had a long and varied career upon the stage, both in musical comedy and stock. She recently closed the season with "Maytime," and has also appeared in the following stage successes: "La, La Lucille," "Canary Cottage" and "Going Up."

Miss Hudson gained her early training as a dancer and following this went into vaudeville for several months. Her unusual beauty won the attention of several of America's foremost artists, with the result that she was much sought after as a model. Her likeness has appeared upon the covers of many of the leading periodicals.

Later Miss Hudson went into stock appearing in such plays as "War and Peace," "The Girl of the Golden West" and "Forty-five Minutes from Broadway," gaining for herself the experience and groundwork so necessary in dramatic expression. Miss Hudson was selected for the part in "The Isle of Destiny" only after the company officials had interviewed over one hundred prospects. The signing of Hazel Hudson is in line with the policy of Character Pictures to engage only the most suitable players for their plays. Miss Hudson is now at Oriental Island, Florida, with Paul Gilmore and the rest of the Character Company which is producing "The Isle of Destiny." The entire company will shortly travel into the interior of Florida to film some tropical scenes.

American Projectors
Preferred In Europe

Nicholas Pover Company says that not only are American pictures preferred abroad, but that American projectors, which cost more than foreign makes, also are in demand. The company announces that 50 per cent of the machines used in the United Kingdom are Pover's.
Cooperation of Papers Is Sought by A. M. P. A. in Acquisition of Spargo
Newspaperman Will Be Field Secretary in Drive to Establish Closer Relations Between Industry and Daily Press

John S. Spargo, well-known newspaperman, has been appointed field secretary of Associated Motion Picture Advertisers, Inc., to direct the organization's nation-wide campaign to establish closer co-operation between the daily newspapers and the film industry.

It was decided by a unanimous vote at a recent meeting of the advertisers to employ Mr. Spargo in the hope that the existing conditions which have made it difficult for the newspaper publishers and the motion picture advertisers to meet each other half way might be better.

Co-operation Has Been Slight

In the past each has felt that the other wanted it all; each has felt that the other was giving all and getting little back. Mr. Advertiser has felt lost in facing any kind of a country-wide newspaper campaign for the exploitation of films, while Mr. Publisher has felt that his paper was just as much entitled to consideration as 2,000 other similar publications.

The result has been that neither has got anywhere. There has been little co-operation, with the exception of a few brilliant exceptions. But these exceptions have proven the rule and finally have shown the way in which the two can be brought together, at a time when each needs the other more than ever before.

What the organization can do for the good of the industry and of the interests that are represented in its membership.

Once before we had a plan of national scope to assist the government in a great work at the time we entered the great war. Circumstances so shaped themselves at that time that our efforts were greatly circumscribed.

Financial Support Sought

"But nevertheless we earned the gratitude and thanks of a great general, who sincerely appreciated our efforts, though he was unable to use them to the extent we hoped. There is no such obstacle to our present plan. We have the whole industry. The financial plan has met with the support and approval of such companies as First National, Famous Players-Lasky, Universal, Pathé, Selznick, Metro, Reelart, D. W. Griffith, etc. They are whole-heartedly in sympathy with our object and committed to its prosecution.

"We are fortunate in securing the services of Mr. Spargo, whose acquaintance among newspapermen is of the widest and who has been connected with a score of the best papers in all parts of the country. He is an enthusiast on the possibility of bringing the newspaper and the screen into closer co-operation and has a sound and practical plan by which it may be accomplished.

"One of his purposes is to make a careful and analytical survey of all the larger cities from the standpoint of motion picture exploitation and the statistics will be of infinite value to every exploitation manager in the A. M. P. A."

Will Return to Coast
(Special to Exhibitors Herald)

LOS ANGELES, April 20—Mae Murray and her director-husband, Robert Leonard, are expected to return to the Coast next month to make pictures at Brunton's.

Title Kellermann Film
(Special to Exhibitors Herald)

LOS ANGELES, April 20—"What Women Love" is the title of the new Annette Kellermann comedy-drama Sol Lesser has just completed.

Milwaukee Dance to Attract Big Turnout F-I-L-M Club Ball April 24th Will Bring Many Visitors From Wide Area

MILWAUKEE, WIS., April 20.—With delegations from Chicago and Minneapolis promised as well as scores of visitors assured from nearby cities, the F-I-L-M Club's ball to be held here April 24 promises to be one of the brilliant social events of the year.

The event was originally planned as a "get-together" for Milwaukee's exchange men and exhibitors. Newspapers gave so much publicity to the ball that it became a "civic affair." Then out-of-town film men showed interest. Today there is considerable doubt as to whether everybody who is planning to go will be able to get in the hall.

Miss Alice Howell, comedienne, has promised to be present. She is working at the Emerald studio, Chicago, and will be accompanied to Milwaukee by Mr. and Mrs. Fred Ireland. The Minneapolis delegation will be led by Al Steffes, president of the T. P. A.

Officers of the F-I-L-M Club in charge of arrangements are: J. L. Souther, president; George Levine, vice-president; Robert Hesse, secretary; Harold J. Fitzgerald, treasurer; Walter Bauer, press representative, and Irvin Rink, sergeant-at-arms.

Edna Purviance Is Hurt In Automobile Accident

LOS ANGELES—Edna Purviance, who has supported Charlie Chaplin in several productions, was injured seriously recently when an automobile in which she was riding was struck by another car. The actress received a painful wound on the right side of her face.
Cut and Title "The Silent Barrier" For May Publication by Hodkinson

W. W. Hodkinson Corporation announces the completion of "The Silent Barrier," first of Louis Tracy's widely-read novels produced for the screen by Louis Tracy Productions, Inc. The new production is being cut and titled at the Leah Baird studios, Cliffside, N. J., under the supervision of William Worthington.

"The Silent Barrier," a drama of the Swiss Alps, was enacted for the most part at Lake Placid, N. Y., and Director Worthington had as his chief aid and art director Ernest Des Bailleux, the noted Swiss illustrator, specially engaged by Charles C. Burr, treasurer of Louis Tracy Productions, Inc., because of his wide reputation as an expert in all that pertains to scenery, costume, architecture and outdoor customs of Switzerland.

Some of the snow scenes are said to be of an unusual character, and all of them have a direct bearing on the gripping plot in the Tracy story, and include plunges over precipices, mountain sled races, skiing competitions and other difficult mountain-scene feats.

The production has its cast Sheldon Lewis, Gladys Hulette, Fuller Mellow, Florence Dixon, Donald Cameron, Corinne Barker, Mathilde Brundage, Jack Raymond and Joseph Burke.

The interior scenes were photographed at the American hotel, Lake Placid, the Gedney Farm hotel in Westchester, and finally at the Leah Baird studios, where an entire floor was transformed into a pretentious Swiss home for the enactment of the climaxes. Photography was handled by Adolph Mueller, former chief cinematographer at Universal City.

The first Louis Tracy production will in all probability be published by the Hodkinson organization the latter part of May, to be preceded by an extensive national advertising campaign.

Alexander Appointed Foreign Sales Agent For Special Pictures

William Alexander of Alexander Film Corporation has arranged with Louis W. Thompson to act as sales agent for the entire foreign rights of Special Pictures Corporation's output.

D. M. Thomas, eastern division manager of Special Pictures, announces the appointment of the following men and offices:


Selznick Takes Fans!

Scenes of Mack Story

Selznick Pictures Corporation announces that the final scenes of the Selznick-Willard Mack story, "The Valley of Doubt," have been completed. The story was written especially for Selznick by Mr. Mack, the noted playwright.

The leading roles were played by Thurston Hall, Arline Pretty and Anna Lehr under the direction of Burton George. R. Cecil Smith adapted the story.

Patterson Charges Plot to Defeat Plans

(Continued from page 37)

"The big-money effort to dominate the motion picture is not a bug bear. It is an actual danger, and if the exhibitors do not have facts and figures to reveal at the Chicago meeting to show that it is, unless the independent exhibitors fight, fights hard, fights now and fights together, there won't be an independent exhibitor in another two years. There have been efforts before to monopolize the business. These efforts were directed chiefly at a monopoly of production, and because production is an art and cannot be 'cornered,' the attempt failed. It is possible to monopolize theatres, to effect an absolute control of theatre ownership and control of the avenues of distribution, big capital will quickly accomplish what it has tried to do before. The prime effort now is centered on the worth-while independent exhibitor whose localities offer even half an opportunity to the would-be producer-exhibitors to get a foothold with houses of their own, cut prices, buy up the best film services, and do anything else necessary to force the present independent exhibitors down and out as competitors of consequence.

The exhibitor who doesn't fully appreciate the danger which confronts him, who says that the menace we see is 'bosh,' needs only to attend the Chicago meeting to convince himself. It is duty he owes to himself and his theatre. The independent exhibitors cannot be wiped out, forced to sell out, or frozen out, if they will stand up and fight together. There are enough of us to successfully protect our interests if we get into action, and we will—in Chicago.

"This meeting is not called for the purpose of forming an association, but to determine, in open conference and discussion, with facts and figures to reason from, the best method of combating the danger of producer monopoly in the theatre field, and it seems to me that the organization of a national, permanent association of the real independent exhibitors can accomplish this better than any other method.

Organization Will Be Fighting Body

"Whatever develops out of the Chicago meeting, you can be very sure that it will not be a passive organization, nor a social club, nor a political proposition. It will be, whatever form the meeting takes, an aggressive, hard-hitting fighting unit.

"From the responses I have received to date, it is certain that many of the biggest and most important exhibitors in the country will be there, and for every one of them there will be two or more of the independent theatre owners from the smaller cities and towns who have had sufficient experience with producer exhibitor theatres or producer-exhibitor agents, or who know exhibitors who have had this sort of opposition confronting them to realize the need for immediate action to check the encroachment.

"Mr. Sig Samuels, who owns the Criterion Theatre is behind me, heart and soul, in my call for a national mass meeting."
METRO OFFICIALS, AND A FEW OF THE STARS, AUTHORS AND WRITERS WHO WILL BE RESPONSIBLE FOR THE NEW YEAR'S OUTPUT

World Distribution Right Acquired By Capital Film for “Witch’s Gold”

Production Made in the Oil Fields of Texas Will Introduce a New Screen Star, Davide, to Motion Picture Patrons

The world distribution right for “Witch’s Gold,” a dramatic picture of life and environment in the great Texas oil fields, has been acquired by Capital Film Company, with headquarters in Chicago. The contract for this first of a series of productions made in the atmosphere of the gushers was closed by B. Herbert Milligan, general manager of Capital.

A new star is featured in this subject, her screen name being Davide. The story has been written around the personality of this new star, it is said. She was a student of dramatic art for several years and for three years she studied for Grand Opera in Paris. She has given up her ambition in this direction to devote herself entirely to motion picture work.

Motion picture men who have viewed the picture are loud in its praise of it. The exteriors were made in the oil fields where the greatest gushers have been brought in during the last year or two.

In making the production the company twice was taken to the fields in Northern Texas to complete exterior scenes. M. A. Dodge of M. A. Dodge Film Company, producer of the production, personally directed.

Executives declare that many inquiries have been received at the Chicago offices from the various exchange units throughout the United States and Canada. They believe that in the already noted situation of this picture Capital has one of the novelties of the year for publicity.

Second Blackwood Play Is Produced (Special to Exhibitors Herald)

LOS ANGELES, April 29—John Blackwood, Ince scenario editor, had his newest play “Coal Oil Johnny” produced at San Diego last week. This makes two in three weeks, as his “A Dollar Down” was produced at the Majestic, Los Angeles, two weeks ago.

Doris Keane Is Completing Vehicle for Screen Debut

Doris Keane is finishing the last scenes of her latest stage success, “Romance,” by Edward Sheldon, in which she will make her screen debut. It will be published in May by the Artists Corporation, producer of the production, personally directed.

In a recent trip through Europe, where he was with the National Motion Picture Corporations, Chet Withey is again making plans for the production. Miss Keane plans to leave for Europe after completing the subject.

New Independent Chicago Exchange Opens Sales Drive on Six Pictures

The Masterpiece Film Distributing Corporation, Chicago’s new independent exchange which is making a special appeal to exhibitors with the slogan “Contracts without the customary deposits,” has opened its sales drive for its first six pictures with signal success. Among the contracts announced is one with Lubliner and Trinz for a number of their houses.

“When I came west a short time ago and opened offices at 207 South Wahash avenue,” said T. S. Dodge, western division manager, “I felt that our policy would be popular and that our announce- ment of releases would meet with the approval of the exhibitors, but the rapidity and ease with which we have closed contracts are little less than astonishing to me.

Require No Deposits

“We are going to give the exhibitor the best that production affords and we ask for no deposits. This can’t fail to interest the exhibitor, who at the present time is almost ridden to death by the deposit system. With us, he comes to terms, books our pictures and puts up no money. We simply take the his money to capitalize our business.

“Our keynote is going to be a fair and square deal all around. I know this is heard on every hand, but our company on the very start proves its assertion by not requiring deposits. An exhibitor who deals with us don’t have to have enough money to retire on before he can even start in business.”

Phil H. Solomon has been appointed manager of the Chicago office. He is known throughout the territory because of his connection with Metro and George Keane exchanges which covers a period of several years. During this time he has built up an enviable record for fair dealing with the exhibitor.

As sales representatives, Daniel Ryan formerly with the Republic and also with the Wisconsin Film Distributing Corporation, Harold, Loeb, formerly attached to the selling force of the Republic, and George Weinberg, formerly with the Bee Hive Film Corporation have been engaged.

Solomon Is Pleased

In discussing the company’s affairs Mr. Solomon, the new manager, said: “The enthusiastic manner in which exhibitors have received our announcement of the first six releases, points ahead an exceptionally busy time for the Masterpiece organization. Already lar numbers of theatre owners have vis- ited our offices and have pledged their support of our policy and have asked us to pledge signing contracts.”

The first pictures offered by Masterpiece are: “The Trap,” “Friday the 13th,” “Souls Adrift,” “The Pawn’s Fate,” “The Dancer’s Peril,” and “The Man of the Hour.” The stars being used are Alice Brady, Robert Winkler, George Beban and Ethel Clayton.

Cline Leaves Fox (Special to Exhibitors Herald)

LOS ANGELES, April 29—Ed Cline has resigned from Fox Sun Studio comedies to head a new brand of comedies to be made for Metro.
Five Million Dollar British Firm Is Formed to Invade American Market

Vice President of Corporation Now in Los Angeles To Study U. S. Methods and to Discover Way of Introducing English Films

A $5,000,000 British concern, to be known as Alliance Film Corporation of England, has been organized for the expressed purpose of invading the American market with English made motion pictures.

The vice-president of the organization, W. Walter Crotch, who now is in this country, is financed in this new project by an English literary man who has entered the production field "because I want to see much better literature on the screen." He is said to be a scholar and writer of note and is one of the greatest Dickensonian authorities in England.

Crotch Studies American Methods

Mr. Crotch at present is in Los Angeles. His purpose in coming to the United States is to study American methods of production and distribution and to discover the best way to introduce English films to the American market.

Alliance Film Corporation is constructing just outside of London, a large film city. Work has been halted temporarily by labor troubles and the company has started production activities at the old London Film Company's studios at St. Margaret's-on-Thames.

Three prominent English actors will be featured by the company. Matheson Lang now is at work on "Carnival," Gerald de Manrier and A. E. Mathes also will be starred.

Supervised by Americans

"We must acknowledge the supremacy of American production methods and are willing and anxious to learn them," says Mr. Crotch. "We are out to perfect our organization in such a way that our English stories in films shall be produced under the supervision of American directors and our actors and actresses trained to act in the American way.

"We believe that Great Britain can supply stories and themes to the American people which will come to them with a freshness which, we are fully alive to the fact that such stories have not to be presented in the best possible way and must follow to a large extent American ideas and customs."

"The film can provide a real link between our two nations, between which here already is intercourse and sympathy."

No Distribution Agreement

"I confess that I have not yet come to a final decision as to how our products will be the most effectively distributed so that our main object may be attained. For several weeks I have been gathering facts on trade conditions and American methods of exploitation, advertising and distribution in New York.

"I hope later to be able to say authoritatively whether we shall pursue our purpose through one of your large distributing organizations or by the sale of territorial rights or by creating a distributing organization of our own."

A large expenditure has been made by Mr. Crotch for American studio equipment.

Vitagraph Will Issue In May Terhune Story Featuring Alice Joyce

Vitagraph will publish its next Alice Joyce production, "Dollars and The Woman," in May. Miss Joyce has completed the final scene at Vitagraph's Brooklyn studios and the finishing touches are being put on the film. The direction was by George Terwilliger. Robert Gordon is Miss Joyce's new leading man.

"Dollars and The Woman" is an adaptation of a story by Albert Payson Terhune, with the scenario by Lucien Hubbard.

The story revolves around the experiences of a young society pair whose original fortune dwindles rapidly from extravagance and who are compelled to use heroic methods to keep up appearances. More than 300 well dressed men and richly gowned women take part as extra players in hotel scenes in the picture, it is said.

Lesser to Distribute Inspirational Picture

(Special to Exhibitors Herald)

LOS ANGELES, April 20—Sol Lesser has taken over the world distribution of "That Something," an inspirational picture made by the Herman Film company and dedicated to the Rotary Clubs of the world.

HARRY HAM
Foreign representative for Marshall Neilan, who is making advance arrangements for making European subjects under Mr. Neilan's direction.

Harry Ham Arrives in London to Arrange for Neilan's Trip Abroad

Harry Ham, Marshall Neilan's foreign representative, has arrived in London to arrange for the production of European subjects made under Mr. Neilan's direction. Passage has been engaged for an entire producing unit which will accompany Mr. Neilan abroad. A large part of the boat, it is said, will be reserved for the use of the film people.

During the trip over it is planned to have the company study scripts of the pictures to be staged. Mr. Ham is enthusiastic in his cable reports regarding conditions abroad.

In addition to his producing staff Mr. Neilan will take over with him a complete outfit including several new machines in the way of electrical appliances on which he has been experimenting for the past six months. Activities at the Neilan studio in Hollywood are being speeded up so that a third production following "Don't Ever Marry," will be completed before he leaves.

Fourth National Picture Production Is Announced

Lewis J. Selznick, president of National Picture Theatres, Inc., announces that the fourth National Pictures' production will be "The Shadow of Darkened Windows." The first three pictures are: "Just a Wife," "Blind Youth" and "Invisible Divorce."

This fourth production, it is stated, will be produced on a lavish scale, and that the cast will include the names of photoplay stars. Henry Kolker will direct the production.

Garsson Buys Ascher Film

Fine Art Pictures, Inc., has purchased from Ascher Productions the five-part comedy feature, "Up in Mary's Attic," according to Murray W. Garsson, president of Fine Arts. The picture will be published under another title. Harry Gribbon and Eva Novak are the featured players.
THINKS STORY ONE OF HIS BEST
James Oliver Curwood Wires Albert E. Smith
That He Hopes Vitagraph Adaptation of "The
Courage of Marge O'Doone" Makes a Million

James Oliver Curwood, famous author,
has wired Albert E. Smith, president of
Vitagraph, that he considers "The Courage
of Marge O'Doone" one of the best stories he has written. Vitag-
graph has adapted the story into a big
special production.
In his message to Mr. Smith, the au-
thor said:
"The Courage of Marge O'Doone" is one of my best books. I hope you
make a million with it. All best
wishes."
Production of the story was super-
vised personally on the West Coast by
Mr. Smith. The film has arrived at the
company's Brooklyn studio, and, accord-
ing to John M. Quinn, general manager,
prints will be distributed to the ex-
changes throughout the United States
and Canada within a short time.

Typical Curwood Story
Mr. Curwood's statement is consid-
ered very interesting in view of the high
prominence now enjoyed by him as a re-
sult of the success of "Back to God's
Country," "Hare's Son of Kazan," "God's Country and the Woman" and
"The River's End," which have already
been published.
"The Courage of Marge O'Doone" is
now on the eve of its publication, ac-
cording to Vitagraph, with big exploita-
tion campaign behind it. It already has
been given extensive advertising. The
leading newspapers and magazines
throughout the country have declared
"The Courage of Marge O'Doone" to be
one of the literary triumphs of the dec-
ade. It is a story of the typical Cur-
wood style, dealing with the wild coun-
try of the Northwest bordering on the
Arctic. Its characters are rugged crea-
tures who pit their courage and strength
against the ferocious animals and the
terrible rigors of blizzard and cold.

In order to reproduce in visual form the
fascinating scenes of the story, Vita-
graph sent its company into territory
previously unscanned by the eye of the
camera. David Smith, the director, in-
duced his players to camp among the
ridges of the Sierras in the very dead
of winter and actually live for weeks the
lives of Mr. Curwood's rugged char-
acters. Pauline Marks has the title role,
and co-starring with her is Nile Welch.

One Player Injured
The other notable characters are huge
grizzly bears and a third is an outlaw
dog, these animals enacting clashes of
tusk and claw against bone and flesh.

It is a matter of comment throughout
the film trade that a human life very
nearly went into the price of this pic-
ture. This was on the occasion of the
near escape of Tara, the grizzly. A score
of film players and attaches of the com-
pany, led by Albert E. Smith, pursued
the animal for miles in an effort to effect
its recapture, but properly armed to kill
the brute it necessary to protect the in-
habitants of the surrounding countryside.

Vincente Howard, one of the players,
came in close contact with the animal
and was torn terribly by its claws. Al-
most the whole right side of his face was
clawed away and it was necessary to
graft skin from a fellow-player on the
wound. Mr. Howard is now reported as
recovering.
Mr. Curwood has been invited to be
one of the first to see in finished form
the film version of this story.

NEW FOX THEATRE FOR BROOKLYN

Handsome photoplay house to be erected at Flatbush Avenue and Albermarle Road,
Brooklyn, N. Y., which will have a seating capacity of 3,500.

Somebody's on the Wire

William Collier's first production for
Selznick Enterprises will be "The Serv-
ant Question," according to Myron
Selznick. The subject is said to afford
the comedian ample opportunity to in-
ject his personality into many laughable
situations.

William Fox to Complete
Construction of Theatre
Just Leased in Brooklyn

NEW YORK.—William Fox, presi-
dent of Fox Film Corporation, an-
nounces that he has leased the new Al-
bermarle theatre at Flatbush avenue and
Albermarle road, Brooklyn, and that he
will make the structure one of the larg-
est and most beautiful playhouses in the
city. It will be devoted to pictures and
vaudeville.

More than two months ago Mr. Fox
completed plans for building a large
theatre on Flatbush avenue, between Ti-
den avenue and Beverly road. Repre-
sentatives of the Albermarle theatre at
the same time were planning their play-
house. In view of the fact that two
large theatres were contemplated within
such a short distance of each other, con-
ferences were held between representa-
tives of Mr. Fox and the Albermarle in-
terests. After several meetings a lease
was signed, under which Fox Theatrical
Enterprises gets control of the new Al-
bermarle. Mr. Fox will finish the con-
struction of the new building.

The structure will be in the colonial
style of architecture, and the inter-
ior will be in the Empire style. It will have
a seating capacity of 3,500. The prop-
erity has a frontage of 104 feet and
depth of 268 feet.
Intimate National Theatres May Get All Selznick Studio Output

President Tells Directors That He Is Determined to Make Organization One of the Most Powerful in the Industry

Intimation was given at the recent meeting of directors of National Pictures, Inc., New York, that in the near future the entire output of the Selznick studios might be turned over to National Theatres, placing the entire organization under exhibitor control.

Lewis J. Selznick, president, addressed the directors, who represent more than 1,200 exhibitors holding franchises in National Pictures. The convention was held on April 8, 9 and 10. In his talk, Mr. Selznick expressed the determination to make National Pictures one of the most powerful organizations in the industry.

Loyal Loyalty to Selznick

The convention pledged itself to stand behind Mr. Selznick, founder of the organization, and give him its utmost support. The sentiment of the exhibitors who spoke after the president was that while his leadership had always been followed since the inception of the organization, future purpose of the members to give concrete and substantial evidence of their interest by supporting every move the organization made.

It was announced at the meeting that a number of stars are under consideration for the National proposition and that sales tours for several extraordinares specials. Exhibitors present asserted that the first two National Picture publications, "Just a Wife" and "Blind Youth," had capacity to carry business all over the country, and that three more productions, "The Invisible Divorce," "The Palace of Darkened Shadows" and "Who Am I?" are to follow in respective order.

Exhibitors Now in Control

Complete control of the corporation was announced to the exhibitors by Mr. Selznick through the appointment of three leading exhibitors to frame by-laws which will govern all operations of the organization.

The strength of the organization, it was asserted, already had satisfied the fears of directors that National Pictures would be destined to be a leading factor in the motion picture business of the future. It was the opinion of the convention that the National Pictures plan was the only means yet devised whereby the exhibitor is insured against "theatre grabbers" and the individual theatre owner is protected against the constant danger of the formation of combinations to force him out of business or compel him to sell at somebody else's price.

The following were appointed a committee on by-laws: George Giles, Boston; and large theatres identified with other large business interests; Hectt M. E. Pasmezoglu, St. Louis, a leading exhibitor; Ross D. Rogers, of the firm of Dye, Ford & Rogers, one of the largest exhibitor organizations in the southwest.

Directors Chosen

Before the convention the following directors had been chosen: Nat Ascher, Chicago; Aaron J. Jones of Jones, Limick & Schaefer, Chicago; Harry Lubliner of Lubliner & Trinz, Chicago; Jules Mast of the Players-Lasky Booking Company, Philadelphia; Tom Saxe of Milwaukee. This board was enlarged at the convention by the election of Harry Bernstein, Richmond, Va.; W. H. Clune, Los Angeles; Harry Crandall, Washington; Fred Dolle, Louisville; George Giles, Boston; John F. Harris, Pittsburgh; E. Libson, Cincinnati; Charles Olson, Indianapolis; Hector M. E. Pasmezoglu, St. Louis; E. S. Renner, Youngstown, Ohio; Ross B. Rogers, Wichita Falls, Tex.; George Simpson, Rochester, and Jake Wells, Richmond.

It was also announced at the next meeting William Swanson of Salt Lake City; Mike Shea of Buffalo, and Ruben & Finkelstein of Minneapolis would be elected, together with directors from Kansas City, Seattle, Omaha, Des Moines, Charlotte, N. C.; Oklahoma City, Newark, Atlantic City and New Orleans.

President Selznick told the directors that the unity of spirit and co-operation displayed since National Pictures was born had made him so enthusiastic concerning the future that he was contemplating a plan to pool his entire resources with the corporation. This would make all the output of the Selznick studios available to National on its profit-sharing basis.

Boston Directors to Decide

In regard to future production plans, the convention empowered Mr. Selznick to obtain the best available material in the way of stories, stars and directors, and approved the policy of providing National Pictures with the best productions on the market.

The question of the number of publications to be issued in the year by National Pictures was left to the decision of the board of directors who will take the matter up at their next meeting.

Among the managers present were Lloyd Willis, general sales manager; E. J. O'Donnell, general representative; Charles R. Gilman, western division manager; Stanley W. Hand, Boston; Milton Simon, Cincinnati; Sid Rosenthal, Chicago; J. Reeves, Dallas; G. T. Landis, Indianapolis; Phil Selznick, Kansas City; Jack Levy, New York; Harvey B. Day, Philadelphia; Ira Aronson, Pittsburgh; D. F. O'Donnell, Washington.

Wheeler Bill Would Increase Admissions

Exhibitors Oppose Measure Barring Ticket Sales For S. R. O.

WASHINGTON.—Declaring that the passage of the Wheeler bill, prohibiting the sale of motion picture admission tickets after all seats in a house were filled, would make necessary a big increase in the scale of admissions, Harry M. Crandall, president of Associated Exhibitors of America; Roland Robbins, manager of B. F. Keith's Washington theatre, and a number of other theatrical men appeared recently before the house district committee to urge that the measure be killed.

Proprietors of theatres are anxious to keep down the price of admissions as far as possible, it was declared, but if this bill became a law the theatres not only would have to increase prices but would have to discontinue the free passes to wounded soldiers and charitable institutions. It also would necessitate the discontinuance of the Sunday morning church services which are now held at several local houses.

It was contended that the bill, while purporting to work to the advantage of the public, really would work to their disadvantage. If standing room were denied a number of the smaller theatres open only during the rush hours of the evening would be forced out of business. It was pointed out, also, that baseball parks and other forms of amusement are allowed to sell tickets for standing room, and that a street car ticket in the District of Columbia, in ninety-nine cases out of one hundred, entitled the holder to standing room only.

Semon Completing Pictures

Vitagraph announces that "School-days" is the title of its next Larry Semon feature. The production virtually is completed and will be ready for the market at an early date.
Selznick Enterprises Will Produce And Issue 537 Productions in Year

Officials Declare that This Will Develop a New Record in Output with Subjects Covering Nearly Every Branch of the Field

A program, believed by executives of Selznick Enterprises never to have been equalled in scope by any single organization, calls for the production and distribution by the various Selznick units of 537 subjects within the next twelve months. An announcement to this effect has just been made by Lewis J. Selznick.

This gigantic program covers almost every branch of the field, it is said. Mr. Selznick's statement said that it must not be assumed that the announcement of the production and distribution of 537 subjects means that number of features, for that would result in over-production and a crowding of the markets. It does mean, he declares, that the field will be so covered that an exhibitor can book his entire program from one source.

Reaches His Objective

This, according to Mr. Selznick, has been his objective since he started producing. The program covers 116 star series pictures and specials, 416 short-subjects, four Republic serials and a possible Republic star series.

Selznick Enterprises includes Selznick Pictures, Select Pictures Corporation, National Picture Theatres, Inc., and Republic Distributing Corporation. The subjects to be issued beside the star series and specials are the Kaufman Weeklies, Kinograms, Selznick News, Prizmas and comedies.

In the division of subjects, Myron Selznick, in charge of productions, announced there will be forty of the star series. These will include, beside the Olive Thomas, Elaine Hammerstein, Englund and Owen Moore productions, pictures of the new star, William Faversham, and Louise Huff and Hobart Henley productions. Four more new stars may also be expected. These will all be issued by Select.

Other Pictures Included

There will be twelve Selznick specials to be distributed through Select, which include the Ralph Ince productions and the all-star and featured player pictures along the lines of "The Woman God Forgets" and "Valley of Doubt."

Sam E. Morris, vice-president and general manager, announces that twelve Select specials will be published beside twenty-six produced by National Picture Theatres, Inc.

Fifty-two Herbert Kaufman Weeklies, which now are ready, are to be published through Select. These will be issued until a sufficient number has been made so that weekly publications may follow without fear of an interruption.

Republic's program has been enlarged. It is announced. Twenty-six specials are to be issued by this company. Brinton N. Hirsch, president, has received out and gathered in several producing companies to make pictures during the year. Among them are Lawrence Weber and Lloyd Carlson Productions. An early publication will be "The Sowing of Anderson Creek," a mountain story, starring Bernard Durning.

To Issue 104 Kinograms

Republic also will issue 104 Kinograms weekly during the year and fifty-two one-reel comedies. There also will be four serials distributed. The first of the series, "The Whirlwind," Charles Hutchison, was published on April 16.

The Selznick News reel, which was published first on Easter Sunday, will be distributed through Select and 104 reels will be turned out during the year. There also will be 104 Prizma publications through Select. According to Sam E. Morris, the plans to make short-reel and five-reel dramatic subjects by the Prizma color process are well under way. A new series of twelve special productions soon will be ready for distribution, and in September, a series of Prizma five-reel dramatic productions will be announced for 1921.

"Champion" to Show for Two Weeks at Grauman's

A showing of two weeks or more will be given "The Champion," reissued Charlie Chaplin picture, by Sid Grauman at Grauman's theatre in Los Angeles. Such arrangements have been consummated between Mr. Grauman and Victor Kremer Film Features, Inc.

It is announced that an extensive publicity campaign, equal in scope to the exploitation given the average feature, is planned by Grauman. The picture is scheduled to open on April 26.

BERTRAM GRASSEBY

Well known character actor, who has appeared recently in "The Lone Wolf's Haunting," "The Inferior Sex," "Dangerous Days," "The Soul of Rafael" and other screen successes.

ST. LOUIS GOSSIP

BILL YORK, formerly manager of the Dallas branch for Pathé and now southern division manager, spent this week in St. Louis. Bill is full of enthusiasm after spending a week at the home office before taking up his new duties.

WALTER WESSLING left for the Coast, where he will take up his new duties as western division manager for Pathé.

Eddie Dustin, manager St. Louis branch, Pathé, just returned from a trip to New York and is full of pep. What is the name of that brand they serve at the home office?

BAT MAXWELL, division manager for Realart, left St. Louis for New York last Monday. Bat heard that it gets warm in San Louie soon.

STAN HATCH, manager of Select office, just returned from New York.

CHARLIE McKNIGHT, who managed the Fox theatre in Elizabeth, N. J., is now manager of The Fox Liberty theatre in St. Louis.

The Koplar Circuit has booked "Sex."

Bob Wirth is calling on exhibitors in his new Telephone Booth Special. Bob says it's a Willys-Knight.

HARRY HYNES, division hooked for Pathé, is in New York. This is his first visit to the big village. He says he's the roof of his mouth sunburned. Wouldn't Harry be some slicker in New York if he could have taken his Betty Ray Six with him?

"Hurry Up" CARTER, manager of local Republic exchange, just returned from New York.

CHARLIE GREGG, salesman for Republic, was injured in a street car accident. Charlie will sure sell the street car company claim adjuster some new ideas. Charlie's injuries are slight, except that he has scalped his face, injured his back, hurt his knee, can't use his right hand to make contracts, lost hearing when he hears small amounts, etc.

BUNNIE DERY is now manager of The Lafayette theatre.

SAM SCHWARTZ, formerly manager of The New Grand Central theatre, is now manager of The Shenandoah theatre.

BARNEY FEGAN, manager of The Standard Film exchange, just bought a Buick.

Cecil Maverry, manager of The Goldwyn exchange, bought a Nash car. Cheer Stewart and Sam Henley, salesmen for Pathe, also bought cars last week.

The Famous Players Missouri Corporation, has just taken over the entire Koplar circuit of houses. William Goldman is managing director and Harry Koplar is business manager. F. L. Cornwall is president.

Bracken Will Direct

Bertram Bracken has been engaged by Louis B. Mayer to direct Anita Stewart in her next First National production in a role of which has not yet been announced. Miss Stewart has just finished "The Yellow Typhoon," and is a present taking a rest.

POPULAR "HEAVY"
SCREEN NEEDS SENSIBLE CRITICISM

Rex Beach Declares that Some Critics are Guilty of Far More Dangerous Misuse of Words than the Present Day Producer Is of Pictures—Author Says Film Acting Often Superior to Stage Work

A caustic criticism of motion pictures which appeared recently in one of the magazines of the country has aroused Rex Beach, author of the famous play, "Street Called Straight," which is proving an artistic and financial triumph of the industry, and the advancement being made by it. What the screen most needs, he declares, is intelligent criticism.

By REX BEACH

The critics of motion pictures are up on their hind legs. One of them writes in a current magazine that more than any other force, the moving picture in the last half dozen years has had most brilliantly in reducing the taste, the sense and the general culture of the American nation. He refers to a gushing flood of bilge and scum, the flag-doodle of the films, which has swept over the country.

Another critic, who is also a state censor, describes the producers as seeking the patronage of the curious young, of our adolescents and of older persons who are eager to look into usually forbidden fields. He predicts that "the future is dark with the prospect of efforts, new, yet ever the same, of these dilettants who traffic in half-veiled indecency in the name of social service."

Critic Describes Producer.

The control of the films is described by the critic first named as belonging to "the most ignorant octopists, to the spawn of push-cart immigration, hereditary toothpick suckers and six-day sock wavers." The business in which men in motion pictures are engaged is described as "crawling up alleys and side streets and for thirty pieces of copper selling American youth into artistic corruption."

The reply to such a critic is that he is guilty of far more dangerous misuse of words than the present day producer is of pictures. To my knowledge the future of the art of motion pictures never has been brighter and more wholesome. Men and women of distinction are engaged actively in making motion pictures. A fairly large number of directors insist upon producing only those pictures of which they may be proud. A considerable number of authors are guiding the course of their characters from book to screen and producers are intelligently cooperating to secure better films built on ideas and ideals. The fact has been demonstrated frequently to them that the better the picture the greater the profit.

Successful Productions.

Basil King recently has brought to the screen a spiritual drama entitled "The Street Called Straight." It is having a splendid response all over the country. No better illustration could be cited than "The Street Called Straight" as an evidence of the wholesome taste of the American motion picture public. They also are crowding the theaters to see "Dangerous Days," by Mary Roberts Rinehart; "The Cup of Fury," by Rupert Hughes, and "Partners of the Night," by Leroy Scott.

These are all photoplays with an idea behind them, written and produced with the co-operation of the individual author working in the studio with the actors and directors. I have no apology to make for my own pictures. "The Girl Friend Outside," "The Silver Horde," and so on, although the censors of Pennsylvania did pronounce "The Brand" immoral, and what not?

The most severe criticism is passed upon the comedies that find their way to the screen. I hold no brief for much of the slapstick comedy that is thrown on the screen, but I can point with genuine satisfaction to Booth Tarkington's contribution to screen comedy. His Edgar comedies which now are being introduced to the theatre public are the work of a genius, simple, natural and thoroughly wholesome. They prove the motion picture to be an ideal medium for the man who wishes to present real characters to the public in the most vivid and life-like way that the inventive power of man has conceived.

At a time when the acting of the screen is often superior to anything seen on the stage, it is absurd for the ranting critic to talk about mechanical dolls. That period in the history of the screen is at an end. The most illustrious names in the theatre, such as the Barrymore family, are to be found also inscribed in the titles of screen production.

It is said that the motion picture industry has enlisted as directors of pictures "an imposing array of ex-stage butlers, assistant stage managers of tank town troupes, discharged pantaloons and the riffraff of Broadway street corners." These are harsh words that could be said down only by a critic in acute stage of indigestion. It is a fairer observation that many college graduates are working in the studios and striving their best to eliminate from stock companies and traveling troupes into motion pictures. The interest of the public is not in the origin of these men, but to their power to master the technique of screen production.

Newspapers Denounced.

It is no more true to denounce the motion picture in terms that we have quoted than it is for a critic in a current magazine to say what he has said of the average American newspaper. These are his words: "The average American newspaper, especially of the better sort, has the intelligence of a Baptist evangelist, the courage of a rat, the fairness of a prohibition boob-bumper, the information of a high school janitor, the taste of a designer of celluloid valentines, and the honor of a police-station lawyer.

Such language as this is a reminder that words and sentences have frequently been employed by men suffering from auto-intoxication who indulge in statements more dishonest than those told in pictures caught in the eye of the camera and represented on the screen.

What the art of the screen requires is intelligent criticism.

Wealthy Chicagoans May Build Playhouse

Experiment at Auditorium to Try Out Combination Program Plan

An experiment of four weeks' duration, which if successful may result in the erection of a $5,000,000 playhouse in the heart of Chicago for the presentation for one admission price of symphony concerts, grand opera and first-run motion pictures, is to be undertaken at the Auditorium theatre, Chicago, beginning May 23, under the management of Andreas Dippel of the Chicago Grand Opera Company.

Backed by Wealthy Chicagoans

The venture has the financial as well as the moral support of a group of wealthy Chicagoans. Complete details of the experiment have not yet been decided upon. It is expected that the top price charge will not exceed $1 or $1.50. During the four weeks the grand opera and motion picture program is to be changed each week, and a picture to be presented will be "For the Soul of Raphael," Clara Kimball Young's third Equity production.

Schedule Not Yet Certain

The tentative schedule of pictures includes "Blindness of Youth" for the second week and "The Fall of Napoleon," an Italian-made picture, for the fourth week. "The Boomerang" may be shown the third week.
"Democracy, The Vision Restored" May Reach Public as a Road Show

A proposition to take "Democracy, The Vision Restored" before the people as a road attraction is being considered by Democracy Photoplay Company, producer of this thought drama, according to Lee Francis Lybarger.

Many inquiries from distributors, state right buyers and exhibitors are being received at the New York offices of the company, it is said, but as yet no distribution plan has been decided upon.

In No Haste to Tie-Up

"The eagerness of shred state right buyers in many parts of the country for this screen attraction would seem to point to that field as the logical avenue of release," states M. Lybarger. "However, I am in no haste to tie-up my picture with exclusive contracts in any territory, at least for the present time."

"Primarily, I am considering an excellent offer advanced by a leading theatrical manager to present 'Democracy, The Vision Restored' as a regular legitimate theatre attraction in New York and other important cities of the United States. This manager is convinced that with a symphony orchestra playing special music written for the thought drama, it would prove as popular an attraction as any big screen special of recent years."

Theme Is Timely

"'Democracy, The Vision Restored' as directed by William Nigh, is a world vision of the new order which is to come wherein lies the solution of humanity's greatest problem, the elimination of class hatred. In all lands and ages there has existed an increasing conflict between democracy and autocracy. In a delightful, soul-gripping manner of graphic realism is portrayed this conflict as it exists in our modern civilization wherein men and women of today continue unabated the long struggle for more room, greater opportunity—freedom!"

"With such a timely and popular theme interpreted by a stellar cast with a leader who intensifies the human interest, every scene teems with those elements which have audience appeal."

Thirty Exchanges to Distribute Reelcraft

Cropper Claims Independents Will Cover 95 Per Cent Of Exhibitorial Field

Reelcraft Pictures Corporation lists thirty independent exchanges as distributors of the Reelcraft program.

R. C. Cropper, president of Reelcraft, claims this distribution combination places the Reelcraft program in touch of over 95 per cent of all the exhibitors in the United States, and represents a selling organization equalled by but few of the largest companies.

Reelcraft has gone forward along the lines of work with the independent exchanges, it is said, and backs up the cooperation with a national advertising campaign listing the names and locations of its distributors. The idea is to be a service department also to assist the local exchanges.

The exchanges listed include, besides the five Reelcraft exchanges in New York, Chicago, Milwaukee, Minneapolis and Indianapolis, Standard Film Service, 217 Noon building, Cleveland; Standard Film Company, 309 Mack building, Detroit; Standard Film Company, Film Exchange building, Cincinnati; R. D. Lewis Film Company, 19-135 commerce street, Dallas; R. D. Lewis Film Company, 114 South Hudson street, Oakland; R. D. Lewis Film Company, 1125 Solida street, San Antonio, Tex.; R. D. Lewis Film Company, 110 South Market street, Little Rock; Atlantic; Arrow Photoplay Company, 1735 walnut street, Denver; Arrow Film Company, 48 Piedmont street, Boston; Consolidated Film Company, 90 Golden Gate avenue, San Francisco; Consolidated Film Company, 738 South Oliver street, Los Angeles; Crescent Film Company, 315 Good building, Kansas City, Mo.; Dooley Exchange, Inc., 445 South Warren street, Syracuse, N. Y.; Dooley Exchange, Inc., 524 Pearl street, Buffalo, N. Y.; E. & H. Distributing Company, 73 Walton street, Atlanta; Il Strader Film Company, 1735 South Olive street, St. Louis; Mission Film Company, 411 South Olive street, Chicago; Movieland Film Company, 355 Sutter street, San Francisco; Reelcraft Film Company, 418 Harrison street, Davenport, Ia.; Masterpiece Film Company, 1735 Pennsylvania Avenue, Philadelphia; Quality Film Company, 414 Ferry street, Pittsburgh; United Film Service, 3625 Olive street, St. Louis, and the Samuel exchanges in Canada.

Reelcraft publications already on the market include the Billy West two-reel comedies, the Thomas Gurney two-reel westerns and the Alice Howell two-reel comedies. The first three of the series of William Franey two-reel comedies have been completed and issuance date will be announced shortly.

Stereoptic Projection On GIFLOGRAPH Screen

Larger Theatres and Circuits Are Installing This New Silver Sheet

Since the screen was placed on the market seven weeks ago by Giflograph Corporation, company executives say that the sceptical theatre managers have been convinced that it is not an experiment, but a screen built upon scientific principles which are basically sound.

Within seven weeks the Giflograph screen is being installed in Loew's entire circuit of theatres; Keith's theatres; Palace theatre, Washington, D. C.; Bijou Theatre, Brooklyn; Brevoort theatre, Brooklyn; Plaza theatre, New York; De Luxe theatre, Utica, N. Y.; Metropolitain theatre, Philadelphia; Castors theatres, Havana, Cuba, and many others. It is also being installed in France, projection rooms, New York Rialto projection rooms, as well as the display rooms of First National Exhibitors Circuit.

This screen has been installed at Loew's Rialto, New York, for the past four weeks. There have been many out-of-town exhibitors, it is said, who have come in expressly to see the screen operate at Loew's theatre.

"The projection is stereopic in effect and at the same time there are no distortions. The spectators seated in the first rows and viewing the picture get the same effect from the screen as those further back, it is claimed. The view is not only improved for the first row spectators, but experience has proved to all the managers of the theatres in which the Giflograph Screen has been erected, are testifying to the fact that the spectators in the box seats very near the screen are viewing not only an acceptable picture, but a picture which will not cause eye strain.

"Connie" Going West

(Special to Exhibitors Herald)

LOS ANGELES, April 20—Constance Talmadge is coming to the Coast to make her next picture.
A "LEGITIMATE" IDEA

Advertising is based upon ideas.
Advertisers realize perhaps more fully than any other class of business men the importance of new ideas and the necessity for keeping abreast of the latest developments in their field.

One good idea serves a novelist for a book, the writing of which usually occupies his time for from three to six months.

One good idea serves a motion picture producer for the producing of a feature, a matter of several weeks occupation, or a serial, which runs into months.

One good idea serves an inventor for a lifetime. But a good idea can be used by the advertiser for just one advertisement successfully. It can sometimes be made the basis of a campaign to extend over several days, but it is true that the successful advertiser must be supplied with more ideas than any other workman.

Because of this condition, and because an idea used loses its value to the user without losing its value to other advertising men, free exchange of ideas is more common among advertising men than any other class.

When a novelist, a producer or an inventor finds that another novelist, producer or inventor has adopted his idea the adoption is considered cause for indignant denunciation and frequently legal prosecution.

When an advertiser finds that another advertiser has adopted his idea he feels a thrill of pride and exhibits the evidence to his friends.

Exhibitors are violating no ethics and breaking no rules of tradition, therefore, in adopting the idea upon which the "legitimate" advertisements reproduced herewith are based.

Solves Paper Problem

With a newsprint shortage seriously interfering with the newspapers of the country, a shortage that has forced curtailment of news and stringent limitations upon advertisers, it is a doubly valuable suggestion that is set forth in the advertisements used by New York theatres.

If the paper scarcity has not yet affected your individual advertising you are fortunate, but it is well to be prepared for the notice from your newspapers limiting you to a certain amount of space each week. Unless unexpected relief is speedily forthcoming you are certain to receive such notification.

The advertising man or agency responsible for the advertisements in question has solved the problem of making a little space well used bringing satisfactory returns as big space carrying mediocre copy.

The idea is good.

The best of economies underlies the solution. It is certain to work out successfully.

Saving Pays Expense

When less space is used less money is expended. When the decrease is sufficient to warrant adoption of a special style, as it is in practically all cases, the amount that represents the enforced saving is sufficient to cover the added expense of adopting the style suggested.

The reproductions presented herewith are actual size.

They appeared upon a page set solid with theatre advertisements. The size of these was standardized. There was little positional advantage owing to the general uniformity.

But the four theatres represented in these advertisements drew first attention.

Attractiveness and readability are the qualities responsible for this power. Desirable qualities under any circumstances, they are especially so when editorial limitations compel every theatre to use the same amount of space.
The city exhibitor will have no difficulty in putting the plan into operation at the first need. It is a simple matter to the man situated where artists are available and engravers guarantee twenty-four hour service.

All May Use Idea

The exhibitor not so situated need not abandon the idea however, simply because there is no engraving plant in his locality.

It is for the benefit of such exhibitors that we have reproduced four of the advertisements when two would have served for purposes of illustration.

Such an exhibitor need only draw up layouts for coming productions, using the reproductions as style sheets, and send them to the nearest city where such service is maintained.

It will be found that the total expense of the work will not exceed the amount customarily required for newspaper representation.

A co-operative page used for "Down on the Farm" at the Strand theatre, Fort Wayne, Ind., of a class not commonly associated with co-operative advertising were brought into line because of the nature of the picture.

Another reproduction accompanying this article shows the manner in which a straight advertisement was placed upon an apparently independent page, dominating the page.

On the day preceding the picture's opening every door knob in Fort Wayne was decorated with a cardboard cutout chicken, the name of the picture and the playing dates being printed thereon.

To carry on the good work thus begun, a cow was led through the streets bearing the printed information, "This is no bull. It's in the Farm," Mack Sennett's super-comedy, the fastest and funniest comedy ever given the screen, will be shown at the Strand theatre seven days, starting Sunday.

Thus much for the preparation.

When the picture opened a huge wagonload of hay was introduced, being drawn through the streets by horses that looked as though they had just come in from the field.

Upon the top of the load a troupe of acrobats, dressed in rube costumes, went through the funny antics and tricks typical of the well-known vaudeville acts of this nature.

Just to brace the main feature, and to make sure that no citizen failed to learn of the picture's presentation, a rube character walked through the less frequented streets, making it a point, also, to be seen in all of the principal places of business.

The stage setting was no less well thought out and effective.

A typical barnyard was represented, farming implements were used to give it color, a cow, a horse, a flock of chickens and several sheep were used to give the utmost realism to the scene.

A barn was seen at one side, with the door to the hay mow standing open. In the hay mow, grouped about the door, the house orchestra in rube attire was stationed.

Before the picture started milkmaids and farm hands danced a "hoe down" to the classic "Turkey In the Straw," and the audience was worked into a properly receptive mood before the lights were dimmed.

A detached display so placed as to draw the benefit of the motion picture publicity upon the page.

An attractive characteristic display used for the United Artists feature at Fort Wayne, Ind.
Milwaukee Exhibitor Sets Precedent
For Exploitation of “The Idol Dancer”

One of the most intensive and comprehensive exploitation campaigns in the history of the Alhambra theatre, Milwaukee, Wis., was that recently conducted in behalf of “The Idol Dancer,” D. W. Griffith’s First National attraction.

George Fischer, manager of the Alhambra, is an able showman. He is a showman who may be trusted with the premiere of any production. Exhibitors who contemplate the showing of “The Idol Dancer” will do well to read the account of his campaign and its results.

The fascinating South Sea atmosphere was carried out through art suggestions in display advertising and the transformation of the theatre into a straw-thatched South Sea village.

The huts were of beaver board, painted brown and yellow, in imitation of grass sides, confined with tiny strips of bark. Small square windows and low, narrow doors bordered with six-inch strips of real tanbark were arranged in the sides of the hut, and the entire affair was natural size. The sloping roofs of the huts were arranged a trifle higher than a man’s head and were thatched with yellow straw, which gave a distinctly unusual and pleasing appearance to the entire display.

The palm trees, which “waved” between and above the houses were the masterpieces of the decoration. They, too, were made of beaver board, cut with waving branches and slender trunks to stand considerably higher than the huts and extend into the lobby, thus making the theatre entrance a veritable slice of the jungle with the patrons walking between the rows of quaint huts sheltered by the palms, whose branches met overhead. The trees were painted on both sides, making them decidedly realistic.

Cutouts were used sparingly but effectively. Figures of Richard Barthelmess and Creighton Hale, taken from a scene in the play, were seated beside the door of one hut, while the open door disclosed the dancing figure of Mary, “The Idol Dancer.” Other figures, in poses from the play, were placed behind the windows of the huts, giving one the impression that he was witnessing little dramas of life in the tiny houses as he passed through the lobby.

The entrance doors to the theatre, also under a thatched roof, bore short remarks concerning the play, one calling attention to the fact that it was while filming scenes for this picture that the well-nigh fatal disaster to Griffith and his party occurred.

The teaser campaign began five days previous to the initial showing of “The Idol Dancer.” Small ads two inches square, showing a Hula dancer in an illuring pose, a totem pole and several palm trees, varied word matter each day leading up until the final smash. For instance, word matter used with the first ad stated, “You never saw her equal.” printed four times, one line directly under the other. The rhythm of Hawaiian music could almost be seen in the novel arrangement of a verse that said the same thing four times.

And the other word matter used with the remaining five teaser ads stated: “Go to see her at it,” “secret’s out tomorrow,” “see ‘The Idol Dancer,’” “‘Twill be at the Alhambra” and then, on the Monday following the Sunday’s show, the word matter stated, “Everybody’s talking,” proving that it was a teaser campaign in its true sense.

Probably the most interesting ad from the exhibitor viewpoint, and one which will be a natural aid to other showmen, was the display published Sunday in conjunction with the opening of “The Idol Dancer.” This ad ran eight columns wide by eight inches long and for clever arrangement of art and display matter is almost an exhibitor gem. On the right side the figure of Clarine Seymour in her striking Hula dance pose, the figure being offset by a background of palm trees and a thatched hut, and on the left side the unique figure of a totem pole were connected by a thin strip of South Sea Island scenery that skirted along the bottom of the ad.

Lobby of the Alhambra theatre, Milwaukee, Wis., especially decorated for the engagement of “The Idol Dancer,” D. W. Griffith’s First National production.
The pack train used to inform Des Moines, la., citizens that "Desert Gold" was exhibited at the Royal theatre.

**Hodkinson Productions Stimulate Des Moines Exploitation Activity**

Productions bearing the W. W. Hodkinson imprint claimed Des Moines as their box office recently, seven Hodkinson pictures holding the screens at four of the big first run houses and three at prominent neighborhood theatres, two of the best runs having the marks of exploitation drives that evoked public interest in pictures as seldom has been done in the Iowa metropolis.

Of equal power were the Hodkinson week campaigns waged on J. Parker Read, Jr.'s, Louise Glauin production, "The Lone Wolf's Daughter," which made its stand at the Rialto, the Blank-Frankle house, and on Zane Grey's "Desert Gold," the attraction at the Royal theatre. J. Warren Kerrigan in "820,000" also came in for some effective exploitation and big advertising spreads from the Blank-Frankle forces during its week's presentation at the Casino.

The most spectacular promotion drive of the week in Des Moines fell to "Desert Gold," the outstanding feature of which was a daily circus parade arranged by B. I. Van Dyke of the Royal and C. D. Hill, manager of the Hodkinson Des Moines exchange. The cost of staging a circus pageant in ordinary circumstances would be prohibitive, but learning that the Yankee Robinson Circus was still in winter quarters in one of the suburbs, Van Dyke and Hill communicating with the circus executives and obtained their cooperation, the arrangement giving the "big show" outfit over to the picture folk for three hours daily during the run.

The procession passed through the principal streets and then by different routes daily reached the Royal, where a pickanniny band and a troupe of Tasmania troubadours joined in rendering two songs, concluding with Waterston, Berlin & Snyder's "Desert Gold," dedicated to the Benjamin B. Hampton production. In addition to the circus stunt the Royal management had a mule pack train, representing one of the big scenes, parading through the streets. The Messrs. Van Dyke and Hill also evoked interest in "Desert Gold" through bookshop co-operation, display window drives at the department stores and big book stores being given over to promoting the sale of the novel during the presentation.

Meanwhile Abe Frankle and his efficient exploitation staff, including E. H. Helms, manager of the Rialto, were setting Des Moines fans agog for a sight of "The Lone Wolf's Daughter." A lobby exhibit higer than anything previously devised by the Blank-Frankle forces, was one feature of the spectacular promotion drive. In the center of the lobby was a life size portrait in oil of Louise Glauin, and surrounding it were scenes from the production reproduced in water colors. A Prelude, showing a coffee house typical of the Limehouse district, London, and requiring twenty people, was another glowing feature of the record-breaking engagement.

Des Moines exhibitors, whether or not identified with the interests responsible for this remarkable showing, are the better off for the events chronicled. Des Moines has long been in need of something of the sort to stimulate activity in exploitation.

Few cities where exploitation has been developed to a high point of efficiency have the natural advantages of the Iowa capital.

The theatres are bunched within a very few blocks. There are surprisingly few neighborhood houses. The public comes to the heart of the city to shop for amusement.

The splendid opportunities for rival theatres to conduct strong competitive campaigns on the crowded streets, where the very competitive nature of the events would be strong forces for the increase of theatre attendance generally, have not been grasped as they should be.

The present account indicates that a good beginning has been made. Every Des Moines showman should follow it up.

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**Moore's Strand Display Makes Sentimental Bid**

Sentiment and business are notoriously fatal when paired. But sentiment and the motion picture cannot be divorced. It follows that sentiment and advertising, which is largely the representation of the motion picture, must always be closely allied. It is proper, then, that the theatre advertisements shall appeal when possible to the sentiment which is appealed to most strongly by the photoplay represented.

Moore's Strand theatre, Washington, D. C., carried the sentimental appeal that is the chief strength of "Judy of Rogues' Harbor." Mary Miles Minter's Realart production, to the Washington public in a recent three-column advertisement that is reproduced herewith. This is good advertising.

Other theatres in other sections of the country have attempted to camouflage the sentiment in motion pictures by wordy dissertations upon the merit of the star, the beauty of the production, all of the superstructural elements that go into the make-up of the well-produced motion picture. Frequently much greater sums have been expended in advertising by such theatres. There is no record of their having attained better results at the box office window.

The sentimental appeal is justified. In this picture, as in the majority of productions, it is by playing upon the sentiment that the author has made his book a success. It is right and proper that the showman who is to make the picturization of that novel a success should employ the same tactics. It is strange that more exhibitors have not made the attempt.

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A highly effective drawing used by Moore's Strand theatre, Washington, D. C., for a Realart production.
“Everywoman” Dramatized for Minneapolis

CHARLES C. PERRY, manager of the New Lyric theatre, Minneapolis, personified the allegorical characters in “Everywoman” in his presentation. “Nobody” spoke from the center of the stage in a green spotlight, addressing “Vanity,” “Vice,” “Modesty” and other characters as scrim-covered boxes were lighted from within making the models visible. An unusual feature was the carrying of the presentation into the auditorium proper, thus gaining the effect of intimacy.
Big Co-operative Campaign Features Record Showing of “His Wife’s Money”

C. H. Wuerz, manager of the Rivoli theatre in Denver, is authority for the statement that the days of mediocre motion picture showmanship are past and that the future will see even a greater improvement in exploitation methods than has the past.

Mr. Wuerz has backed up his statement with one of the finest examples of showmanship ever attempted in the West. He has been one of the leading exhibitors of the country for some time and has always realized the value of getting new patrons. His latest campaign is eminently qualified to perform this office for all exhibitors.

Every known angle of exploitation was carried out in Mr. Wuerz’s campaign on the Eugene O’Brien production, “His Wife’s Money.” The Select Company sent L. A. Young, exploitation representative, from Philadelphia to Denver to assist Mr. Wuerz. Together they planned the campaign that caused all Denver to sit up and take notice.

Tie-ups with stores were first arranged for. The Woolworth store agreed to a window display showing a hat trimmed with real money. An accompanying sign read, “Don’t put all your money in trimmings, but buy at Woolworth’s millinery department.” The hat was a center of attraction during the campaign.

A sporting goods store displayed photographs of Eugene O’Brien and stills taken from his current production. These were mounted on cardboard announcing the picture and the store benefited by the use of the phrase, which was credited to O’Brien—“I attribute my success on the screen to keeping fit physically.”

The tie-up with the Frameless jewelry store was one of the cleverest of the campaign. The window display consisted of a large money bag labeled with the title of the picture. Above this on white cardboard were mounted cutouts of O’Brien and his leading lady. A silk cord ran from the O’Brien cut-out to a wedding ring set well to the front in the window. A similar cord ran from the other cutout to an engagement ring in a position similar to the wedding ring. Between the cutout figures was the wording, “Can Money Keep Them Apart?”

Besides a large canvas sign over the lobby announcing the coming of the picture, attractive three-sheet posters were placed in every available section of the town.

One of the best newspaper tie-ups ever accomplished was engineered by Mr. Young in connection with the Denver Express. As is the case in many large cities, newspaper competition is keen in Denver and the editor saw a chance to benefit his paper by co-operating with Mr. Wuerz and Mr. Young. Four days prior to the opening of “His Wife’s Money” a front-page news story was carried which was in reality the synopsis of the picture. No reference was made to Eugene O’Brien, but on the second day a picture of O’Brien brought to light the fact that he was concerned in this domestic wrangle. In addition to this, a news story with a New York date line was carried on the break page of the Express.

On Saturday, the day before the opening, a plane was seen hovering over Denver and the aviator was showering the city with certificates advertising the picture and copies of an “extra” edition of the Denver Express. Twenty-five thousand certificates, some of which were redeemable for cash at the Rivoli box office, were thrown from the plane and hundreds of copies of the paper, which carried coupons good for admission into the theatre, fell in the residence section of Denver.

The “extra,” which was also distributed on the streets of Denver after the plane had completed its flight, carried an eight-column banner head which read, “Throws ‘His Wife’s Money’ From Plane.” A two-column cut over a two-column cut of O’Brien read, “Selznick Aviator Opens Purse As He Hovers in Clouds.” A half-page ad was carried on an inside page by the Rivoli management.

Needless to say, the Rivoli records for the following week were broken. Denver was sold, sold to the last seat in the last row, and the cashier at the Rivoli now believes that one of every two persons in Denver saw “His Wife’s Money.”

The Wuerz campaign can be adopted, with the possible exception of the airplane feature, by any exhibitor who plays the picture. It is, no, like many exploitation campaigns, suitable only for the larger cities.

A small town newspaper, in even greater degree than the metropolis, daily, is inclined to favor the furtherance of motion picture interest by whatever methods are suggested.

Any jeweler in the country should be glad to decorate a window as outlined above.

And it should not be unreasonably expensive to bring the plane to the city, especially if the expense and benefit is shared by the newspaper or a merchant.

The outstanding feature of the campaign is its practicality.

“A Fool and His Money,” the succeeding Eugene O’Brien production, has just been given its first showings through the country. Comparatively few of the exhibitors who have it booked have laid exploitation plans at this time.

Because of the similarity in title, a similarity which has borne out in pilot sufficiently for exploitation purposes, the Denver campaign may be duplicated with the later production. Every exhibitor who plays the picture should take advantage of the opportunity.

“Overalls”

The “Overalls” craze is sweeping the country.
You can capitalize it.
It may prove a nine-day wonder. It is just possible that it will develop into the movement that is to bring down the H. C. L.
That doesn’t matter.
The exhibitor who is the first man in his community to don overalls, the exhibitor who puts his ushers and his orchestra in overalls, on the street as well as in the theatre, the man who identifies himself and his institution with the movement because of its purpose—the lowering of living costs—will see the result plainly indicated in his box office records.
It’s a “hot” opportunity.
Don’t let it get cold.
The Plane That Showered "His Wife's Money" Upon Denver

A Window Display That Stirred Interest In "His Wife's Money"

The Rivoli Lobby Decorated For "His Wife's Money"
Richmond "Pollyanna" Campaign Brings Lock-Out Crowds to Isis

Harry Bernstein of Richmond, Va., set his entire community agog, talking, writing and going to the picture shows by the manner in which he put over "Pollyanna," Mary Pickford's first United Artists' production.

"It was a production that primarily interested the children," he said, "so it was to the children that I made my first appeal. I knew that if I got the children started the grown-ups would come along, and I certainly hit the bull's-eye this time. I had them lined up outside of the theatre for hours, and it was capacity business during the entire run of the engagement."

His first appeal in his campaign was to the school children through the News Leader, the leading newspaper of the city. Through it he offered four cash prizes, $10 for the best comment on "Pollyanna" as a production, $7.50 for the best story about Mary Pickford, $5 for the best "glad" thought any school child ever had, and $2.50 for the best essay on "Pollyanna."

Hundreds of people entered the contest and submitted contributions, with the result that the following prizes were awarded by the judging committee, composed of Henry S. Hatzler, T. Elwood Tragle and J. H. Binford, assistant superintendent of schools:

First prize, $10, to Lelia Graham Hobson, nine years old, of 805 West Grace street, for the best comment on the picture.

Second prize, $7.50, to Martha Letitia Woodson, 13 years old, of 2211 Jefferson avenue, for the best story about Mary Pickford.

Third prize, $5, to Charles Allen, 13 years old, of 1223 Dance street, for the best "glad" thought.

Fourth prize, $2.50, to Mary Phillips, 12 years old, for the best essay on "Pollyanna."

The contribution which won the biggest prize is typical of the work submitted. It follows:

"I went to "Pollyanna" and stood in line two hours and twenty minutes. When the curtain finally tore itself away, I forgot how long outside. It was worth while waiting all day. Pollyanna had made me want to play the glad game. I have never seen such a happy little girl. I wish I had her for a playmate. The play differed a little from the book, but I liked it better. I laughed a lot. When Pollyanna was met by Nancy at the station; it was so funny to see them blow about in the rain. And then again when she told Mr. Penfield that she could not return fifteen of his apples because she had eaten them, don't you know she was uncomfortable? It was funny all the way through, and my mother laughed as much as I did. Mary Pickford made a perfect Pollyanna and Jimmy Bean was just fine. I am so glad that he and Pollyanna were married. The book did not have it that way. That was some family that Pollyanna had! They must have kept her busy playing the glad game. The only fault that I have to find with the play is that it was too short. I am glad the News Leader brought it back to Richmond, as I was sick when it was here before and could not see it. I thank you for giving me this pleasure."

Lelia Graham Hobson
803 West Grace.

"Nine years old.
"Please excuse these blots, as my grade does not use ink."

The newspapers responded admirably to all of the exploitation, and first-page double and triple-column stories were the result. When the children came in droves from the schools in the afternoons, in some cases the teacher bringing her entire student body, the papers commented on it with headlines like this: "Living Lines of Children Took Turns Waiting Outside to Get a Chance to Enjoy "Pollyanna.""

Jake Wells was there during the rush and one of the papers carried this story: "Jake Wells, the directing personality in the leading picture houses here, was in the city yesterday and arranged the impressive turnout of children to see 'Pollyanna' at the price of 10 cents (plus 1 cent war tax) arranged by the News Leader with the Isis management. He announced this morning that in view of the tremendous success of yesterday he had decided to make a permanent arrangement whereby a children's picture will be shown several afternoons each week at an attractive special admission price."

House records at the Isis were broken and "Pollyanna" will be remembered for many years to come as the production that brought much joy to the entire community.

Now

Now is the time to do just about anything that is worth doing.

Now, incidentally, is the time to begin thinking about the exploitation possibilities offered by "Down on the Farm," starring the Mack Sennett comedy distributed by United Artists.

The animals common to the barnyard, the hardware implements used by the farmer, the classic "rube," the country band, the hay rake, the milk maid and the threshing outfit are forces for building business that suggest themselves at once.

Others will follow.

Not many attractions are so rich in possibilities.

If you are going to exhibit the picture the time to begin thinking about your exploitation is now.

Crisp Instead of Woods

To Direct Wanda Hawley

Sam Woods, because of other work, will be unable to direct Wanda Hawley in "Miss Hoolah," her first production for Readart Pictures Corporation. Donald Crisp has been obtained in her place.

Intensive exploitation brought this crowd into line when "Pollyanna" was given its first showing at the Isis.
These are custardpieless days at Mack Sennett’s Edendale, Cal., studios. There are five companies of beautiful bathing girls, working under a new system of lights, making a series of two-reel comedies, sans slapstick, nowadays. Charlie Murray, Ben Turpin, Ford Sterling and Louise Fazenda are deeply interested in the new turn of affairs.

Journeys to the Homes of Great Pictures
No. 1—The Sennett Studios

By HARRY HAMMOND BEALL.

THE Sennett bathing queens are to come into their own. No longer are they to be used as beautiful atmosphere in the comedy creations, but the maids who made Los Angeles famous are to be featured in a series of two-reel productions, sans slapstick, by the dean of fun film producers.

Such was the announcement made by Mack Sennett at his Edendale studio when I visited there this week, and just to prove it he led me to one of the light studios where E. A. Abbe, the New York photographer was directing several of the Sennett beauties under an entirely new system of lighting, which hithertofoe has been used only for still photos.

Mr. Abbe, with an accent on the final "e," has sold Mack Sennett on his lighting, and he has also sold the comedy producer on the idea of making two-reel fairy fantasies combining the beauty of the girls with most bizarre and picturesque lighting effects. And Sennett is giving him carte blanche at the studio, while Ben Turpin, Ford Sterling and Louise Fazenda sit around and marvel at the possibilities of custardpieless comedies.

Mr. Sennett himself, J. A. Waldron, studio manager and watchdog of the treasury, and Walter Anthony, who resigned the dramatic editorship of a San Francisco paper to become P. A. extraordi­nary for the Sennett seaside sirens, seem to be the kingspins and chief executives of the studio.

Charlie Murray was busy around the lot and stages looking pleased at hav­ing signed a new long-term contract with Sennett, setting aside all rumors that he was to leave the old plantation and Marse Mack.

Exhibitors are going to have plenty of photos of the Sennett beauties in beach toggery to make the hot days of the East and Middle West seem cooler, for Mr. Abbe has shot thousands of plates on the bathing girls in daring but alluring costumes, and the prints are soon to be ready for distribution.

Ben Turpin had just returned from a three weeks’ vacation, while pulchritudin­ous Phyllis Haver also looked fresh and rosy after a short leave of absence.

Sennett confided to me that his first Associated Producers’ picture will be a six or seven reel comedy. The story has already been secured, and shooting is soon to commence with all the Sennett favorites in the cast. It will be several months in production, the comedy chief stated, and will be along different lines from anything he has previously done.

Even though “Down on the Farm” is already being exhibited, the farm remains intact at the studios, with a Turk named Abdul in charge. Abdul takes agriculture most seriously and is most annoyed when some thought­less scenario scribbler writes in a sequence which calls upon the dairy maid to chase a cow through his cabbage patch. “Teddy,” the comedy canine, must have been away on location the day I went to Sennett’s, but “Pepper,” the trick feline, and John Henry, Jr., the infant­tile prodigy, were much in evidence.

Ford Sterling was idling about a bit after completing “Fresh from the City,” under Walter Wright’s direction, in which Marie Prevost played opposite. Louise Fazenda had just finished “Let ‘er Go,” and was awaiting her next script.

Altogether five companies are now working on the Sennett lot, for the mirth monarch admitted that he owes the Paramount Artcraft program humorous two­reelers before his contract expires in August and he casts his lot with the Associated Producers.

Exploit Serico Serial
by Novel Puzzle Device

Geo. H. Wiley, president of the Serico Producing Corp., has completed the details for a “Woman in Grey” puzzle tie­up with the “A Woman in Grey” serial starring Arline Pretty supported by Henry G. Sell and a cast of well known serial favorites.

The puzzle, states Mr. Wiley, will prove a banner exploitation novelty and business getter for the serial. It is constructed along highly entertaining lines and is bound to arouse considerable interest in the fact that it contains the solution of the mystery embodied in the “A Woman in Grey” serial. The exhibi­tor can arrange to supply his patrons with the last link of the puzzle upon the showing of the fourteenth episode and then tax their cleverness in solving the mystery before the showing of the fifteen­th and last episode of the serial in which the mystery is finally revealed.

Eminent Authors Sue Ince
To Change Picture’s Title


It is alleged in the bill of complaint that Eminent Authors Pictures, Inc., has the exclusive and prior right to the use of the title, “Dangerous Days,” and that the Ince title, “Dangerous Hours,” is so close in point of resemblance that its use will deceive and mislead the public and will enable the Ince picture to appropriate the benefit of the deservedly widespread popularity and reputation of Mrs. Rinehart’s novel.
Volplaning Around N'Yawk

With J. B.

M. J. Abbott, president of the Castro Amusement Company of Havana, Cuba, has been in town for the past week buying equipment for his two new theatres in Havana. Among other things Mr. Abbott purchased two Typoon fan ventilating systems and several Nicholas Power projectors. Mr. Abbott also looked over the organ market, as in one of his theatres he desires to install a large pipe organ. Mr. Abbott will also install several Gliograph screens upon his return to Cuba. The Castro Amusement Company are the largest film exhibitors in Cuba. They contemplate the erection of several other up-to-date theatres during the coming year.

A revolution in the presentation of motion pictures is promised when H. C. Rosenfeldt opens the Criterion theatre Saturday, April 24, as the first long-run de luxe motion picture house in America.

William S. Hart, in the first of his own productions, entitled "The Toll Gate," is at the Rivoli theatre this week.

Albert A. Kaufman has been in New York for the past week.

Randall White of Select, who drives a Royal roadster, can be seen most any Sunday on the Jericho Turnpike tuning up his car. Once in a while Earl Hudson, who pilots an Arrow, makes Randall take his dust, but not often. One Sunday not long ago Jim Grainer joined the sprinters with his "Fleet Wing," but at the end of the race Jim had to send his brother Edmund back over the track to pick up the parts. After the car was reassembled Jim found that he had three carburetors and four sets of differentials left over. "Well, I'll be ——" said James, "that settles it; Marshall Neilan's got to come through with a new car."

E. M. de Beers has been assigned to the post of Albany branch manager for the National Picture theatres.

Alfred C. Crosby of the Welch Films Co., arrived in New York April 17 from London. Mr. Crosby brought a print of a six-reel educational picture with him which was made in Wales.

Jules Brulatour rendered a luncheon to the trade and daily press at the Kienker-looker hotel recently. He introduced Hope Hampton and announced that he would pay $15,000 for a good story from which to make a scenario for Miss Hampton. He also suggested that the newspaper gang get together and write a scenario in collaboration for her. During the luncheon Mr. Brulatour opened a can of film and the fresh fumes gave the guests a most exhilarating kick.

Charles Galyn has completed "The Tiger's Cub," starring Pearl White. It is said that we are soon to see Miss White as we have never seen her shine before. Considerable interest is manifest in Mr. Galyn's next directorial duties, but he states that he is not yet ready to announce them.

The completion of the Reeves and Grey serial which has claimed the services of Peggy Shanon for the past eight months, will turn Peggy loose for a vacation. Miss Shanon denies the rumor that she has already signed for a forthcoming production and declares she feels duly entitled to a week off.

George Irving, formerly the director of the M. P. D. A., who has spent the last four months in California directing Lawrence Weber productions, has returned to New York. Mr. Irving has not yet announced when he will depart for Europe, but according to original plans he is now three weeks' late in sailing.

It is anniversary week at the Rialto theatre this week and Hugo Rosenfeldt has prepared what he regards as the most attractive program of many months. Charles Ray in "Paris Green" is the feature attraction and "The Pawshop," a Chaplin revival, also is being shown. As a special anniversary feature there is a motion picture showing the Rialto orchestra in action, playing Lizst's Sixth Rhapsody, with close-ups of the various soloists doing their parts. The same number is played by the orchestra with the same conductor wielding the baton.

Sidney Olcott surprised his brother members of the M. P. D. A. by his sudden appearance at the first ball. It is predicted his presence will swell the attendance of the meeting of M. P. D. A. on April 20, since his report will want to hear the details of his several months' stay on the coast as well as his future plans.

Jas. Hansen, Pathé star and heralded for her work in "The Lost City," appeared at a recent social function in a raspberry colored gown which attracted an amount of attention most aspirants for stardom would pay a great deal for. "My new gown has nothing on my new car," said the blonde actress. "Wait until you see it. I never expect to use the 'hunk.' You can hear it coming.

Everything indicates that the First National will establish a convention record at Chicago.

Frank W. Thring, director of the motion picture department of J. C. Williamson Ltd., of Australia and New Zealand, is in New York staying at the Hotel Astor. The house of Williamson, Ltd., is planning to build four motion picture theatres in Melbourne and Sydney, Australia. The houses are to seat 3,000. Charles L. Ballentine, a well known English architect, is in America consulting with American theatre constructors on plans for the new houses. Mr. Thring and Mr. Ballentine will soon leave New York for San Francisco for a three weeks' sojourn.

The Cheese Club members have taken to wearing "Never Rips" in order to bring down the high cost of clothing. This matter is liable to be considered seriously by the members of the M. P. D. A. at the next meeting for the same reason.

Joe Sameth of the Fordward Films Distributors, Inc., reports that since the rate of exchange has gone up the export business has improved greatly. Mr. Sameth reports two large trades during the past week.

Majority of Studios in Los Angeles Use Power's

The New York office of Nicholas Power Company has affidavits showing that 95 per cent of the studios and laboratories in Los Angeles use Power projectors.
"Hole in the Wall" and "Big Game"  
Are New Screen Material for Metro  
Acquisition of Additional Plays and Novels Made on  
Fifth Anniversary of the Organization—  
Policy Is to Acquire Notable Works

Additional well known novels and plays have been added to Metro Pictures Corporation's list of literary works purchased for early production. Announcement of the new acquisitions was made coincident with the fifth anniversary of the organization.

Purchases of further screen material marks a continuation of the Loew-Metro policy of great plays by great authors, it is supplementary to the notable collection of titles that already has been made public.

Prominent Plays Purchased

Prominent in the list of new plays recently acquired by Metro for production are the "Hole in the Wall," Fred Jackson's drama of the supernatural, which is playing to packed houses in the Punch and Judy theatre in New York; with Martha Hedman in the leading role; and "Big Game," by Willard Robertson and Kilbourne Gordon, which was one of the season's productions at the Fulton theatre, with Allan Dinehart, Pauline Lord and Reginald Barlow in the cast.

Further additions to the Metro schedule are the "Four Horsemen" by George Kibbe Turner's mystery serial, which is appearing by monthly installments in the Red Book Magazine, and "June Jeopardy" by Inez Haynes. The latter is a fascinating novel of social life. Other purchases include "The Gay and Festive Claverhouse," which was written by Isadora Duncan, published by Little, Brown & Company, and "Head and Shoulders," a short story by F. Scott Fitzgerald, which appeared recently in the Saturday Evening Post.

Buys French Play

Metro also made the purchase of Adolphe Belot's celebrated French drama, "L'article 47." This famous old play was first produced at the Ambigu Comique in Paris Oct. 20, 1917. Its New York appearance at Daly's theatre followed the next year, with Clara Morris, W. J. Le Moyne, Louis James and Mrs. C. H. Gilbert in the cast.

"The Girl Patsy," J. Mauding Fiegl's well known stage play, which enjoyed a successful New York production, completes the list of recent purchases made by Metro that up to the present time have been made public.

The foregoing list of purchases of screen material of the highest order is quite wholly in line with what Metro's former policy has been, it is declared. This policy is illustrated by the names of forthcoming productions already announced, and which includes "The Four Horsemen of the Apocalypse," by Vicente Blasco Ibanez. Metro will give this great novel a magnificent production with an all-star cast.

Ina Claire to Star

"Polly With a Past," by George Middleton and Guy Bolton, will be still another big Metro serial production, starring Ina Claire, who played the title part in the original David Belasco stage presentation of the play. Other names on the Metro list which are now in preparation for production on the screen are "Fine Feathers," by Eugene Walter; "Parlor, Bedroom and Bath," by W. Bell and Mark Swan; "The Temple of Dawn," by I. A. R. Wylde, and "Indiscreet Wives," by Julie Herne, daughter of James A. Herne, whose famous drama, "Shore Acres," is one of Metro's most recent productions.

Three more Jack London novels will reach the screen through Metro to follow "Burnings Daylight," which will be issued shortly, with Mitchell Lewis as the featured player. Those novels include "Smoke Belcher," "The Mutiny of the Elsinore" and "A Daughter of the Snows." "The Best of Luck," another Drury Lane melodrama by Cecil Raleigh and Henry Hamilton, will succeed "The Hope," which is about to be published and will be followed in turn by "The Great Millionaire" and "The Marriages of Mayfair."

One forthcoming Metro production of merit is "Clothes," the famous stage play by Avery Hopwood and Channing Pollock.

Mexican Town Reproduced  
In Connecticut Hills for  
Ethel Barrymore Picture

Construction work has begun in the Connecticut hills on a "life-size replica" of a Mexican village, for use in filming a number of dramatic incidents in "The Super-Woman," the feature in which Ethel Barrymore is being starred by Directors Joseph Byron Totten and Joseph W. Smiley for Tri-Star Pictures.

The village as laid out by George B. Chennells, technical director, is a duplicate of the village of Los Buenos, a settlement near the Tampico oil fields. The American reproduction of Los Buenes is located at Pendleton Hill, Conn., on the ninety-five acre grounds of Director Totten's New England studios.

"Legend of the Corn",  
Produced by Rothacker  
As Greiver Educational

"Legend of the Corn," is the first one-reel subject which Rothacker Film Manufacturing Company produced for the Greiver Educational Weekly. This picture had its first showing at the Randolph theatre, Chicago.

The first quarter of the film is an interpretation of the Indian legend of how the Great Spirit first gave maize, or Indian corn, to his children. The legend as told in Longfellow's "Hia-watha" is closely followed. For some of these scenes, Ray Aitken, director, took a company of Redskins to Deer Creek and Starved Rock, Illinois, a locality of primeval scenery and rich in Indian history.

Following the legend of corn's coming to earth, the picture visualizes how man in the twentieth century converts this gift of nature into tasteful breakfast foods. Watterson R. Rothacker has arranged to produce for Greiver Distributing Corporation an extensive series of educational films on diversified topics.

Change Date of Issue  
For Owen Moore Film

Owen Moore's fourth Selznick production will be "Love Among the Chickens," and not "Stop That Man," as previously announced, according to advices received from Selznick headquarter.

"Love Among the Chickens" is reported as in the course of production at the Selznick West Coast studios. The story was written by Pelham Grenville Wodehouse whose "Piccadilly Jim" was Mr. Moore's first Selznick production. "Stop That Man" will follow "Love Among the Chickens" on the Selznick schedule.
AGNES AYRES was educated at Chicago University and received her early stage training in stock. Her picture career started with Essanay, and she has appeared in leading roles in Selig, Mutual and Vitagraph productions. Miss Ayres is to be starred in Marshall Neilan and Albert Kaufman productions.

Agnes Ayres New Kaufman Star to Be Featured Also in Neilan Plays

Announcement of Acquisition Follows Forming of a Cooperative Producing Alliance Between the Two Interests

Agnes Ayres has signed a long term contract with Albert A. Kaufman and will be featured in a series of special productions. This announcement follows the formation of a co-operative production alliance between Marshall Neilan and Kaufman, and it is said that the former has an option on the services of the star whenever she is available.

Miss Ayres now is playing the leading role in Neilan's third independent production. The Kaufman company will be the second under the Kaufman banner. Allan Holubar having been signed recently to direct a series of specials starring Dorothy Phillips.

Both Neilan and Kaufman were desirous of obtaining the services of Miss Ayres, it is said, but it was amicably agreed that the latter should make the bid for the new star. It was then that the option proviso was agreed to.

Plans are under way to establish an extensive exploitation and publicity campaign to back up Miss Ayres. Her sponsors predict that within the next year she will be one of the big box office drawing cards.

Starts at Essanay

After her graduation from high school in Chicago, Miss Ayres was intent on entering the University of Chicago to

take up the study of law or medicine. While on a visit to the Essanay studio, however, her attractiveness was noted by the director, it is said, and she was asked to play a small part in a picture. A permanent engagement then was offered her and she accepted. She then determined to make the screen her life work.

By conscientious application to her work Miss Ayres advanced steadily and with each succeeding picture she was given roles of more importance. After her engagement with Essanay she joined Mutual Film Company and under the direction of Frank Powell she supported Nance O'Neill in one production and Marjorie Rambeau in live. Then she went to the Eastern Vitagraph Company where she remained two years.

Supports Alice Joyce

During this period Miss Ayres supported Alice Joyce in "Richard the Brazen," Harry Morey in "The Gamblers" and "Honor's Web," co-starred in one production with Edward Earle and played the lead in twenty of Vitagraph's series of O. Henry's pictures.

It was during her engagement with Vitagraph that Marshall Neilan, after viewing a picture in which Miss Ayres appeared, commented on her beauty and talent to a mutual friend and predicted a great future for her. The friend told Mr. Neilan's compliment to Miss Ayres, and it served to instill a self-confidence which she had not possessed.

After leaving Vitagraph, Miss Ayres was cast as a lead for a while, playing leads opposite William Russell in "Sacred Silence" with E. K. Lincoln in "The Inner Voice" and in the Famous Players-Lasky Production of "Held By the Enemy."

Increased Demand for Typhoon Fans Caused By Theatre Building

Increased theatre construction over the country has had a direct result of increasing the demand for large diameter Typhoons, according to an announcement by Typhoon Fan Company of New York.

This particular Typhoon is 12 feet in diameter. Two such Typhoons are being made ready for shipment to the Cozy theatre, Okmulgee, Okla.

One fan 10 feet in diameter recently has been shipped to Harry Crandall's new Strand theatre, Cambridge, Md., together with several of smaller size.

Four other 16-foot Typhoons have been shipped to the Victory theatre, Tampa, Fla.

One Typhoon with a diameter of 12 feet and one 12-foot Typhoon Twin Set, together with two 8-foot Typhoon Twin Sets recently have been shipped for installation in Marcus Loew's new Metropolitan theatre, Memphis, Tenn. Marcus Loew also has purchased two 12-foot Typhoons for his Vendome theatre, Nashville, Tenn.

These are only a few of the many theatres throughout the country that are going to be cool and comfortable this summer, through the installation of the Typhoon cooling system.
Patron Wires Sennett That People
Go Wild Over "Down On the Farm"

Packs Fort Wayne Theatre at Pre-View Showing
During Stormy Weather.—Many Contracts
Already Have Been Signed by United

Mack Sennett some weeks ago wired
Hiram Abrams of United Artists Cor-
poration that his five-part comedy,
"Down on the Farm," was the greatest
thing he ever had accomplished.

Since the receipt of that telegram the pro-
ication has had a pre-view show-
ing at the Strand theatre, Fort Way-
ne, Ind. What the manager of the house
and a patron thought of the comedy is
expressed in the following telegram to
Mr. Sennett:

W. C. Quimby of the Strand wired:
"Opened 'Down on the Farm' Easter
Sunday. Complete turn away bus-
ness despite severe snow storm raging
which swept entire middle west. Oppo-
sition very strong. On third day with
miserable weather still standing them
up. Using barn yard setting, produce
and rube orchestra and live animals.
Expect tremendous week. Regards."

Original and Funny

W. H. Cone, a patron, wired: "Hap-
pened to be in Strand theatre, Fort
Wayne, yesterday, and saw 'Down on
the Farm.' It is the greatest picture
made as yet. Original and funny. The
audience went wild when the place was
packed. This picture ought to make you
more famous than you now are."

Predictions are made by United Offi-
cials that the comedy will exceed the
popularity of any of Mr. Sennett's former
big pictures.

In exploiting this production at the
Strand the management tied a card-
board chicken cut-out on every door-
knob in the town, bearing the title and
name of the picture. A cow led up and
down the main streets, carrying this in-
scription: "This is no bull, 'Down on
the Farm.' Mack Sennett's super-comedy,
the funniest and fastest comedy ever given
the screen, will be shown at the Strand
theatre, seven days starting Easter."

The success of the stage comedy
augurs well for the screen version, it
is said. Besides playing in every city
of importance in the country, the play
also gained great popularity in London
and other leading European cities. The
many odd situations, necessarily con-
strained to the limits of the stage settings,
are expanded in the screen production
so that they can be appreciated at their
true value.

Parade the Streets

A wagon-load of hay, with acrobats
performing on top, was driven up and
down the main streets. "Rubes" walked
through the streets with signs on their
backs. On the stage was a typical
barnyard with all the farming imple-
ments, a cow, a horse, a score of chick-
ens and sheep. In the hay-mow of the
barn, in this setting was stationed the
orchestra, dressed in "rube" attire and
for the premiere, the management had a
regular country "hoe-down" with milk
maids and farm hands.

An enormous amount of contracts al-
ready have been signed and accepted by
Hiram Abrams, it is announced.

"Down on the Farm" reveals the en-
tire Sennett equipment at its best: chck-
en's that never saw Broadway; cows not
of the "prop" variety; ducks, geese, tur-
keys and all the rest of the feathered
creatures of Mr. Sennett's farm, became
-o to say, a background for the romance
of Louise Fazenda and the funny inci-
dents in the life of Ben Turpin and his
faithful "wife," Marie Prevost.

Teddy: "Mack Sennett's celebrated
great Dane, who acts not as a trained
animal, but as an intelligent member of
the cast, is enrolled in an effective part.

New Vitagraph Serial

Gets 105-Day Booking

Vitagraph issues the report that its
latest serial, "The Silent Avenger," of
which William Duncan is star, has been
booked for a solid week-run or 105-day
continuous showing at a big theatre.
The Majestic Theatre of Hartford,
Conn., is the showhouse which has un-
taken this exploit.

It is declared to be altogether unique
in the New York district, if not in the
whole country, for a serial to be booked
solidly. Hitherto three and four-day runs
were the longest a serial ever at-
tained, it is said and one-day-a-week
showings have always been the rule in
ordinary houses.

Vitagraph further declares that "The
Silent Avenger" had reached, in the
third week of its booking campaign,
double the amount of bookings signed
in a similar period for any previous
chaptersed productions.

Walturdaw to Issue

Select Film Abroad

Announcement of Distribution
Arrangement for England
Made at Convention

Walturdaw Company, Ltd., London,
England, has taken over the distribu-
tion of Sennett pictures in the British Isles,
according to announcement made by
Lewis J. Selznick at the second annual
convention of the organization in New
York.

The contract provides for a minimum
of seventy-eight pictures a year. This
deal is said to involve more than $2,000-
000.

The contract was closed with Col.
A. H. Brown, who came from London to
New York especially to confer with Mr.
Selznick regarding the proposition.
The contract contemplates the broadest reci-
procity between the English distribu-
tors and exhibitors and the American pro-
ducer, it is said. It also is the intention
under the contract for Mr. Selznick to
begin soon active production work in
England.

Republic Plans Intensive

Exploitation for Serials

Complete exploitation aids will ac-
company the distribution of all Republic
Distributing Corporation serials, accord-
ing to an announcement by Briton N.
Busch, president of the company. Ex-
hibitors will be given the services of
experienced exploitation men.

The first serial that will be shown
throughout the country within a short
time backed by weeks of intensive ad-
vertising is "The Whirlwind," it is said.
Charles Hutchinson is the feature of the
production.

LUCILLE PACKS AN AWFUL WALLOP

Lucille Richmond, the little leading lady in the Booth Tarkington-Goldwyn "Edgar"
series, sparring with "Battling" Johnny Jones, who plays the title role.
SCREEN BRINGS NATIONS CLOSER

Northcliffe Representative Says Charles Ray Is Attaining Popularity in England and Is Looked Upon as Typical American Personality

W. G. Faulkner, personal representative of Lord Northcliffe, while visiting the Los Angeles studios of Charles Ray, declared that the nations of the world were learning to know and to sympathize with each other through the medium of the screen.

He hailed Mr. Ray as a typical American character and said that his screen studies of rugged Americanism were doing a great deal to establish a better understanding of this country among the rank and file of the United Kingdom.

Brings Mutual Understanding

Mr. Faulkner, who is studying the production of motion pictures in this country, expressed his views on the desirability of closer relationship between American and English film interests.

In an interchange of views with the First National star, he stated his belief that the expansion of films in every corner of the world eventually would prove a powerful factor in the establishment of mutual understanding among the various nationalities. An example of this trend was evidenced, he said, in the reception of British audiences of the pictures of Mr. Ray, who makes sympathetic and real the character of honest American manhood.

Mr. Ray is attaining a rapid popularity in the British Isles, declared Mr. Faulkner, and his studies of the country boy have broken through the reserve of English audiences who have come to look upon him as a typically American personality, with all the rough genuineness of the pioneer, and the tender sympathies of the man close to nature. Mr. Ray appeals to the British mind, in the opinion of Mr. Faulkner, as an old-fashioned American country type, in contradiction to the aggressive modern product of the cities.

Can Cement Friendship

This understanding of a distant people brought about through the medium of the screen can do a great deal to cement the friendships, according to Mr. Faulkner, and in an indirect way will help to prevent future wars. From the photodrama alien peoples will come to understand the aspirations, the ideals, the habits of nations in other parts of the world, and in this way build up not only a greater mutual respect but a finer spirit of toleration on the earth.

Lord Northcliffe's representative evinced a great interest in the details of the new Ray studio, in course of erection by Charles Ray Productions, Inc., and was amazed to note the technical progress which had been made in studio innovations and improvements.

Mr. Faulkner made an addition to the current film vocabulary by naming Los Angeles the "Movielopolis" of the world.

"The Miracle of Money"

New Hobart Henley Film

"The Miracle of Money" is the title of the next film being produced for Pathé distribution, work upon which has been completed. It is an adaptation of the story, "The Barrying of Envy," by Beulah Peyton.

A story of American life, with two spinster characters, the play is said to have the same characteristics that distinguished "The Gay Old Dog," by Henry H. Stockley.

Goldwyn Pictures Will Adapt Books By Oppenheim and Cynthia Stockley

Screen rights to ten books by E. Phillips Oppenheim and Cynthia Stockley have been obtained by Goldwyn Pictures Corporation under a contract which extends over a number of years.

Mr. Oppenheim's novels for some time have held a high place in the "best seller" class. Only a few of them have been done in pictures. They are rich in dramatic material of the kind that lends itself particularly well to screen interpretation.

In selecting the most suitable works of the novelist, the Goldwyn company may turn to some of his earlier stories as well as those of a more recent date, it is announced by long-time friends, Mr. Oppenheim, who has been a prolific writer with a seemingly inexhaustible fertility of imagination. His works are marked by fast action and dramatic incident.


Although Cynthia Stockley is not so well known in America as is Mr. Oppenheim, "Wild Honey," "Poppy," "The Claw," and other works from her pen, published in this country by G. P. Putnam's Sons, have had a large sale. She has been a best seller in England and most of her books deal with the free state and its people.

Goldwyn has announced its selection of the first works of the two English novelists to be filmed.

Four Publicity Agents Are Added to Universal Staff

Joseph H. Mayer, director of publicity for Universal, is back in New York after a week's trip through Ohio, Illinois and Indiana, where he met with publicity representatives to Universal force.

They are Marie C. Blanchard of Toledo, Ohio, Miss Carol Burdawood and L. V. Schneider of Indianapolis, and Ann McMurphy of Milwaukee. They will represent Universal in their respective territories.
Fox Recalls Days When Kennedy, Comedian, Was 'Big Tom,' Fighter
Producer Watches Screening of Several Episodes of the Forthcoming Five-Part Sunshine Comedy Directed by Del Ruth

William Fox, president of Fox Film Corporation, together with a group of other executives, were startled in one of the projection rooms at the new Fox studio on West Fifty-fifth street recently looking over some of the films released throughout the year in the studio and ability to take punishment that he was urged by sportsmen to become a professional. The time of his father's career near terminating Tom's pugilistic career before it was started.

Professional honor overcame his high regard for his father's wishes and he went on with his first fight and he went "on" with Al Falzar and got a kicking for his trouble. His side of the fight netted him $1,000 and a deal of encouragement from his friends.

Those He Has Fought

Among those with whom Kennedy has boxed are Jack Johnson, Carl Morris, Bomhaider White, English champion heavyweight; Frank Moran, Gunboat Smith, and Max Robert, French heavy.

Both last three fights were against Al Reich, Jim Coffey and Tony Ross. It was due to the latter fight that he entered the picture field. Ross fouled him in the first round and he went to the hospital for six weeks. During his recuperation he met a motion picture director, got his first part and remained.

Director Ireland and Alice Howell Support Million Dollar Drive

Alice Howell, comedienne under the direction of Frederick J. Ireland, vice president and supervising director of Reelcraft Pictures Corporation, has the distinction of being one of the first photographers stars to ever use Marshall's Field's retail store in Chicago as a setting for her forthcoming publication, "Bargain Day." At the same time, she became a factor in the final week of the million dollar drive to boost Chicago by helping Mr. Ireland, who was chairman of the film division of the drive. State street was crowded from curb to curb, traffic was suspended, and the police kept on edge for blocks diverting vehicles through other channels.

Burston's Slides and Posters Are Without "Bally-Hoo" Slogans

Louis Burston some time ago promised exhibitors "something new" in the way of slides and posters for advertising King Baggot's new serial, "The Hawk's Trail." The first shipment of this "something new" has been made and it is announced, and is slides and posters with a noticeable absence of "hurrah, sham-bang, bally-hoo slogans.

Exhibitors who have received their material say it draws more money than the 'old hectic, melodramatic manner and matter of former Burston serials,' it is said.
Crandon Appeals to Exhibitors to Assist Americanization Movement

Chairman of One Branch Delighted With Response On Part of Showmen Over the Country—Sends Message to Theatre Owners

Harry X. Crandon of Washington, D. C., chairman of the exhibitors branch of the Americanization committee of the motion picture industry, in a message to the exhibitors of the country, urges everyone "to take off his coat and do his share" in combating bolshevism.

The Washington showman has returned East from a trip which took him as far West as California. He conferred with exhibitors in every part of the country, and returned to the capital enthusiastic over the way the exhibitors are taking hold of the Americanization program, and has set to work on a plan in the hopes that every single exhibitor will get behind the movement and will make it a success.

Crandon Issues Statement

The following statement has been sent out by Mr. Crandon to the exhibitors of the country:

"I am proud of the way that the exhibitors of the country are responding to the appeal of our government in its fight against bolshevism. I find that the exhibitors are solidly behind this movement and intend to make a success of it.

"However, there yet remains a great deal of work to be done. Several months ago the United States government called upon the motion picture industry to fight the great spirit of unrest that was sweeping the country.

"To have been selected for this important work was the result of the wonderful results that the industry obtained for the government during the war. We were called upon at that time and we proved to be 100 per cent Americans."

"We exhibitors in the country have an opportunity that we cannot afford to ignore. Every single exhibitor must take off his coat and do his share. We must put aside all differences that we may have had with our competitors—the mere fact that he may play an Americanization picture before we do does not mean that we are not obligated to play this picture. We must get away from the dollars and cents idea and must respond to the call of our country."

Exhibitors Must Not Fail

"We cannot afford to fail in this emergency. To do so would be a severe indictment to the industry. Unless we can muster our forces and stand united in this movement we are very apt to be legislated against as was the liquor business."

"This is the first real test to show to the country that we are a great force and that we can be united to fight the enemy.

"The producers have agreed to make fifty-two pictures and they will be produced at the rate of one a week. It is our duty to see that we show every single one of these pictures in our theaters."

"I want to impress upon you at this time that not a single cent of profit is to be made by anyone connected with the industry. Instead, I know that producers and distributors will lose thousands of their own dollars in order that this campaign shall be a success.

"The first of the Americanization pictures, 'The Land of Opportunity,' proved to be a big winner, not only from a box office standpoint, but from the point of view of the public. I played the picture in my eight houses and could repeat the same as I have had many requests to do so. If you have not already played this picture it is your duty to do so.

"I also want to impress upon the exhibitors the importance of using the trailers that have been made. They are now being sent out by the various distributing companies and should be used at the end of all bug feature pictures."

Urges Use of Trailers

"The Hon. Franklin K. Lane, former secretary of the interior, and chairman of the Americanization committee of the motion picture industry spent much time preparing these trailers himself. The trade papers of February 28 very kindly devoted much space and reproduced the quotations. If you have not already done so, will you call all slides made at once containing the subject matters of these trailers and show them in every corner of the land."

"The eyes of the country are now watching us and it is up to us to make good."

Charles Ray Buys Four Riley Poems For Feature Use

From the Arthur S. Kane offices comes the news that Charles Ray has just completed purchase in Los Angeles of four of James Whitcomb Riley's poems of American country life. The star, it is said, has for a long time been anxious to annex these vehicles suited to his screen personality, and the conclusion of negotiations this week will give him stories for rural dramas with titles famous in every corner of the land.

The Riley poems which have been purchased by the First National star are, "The Old Swimming Hole," "The Girl I Loved," "Home Again," and "Out to Old Aunt Mary's."

In a statement issued from his Los Angeles studios announcing the purchase of the Riley poems, Charles Ray declares that the acquisition of these American classics represents the culmination of a long time ambition to put the works of the beloved Hoosier bard on the screen.

Pathe Will Issue Keenan and Henley Films in May

Pathe Exchange, Inc., announces that Frank Keenan's 'Dollar for Dollar,' will be published on May 2. The following week, Hobart Henley's production, "The Miracle of Money," will make its first appearance.

"Dollar for Dollar" was adapted by Mr. Keenan from a well known story by Ethen Watts Mumford, playwright and magazine writer. Prominent in the supporting cast are Kathleen Kirkham, Harry Van Meter, Kate Van Buron, Jay Beatle and Gerda Siegrist. Hobart Henley adapted his play from Beulah Poynter's "The Marrying of Emmy."

 Territory Disposed of By Film Market, Inc.

Robert W. Priest reports the following sales through Film Market, Inc., New York: "Who Shall Take My Life," to Associated Feature Film Company; "The Spoiliers" to Independent Master Films, Inc., Detroit, for Michigan; "The Spoilers" to F. J. A. Harter, Thomas Pollock, Wyo., Colorado, Wyoming, Utah and New Mexico; (by assignment) "The Spoilers" to Harry F. Grele, Pittsburgh, for Delaware, Maryland, District of Columbia and Virginia.
"SINCLAIR’S IDEA IS NOT NEW"

Selznick Declares News Reels Follow General Plan of Improvement in American Journalism Sought by Novelist in a Published Article

Lewis J. Selznick, in discussing the published assertions of Upton Sinclair, the novelist, who proposes what he believes to be an original plan for the improvement of American journalism, declares that the idea is not wholly new.

Mr. Sinclair is quoted in the New York Tribune as branding the press of the country as dishonest and suggesting that a national weekly publication to be known as "The National News," free from advertising and editorials, be published setting forth the truth and nothing but the truth.

Journalism Is Improved

Mr. Selznick, in answering Mr. Sinclair, states that American journalism is being improved and that nothing but the truth is being placed before the public week after week. Elaborating his statement, Mr. Selznick says: "It might interest everyone to know that the definite plan of action to improve American journalism, as quoted in the New York Tribune from Upton Sinclair’s book, 'The Brass Check,' is neither new nor original.

There have been several periodicals before the public for some time whose sole purpose has been to give the people the truth about the world's events. These periodicals carry neither advertisements nor editorials. They cannot help but be non-partisan, and they are never the propaganda organ of any cause. They watch the entire world, and any item of news which they record must of necessity be recorded truthfully.

That Deal to All

"It is true that none of them can boast an editorial board such as Mr. Sinclair suggests, but that is hardly necessary. The men who control these periodicals are quite capable of giving a square deal to all, from William H. Anderson and the Anti-Saloon League down to Connie Mack and the Philadelphia Athletics."

"The only difference between the periodicals referred to and Mr. Sinclair's ‘National News’ is that these publications are not gotten out in the cheapest form, nor are they printed on poor paper. Nor expense is spared in presenting them to the public and their stories are unerringly preserved on celluloid. They are distributed in places where the majority of persons see them, namely, the country's moving picture theatres."

Published Semi-Weekly

"The real heartly favor receivin the world's news in this form is evidenced by the fact that the enormous demand has led to the creation of the American News, a periodical dedicated to the principles which Mr. Sinclair has outlined, which was given to the public on Easter Sunday. The fact that it is issued semi-weekly instead of weekly will give the people an opportunity of seeing the news, while it is new, and not after it has become history."

"Mr. Sinclair, or anyone else who feels the need of a publication such as he describes, have only to go to the nearest moving picture theatre to obtain what they desire."

Mildred Harris Chaplin’s Next First National Film Finished for Publication

Mildred Harris Chaplin’s second First National production, 'Folly of the Storm Country,' is complete and the publication date probably will be set shortly. It is said to be entirely different in theme and in treatment from ‘The Interior Sex.’

James Kirkwood Selected To Support Louise Glaum

James Kirkwood has been assigned the leading male role in Louise Glaum’s latest J. Parker Reed Jr. production now under way at the Thomas H. Ince West Coast studios. Kirkwood has announced his intention of deserting the directorial field for the actor’s role.

James Kilgour also will support Miss Glaum. Wesley Ruggles is directing Miss Glaum’s latest effort. Charles Stumar is photographing the production.

Corinne Griffith Becomes Dansuse
In Vitagraph Picture ‘Garter Girl’

Corinne Griffith has become a dansuse. The Vitagraph star became officially established in her new profession when her latest Vitagraph feature, ‘The Garter Girl,’ completes another chapter in her own history. The production will have its opportunity to present several big dancing scenes. The movements of her little figure and the gliding movements of her feet constituted an exhibition in the art of dancing.

Mr. Kosloff may be credited with special arrangements designed to bring the performance into being. He is a brother of the well-known stage celebrity, Theodore Kosloff.

Big Dancing Scenes

Playing the title role of “The Garter Girl,” Miss Griffith had occasion to present several big dancing scenes. The movements of her little figure and the gliding movements of her feet constituted an exhibition in the art of dancing.

Mr. Kosloff may be credited with special arrangements designed to bring the performance into being. He is a brother of the well-known stage celebrity, Theodore Kosloff.

Adaptation of O. Henry

"The Garter Girl" was adapted from O. Henry’s famous short story, entitled "The Memento." It presents the romance of Rosalie Ray, the vaudeville actress.

Rosalie Ray, played by Miss Griffith, is known as the Garter Girl from the fact that during her vaudeville act she sings out over the audience suspended from a wire, and kicks a garter loose upon the audience beneath.

The girl becomes revoluted at the shams and make-believe of her surroundings in the city and goes to the country to forget these things. There she encounters a remarkable romance.

Cincinnati Paper Gives Space to Film Column

The Cincinnati Post has just devoted space to a daily motion picture column. Frank Roostock, editor, and Ralph Chandler, advertising manager, are staunch advocates of motion picture news as circulation and advertising builders, it is said. So firm was their belief that the photoplay fans should be catered to, that they decided in the face of the paper shortage to run a daily film column, headed by a cut of a star and containing gossip of the new pictures and players.

The new daily feature started off with a two column cut and story on Violet Henning in "Everywoman," and stories about "The Copperhead" and "April Folly.”
Pathe Will Publish Max Linder's Production as Special Attraction

French Comedian Is Said to Do Some of the Best Work of His Career in "The Little Cafe" Which Had Successful Broadway Run

"The Little Cafe," the famous stage success featuring Max Linder, the French comedian, will be published by Pathe Exchange, Inc., as a special production. The picture is said to bring out some of the finest work of Linder's career.

Although the original stage part was played by John E. Young at the New Amsterdam theatre in New York, it is said that the star character fits the talents of the French comedian to perfection. His touches of humor throughout, his mannerisms, and eccentricities are all given full play in the part of a millionaire waiter who is compelled to remain at work in a restaurant by the terms of his contract.

**New Star in Support**

With the publication of the production a new star is introduced in the person of Wanda Lyon, who plays opposite Linder. Miss Lyon has played in Winter Garden shows in New York and in M. Jolson's show, "Robinson Crusoe, Jr."

Linder plays the part of a waiter in "The Little Cafe." The proprietor of the cafe and an accomplice have tricked him into signing a contract agreeing to pay them a forfeit of 500,000 francs if he quits his job as a waiter. He signs for twenty years and when the contract is in effect they tell him that he is heir to 2,000,000 francs. The conspirators expect the waiter to pay the 500,000 francs and quit.

**Picture Is Colorful**

The millionaire waiter, however, decides not to be blackmailed and he stays on his job from 8 a.m. to 10 p.m. Between those hours he is a gay lothario of the restaurants and a figure in the night life of Paris. The picture is full of color and life, showing the adventures of a hero in the cabarets and among the Parisian actresses. It is difficult for a single man to lead a double life, according to Linder's roles, and in that line we find many of the complications which make the comedy.

The leading characters are Max, who is a gay waiter, and his friend, the constable, who is a comical figure. The daughter of the cafe proprietor, in the person of Miss Lyon, loves her waiter even if he is a millionaire and the love leads the way out of the tangle.

**Reelcraft to Include**

**William Franey Series As Third on Schedule**

R. C. Cropper, president of Reelcraft Pictures Corp., 729 Seventh Ave., New York, announces that word has been received from Nat Spetter, West Coast manager, to the effect that arrangements have been completed whereby the Franey Comedies will be distributed by Reelcraft.

The Franey comedies are to be one reel in length and will be published every other week. William Franey is the comedian pictured.

This is the third comedy series to be announced on the Reelcraft program. Billy West and Charlie Hunsol being the stars already listed. Another series, it is said, will be announced shortly.

Reelcraft exchanges are now in operation in New York, Milwaukee, Indianapolis and Minneapolis, arrangements pending for openings in other distribution centers.

**Pearce to Issue in South**

**"House Without Children"**

Eugene Pearce of Pearce Films, New Orleans, visited the Film Market in New York recently and after viewing Robert McLaughlin's stage right production "The House Without Children," bought the rights to Louisiana and Mississippi.

Mr. Pearce intends to open the picture in all three of his Causal Street theatres simultaneously. He will wage an extensive billboard and newspaper advertising campaign to introduce the picture.

**National Gets Revier to Direct "Son of Tarzan"**

Harry Revier, who directed the "Return of Tarzan" for Numa, has been engaged by National Film Corporation of America to supervise the production "The Son of Tarzan," the latest serial to be announced by this company.

"The Son of Tarzan" is the first of the Edgar Rice Burroughs books to be adapted for the screen in serial form. The picture will be filmed on an island in the South Pacific.
ROBERT GORDON
DIGEST
OF PICTURES OF THE WEEK

COMPETITION invariably improves business conditions. Effort expended in the contest for supremacy between competitors develops the skill and resourcefulness of both.

A wave of theatre building unprecedented in the history of the industry is sweeping the country.

Competition between producers and distributors is keener today than ever before.

But one result of this activity—bettered business conditions, heightened prosperity and more satisfactory business relationships for every individual in the industry.

"DR. JEKYLL AND MR. HYDE" (Paramount Artcraft) with John Barrymore in the title role, will be recorded in film annals as an artistic triumph for Mr. Barrymore and a screen classic. The skillful handling of the Stevenson story brings out in vivid manner the remarkable tale of a dual personality. Not a pleasant story nor one for weak nerves persons, but mightily fine melodrama.

"THE HEART OF A CHILD" (Metro-Classics) affords Nazimova ample opportunity for the display of her unquestioned talents and is qualified to duplicate the best of her previous successes. It is a thoroughly modern story and has been produced carefully and with sure effect.

"DOWN ON THE FARM" (United Artists) was cordially received at its Chicago premiere in the new and capably conducted Barber's Loop theatre. Mack Sennett's slapstick in five-reel length is a distinct novelty and the production has almost unprecedented exploitation and presentation possibilities.

"A FOOL AND HIS MONEY" (Select) tells an interesting little story against unusual and magnificent backgrounds. Eugene O'Brien is the star, Ruby de Rienner supplying an intelligent opposite. It compares favorably with any of the star's previous productions and occupies a higher plane than most of them.

"PASSION'S PLAYGROUND" (First National) presents Katherine MacDonald as a convent bred orphan set down in the world amidst the surroundings of Monte Carlo. The story, which follows is highly dramatic and absorbing.

"SEX" (Hodkinson) is a fine production in more than one sense of the word. Story value figures strongly in making the picture one of the most interesting of recent publication, with adept handling of the situations by director and players giving a satisfactory finish. Elaborate settings have been furnished. Louise Glauin's portrayal is excellent.

"SINNERS" (Realart), while not the best production made by Alice Brady, is a picture that will afford temporary diversion for theatre-goers. A very capable cast has been given the star, included in which is James L. Crane, her husband.

"THE MOTHER OF HIS CHILDREN" (Fox) is a picture in which the settings are finer than those generally furnished for the scenes in Gladys Brockwell productions. The story is enveloped entirely by Parisian atmosphere and presents the star in some beautiful gowns.

"ALIAS JIMMY VALENTINE" (Metro), although of a different nature, gives Bert Lytell a chance to do the same fine work that made "The Right of Way" a success. This police crime play has been adapted in a very satisfactory manner and convincingly.

"BOTTOM OF THE WORLD" (Robertson-Cole) is a rather tardy pictorial record of the Shackleton expedition of 1914-1916 in the Antarctic circle. It has many meritorious points, but hardly qualifies as a feature, and would be more suitable for an exhibitor's program if held within two reels instead of 3,800 feet.

"BLIND YOUTH" (National Picture Theatres) is the second offering of Lewis J. Selznick's co-operative organization and makes good the many advance promises. Walter McGrail and Leatrice Joy make a particularly pleasing impression as the sculptor and his model, who is also his inspiration.

"THE FIGHTING SHEPHERDESS" (First National) satisfies all demands as a "follow-up" for "In Old Kentucky," Anita Stewart's previous production. It is a Montana story with great dramatic power and fine production elements. Walter Long and Noah Beery give excellent portrayal in difficult supporting roles.

"THE DEADLIER SEX" (Hodkinson) deals with sex cleanly and entertainingly. It is free from the slightest taint, a modern story of big business, with Blanche Sweet well cast in the leading role. It should please generally.

"DOLLAR FOR DOLLAR" (Pathe) displays the absorbing and entertaining work of Frank Keenan. Like the majority of Keenan pictures, "Dollar for Dollar" should find universal favor. The production has been well directed, cast and photographed.

"SHE LOVES AND LIES" (Select) is the last picture made by Norma Talmadge for Selznick. It presents the star in a very light comedy role in which her pleasing mannerisms are displayed to advantage. Conway Tearle plays opposite Miss Talmadge.

"THE ROAD TO DIVORCE" (Universal) contains beautiful settings brilliantly photographed, a story that stops just short of achieving dramatic success, and a cast of well chosen players in support of Mary MacLaren. It is pleasant to the eye and the not too exacting will find it a satisfactory evening's entertainment.

"NEGLECTED WIVES" (Wistaria) concerns a politically ambitious husband and a neglected wife who is made the tool of his political opponents. Anna Luther is the star, and a capable cast aids with intelligent support. The picture is well made and the story holds interest throughout.

"DR. JEKYLL AND MR. HYDE" (Pioneer) differs from the Famous Players-Lasky version in that it has a happy ending, a feature which many will consider desirable. Sheldon Lewis, who also played the role upon the stage, gives a realistic and convincing portrayal of both personalities. The production is high class throughout.
Blanche Sweet in
THE DEADLIER SEX
Five-part drama; J. D. Hampton.
Directed by Robert Thornby.
Published by Selznick.

OPINION: If there is prevalent a belief that "The Deadlier Sex" is what is commonly termed "a sex picture" it should be corrected at once. If there is prevalent a desire for good, clean drama, human in its appeal and as far removed from the indecorous, pandering type of play which is done with the title as it is possible to be removed—that desire may be gratified.

It is sex in its finer meaning that is concerned in the story. There is at no time a descent into the suggestive to gain power, at no time an appeal to the baser appetites, at no time by subtilty, scene or incident, effort made to introduce the so-called "punch." There is, instead, a well told story in which every business man is pitted against a woman of the sort that everybody knows in his daily life, an intelligent woman, thrown into possession of a railroad, whose defense of her stockholders gives rise to the incidents which make up the action.

Blanche Sweet, as that woman, has a role demanding exactly the sort of work for which she is best qualified. As a result her performance is convincing and entertaining.

Mahlon Hamilton, a leading man who has a certain following in his own account, plays the opposing rail magnate with satisfactory seriousness.

There are many novel incidents involved in the struggle between the two. Interest is sustained evenly throughout, rising to its highest point just before the conclusion, as is proper and in line with existing requirements.

The Northern scenery which forms the background for the better part of the footage is attractive and excellently photographed.

The play should give complete satisfaction.

SYNOPSIS: At the death of her father Mary Willard takes over the management of his railroad, which is threatened by an opposition headed by Harvey Judson, a young capitalist, who believes that money will gain him his every end. To protect her stockholders when Judson's plans seem about to succeed, in a forced amalgamation of interests, she causes him to be abducted and taken to a shack in the North woods. Here she poses as daughter of a guide and they refuse his offer of money to take him back to New York. When he has fallen in love with her and she begins to believe her identity. A race for New York follows his denunciation of her, but they are informed, as they reach the railroad station, that their roads have been taken over by the government. The happy ending follows.

Eugene O'Brien in
A FOOL AND HIS MONEY
Five-part drama; Select.
Directed by Robert Ellis.
Published in April.

OPINION: By sheer strength of technical excellence. "A Fool and His Money" is qualified to win wide favor. The Selznick production staff, already famous for its sumptuous settings and brilliant photography, has surpassed its best previous efforts.

Practically all of the action takes place within and about a castle in the Swiss Alps. Just where the castle used was actually located is not known, but had the pilgrimage been made to the country represented no better result could have been obtained. Even the foreign railroad train, one of the severest trials of the American producer's ability is faithfully reproduced.

The story is not as strong as others that have been given the star, but a capable supporting cast makes it interesting. In the acting of the players against the attractive background provided that entertains.

As projected at the State-Lake Theatre, Chicago, where the picture was given its opening, the production suffered from the operator's hands. It is reasonable to believe that a little more than customary speed will greatly improve the general effect.

SYNOPSIS: Robert Bellmany Grant, American novelist, buys a castle in the Swiss Alps and goes there to live alone and write a novel. He discovers living in an abandoned wing of the castle what he first believes to be a ghost, but later learns is a former American girl whose marriage to a foreign nobleman has resulted in divorce and who has stolen her child from its father, hiding here until she can escape across the border. The Count, her former husband, is one of a party later visiting the castle, but she manages to escape detection. When her father and mother arrive to rescue her, however, the Count learns of the plan and interferes with official support. The exciting finish is provided by a race to the border in which Grant wins the lady's freedom and hand in marriage.

BOTTOM OF THE WORLD
Five parts; Robertson-Cole.
Published in April.

OPINION: It is doubtful that the pictorial record of the Shackleton expedition into the Antarctic seas, which took place from 1914 to 1916, can be successfully exploited at this late date as a five-reel feature. It has many fine points, but to make feature length it is apparent that the scissors have been used sparingly—too sparingly, perhaps.

Scenic pictures have attained a high standard. People have been educated to expect spectacular views of the odd corners of the world as a part of a well balanced program. The Shackleton picture, cut to 2,000 feet, would be a scenic of unusual merit. As a feature, it is a doubtful quantity.

In Martin Johnson's pictures of the South Sea cannibals Robertson-Cole experimented with five-reel features, but is issuing the second series in one-reel quantities.

The Shackleton pictures contain many highly educational and interesting features. The sub-titling, clever in spots, is not carefully done. The ending is very abrupt. It is a novelty, but hardly a feature.
Gladys Brockwell in
THE MOTHER OF HIS CHILDREN

Five-part drama; Fox.
Directed by Edward Le Saint.
Published in April.

OPINION: Finer settings are provided in this Gladys Brockwell vehicle than in any of her recent productions. The Oriental atmosphere predominates, the furnishings accomplishing this in satisfactory manner.

The Bohemian section of Paris serves as the locale of the story, which was written by Barbara Le Marr Deely. It is the story of a princess, loved by one sculptor, but in love with another, and an American who has left his wife and two children in New York while he journeys to Paris hoping to win the Grand Prix with a statue inspired by the mother of his children.

The emotional work of Miss Brockwell makes the dramatic scenes very convincing. The action at times is tense, the picture as a whole offering an hour of pleasant diversion.

Two statuettes, "The Mother of His Children" and "The Eternal Eve," were molded especially for this production, it is said, Miss Brockwell posing for the latter and Golda Madden for the former. Commendable portrayal is done by William Scott as the American sculptor, Richard Arnold; Frank Leugh, another sculptor named Count Joachim Tolstoff; Nigel de Brullier, as Princess Yve's slave; Golda Madden, as Beatrice Arnold, and Nancy Caswell and Jean Eaton, who portrays Arnold's children.

SYNOPSIS: Yve, an Arabian princess, is living in Paris with her slave, Hadji. Count Tolstoff is madly in love with her, but she prefers the hand of Richard Arnold, an American sculptor. Both men have statues at a Paris exhibition, Tolstoff's being "The Eternal Eve," which has Yve's features. Jealous personally and professionally after Arnold wins the Grand Prix, Tolstoff indicates that Yve posed for his nude statue. Arnold, who has fallen in love with the princess, obtains the statue, so as not to humiliate her. Maddened, Tolstoff makes an effort to demolish Arnold's "The Mother of His Children," but is killed in doing so. Arnold is exonerated when Hadji confesses that he committed the crime. The death of Arnold's wife while aboard ship on her way to Paris permits the marriage of the princess and Arnold.

Anne Luther in
NEGLECTED WIVES

Five-part drama; Wistaria.
Published in April.

OPINION: "Neglected Wives," for which is provided the alternate title, "Why Women Sin," is a valuable acquisition to the independent field. It has box office qualities that cannot be denied.

The plot holds interest from start to finish, setting forth the events in lavish settings excellently photographed. Technicians have received especial attention throughout, and the result is a smooth-running, logical narrative.

Anne Luther and E. J. Radcliffe lead a cast in which are listed such names as Claire Whitney and Charles Gerard, veteran players both. Their performance is well rounded and succeeds in giving unusual depth to the production.

While marital differences are made the basis of the story the idea is handled in a clean way, no suggestive or unnecessarily pointed situations being allowed to detract from the presentability of the attraction.

Upon this foundation is erected a superstructure in which a political element figures prominently. Exhibitors will find this angle valuable at the present time.

SYNOPSIS: Philip Pemberton, candidate for Governor, becomes so absorbed in his business that he neglects his wife and child. They grow weary of the situation, but are loyal. Opposing forces, seeking to wreck Pemberton's campaign by marrying his domestic happiness, lure Mrs. Pemberton to a country inn. Here she is forced into a compromising situation and her husband summoned. First denouncing her, he realizes his error when the chauffeur, a detective, discloses the situation. Returning home to his wife, he is convinced that he has done wrong in neglecting her and gives up his political campaign.

Norma Talmadge in
SHE LOVES AND LIES

Five-part comedy-drama; Select.
Directed by Chester Withey.
Published in April.

OPINION: Despite the improbability of the story adapted, Norma Talmadge, with her inviting mannerisms and the absolute freedom in her portrayal, makes satisfying it temporarily, amusement of "She Loves and Lies." Ably supported by Conway Tearle, she gives a humorous characterization of Marie Callender, who poses throughout the picture as three different persons.

"She Loves and Lies" is the last picture made by Miss Talmadge for Select. There is no doubt of the welcome it will receive for the publication of Miss Talmadge's name, combined with the picture has box office value in itself. Wilkie Collins wrote the short story from which the picture was adapted. It is a good leap year picture, for it is Marie Callender's proposal of marriage to Ernest Lismore that results in the humorous incident which forms the end of the subject. The fact that no effort is made to make the story seem plausible has its psychological effect in creating fun in the picture and relieving it of absurdity.

The scenes in the picture, from a room in a fashionable residence to a studio in the Bohemian quarter of a large city are well chosen. Supporting the star because Mr. Tearle is well engaged in the picture, Broske, Phillips Tead and Ida Darling.

SYNOPSIS: Marie Callender becomes engaged to a wealthy Lothario, but regrets it after Ernest Lismore, who is in financial difficulties, rescues her from a burning home. She breaks her engagement to the Lothario, but is left with the quarter of the city in order that he may save himself from financial ruin. He agrees and after their marriage Marie poses for a painter in the studio which is situated in a quarter of the city in order to see if Lismore will love her. One difficulty after another follows and finally Marie realizes her love for Lismore, and Lismore is happy to find that she is the painter who had won his heart.

Johnny Ray in
JIGGS IN SOCIETY

Two-part comedy; Christie.
Directed by Reggie Norris.
Published in April.

OPINION: The popularity of George McManus' newspaper comics may be taken by exhibitors as assurance that the first showing of the Christie comedies will be well attended. If "Jiggs in Society" is the first production used it reasonably certain that patrons will prove thoroughly of the series.

Johnny Ray's make-up, as that of the supporting players, is remarkable. All settings also seem to have been constructed with a page of McManus' drawings in hand.

The comedy itself is a curious mixture of polite humor and downright slapstick the two styles being alternated in effective quantities.

With "Mutt and Jeff," "The Gumps" and other newspaper comics appearing in cartoon form upon the screen it may be advisable to include in satirical mention of the fact that the Jiggs series is not of this character.

Gladys Brockwell in "The Mother of His Children," a drama of Paris studio life (Fox).
John Barrymore in
**DR. JEKYLL AND MR. HYDE**
Six-part drama; Paramount Artcraft.
Directed by John S. Robertson.
Published and April 26.

**OPINION:** There are those who will not care for "Dr. Jekyll and Mr. Hyde," Robert Louis Stevenson's remarkable story of a man with a dual personality, because it is not a pleasant picture and it does not have a happy ending. This, however, does not detract from the artistry of Mr. Barrymore nor from the beauty of the picture as a picture. It is a artistic triumph. Nothing Mr. Barrymore has ever done upon the screen has quite equaled it and the meritorious manner in which it is presented reflects great credit upon the Famous Players-Lasky Corporation.

Richard Mansfield and a number of other well known actresses from time to time included the Stevenson story in their repertoire and it is therefore more or less familiar to theatre-goers of the country. These will see and enjoy the screen version without shock to their nervous systems and those who have read the story will be prepared for the dramatic scenes enacted in a most telling and effective manner for nothing is spared in the silent drama's version. If anything it is more horrifying than the stage version and the transition from Dr. Jekyll, the lovable, kind physician, to the detestable, hideous Hyde is even more vivid by means of the double exposure than any stage make-up could possibly convey. The photography is very skillfully handled by Cameraman Roy Overbaugh in each instance.

Most of the acting falls upon the shoulders of Mr. Barrymore but a very capable cast appears in his support, including Martha Mansfield, Brandon Hurst, Charles Lane, Malcolm Dunn, Cecil Clodely, Nita Naldi and George Stevens.

**SYNOPSIS:** Dr. Jekyll, a young London physician, who devotes his every moment to helping the poor, discovers a drug that transforms him into a lustful brute. He assumes the name of Hyde and frequents the underworld of London, where he satisfies his craving for the company of lustful women. He is in love with Millicent Carew, a sweet, young girl who returns his love. Gradually, however, the fluid gets such a hold on him that he neglects Millicent and as Hyde turns to a music hall dancer, whom he drags down and then casts off entirely. In a fit of temper while talking to Millicent's father, he changes to Hyde and murders him. As Dr. Jekyll, he swears to Millicent that he will avenge her father's death. One of the ingredients of the mixture that he takes becomes extinct and when he learns that he can obtain no more he shoots himself in his laboratory and will admit to one. Millicent calls and is admitted and she is horrified to find the detestable Hyde. She escapes and as her friends inter they see him take poison and die a terrible death.

Frank Keenan in
**DOLLAR FOR DOLLAR**
Five-part drama; Pathe.
Directed by Frank Keenan.
Published in April.

**OPINION:** Frank Keenan is one of the few screen actors who is consistent in his efforts to produce photographs containing a high production standard and universal appeal. His productions, in the vernacular of the street, are never just slapped together. Keenan ranked high in his stage work and this undoubtedly has influenced him in giving to the motion picture public his best efforts. He seems determined to prove to the skeptical that the silent drama is an art that should receive the same consideration as the stage.

In his more recent productions, Keenan has dwelt considerably on phases of father love. The heart interest aroused by his pictures because of this aspect gives them the power to please not only the feminine patrons who usually make up the majority in a theatre, but also the men.

"Dollar, for Dollar" brings out this characteristic to a marked degree. Kee- nan, unusual, is exact in portrayal, and the production is a good example of his handiwork. His directorial methods merit the highest praise.

It is noticeable throughout Keenan productions that they are constructed without resorting to the suggestive, the device developing along wholesome lines and creating a tone of refinement. While it is to be expected that the story characterization stands out most prominently in the picture, the capable cast he has chosen as support deserves commendation. Kathleen Kirkham, in the leading feminine role, is fine both in the tense moments of motion and in the scenes depicting the lighter vein.

In the cast are Kate Van Bur- en, Jay Belasco, Harry Kendall and Harry Van Meter.

**SYNOPSIS:** Marcus Gard is a millionaire because of the unscrupulous business methods that he has resorted to. Mrs. Marteen and her daughter have seen his cunning in that Marteen was financially ruined by Gard. To get dollar for dollar, Mrs. Marteen becomes, a blackmailer and collects $50,000 from Gard. A man who is an enemy of Gard and who also mules money from Marteen fears blackmail and places a detective in Marteen's house. Gard reforms, makes it his duty to be the foster father of his enemy's son and Mrs. Marteen's daughter, and protects Mrs. Marteen from the clutches of a mutual enemy. Escape from an asylum of the enemy's first and legal wife, who sells him, develops the picture into a haplog ending for the four principals.

Katherine MacDonald in
**PASSION'S PLAYGROUND**
Six-part drama; First National.
Directed by J. A. Barry.
Published in May.

**OPINION:** If the lure of the gaming table were not strong ministers would be deprived of an ever-ready text. If the gambling instinct were not deeply implanted in human beings of all classes the press would be deprived of a but many lead stories. It is upon this human frailty that "Passion's Playground," is based, its appeal seems universal.

"The Guests of Hercules," the book by C. X. and A. M. Williamson from which the play was made, is doubtless well known to readers. It is a story of Monte Carlo, of the roulette table and the people who yield to its appeal.

The locale gives Katherine MacDonald an opportunity to appear at her best. Her magnificent gowns, in which she is photographed against the magnificent settings provided, make her striking beauty more than ever effective.

The story is based upon an unusual plot that not only could picture without overstressing incident to the detriment of characteri- zation. As directed by J. A. Barry, however, the work of the players scores less strongly than the story itself.

Katherine Kerry is admirably cast as Prince Vanno Della Robbia. In the half-dozen remaining important roles, for the picture involves a large cast. Nell Craig, Edith Stevens, Virginia Ainsworth, Rudolphine Valentine, Walt Whitman, Alice Wilson and Sylvia Jocelyn give satisfaction in their characterizations.

**SYNOPSIS:** Mary Grant, an orphan, leaves an Italian convent and goes to Monte Carlo, where, with beginner's luck, she breaks the bank. When her unsophisticated ways lead men to make unseemly advances she is protected by
Prince Vanno Della Robbia, whom she later promises to marry. His brother's wife comes to visit her, and she learns that she is Marie Grant, formerly a student of the same convent, who eloped with a man who deserted her some years before. When a former sweetheart of her husband accuses her of the deed she places the blame upon Mary. Mary goes to a chateau in the mountains, where, when her life is threatened by crooks, the Prince, learning the truth of the matter, comes to her rescue. The happy ending follows.

Louise Glaum in

**SEX**

Seven-part drama: Hodkinson. Directed by Fred Niblo. Published in April.

**OPINION:** There is every reason to believe that this J. Parker Read, Jr., production will satisfy in every respect the diversified types of audiences that patronize theaters throughout the country. This satisfaction will not result, however, from any deliberate attempt on the part of the producer to include in the picture the ultra-modern aspect which, in the end, amounts only to display without actual story and pictorial value.

Contrary to the inference contained in the title, "Sex" does not blazon forth as an endeavor to produce box office value by sensational appeal.

Of paramount significance is the story from which the adaptation has been made. It is a forceful theme from the pen of C. Gardner Sullivan, forceful because it is so different from the usual plot development and because there is a lesson to be learned. It is not an effort, however, to moralize.

With the unusual in plot as a basis, elaborate settings have been supplied and a truly beautiful production has resulted. These factors, supplemented by creditable acting and direction make a play worthy of serious consideration by exhibitors who are seeking the best in the field.

The work of Louise Glaum is very commendable. She is convincing both as the first and as the second of the two principals, and as the wholesome, home-loving wife in the latter part. The gowns worn by Miss Glaum will please the masculine mind and will be as delightful to the eyes of the women as a fashion show.

Players that lend fine support are William Conklin, Myrtle Stedman, Irving Cummings and Peggy Pearce.

For its historical and interesting scenes in the picture is the prologue. It might be considered as representing the plot of the story in tableau form.

**SYNOPSIS:** Adrienne Renaut is the principal in a musical revue at a metropolitan cafe. Philip Overman becomes infatuated with her and when he finds his wife pleading with Adrienne not to break up their home life he divorces her. Meanwhile, Adrienne has fallen in love with Dave Wallace, a young millionaire, and they marry. Adrienne then is made to suffer as did Mrs. Overman, for Dave spends his days and nights with Daisy. She goes to plead with Daisy, and, like Mrs. Overman, she is found in the apartment by her husband. A divorce follows, and Adrienne takes the first boat for distant lands. On the vessel she sees Philip Overman and his wife, who are on their second honeymoon.

Mary MacLaren in

**THE ROAD TO DIVORCE**

Five-part drama: Universal. Directed by Philip Rosen. Published in April.

**OPINION:** Extreme care has been taken in the development of the simple story that is "The Road to Divorce." Subplots have been written deliberately and photographed neatly, a skillful use of a coon and sometimes quarreling doves giving them individuality. The story development is of extraordinary brilliancy, making enjoyable the commonplace settings and enhancing the more beautiful ones. Mary MacLaren looks her best when it is in the order of things and fails to look as miserable as the story demands that she should at other times, a feature which will be pardoned by all. Her acting is finished and effective, as it is also that of Bonnie Hill, a new player of promise.

The story is something of a disappointment considering the title. The road to divorce is not a gray one, and the principals step foot upon it the picture is near the end, and the turning back comes before any great suspense is created.

It is here, if anywhere that the production falls short. Its title promises something approaching the sensational. It is at least expected that a strong emotional element will be found in the picture. It, however, does not materialize. Instead, a logical story of matrimonial relations is unfolded in orderly sequence, the end, as the body incidents, occurring naturally and as expected.

A bit too much emphasis is given the sentimental side. If it were stronger it might be entertaining. If it were less prominent it would be detrimental. As it has been introduced it robs the story of much of its power.

**SYNOPSIS:** Dr. and Mrs. Shaw approach the parting of the ways after the birth of their second child, the attention the mother gives to the little ones causing her husband to grow away from her. When they are visited by Pauline Dall, a former chum of Mrs. Shaw, the husband finds it easy to become infatuated with her. On the last afternoon of her visit he takes her sailing, declaring his love and finding it reciprocated. But a storm arises and they return to shore, realizing that Mrs. Shaw is out in a row boat. He immediately realizes that he loves his wife more than anyone else and goes into the storm to find her. He fails and they bring him home, exhausted. Mrs. Shaw returns safely and the result is a reconciliation.

Walter McGrail in

**BLIND YOUTH**

Six-part drama: National Picture Theatres. Directed by Ted Sloman. Published in April.

**SYNOPSIS:** Walter McGrail and Leatrice Joy, who have been advancing rapidly in popular favor during the past six months, are responsible in a large measure to the unusual appeal which "Blind Youth," the second of the National Picture Theatres productions, should have to the theatre-going public.

Both are ideally fitted for the parts assigned them, he as a talented sculptor who loses his ambition but finds it again through his principal's inspiration, and she as an artist's model.

The story centers around the sculptor's masterpiece, entitled "Blind Youth," which represents his youthful folly. The incident is well handled, being emphasized sufficiently to carry the theme, but not enough to detract from the coherence of the story development.

The picture has every essential of a well made production. Aside from the two principals, the cast includes Claire McDowell, Joseph Swickard, Ora Crev, Colin Kenny, Clara Horton, Bobby Post and Leo White. The photography and titling are well done. The settings are appropriate and in several instances elaborate.

**SYNOPSIS:** When Elizabeth and Pierre Monnier part, the mother takes Henry and the father takes the other son, Maurice, to Paris with him. Maurice shows promise as a sculptor, but life is ruined when he marries Clarice and she deserts him to go with Jule Chardoc, a returned soldier.

At the death of his father, Maurice returns to New York, but finds his mother and brother ashamed of him. He walks the street for a time contemplating suicide, but is given new hope by the interest shown in him by Hope Martin, an artist's model. With her posing for him he makes a figure called "Blind Youth," which brings him fame over night.

After confessing his love for Hope, L

Scene from "Blind Youth," second National Picture Theatres production just published. Walter McGrail and Leatrice Joy have leading roles.
tells her of his unfortunate marriage. Clara reappears to share his troubles, but finally realizing that his happiness means more to her than wealth, she confesses that her marriage to him had been a mistake. She admits her love to Bygland and they become engaged, and Maurice weds Hope.

Bert Lytell in
ALIAS JIMMY VALENTINE
Six-part drama; Metro. Script by Maxwell Karger. Published in April.

OPINION: This adaptation of a well known and popular melodrama gives Bert Lytell another opportunity to display his skill in realistic characterization. While the screen story might succeed with some competent players in the stellar role, the fact that Lytell gave such an excellent portrayal in "The Right of Way" will give added value to the picture.

It is safe to predict that Metro will find a ready market for this production, for it is one that an exhibitor will want to screen to satisfy his patrons. Metro's announced policy of giving the people screen versions of the best in plays and stories has paid dividends, and the future has been amply fulfilled. And this picture is further indication of the company's good determination.

Besides carrying the name of Lytell with it to give it box office power, "Alias Jimmy Valentine" is an intensely interesting story of a type of story that always has had a universal following. Paul Armstrong's melodrama is not a dime novel, but a clever with a killing on every page. Instead, it is a polite crook play with plot development relying upon the battle of wits between Jimmy Valentine, a detective, and Lytell's portrayal of the reformed criminal is exacting. His work demands attention at all times. Aiding in the success of the picture are Vola Vale, Eugene Pallette, William Taylor, Marc Robbins, Robert Dunbar, Winter Hall and James Farley.

SYNOPSIS: Lee Randall, alias Jimmy Valentine, is confined in Sing Sing prison for robbery. He is pardoned however, by the lieutenant governor and his niece, Rose Lane, who had been saved from assault by Lytell. Lee's girl, Kate, and urges two of his fellow criminals to go straight. Rose, who has fallen in love with Lee, induces her father to employ him in his store. Lytell employs another reformed criminal, Red Jocelyn, as watchman, he story then develops into a battle of wits between Lee and Detective Doyle. When it seems as though Randall has outwitted the sleuth, he is compelled to use his skill in opening a vault in order to save Rose's little sister from suffocation. The detective catches him in the act of opening the vault, but when he asks of the love that exists between Rose and Lee he departs.

May 1, 1920

E X H I B I T O R S  H E R A L D

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It is safe to predict that Metro will find a ready market for this production, for it is one that an exhibitor will want to screen to satisfy his patrons. Metro's announced policy of giving the people screen versions of the best in plays and stories has paid dividends, and the future has been amply fulfilled. And this picture is further indication of the company's good determination.

Besides carrying the name of Lytell with it to give it box office power, "Alias Jimmy Valentine" is an intensely interesting story of a type of story that always has had a universal following. Paul Armstrong's melodrama is not a dime novel, but a clever with a killing on every page. Instead, it is a polite crook play with plot development relying upon the battle of wits between Jimmy Valentine, a detective, and Lytell's portrayal of the reformed criminal is exacting. His work demands attention at all times. Aiding in the success of the picture are Vola Vale, Eugene Pallette, William Taylor, Marc Robbins, Robert Dunbar, Winter Hall and James Farley.

SYNOPSIS: Lee Randall, alias Jimmy Valentine, is confined in Sing Sing prison for robbery. He is pardoned however, by the lieutenant governor and his niece, Rose Lane, who had been saved from assault by Lytell. Lee's girl, Kate, and urges two of his fellow criminals to go straight. Rose, who has fallen in love with Lee, induces her father to employ him in his store. Lytell employs another reformed criminal, Red Jocelyn, as watchman, he story then develops into a battle of wits between Lee and Detective Doyle. When it seems as though Randall has outwitted the sleuth, he is compelled to use his skill in opening a vault in order to save Rose's little sister from suffocation. The detective catches him in the act of opening the vault, but when he asks of the love that exists between Rose and Lee he departs.

One of the many humorous incidents of "Down on the Farm," the Mack Sennett five-reel comedy being distributed by United Artists Distributing Corporation.

Louise Huff Is Featured
In "Dangerous Paradise"

Louise Huff will have as her first starring vehicle under the banner of Selznick Enterprises, "Dangerous Paradise," and as her second, "False Pride." Selznick officials declare that their offices have been swamped with complimentary messages from exhibitors throughout the country lauding the new star.
Alice Brady in

**SINNERS**

Five-part drama; Realart.
Directed by Kenneth Webb.
Published in April.

**OPINION:** The story told in “Sinn-ers” is of the unsophisticated girl who meets with untoward circumstances in the city where she has gone to earn a livelihood for herself and her mother; of her struggle against these adverse conditions, and finally of her return home and subsequent marriage to the man who had proved himself her friend.

A large and very capable cast assisting in the adaptation includes Miss Brady’s husband,James L. Crane, Agnes Ever-ett, Augusta Anderson, Lorraine Frost, Nor Reed, William P. Carleton, Frank Losee, Crauford Kent and Robert Scha- blo.

While this is not Miss Brady’s best picture, it has qualities which place it in the entertaining class. Particularly notable is the work of Augusta Anderson, Agnes Everett and Lorraine Frost. They fit well into their respective roles and lend color to the production.

The list of men in the cast includes several popular players and the work of each prompts words of commendation. The small town scenes in the production have been well chosen and add to the general appeal of the subject.

**SYNOPSIS:** Mary Horton, finding that the family funds are diminishing, goes to New York to find work. Failing to get employment with friends of the banker in her home town, she accepts the invitation to live with Hilda Newton, whose character is considered question-able by residents of the sleepy little town. Bob Merrick, a millionaire, falls in love with Mary. Discouraged with life, Mary is leaning toward the primrose path. The news that her mother is very sick takes her back home. Her city friends journey to the little town one Sunday and with them is Merrick and Hilda. Hilda reforms and Mary and Bob wed in the small town.

Nazimova in

**THE HEART OF A CHILD**

Five-part drama; Metro-Classics
Directed by Ray C. Smallwood
Published in April.

**OPINION:** Fan expectations based upon previous Nazimova performances are fulfilled in “The Heart Of A Child.” The production can be submitted to your audience with full confidence that the popular verdict will be one of approval.

As Sally Snape, the product of Lon- don’s Limehouse district, leading her way through adventure after adventure into the position of Lady Kiddemister, the star has ample scope for her talents. Her naturally headlong style of acting isaccommodated by swift contri- minuity and the action embraces several incidents that would have served many producers for a separate feature each.

Charles Bryant, who plays the masu-cle lead, is credited with the adaptation. It is one of which he may well be proud. Toward the end there is a slight deviation from style that may be construed by some as a “slowing up.” It is not that.

It is, if the picture is properly presented, an effective interjection of better class drama into what has been until then rather robust melodrama.

Though the entire story is represented as having taken place in England, capable actors make all characterizations intelligible to American audiences and settings are sufficiently cosmopolitan as to cause no discomfort.

An excellent device has been used in dispensing with stereotyped subtitles, an impressionistic picture the significance of which is unmistakable serving to carry the thought. Picture producers should give the picture attention with this feature in mind.

Excellent suggestions for the exploi-tation and presentation designers are contained in the picture itself. The exhibitor should view it some time before playing date and lay his plans accordingly.

The production is worthy of the best additional features that can be provided.

**SYNOPSIS:** Sally Snape, child of the Limehouse district, London, is left when her father murders her mother in a drunken rage. Lady Doro-thea Lytham, dill-tante charity worker, whose car later injures the girl, obtains employment for her in a modiste’s shop as model. Here she is observed by Lord Kidderminster, cousin of Lady Dorothea, who falls in love with her. When he declares his interest in marrying her Lady Dorothea, thinking to protect the family from such an alliance, arranges it so that the two will spend a night alone in a mountain lodge. Next morning they motor to the home of Lord Kidderminster’s father, where Lady Dorothea has been rejected by him.

For example, only to find that his parents heartily dis-approve of such methods. When the couple arrive parental permission is ob-tained and the wedding follows.

Sheldon Lewis in

**DR. JEKYLL AND MR. HYDE**

Five-part drama; Pioneer.
Published on a State Rights Basis.

**OPINION:** Sheldon Lewis, whose stage portrayal of Robert Louis-Stev- enson’s famous dual personality gained considerable press comment, brings to the screen a strong convincing portr-ayal.

The famous old play, which has struck terror to the young people of the world for years, ignites power in film form because of the greater facilities offered by that medium of expression. The cast is well executed and more suggested rather than presented within the limits of the three-wall stage. Upon the screen his descents into the crim-inal character are more vividly, and hence more dramatically, represented.

A well-balanced cast renders adequate support without in any degree dimin-ishing the star’s appeal. The work of the various members is in the factory, though limited by the nature of the story.

A dream ending has been supplied which many exhibitors will doubtless believe better suited to their purpose than the tragic one written by the author and used in the stage version.

Another slight change is made, the elec-tric chair being brought into play as the instrument of execution. Interest is at its highest point when, with HYde strapped in the chair and about to be electrocuted, a wholly unexpected di-scovery brings about the story ending.

**SYNOPSIS:** Dr. Jekyll is a respectable physician and an earnest worker for th-ehfterment of humanity, is engaged t Bernice Lamont, daughter of another physician. Following out a series of ex-periments calculated to prove the there is no soul, he discovers a drug that changes his nature into one of base-brutality and an antidote which restores him to his normal self. While in h-secondary personality he commits mur-ders, robberies and other crimes wi-definite purpose save the satisfac-tion of his brutal lust. Bernice, neglect-bring is left to deal with the mon-sters of his life. Captured by the police his dual personality is discovered and he is placed in the electric chair for execution, when he awakens to find that all has been a dream.
Managing Director Chris Glumm of the Victory theatre has announced that his house will be closed for two weeks, during which time extensive remodelling will take place. It is planned to make the Victory one of the finest and most comfortable of the smaller theatres in the city. The interior and front of the building will be completely redecorated.

Colleen Moore has started work in a Marshall Wilde production at the Hollywood studios. She has one of the two leading feminine roles, the other being played by Marjorie Dale.

Jesse L. Lasky has returned to New York. He declared before leaving that he expected to see the opening of the new Long Island studio, which his London studios are also completed," said Mr. Lasky. "Adolph Zukor, president of Famous Players-Lasky, is there for the opening. Hugh Ford is sailing for England to make the first production in the new studio, which will be a film version of Marie Corelli's "The Sorrows of Satan." The Jerome K. Jerome story, "Miss Hobbs," which Annie Russell made famous, will be the first starring vehicle for Wanda Hawley, who has just been placed under contract by Realart.

"The Texas Steer," which has had a rest of two decades or more, is to be revived for the films by Sam Rork, who will present it under the National banner with an all-star cast. James Young will direct the feature. "The Texas Steer" was one of the original fourteen farces by Charles H. Hoyt, which were purchased for Charles Ray, but were found unsuitable for him.

Tom Geraghty, one of our prize young scenario writers, has left Douglas Fairbanks to join Lasky's. He is reported to have signed a long term contract.

More property has been acquired by Metro for additional buildings. One entire city block, making the total space covered by the studio more than seventeen acres, exclusive of the sixty-four-acre park at Rose Hill.

Mildred Harris Chaplin is the envy of film colony. She went to San Diego at the invitation of Lady Stuart MacKenzie--meet the Prince of Wales at the big ball given in his honor at the Coronado hotel.

William Desmond, Hampton star, has resumed work on his current produc- tion, "Man From Make-Believe," after having been ill with the influenza.

Cleo Ridgley (Mrs. James Horne) has turned to the screen after an absence of three years. She is to appear with Lew Ay in "The Mischief Man."

Florence Turner has just completed her starring role in "The Ugly Duckling," G. B. Samuelson photodrama, one of the six pictures made in America by the British producer. Upon his return to Los Angeles in September, when he will build a studio, it is probable that Miss Turner will keep the contract offered her by Samuelson.

Hope Loring, under whose supervision serial and western productions are made, has sent out an S. O. S. for snappy originals. Miss Loring, herself the author of many screen successes, has suggested to screen writers that the comedy relief is particularly desirable in fast-moving western scripts.

William C. Dowlan, who directed Volta Muriel's last picture, "Dangerous to Men," is to produce "Head and Shoulders" with the same star.

Carol Holloway apparently has forsaken the serial field. The former lead for William Duncan has joined William H. Crane's cast for "The New Henrietta" at Metro.

May Allison took Helen Taft, president of Bryn Mawr, in tow during her recent visit here and showed her through the Metro studio.

Bert Grassby has just finished playing lead opposite Clara Kimball Young in "The Soul of Raisel." He achieved credit recently for his work with Louise Glaum in "The Lone Wolf's Daughter" and with Mildred Harris Chaplin in "The Interior Sex."

Pauline Curley has just completed "The Invisible Hand" with Antonio Moreno, and will be feminine lead in the new Vitaphone serial "The Veiled Woman."

Eyre Powell, special representative of the Frontier Days committee of Cheyenne, Wyoming, is in Los Angeles to induce Al Jennings and Emmett Dalton to be present at the big celebration at the western city.

The first of a new series of Sherlock Holmes comedies starring Polly Moran are now being shot at the National studios.

Bob Thorne is getting ready to film his first Jesse D. Hampton special, "Half a Chance" from Frederick Isham's widely read novel. Thorne made his "purse" by his ability of Blanche Sweet features.

Jack Dempsey is a member of the local film colony no more. His serial is finished at Brutton's and none of the Rankhoites seem to be worrying about his present whereabouts.

Captain R. B. Kidd, the major domo of the Brutton studio, is busy titling the latest Mae Marsh production "Mary Carey," adapted from Kate Landley Posner's novel.

Pat Dowlings is wearing a happy smile. He paraded his Christie beauties before a hundred thousand persons at the Spring Fashion Revue at Venice on Easter Sunday.

Carl Laemmle, the Universal chief, is finding a few spare weeks ends to commute to Tia Juana. He is said to be ahead of the pari-mutuel machines and the faro dealers.

Hoot Gibson, the western star, has a feminine lead. It is Alma Bennett, formerly seen in Lyons and Moran comedies.

Elmo Lincoln, the strong man of the "U," is back from a two weeks' location trip to Yosemite Valley.

Olga Linke Scholl, who collaborates with Allen Holubar on "The Heart of Humanity" and "The Right to Happiness," is in daily conference with the young producer at his new Beverly Hills home of the story which he is to do for Al Kaufman, with Dorothy Phillips as the star.

Carlyle Robinson, Douglas Fairbanks' mouthpiece, is on his way to Minneapolis to supervise some special exploitation for "When the Clouds Roll By."

"Chub" Florence and "Hank" Petters, former Chicagoans now located at San Francisco, are buying black bordered handkerchiefs, as they will soon mourn the loss of their boss and manager of the Pathe 'Frisco office, H. J. Henriouille, who is getting ready for his annual trip to New York City. But they are thankful that it will be for only a few weeks, as they say he is the best boss ever.

PROCESSION IN LOS ANGELES

By Harry Hammond Beall

Four Flanagan & Edwards' Films Ready for Issuance

National Film Corporation of America announces that the first four of the series of twenty-six two-reel comedies featuring Ed Flanagan and George Edwards have been completed and will be published through its own organization instead of on the state right market.

The Road to Ruin," "His Wife's Husband," "I'm and Out," and "A Bungalow's Paradise," are the titles given these comic reels. Flanagan and Edwards enjoyed popularity on the stage before going into the films.
February 7th 1920.

Nicholas Power Company
90- Gold St.
New York.

Gentlemen;-

95% of the Machines used by the Laboratories and Studios of Los Angeles and vicinity are POWER'S.

The four (4) Powers Cameragraphs we have in our projection room are as far as practical giving perfect satisfaction.

The service is hard and continuous and after three years of use, we have yet to pay our first repair bill.

Should we be in the market for any additional machines I do not believe there would be any question but that you would get the business.

Yours very truly,

SUPERINTENDENT OF THE
LOS ANGELES STUDIO.

GWT/WJR.
First National

The River’s End, a Marshall Neilan production.—A reproduction of the famous novel. Well produced and good acting make up this picture. Fred Cosman, Electric theatre, St. Joseph, Mo.

The Thunderbolt, with Katherine MacDonald.—Here is a star and a picture that ranks with the best of them. Don’t miss out on it. Give her lots of publicity and you’ll make money on it.—E. R. McMullen, A-Muse-U theatre, Las Cruces, N. M.—General patronage.

Even as Eve, with a special cast.—A good thriller for the audiences that like thrillers.—H. G. Grant, Royal theatre, El Dorado, Kans.—General patronage.


The Hoodlum, with Mary Pickford.—Not much to it. Very poor card for second day.—A. G. Hauge, Happy Hour theatre, Walnut, Ia.—Local patronage.

Two Weeks, with Constance Talmadge.—Constance in a very cute role. About her second appearance. Will please 90% of your audience at least.—Fred Cosman, Electric theatre, St. Joseph, Mo.

Human Desire, with Anita Stewart.—Fair business first day on name of star. Second day fell away down. Anita Stewart is not doing up the good.—Meyers & Ford, Arcade theatre, La Grande, Ore.—Small town patronage.

Daddy Long Legs, with Mary Pickford.—Played this two days. Doubled admission. Drew well and pleased well.—J. J. Goedert, Opera house, Mapleton, Ia.—Small town patronage.

Mary Regan, with Anita Stewart.—Good. Poor card for second day.—F. W. Jones, Palace theatre, Austin, Tex.—Small town patronage.

Heart o’ the Hills, with Mary Pickford.—Patrons say best Mary Pickford yet. Capacity business in spite of a free show at another house.—E. H. Winkler, Palace theatre, St. John, Kans.—Small town patronage.

Heart o’ the Hills, with Mary Pickford.—Very good picture. Pleased them all six reels.—Louis Frana, Olympic theatre, Sanford, Kans.

The Hoodlum, with Mary Pickford.—Good picture to fair business. I think Amarily of Clothes Line Alley just as good.—Rae Peacock, Mystic theatre, Sanford, Kans.

Two Weeks, with Constance Talmadge.—Good picture and pleased a large audience.—Peter Krauth, Denison theatre, Denison, Ia.—Neighborhood patronage.

Auction of Souls, with Aurora Mardigan.—Picture excellent, but leaves too terrible an impression. Not a picture for children.—G. D. Rogers, Gem theatre, Lynden, Kans.—Small town patronage.

Back to God’s Country, with Nell Shipman.—Very good picture. Will please them all. Advance prices.—Louis Frana, Olympic theatre, Calmar, Ia.

IN OLD KENTUCKY

With Anita Stewart

Class “A.” A picture you can exploit. Everyone has heard of the play. Boost it big, as you will not be overrating it to your patrons. Get out theropes when you run it. Hope we have a few more big pictures like it before 1920 rolls out.—Chas. H. Ryan, Garfield theater, 2844 Madison St., Chicago, III.

It’s a pleasure to get hold of a picture like this one. 100% book it and spend mony on exploitation and you will clean up. It’s sure fire ammunition.—Fred McCoy, Liberty theatre, Ft. Scott, Kans.

Very good. Played this on percentage. Don’t do it. boys. This is one of the few they all like.—J. J. Goedert, Opera house, Mapleton, Ia.


One of the best pictures we ever ran. No chance to go wrong on this one.—E. Gailey, Crystal theatre, Wayne, Neb.

Fox

Eastward Ho, with William Russell.—Good. Full of pep.—W. J. Wilke, Plaza theatre, Wichita Falls, Tex.—General patronage.

Heartstrings, with William Farnum.—Very good picture to big business.—Peter Krauth, Denison theatre, Denison, Ia.—Neighborhood patronage.

Evangeline, with Miriam Cooper.—I broke my house record with this picture. Extra good picture for classics. I used our big screen for this picture, which gave me good publicity.—R. H. Stephens, Royal theatre, Sheridan, Ark.—Small town patronage.

The Love That Dares, with Madelaine Traverse.—This is a good picture, and pleased all. Do not like a title with the word “love” in it. I made up my mind this would be a fake, but happy to say I was fooled. Bad roads, but full house.—John Alsbop, Columbia-Hall, Grace, Idaho.—Neighborhood patronage.

The Hell Ship, with Madelaine Traverse.—Peter Krauth, Denison theatre, Denison, Ia.—Neighborhood patronage.

Durand of the Bad Lands, with Dustin Farnum.—Drew well and seemed to please.—Knickler theatre, Detroit, Mich.—Neighborhood patronage.

The Broken Commandment, with Gladys Brockwell.—Good picture. Good story if your audience likes heavy stuff.—Alvin S. Frank, Jewel theatre, Lafayette, Colo.—Neighborhood patronage.

A Manhattan Knight, with George Walsh.—George Walsh is shipping here. Business fair. Picture the same.—Pfeifer Bros., Opera house, Kenton, Ohio.—Neighborhood patronage.

Hell Roarin’ Reform, with Tom Mix.—A very good picture. Mix is the best drawing card I have. I can always fill my house with Mix. Patrons are always satisfied.—E. E. Harman, Opera house, Elgin, Ore.—Small town patronage.

A Manhattan Knight, with George Walsh.—The acting was fair enough, but entirely too much blood and thunder. Not the right kind of a picture for Walsh.—Chuck Townsend, Lyceum theatre, Leavenworth, Kans.—General patronage.

Be a Little Sport, with Albert Ray and Elmer Fair.—Good program picture that everyone liked.—Whitman & Graffot, Princess theatre, Buchanan, Mich.—General patronage.

Wings of the Morning, with William Farnum.—Very good. Photography clear. My audience likes this star much better than his brothers Dustin or Franklin.—Chas. Biggle, Moorean theatre, Henryetta, Okla.—General patronage.

Faith, with Peggy Hyland.—Not as good as other Hyland pictures. Good story, but something is wrong.—Ernest Stelling, Grand theatre, Washington, Ind.—General patronage.

Rough Riding Romance, with Tom Mix.—One of the most sensational scenes ever pictured. Sure to please. Advertise it big. A Sunday record-breaker for me.—J. E. Stocker, Myrtle theatre, Detroit, Mich.—Neighborhood patronage.

Tim Pan Alley, with Albert Ray and Elmer Fair.—Same class with Words and Music. Very poor. Am losing patrons on their pictures.—C. F. Hancock, Lyric theatre, Stuart, Fla.—Small town patronage.

Caught in the Act, with Peggy Hyland.—A good comedy-drama. Stars’ work good.—C. N. Bartow, Opera house, Medora, III.—Small town patronage.

Black Shadows, with Peggy Hyland.—Fair picture. Star don’t go here. Poor
business to good weather.—E. Gailey.
Crystal theatre, Wayne, Neb.—General patronage.

Rose of the West, with Madlaine Traverse.—This may shock some people's modesty, but it will please those who like strong dramas.—Harold Daspit, Atherton theatre, Kentwood, La.—Neighborhood patronage.

THE RAINBOW TRAIL, with William Farnum.—If you have not used Riders of The Purple Sage and The Rainbow Trail, by all means do so to please your patrons and make some money for your house. Don't be afraid to advertise.—E. E. Harman, Opera House, Elgin, Ore.

The Plunderer, with William Farnum.—Book it. It pays. Pleases them all. Star especially well liked here.—Harr & Ottmar,Idle Hour theatre, Eureka, S. Dak.

Be a Little Sport, with Albert Ray and Eluinor Fair.—Finest comedy-drama I have ever run. Little Old Wild Man great.—A. B. Bird, Opera House, Arlington, la.—Rural patronage.

Goldwyn

Through the Wrong Door, with Madge Kennedy.—A very pleasing comedy-drama. One of Madge's best pictures.—C. Mercier, Electric theatre, Perryville, Mo.—Neighborhood patronage.

One of the Finest, with Tom Moore.—This will please them all. This comedy is fine, and this star puts it over good. Good business.—Will Perry, Grand theatre, Alvin, Tex.—Neighborhood patronage.

Jubilo, with Will Rogers. Fine. Rogers is a comer.—H. G. Ramsey, Royal theatre, El Dorado, Kans.—General patronage.

Pinto, with Mabel Normand.—Fair picture. Normand not so popular now.—Verner Hicks, Family theatre, Marion, Ill.—General patronage.

A House Divided, with Ruby de Remer.—Another picture that is not what it is cracked up to be. It is a good picture, but not good enough to be put in the class of specials.—Harold Daspit, Atherton theatre, Kentwood, La.—Neighborhood patronage.

Duds, with Tom Moore.—This one did not go over as good as former Moore pictures.—Peter Krant, Denison theatre, Denison, la.—Neighborhood patronage.

The Perfect 36, with Mabel Normand.—Picture disappointing. Star failed to register. Pictures like this and Mabel Normand will no longer be a drawing card.—A. C. Mercier, Electric theatre, Perryville, Mo.—Neighborhood patronage.

Water, Water Everywhere, with Will Rogers.—Rogers is good. He is different and they like him. Big business on this with Arlunkle in The Garage.—Verner Hicks, Family theatre, Marion, Ill.—General patronage.

One Week of Life, with Pauline Frederick.—Picture fair. Half reel more would improve it 50%.—A. G. Hauge, Happy Hour theatre, Walnut, la.—Local patronage.

A Perfect 36, with Mabel Normand.—Pleased about half and half. Too silly for the educated classes. Consider it just fair.—Harold Daspit, Atherton theatre, Kentwood, La.—Neighborhood patronage.

The Little Shepherd of Kingdom Come, with Jack Pickford.—Best production in months. Everybody enjoyed it. Book it. Ran two days to big business. —Verner Hicks, Family theatre, Marion, Ill.—General patronage.

Hallmark

When a Woman Strikes, with Ben Wilson.—Good Western picture with a good star. If your patrons like Western pictures, book this one.—Joseph Adcock, Grand theatre, Princeton, Ind.—Neighborhood patronage.

Win Wins, with Florence Billington.—Fine picture that holds suspense to last.—W. J. Wilks, Plaza theatre, Wichita Falls, Tex.—General patronage.

The Heart of a Gypsy, with Florence Billington.—This one is just fair. Not as good as Win Wins with same star.—E. X. Brown, Stocking theatre, Grand Rapids, Mich.—Neighborhood patronage.

A Good Dividend, with Sylvia Dreamer.—Good picture, but clothes are out of date. Everyone was pleased.—Joseph Adcock, Grand theatre, Princeton, Ind.—Neighborhood patronage.

The young lady watering the ferns and the one with the lipstick, is Bessie DeLitch, while the one with the ruffled bathing costume is Enza Letrich. They appear in late Christie comedies.
Treated Rough—Likes It

**Arlene Pretty**

In a between-scenes frolic in New Hampshire during the filming of "The Timber Wolf," a Selznick production.

**Selfish Yates,** with William S. Hart.

An average Hart that pleased his admirers.—A. N. Miles, Eminence theatre, Eminence, Ky.—Small town patronage.

**Male and Female,** a Cecil B. DeMille production.

Good picture, but disappointed some.—A. C. Moore, Alamо theatre, Bartlett, Tenn.—Neighborhood patronage.

Why Smith Left Home, with Bryant Washburn.

—Book it. Advertise it big. We raised admission. Plenty of comedies.—Pfeiffer Bros., Crescent theatre, Anaduho, ia.—Neighborhood patronage.

The Woman Thou Gavest Me, with Katherine MacDonald.

If properly exploited this picture will bring them back strength and circulation and gross more than the first.—Pfeiffer Bros., Opera house, Kenton, Ohio.—Neighborhood patronage.

All-of-a-Sudden Peggy, with Marguerite Clark.


Stepping Out, with Enid Bennett.

—Pleasing picture.—Meyers & Ford, Arcade theatre, La Grande, Ore.—Small town patronage.

Putting It Over, with Bryant Washburn.

—This was A-1. Washburn goes very well here. Can sound a return connection.—Annie Lee, Detention theatre, which is a peach. I have more compliments on this program than any for a long time.—H. H. Burden, Mirage theatre, Axtell, Neb.—Neighborhood patronage.

The Miracle Man, with a special cast.

—One of the best pictures ever played and biggest drawing card this house has ever had.—Oaklawn theatre, Danville, Ill.—Neighborhood patronage.

**THE SIX BEST CELLARS,** with Bryant Washburn.

It is a joy to present pictures that evoke as much hearty approval as this. Without a helpful compos.—P. E. Morris, Regent theatre, Cleveland, Miss.

La Apache, with Dorothy Dalton.

The picture is not the best she ever made, but the name drew good.—J. C. Lattom, American theatre, Breck-eridge, Tex.—General patronage.

Crooked Straight, with Charles Ray.


False Faces, with Henry B. Wathall.

—Very good. Pleased those who saw it. However, not much of a drawing card.—C. Oldham, Dixie theatre, McMinnville, Tex.—Neighborhood patronage.

Sadie Love, with Billie Burke.

—Good interesting picture. Average business.—Will F. Krahn, Lorin theatre, Berkeley, Cal.—Neighborhood patronage.

True Heart Susie, a D. W. Griffith production.

Very ordinary picture. Griffith's pictures not good here.—Jean Dagle, Liberty theatre, Murphysboro, Ill.

A Society Exile, with Elsie Ferguson.

This star does not draw.—Jack Nash, Strand theatre, Trinidad, Colo.—Neighborhood patronage.

**The Roaring Road,** with Wallace Reid.

—Was just fine. Everybody liked it. Good business.—W. B. Endert theatre, Lake City, Ia.—Neighborhood patronage.

The Career of Katherine Bush, with Gwen Calverley.

—Classy picture but there was something lacking. Audience indifferent.—E. F. Franck, Oasis theatre, Ajo, Ariz.—Neighborhood patronage.

**Her Official Fiancee,** with Vivian Martin.

—It's her last picture on Paramount program. Too bad after her last two. The Third Kiss and Her Official Fiancee. They boosted her stock.—B. M. Cotton, Opera house, Florence, Ky.—General patronage.

The Danger Mark, with Elsie Ferguson.

—Very poor. Our patrons were disgusted with star and picture. Paramount Artcraft pictures do not draw in our town.—Chas. F. Dale, Topic theatre, Fairfax, Mo.—Neighborhood patronage.

The Witness for the Defense, with Elsie Ferguson. Although this picture seemed to please, it did not draw any business.—Pfeiffer Bros., Opera house, Kenton, Ohio.—General patronage.

What Every Woman Wants, with Enid Bennett.

—Impossible. Next year they will be unsellable. Artcraft, but story 32.—Jack Nash, Strand theatre, Trinidad, Colo.—Neighborhood patronage.

The Miracle Man, with a special cast.

—We lost money on this picture.—C. X. Jacobs, Kozy theatre, Chatsworth, Cal.—Neighborhood patronage.

Arizona, with Douglas Fairbanks.

One of Fairbanks' best. That isn't saying much. His average pictures are good mamee stuff; brings the kids out.—B. Endert's Endert theatre, Crescent City, Cal.—General patronage.

Men, Women and Money, with Ethel Clayton.

—A fine title that drew them in, and a picture that entertains.—H. G. Ramsey, Royal theatre, El Dorado, Kans.—General patronage.
Pathe

Smouldering Embers, with Frank Keenan.—A typical Keenan production. More than pleased a packed house. Give us more like this.—Knickerbocker theatre, Jefferson and Belle Isle Bridge, Detroit, Mich.—Neighborhood patronage.

Other Men's Shoes, an Edgar Lewis production.—A fine picture. One any house should be proud to show. Preach-ers endorsed this one.—H. G. Ramsey, Royal theatre, El Dorado, Kans.—General patronage.

Smouldering Embers, with Frank Keenan.—All Keenan pictures are good, and this is well up to the standard. Business good.—C. H. Ryan, Garfield theatre, Chicago, Ill.—Neighborhood patronage.

The A. B. C. of Love, with Mae Murray.—Good picture. Pleased all.—E. Gailey, Crystal theatre, Wayne, Neb.—General patronage.

The Love Cheat, with June Caprice.—A light comedy-drama. Not a poor one. Average good. Pathe will help the small exhibitors.—Harry Pace, Lyric theatre, Orange City, Ia.—Critical patronage.

Respectable By Proxy, with Sylvia Breamer.—We showed this and a Larry Semon comedy, The Grocery Clerk, for a Sunday program. Never had more favorable comments on any show. The comedy is a scream.—Chuck Townsend, Lyceum theatre, Leavenworth, Kans.—General patronage.

The Midnight Stage, with Frank Keenan.—Admittedly good character work, but the picture did not please. Good business.—H. W. Kerr, Opera house, Little Sioux, la.

Impossible Catherine, with Virginia Pearson.—This is a good comedy-drama and it will please the average audience. Good business two days on this one.—Fred McCoy, Liberty theatre, Ft. Scott, Kans.—Neighborhood patronage.

Realert

The Luck of the Irish, an Allan Dwan production.—Big business for four days and very good picture.—Majestic theatre, Portland, Ore.

Sinners, with Alice Brady.—A good regular program picture. Good for matinées. Not so well for male audi-
ences.—Fred Cosman, Electric theatre, St. Joseph, Mo.

Anne of Green Gables, with Mary Miles Minter.—Splendid production that pleased every one who saw it, and went over big at advanced prices.—Whitman & Graffiot, Princess theatre, Buchanan, Mich.—Neighborhood patronage.

Soldiers of Fortune, with a special cast.—Pretty fair picture. Title must have hurt it here because it failed to draw.—Alton S. Frank, Jewet theatre, Lafayette, Colo.—Neighborhood patronage.

Nurse Marjorie, with Mary Miles Minter.—Most too high class for average audience. Miss Minter does good work, but not a subject she is at home in. Not up to her two previous subjects.—Fred Cosman, Electric theatre, St. Joseph, Mo.

Judy of Rogue's Harbor, with Mary Miles Minter.—Good picture. Business fair for four days.—Majestic theatre, Portland, Ore.

Robertson-Cole

The Third Generation, with a special cast.—First film picture. First from a special.—Knickerbocker theatre, Detroit, Mich.—Neighborhood patronage.

The Prodigal Liar, with William Russell.—Fair picture. Good business.—W. J. Wilke, Plaza theatre, Wichita Falls, Tex.

Poor Relations, with Florence Vidor. —An excellent production.—H. H. Billings, Pleasant Hour theatre, Pine Island, Minn.—Neighborhood patronage.

The Beloved Cheater, with Lew Cody.—Failed to please.—Knickerbocker theatre, Detroit, Mich.—Neighborhood patronage.

The Woman Michael Married, with Bessie Barricale.—Gave good satisfaction, but not up to her average with us.—H. H. Billings, Pleasant Hour theatre, Pine Island, Minn.—Neighborhood patronage.

Select

The Isle of Conquest, with Norma Talmadge.—An excellent, entertaining picture. Pleased everyone. Good business three days. This star always gets the money.—Fred McCoy, Liberty theatre, Ft. Scott, Kans.—Neighborhood patronage.

The Studio Girl, with Constance Talmadge.—Rather old picture, but pretty good.—J. L. Meyers, Liberty theatre, Livedale, Ill.—Small town patronage.

Sealed Hearts, with Eugene O'Brien.—Five picture. Good business.—W. J. Wilke, Plaza theatre, Wichita Falls, Tex.

Getting Mary Married, with Marion Davies.—Good program picture.—A. E. Hange, Happy Hour theatre, Walnut, la.—Local patronage.

The Isle of Conquest, with Norma Talmadge.—Patrons praised it highly. Drew extra well for two days.—J. E. Stoker, Myrtle theatre, Detroit, Mich.—Neighborhood patronage.

The House of Glass, with Clara Kimball Young.—This was a good one for a small town. Everyone was pleased. A good program.—Jno. I. Saunders, Che-nex theatre, Meneny, Kans.—Neighborhood patronage.

The Death Dance, with Alice Brady.—A very good picture. Right next to The Redhead. It is a picture that will please all classes. It's old but good.—E. R. McMullen, A-Muse-U theatre, Las Cruces, N. M.—General patronage.

FLORIDIAN DESIRE

As Kate Leder in the Maurice Tourneur production of F. Hopkinson Smith's novel, 'Curly West, Master Diver,' which is now being filmed at Universal City.

Cecelia of the Pink Roses, with Mac Dowi-son Davies.—Good picture. Pleased everyone. Did not draw very good.—E. D. Luna, Hubert theatre, Hubert, Okla.—Neighborhood patronage.

The Veiled Adventure, with Constance Talmadge.—A good program picture.—A. J. Stiegcall, Opera house, Fayette, la.—College town patronage.

His Bridal Night, with Alice Brady.—Pleased everyone. Good comedy.—H. H. Billings, Pleasant Hour theatre, Pine Island, Minn.—Neighborhood patronage.

The Savage Woman, with C. K. Young.—They kidded this picture. Photography and everything else was poor.—Raymond Piper, Piper's Opera House, Virginia, Neb.

Good Night Paul, with Constance Tal-madge.—Don't fail to get this picture and send your patrons out smiling, and be sure to see them back for the next one.—Geo. S. Tuttle, Postville theatre, Postville, la.—Neighborhood patronage.


Universal

His Divorced Wife, with Monroe Sal-sbury.—Good picture, and pleased pa-trons. Bad weather and snow made me lose money.—E. Dewhirst, Beverly Pic-ture theatre, Beverly, Kans.—Small town patronage.


Ace of the Saddle, with Harry Carey.—Worst storm ever and opposition across the street. Had full house. All well pleased; was well advertised. My
patrons like Harry. Book 'em all; they are good.—John Allsop, Columbia Hall, Grace, Idaho.—Neighborhood patronage.

Marked Men, with Harry Carey.—A real production, and if anyone but Universal had it would be rated as an extra-special, at an advance in rental. Carey gets the money.—Fred McCoy, Liberty theatre, Ft. Scott, Kans.—Neighborhood patronage.

MARKED MEN, with Harry Carey.—If you are not pictured in this star, why not? He has them all heat. This is his best picture yet.—H. L. Liggett, National theatre, McRae, Ga.

Blind Husbands, with Eric Von Stroheim.—Good picture. Fair attendance.—L. M. Kuhns, Gibson theatre, Gibson, N. M.—Mining camp patronage.

The Brute BREAKER, with Frank Mayo.—The Brute BREAKER, Under Suspicion, Bonnie, Bonnie Lassie, The Peddler of Lies, Gun Fighting Gentleman—all good clean pictures better than the average.—H. Pace, Lyric theatre, Orange City, Ia.—Critical patronage.

The Unpainted Woman, with Mary MacLaren.—Very entertaining picture, but keeping very poor in places. Seemed like production had been hurried to picture's detriment.—T. C. Shipley, Essaness theatre, Rushville, Nebr.—Small town patronage.

Blind Husbands, with Eric Von Stroheim.—Drew well and was well liked. One of Universal's best.—Verner Hicks, Family theatre, Marion, Ill.—General patronage.

Marked Men, with Harry Carey.—One of the best Carey features we have ever run. It is 100% entertainment and above the average.—T. C. Shipley, Essaness theatre, Rushville, Nebr.

The Man in the Moonlight, with Monroe Salisbury.—No plot to the picture. Scene was good but not enough to the picture to keep the audience interested.—Kenneth Snyder, Pastime theatre, Mapleton, Minn.—Neighborhood patronage.

The Sundown Trail, with Monroe Salisbury.—Nice clean picture. We are well pleased with Universal productions.—Frank Allen, Rose theatre, Byron, Ill.—Small town patronage.

The Brute BREAKER, with Frank Mayo.—Full of action. What you would call a fine picture. Fine scenery. Business only fair.—Wm. Thacher, Royal theatre, Solna, Kans.—Neighborhood patronage.

The Blinding Trail, with Monroe Salisbury.—Forgot about this one. Nothing to it. Poor story. Salisbury not a drawing card here.—E. E. Harman, Opera House, Elgin, Ore.—Small town patronage.

Lasca, with Frank Mayo.—Played this three days to good business. This is one of the keenest pictures of a Western subject I have ever run. Edith Roberts is a coming star.—Fred McCoy, Liberty theatre, Ft. Scott, Kans.—Neighborhood patronage.

The Big Little Person, with Mae Murray.—Boys, this is awful. If you have it any more, substitute something else for it.—K. J. Uglow, Strand theatre, Whitewater, Wis.

The Phantom Melody, with Monroe Salisbury.—Poor for Salisbury. Story on the war order is not popular.—W. H. Creal, Suburban theatre, Omaha, Neb.—Neighborhood patronage.

Specials

The Forbidden Woman, with Clara Kimball Young.—Very good picture. Good money-getter. Good business for two days. Clara is a big star in this city.—Major theatre, Portland, Ore.

Mickey with Mabel Normand.—I played this picture to the best house I have ever run. Kept them waiting for second show. They came from ten to fifteet miles just to see Mickey. Don't fail to book this one. They will never forget it. It pleased all.—R. H. Stephens, Royal theatre, Sheridan, Ark.—Small town patronage.


Your Wife and Mine, with Eva Dorrington.—Very good melodrama, but photography very poor in some scenes. Good for Friday and Saturday patrons. Some very good stunts in it. Good business two nights.—T. E. Walton, National theatre, New Bedford, Mass.—Neighborhood patronage.

The Bargain, with William S. Hart.—Drew the largest house this star ever brought me. and pleased the Hart fans.—Harold Dyer, Atherton theatre, Kentwood, La.—Neighborhood patronage.

Human Passions, with Lottie Tolford.—Went over big at raised admission prices.—Vincent Sazama, Cornell Square theatre, Chicago, Ill.—Neighborhood patronage.

The Confession, with Henry B. Waithall.—Broke all records. Stood them up in the rain for three days' record business all week. People going wild over this.—Major theatre, Portland, Ore.

Atonement, with a special card.—Good picture. Fine photography. Liked by all who saw it. You can advertise this and make good.—R. H. Stephens, Royal theatre, Sheridan, Ark.

Custer's Last Fight, with a special card.—Chief Bull Bear and his squaw visited the schools. Easy and very effective advertising. Picture old but very well produced. Big business tho very bad weather.—Mrs. K. B. Ransley, Park Ridge theatre, Park Ridge, Ill.—Neighborhood patronage.

Serials

Daredevil Jack (Pathé), with Jack Dempsey.—Last night we played the sixth episode and business has been getting bigger right along. Go to it, boys, and book this serial. A clean-up.—Pfeiffer Bros., Opera House, Kenton, Ohio.—Neighborhood patronage.

Lightning Bryce (Arrow), with Jack Hoxie and Anne Little.—On episode 4 and holding up fine. I class this serial as a money-getter for any exhibitor.—H. J. Doody, Atlas theatre, Chicago, Ill.—Neighborhood patronage.

The Man of Might (Vitagraph), with William Duncan.—First episode Tuesday night. Worst storm of season. Business much better than expected. Picture starts well.—Hardin Ent. Co., Odeon theatre, Hardin, Mo.—General patronage.

The Trail of the Octopus (Hallmark), with Ben Wilson.—S. R. D. on third episode. Still more on fourth.—J. W. Lumpkin, Cupid theatre, Miles, Tex.—Small town patronage.

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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, 617 S. Dearborn St., Chicago.

Title:

Star:

Producer:

Remarks:

Exhibitor:

Name of Theatre:

Transcript or Neighborhood Patronage:

City:

State:
PORTABLE STUDIO SWITCHBOARD
New Lighting System Installed in New York
Plant of International Film Company—It Is
Said That Remarkable Effects are Produced

One of the essentials of artistic motion picture filming is light. The unreliability of Old Sol has eliminated that source of supply and once again electricity, through the medium of the arc light, has been called into play. Every modern studio has its quota of powerful arc lights with skillful operators, and any scene can be photographed irrespective of dull, cloudy weather or darkness outside.

The operation of the arc light, however, demands the attention of experts and it is further necessary that these experts have efficient equipment at their disposal in order to obtain the best results. Progress in the electrical field has been reflected in better production on the screen and it naturally follows that the practice of today is to give every attention to the electrical equipment of the studio.

Installed by International
International Film Company of New York has installed in its modern studio, an elaborate lighting system capable of producing some remarkable effects. A typical part of this installation is a switchboard combining mechanical efficiency and serviceability.

This switchboard is a Westinghouse-Krantz product and is designed specially for work of this nature. It consists of a slate panel on which are mounted six three-pole single throw 125-ampere knife switches. Each knife feeds to a three point Kliegl receptacle capable of taking care of one six-way Kliegl spider box. The switches, receptacles and plugs are contained in a No. 12 gauge steel box and two swinging doors permit access to the switches. The doors may be secured and contact with live parts thus made impossible.

Switchboard Is Portable
Connection is made to the main line at the top of the switchboard and six circuits may be operated simultaneously if required.

The outstanding feature of this switchboard is its portability. It is mounted on four wheels and can be quickly and easily removed from one part of the studio to another. When it is stated that considerable shifting is required for even a minor piece of work, the time and labor saving value of this feature can be appreciated.

National Theatre Exhibitors Confer
Progress of Organization Is Reviewed at Meeting in New York City
Exhibitor members of National Picture Theatres, Inc., met in New York on April 8, 9 and 10 at the Astor hotel with Lewis J. Selznick, president, and home office executives and reviewed the progress made by the organization.

President Selznick presided at the meetings, at which were present also several of the branch managers of National who were in New York attending the Selznick convention. It is reported that everyone present expressed themselves as highly gratified with the strides made by National.

Many compliments were heard on the initial production, "Just a Wife," which has been published throughout the country and which has resulted in scores of telegrams and messages being received at the home offices in commendation of the story and the way it was produced. Declaration was made that more is to be expected of "Blind Youth," the second production of this organization. "Invisible Divorce" has been announced as the third.

Among the exhibitors present were Messrs. Simpson; Bernstein of Richmond; Franklin of Buffalo, representing the Shear interests; Jiles of Boston; and Greeves of Denver. Others attending the conference were: Jake Wells; John P. Harris of Pittsburgh and Cincinnati; Charles Olson of Indianapolis; Fred Dolle of Louisville; and Ross Rogers of Texas.

Industrial Theme in New Universal Film
"Man to Man" By Leitch Is To Be Adapted as Educational Feature
"Man to Man, the Story of Industrial Democracy," by John Leitch will be picturized by Universal as an educational feature. The author whose book has gone into twenty-three English editions and has been translated into seven languages, added in writing the scenario and will play the lead.

The production will be made under the supervision of Harry Levey of Universal's educational department. In speak-

Portable switchboard installed by International Film Company, New York, which controls the new lighting system.
Mixes Music With Pictures

How Hugo Riesenfeld worked out a system at his two big Broadway houses that has been emulated by many others

WHEN Hugo Riesenfeld takes over the Criterion theatre at 43rd street and 9th avenue, New York, on April 24, as the first long-run motion-picture-music house in Manhattan, he will have another triumph under the management of the music which he has harbored since he broke into the motion picture business with S. L. Rothafel in 1915.

Mr. Riesenfeld's first ambition was to direct an orchestra that would dispense music to millions instead of thousands. He satisfied his desires when he organized and directed the orchestras of the Rialto and Rivoli theatres, New York, which play to more than 4,000,000 persons annually, it is estimated.

His second ambition was to see a theatre in which the musical setting that he worked out for the feature film would have a long run, so that he might have plenty of time to work out the next setting. The weekly change made it extremely difficult to provide the music, lights and stage settings that he felt the super-pictures like "Male and Female," "Dr. Jekyll and Mr. Hyde," and "Why Change Your Wife?" deserved. The opening of the Criterion makes his second hope come true and may result in a revolution in motion picture exhibition.

His third ambition was to find sufficient time to write good music.

Oscar Hammerstein's Protege

Hugo Riesenfeld came to America in 1907 and went looking for a job as violinist and composer in a second-rate orchestra in New York. He found what he was looking for in a position at the Manhattan Opera orchestra. What the young man did in that position is part of the musical history of Manhattan.

From that post he went to the Century Opera Company as assistant conductor and later as conductor. And when the Century, after a season that was an artistic triumph and a financial failure, closed its doors, Riesenfeld joined the Klaw and Erlanger forces as director of their musical comedies and also produced his own operettas. But all the time he was seeking some way to carry better music to the people, or to bring the people to better music. The opportunity came when S. L. Rothafel offered him the job as his musical director. The music end of the motion picture business was then an undeveloped field. Riesenfeld, with a free hand from his employer, worked out a system and a program that is in use practically everywhere in the world today. It was he who first decided the classics offered the best field for music with which to score the pictures, when everybody scoffed at his plan.

Introduced New Ideas

Up to that time the one or two houses that scored with pictures at all had men who wrote pictures for the music. It was Riesenfeld who decided that with an inexhaustible store of music available it was foolish to play the same theme and the same tune for months; to put on the same gallop when a horse raced across the screen and the same old minor tune when the mother was swept before him by the traveling salesman. In other words, it was the young musical director of the Rialto and Rivoli later of the Rivoli also, who put the music into motion pictures.

When S. L. Rothafel retired from the managing directorship of the Rivoli and Rialto theatres there was only one logical successor for him and the mantle fell upon Riesenfeld. How the two theatres have thrived under his management the records of the last year show better than the adjectives in the world. Business has increased, it is said, almost forty per cent.

At the Criterion Riesenfeld hopes to establish what he prefers to call a unified program. Nothing will appear that is not a part of the feature picture. If there is to be music—and there will be—it will be only the type of music that will set off the feature. Dancing may be used, but it will have to bring out something that is connected with the picture. There will be no music that is separate or that does not have some reference to what is to come. There will be no news reels, no comedy in two reels—nothing but the main dish with trimmings. He will treat a picture as a good musical comedy is treated or as a good tragedy is treated. His first picture in the new house will be, "Why Change Your Wife?"

Never Exaggerates

The methods of Hugo Riesenfeld, who now controls three of the six first run houses in New York, are of interest to exhibitors. First and foremost, he never exaggerates in his appeals to the public. Throughout his career as a motion picture exhibitor Riesenfeld has told the public only twice that he had a picture of unusual merit, once when "The Miracle Man" opened at the Rivoli theatre and the second time when he showed John Barrymore in "Dr. Jekyll and Mr. Hyde." Only twice has he received such a public response that he felt he had confidence in his judgment.

At all other times his advertising carries an announcement with the title of the picture, the name of the star, the comedy and the principal music number. There is never an adjective. His lobby displays the model sheet of the advertiser. Stunts are unknown at his houses. Exploitation? Riesenfeld uses means which differ somewhat from other showmen's, but the results are satisfactory. One critic summed up the situation recently when he said: "Where others use a brass hat, he uses a violin." And the violin is effective.

Film "Old Homestead"

(Special to Exhibitors Herald)

LOS ANGELES, April 20—George Melford is to film "The Old Homestead" for Paramount.

Business Activities Would be Retarded By Advertising Tax

WASHINGTON—A tax on advertising, even though it might result in considerable revenue to the government and in some conservation of the supply of newsprint paper, would have a most disastrous influence upon the business of the country, according to the many protests received in congress against the bill now pending in the house to place a tax upon all classes of advertising.

Appeals to oppose the measure are being received from congressmen from all classes of business. While retail establishments are interested especially in the measure, its enactment would affect practically every business concern in the country.

The proposed measure is characterized by one business man as "the most destructive form of tax possible. It is a tax on promotion." He wrote: "Its influence would be felt in the ratio of the advertising cost to the volume of business promoted. It would slow up all business activities and strike at the morale of America."

Production In West Now Awaits Brandt's Arrival

PENDING the final approval of Joe Brandt, director general, all production matters pertaining to the 1920 serial of the National Film Corporation of America, "The Son of Tarzan," will be held up. Mr. Brandt, who has relinquished his office in New York to become production chief at the National studios, has departed for Hollywood.

Jack Hoxie will portray the titular role, while Lucille Rubeu will be the principal female support in "The Son of Tarzan." It is understood that Edgar Rice Burroughs, the "Tarzan" author, received $10,000 cash for the screen rights to the story, and in addition will receive a portion of the net proceeds of the serial.
CRIMSON SHOALS

The Freakiest, Weirdest, most Mysterious Film ever placed on any screen—anywhere.

Exhibitors' Trade Review:
"Remarkable the way the star tackles the job of four men—it offers melodrama—with action ever traveling at a furious pace as one incident of struggle and strife rushes its predecessor off the screen—notable features is trick photography which in scene after scene shows the three characters enacted by the star in the same room, talking to and at each other as though they each had an actor of their own."

Moving Picture World:
"—melodramatic production,—triple exposure introduced into this picture, and this alone should serve to put the picture over. Many will marvel when they see the star appear as father, son and grandson, in one scene and converse with one another. —Happy ending is reached after a most spectacular free for all fight."

Motion Picture News:
"—fights and scuffles galore—pronounce it as one of the most amazing examples of triple exposure that the camera has ever accomplished."

Wid's:
"—novel feature. Dual roles are uncommon but a triple characterization is a novelty—meritorious—camera work is especially good."

Now being released at all first-class theatres

ALSO

THE INCOMPARABLE
JESTER COMEDIeS

STARRING TWEDe DAN

NOW SHOWING AT FOUR LOOP THEATRES AND ALL BIG CIRCUITS IN CHICAGO
A TWO-REEL COMEDY BUILT LIKE A FIVE-REEL FEATURE

First Release Now Ready—Northern Illinois Only

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A Pair that draws
A Full House

Andrew Carnegie Gump
Minerva Minnehaha Gump

The Gumps
Indiana and Illinois
Celebrated Players Film Corporation
Chicago
MEN: When all is said and done, it's profit you're looking for. Very well then. You'll find profit—great, overwhelming stacks of it in

The Lost City

the serial supreme. You couldn't pack more profit into it, or more joy for your audience, with a shoe horn. It leaves them each week, up in the air, with their minds watering for more.


Now Booking:

Celebrated Players
There's no use arguing. Facts are facts. The proof of the serial is in the seeing. Close to four hundred exhibitors, tried and true have seen The Lost City, and proclaimed that it

**IS SOME Serial**

It's the serial that simply shrieks stupendous success. It is the serial unsurpassed. Don't Hesitate—Ball the Jack up here and book it.

Your patrons want it. Your Screen needs it. Book it—

Indiana and Illinois

Film Corporation
NOTICE!

PIONEER FILM CORP. OFFERS

MR. SHELDON LEWIS

IN

“DR. JEKYLL AND MR. HYDE”

THIS IT NOT A RE-ISSUE—A WONDERFUL NEW FIVE-REEL SPECIAL

WE INVITE COMPARISON WITH ANY PRODUCTION
OF SIMILAR NATURE

RELEASED RIGHT NOW!

The acting of Mr. Lewis in Robert Louis Stevenson’s Great Masterpiece will live forever in Screendom’s Hall of Fame.

The excellent manner in which the finish of this production is handled eliminates the gruesomeness of the story and gives your audience the entertainment value they will pay your box office to see!

Beat your opposition to this Knockout. Act Now!

FOR INDIANA AND ILLINOIS BOOKINGS

WRITE——PHONE——CALL

CONSUMERS BUILDING—CHICAGO

GREATER STARS PRODUCTIONS, Inc.

IF IT’S BIG, WE HAVE IT!
DICK KEMP, manager of the Century theatre on West Madison street, is in a sad plight these days. With business ever on the increase Richard is trying to evolve some plan whereby he can keep up with the crowds that his chauffeur at the turnstile has been forced to turn away. Why not try buying a couple of buildings to the right or left of your theatre? It might help matters.

It looks like old times again with Joe Wolf back on the job with his first love, the Celebrated Players exchange. For the past two years Joe has been sojourning abroad with the A. E. F., having served with the 339th Infantry of the 90th Division through five engagements as battalion runner, arriving home last summer without a scratch. After spending several months with the folks in Texas the call of the cinema brought this young "buddie" northward to greet his many friends under the flag of the Celebrated Sales organization.

... 

Tis to smile when the old "know-it-all gables" get their first days off. We note the debonair Ike Van Ronkel is still very much in evidence about the executive offices of the local Goldwyn exchange and from the info we get, imagine his mail will continue to arrive addressed as manager. How about it, "Van"?

Additional sales representatives have been added to the payroll of Harry Weiss' new exchange, the Superior Screen Service, R. E. Weilmarck will cover Indiana, NATE MAROGLIS in Wisconsin, with Harry HARTMAN and George Berry attending to Milwaukee.

AARON J. JONES has extended his stay at French Lick until April 23. During his absence the L. & S. offices are in complete charge of his son JOHN J. JONES.

... 

STAR WALSH, former treasurer of the Wilson Avenue theatre, has been appointed assistant manager of the Randolph theatre, succeeding WALTER MOORE. Mr. Moore was compelled to relinquish his office on account of ill health.

... 

C. A. ROBERTSON and C. B. VIANT, owners of a string of theatres scattered about Indiana, were in the city for a brief visit the other day.

... 

Rex LAWHEAD of the Lincoln Square theatre, Decatur, Ill., was a local visitor this week. Rex was discovered showing off for Decatur on the commuter's schedule and stocked up with enough material to last until June. We refer to his "booking records" on film sets-ins, ahem!

With the old "vet" PHIL SOLOMAN at the helm of the local Masterpiece Film Distributing Corporation exchange, this new office should get away to a flying start. Phil informs us he has appointed HAROLD LIEB to visit the north side exhibitors and PHIL FOLEY on the south side, the latter formerly representing the local Republic exchange. GEORGE WEINBERG, meanwhile Unity Photoplays salesman, will visit the country trade for the company.

... 

The Chateau Desplains, one of our very best territorial food dispensers, was the gay setting for a de luxe film feast several days ago. FLOYD BROWN, manager of the First National Indianapolis office and J. F. CUDDERLY manager of the Minneapolis branch, tendered a chicken dinner to their pal HARRY WEISS in celebration of the launching of the new independent exchange. Among those attending were S. H. HARRIS of the Chester Outing Corp., J. F. FRIEDMAN of the Friedman Film Company, Minneapolis, Minn.; J. N. JACOBS of First National exchange, Minneapolis, Minn., and several others.

LOUIS GOLDFIEN, Indiana representative for the Celebrated Players exchange, dropped in on the home folks last week and was a noted boulevardier of the Milwaukee promenades. They are all warbling "Sahara! Sahara!" up there, so murmurs Lou.

BEN BEARELL, manager for the local Select exchange, arrived home April 12 and tells us he spent a most enjoyable time at the big Selznick convention in the Big City along the shores of the Hudson. That neat piece of stationery he tooted back was rather good to garnish. We refer to what is known as prize money. Ben should worry what John D. does to gasoline or the tire interests of Ohio on this summer's current prices.

LOUIS LAEMMLE, manager of sales production for the local Universal office, is a busy individual these days, getting all dolled up for the big trip that takes place June 19. He and the family are to accompany his brother Carl Laemmle and family for an extended European tour, departing on the big greyhound of the seas, the Mauretanian.

... 

E. J. EICHENLAUB, sales manager for the local First National branch, is out sketching up the territory accompanied by sales representatives JACK SCHWARTZ, F. H. COHEN and H. A. LAWHEAD. The present plan is to divide the Illinois territory so that this star trio will have a section in order to intensify the proper sales attention. Before departing Versailles EICHENLAUB announced the acquisition of CHARLES Mc DANIELS, former Paramount man, to represent the company in the city sales department.

The most effective way of getting H. A. SPANUTH's goat that we know of, is to get busy and hurry along your state rights bid for the big territorial offering the Copy from Chicago. Magazine publishing, "BILLY WHISKERS." Better speed up, the affable President of Universal urges. Only a few choice territories now open.

Last week we pulled a "boner" on the correct name of MAX LEVY's pal, "Mad" the lardeurispej spent in Cincinnati, Ohio. The young man is RALPH SIMMONS if you please, and has had considerable experience in celluloid exploitation, having been associated with the Universal, Republic and Select organizations.

... 

The cinematic rialto along State street is again hitting on all sixes with the genial GEORGE MOORE, manager of the Orpheum theatre, back on the job. George has been a wee bit under the weather and bided himself to West Baden for a needed rest where he spent several weeks. Here's hoping the warm Spring zephyrs soon overtake Chicago, for with plenty of it in circulation in about ten days, George should be able to forebode complete the average film seller whose the boss.

... 

E. C. DAVIES, manager of the Special Pictures Corporation, is all aglow with enthusiasm with the reception the local territory is giving their Comedyart offering.

... 

W. D. DINEEN, general manager of the H. C. MOIR theatres and Enterprises, has installe six-piece orchestra in the Alcazar theatre. It is being conducted under the able leadership of A. J. BUSTABOS.

... 

Unity Photoplay Company has purchased "The Hawk's Trek" serial, and announce everything is all set for its distribution on May 6th.

... 

LITTLE MADEGE EVANS, who formerly starred in World Pictures and is at present working in Prizma subjects, being distributed by Select Pictures, was a Chicago visitor last week. Miss Evans held a style show all her own at one of Chicago's big department stores where she was demonstrating the Madge Evans hat.

... 

The Orpheum, JONES, LINICK and SCHAFFER's popular State street house, will show "Old Lady '31," Metro's screen adaptation of COLONEL ROTHSTEIN'S tale, each Sunday, Monday and Tuesday, April 18, 19 and 20. Emma Dunn, who played the original role in Chicago, is starred in the screen version.
Al DeWitt has been made assistant manager of MeVicker's and George Burdick is now assistant manager at the Kiefho theater.

\*

Will Louis Nord, of insurance fame, get in touch with Earl Brokette of the Sioux Film exchange as early as possible. Excellent chance to write up accident risk. After going over Ed's calling list carefully Lloyd's accident experts failed to correspond further on the subject. That all right, Louis, hope you land it.

\*

Barney Brozman of the Mirror theatre, Moline Ill., was week-end ing in the Consumers building, April 17 and whispers to ye scribe if some of these audit experts of theirs would give Ed's a call. Correctly Chi wouldn't see the youngster quite so often. Them rough words Barney, but how about that certain fair maid of Chicago? We hoid the wedding bells were due for a tingle in about three weeks.

\*

Frank L. Koppeberg, of the La Crosse theatre company, La Crosse, Wis., has been spending several days in Chicago selecting furnishings for his new theatre.

\*

Max Levey, manager of Robertson-Cole exchange, is seeking two house-broken goldfish to occupy the Hinky Dink schooner which is setting on his desk as a reminder of the "good old days" before old J. B. took the count.

\*

William J. Sweeney is one of the many members of the film trade who heard with regret the word that Roger C. Sullivan had died. Years ago, Bill was active in politics and, although often on the other side of the political fence, formed a warm personal admiration for Mr. Sullivan.

\*

O. R. Hanson, Robertson-Cole's modest central supervisor, is in Chicago for one of the periodical visits.

\*

W. D. Burford of the Aurora Theatres Company announces that the Grand theatre at Elgin, which was destroyed by the recent cyclone, is to be rebuilt as a modern 1,500-seat house immediately. The lobby will be widened to twice its former space. The old house seated 850.

\*

George Bromwell returned to his "chain" of theatres bright and early Saturday morning, April 17 after an extended resi- dent at West Baden, Ind., and looking the pink of condition. Oh yes, the big fellow lost several pounds. Avoidropoises is referred to, of course.

\*

The popular president of the Unity Photoplays Company, Frank Zambrano, returned to his executive duties last week and admits friend songer has shortened his "drawing properties" a few inches. We always had the genial proxy slated as one of the really "quiet" chaps in local circles.

\*

J. T. Flanagan, represented the Mickey Film company at a luncheon given by the Indianapolis Indors of Photoplays, on April 7.

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THE MERRILL THEATRE

The Merrill theatre under the efficient management of E. P. Bostick is enjoying exceptional patronage. Light for Paramount's "The Heart of a Child," has been held over for another week and a very novel musical stunt is being used in the first part of the picture. A curious gimmick has been installed to give the proper atmosphere to the picture.

The Strand has been sold to the Saxe Theatre Enterprises. The new owners will keep over the management May 1. The Elite theatre on Third street has been pur- chased by a trio of down-town showmen, George Fischer, Harry Hart and Charlie Braun. The patrons of the Elite will wit- ness some novel exploitation stunts if this bunch of live wires run true to form. With the triple brain power of these human dy- namos the house should have a seating ca- pacity of 5,000.

Leo A. Landau, manager of the Butterfly theatre, states that Mae Murray's "On With the Dance" is the fourth picture that has ever had a two-week run in the history of the theatre. Leo is due for a visit to Kansas City, where he will confer with Mr. Newman in regard to the future policy of the butterfly. Plans are under way for the installation of 400 additional seats, a stage and orchestra pit.

S. Baier, manager of the Atlas theatre, states that he has just installed a S-K-W. transverter, also a Simplex machine. The coming attraction is Allan Dine's Realmart feature, "Soldiers of Fortune."

B. E. Bristol has been promoted to man-ager of the Triangle at Milwaukee, and Phillips Gross, Jr., is the new manager of the Hallmark Pictures Corporation exchange.

Ralph A. Wettstein, manager of the Midwest Distributing Corporation, an- nounces the acquisition of "Husbands and Wives," featuring Vivian Martin, also Henry B. Walthall's "Confession," of which two prints have been booked solid until June in the state of Wisconsin.

A. M. Silverman has left Chicago and is now in Allentown, Pa., with the American Film Co. representative at Pathe's office.

William Tinker of the Crystal Terrace will reopen the Owl theatre at Fond du Lac, which has been dark for some time. This house will be entirely remodeled and new machines installed. The opening day is announced as May 1.

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ALEXANDER FILM CORP.

Mar. 12—“Lover’s Hand,” five reels, with Boy Stuart.
Mar. 22—“Cabaret Girl,” Under Difficulties,” (Katiejohn Comedies), one reel.

AMERICAN FILM COMPANY

Distributed Through Path Exchanges.

FLYING-A SPECIALS

“The Hello!” five reels, with Margarita Fisher.
“Five in the Dead,” seven reels, with Charlotte Walker.
“The Valley of Tomorrow,” five reels, with William Russell.
“The Honeymooners,” six reels, with Margarita Sivra.
“Dangerous Talent,” five reels, with Margarita Fisher.
“The Battle of Bang Jook,” five reels, with Mary Pickford.
“The Thirteenth Piece of Silver,” five reels, with Margarita Fisher.

ARROW FILM CORPORATION

“Vigilantes,” seven reels.
“Fool’s Gold,” six reels, with Mitchell Lewis.
“When the Desert Smiled,” five reels, with Neil Hart.
“You Mysterious Mr. Browning,” five reels, with Walter Miller.
“The Promoter,” six parts, with Alma Hanlon.
“The Steam Packet,” five parts, with Margaret Daw.
“Miss Arizona,” five parts, with Corinne Boudin.
“The Wolves of Wall Street,” six reels, with Cobb and Johnson.
“The Desert Scorpion,” five reels, with Cobb and Johnson.

CHRISTIE COMEDIES

ONE REEL ISSUED WEEKLY

“Kidnapping Caseline.”
“A Loosy Goneymoon.”
“A Ride and a Bang.”
“Fair but False.”
“Nearly Newsworthy.”
“Watch Your Step-Mother.”
“Mary’s Nicknames.”
“Should Husband’s Dance?”
“Why Wild Men Go Wild.”
“Twas Midnight.”
“Papa By Proxy.”
“Purs and Pursuits.”
“Call a Cop.”
“On Doctor, Doctor.”
“Poks.”
“It’s a Crack.”
“Monkey Shines.”
“Should a Husband Tell?”

TWO REEL SPECIALS

Nov.—“A Roman Scandal,” with Colleen Moore.
Dec.—“Go West, Young Woman,” with Fay Tincher.
Feb.—“Save Me, Sadie,” with Edie Barry.
Feb.—“Her Bridal Nightmare.”
Mar.—“Petit Fours and Pansy.”

EDUCATIONAL FILMS

“The Eagle and the Fowl.”
“The Passing of the Crew.”
“A Day and Night at Coney Island.”
“War Spoils.”
“The Second Chance.”
“The Why of a Volcano.”

EQUITY PICTURES

“Eyes of Youth,” with Clara Kimball Young.
“The Forbidden Woman,” six reels, with Clara Kimball Young.
“Silk Handkerchiefs and Cabel Wives.” six reels, with House Peters.

FILM MARKET, INC.


FIRST NATIONAL EXHIBITORS’ CIRCUIT, INC.

“Bill Apperson’s Boy,” six reels, with Jack Pickford.
“Bargle by Proxy,” five reels, with Jack Pickford.
“The Hoodlum,” five reels, with Jack Pickford.
“A Temporal Wifey,” five reels, with Constance Talmage.
“She Kingdom of Dreams,” with Anita Stewart.
“Back to God’s Country,” seven reels, with Neil Shipman.
“In Wongs,” five reels, with Jack Pickford.
“The Painted Girl,” with Anita Stewart.
“The Vesper Vest,” with Budando.
“Heart of the Hills,” with Mary Pickford.
“Daughter of Two Worlds,” with Norma Talmadge.
“In Old Kentucky,” with Anita Stewart.

FAMOUS PLAYERS-LASKY CORP.

PARAMOUNT-ARCTURA PICTURES

FEBRUARY

Jan. 4—“The Woman in Suit Case,” five reels, with Ethel Clayton.
Jan. 4—“Too Much Johnson,” six reels, with Bryant Washburn.
Jan. 4—“The Thirteenth Commandment,” five reels, with Ethel Clayton.
Jan. 4—“The Free of Kindle,” five reels, with Bryant Washburn.
Jan. 28—“What’s Your Husband Doing?,” five reels, with McLean and May.
Jan. 30—“The Copperhead,” five reels (Super Special).
Feb. 1—“Double Speed,” five reels, with Wallace Reid.
Feb. 6—“Aladdin, Elf,” five reels, with Marguerite Clark.
Feb. 8—“The Six Best Cellars,” five reels, with Bryant Washburn.
Feb. 13—“On the Dance,” seven reels, with Mae Murray.
Feb. 15—“The Amberger Wife,” five reels, with Irene Cazan.
Feb. 22—“Black Is White,” five reels, with Dorothy Dath.
Feb. 25—“Mary’s Ankle,” five reels, with MacLean and Ma.
Feb. 29—“Huckleberry Finn” (special).
Feb. 29—“Young Mrs. Washington,” five reels, with Ethel Clayton.
Feb. 29—“Dangerous Hours,” five reels, with Ince cast.
Mar. 7—“Shanghaled Andy,” five reels, with Charles Ray.
Mar. 10—“The House in Order,” five reels, with Elsie Ferguson.
Mar. 14—“Mary Ellen Comes to Town,” five reels, with Dorothy Gish.
Mar. 21—“Why Change Your Wife,” six reels, with Special Cast.
Mar. 21—“Excuse My Dust,” five reels, with Wallace Reid.
Mar. 28—“April Folly,” five reels, with Marion Davies.
Mar. 29—“My Lady’s Game,” five reels, M. Tourneur production.
Apr. 9—“Easy to Get,” five reels, with Marguerite Clark.
Apr. 9—“Treasure Island,” five reels, with special production.
Apr. 11—“Thou Art the Man,” five reels, with Robert Warwick.
Apr. 13—“The Coat,” five reels, with Violet Heming.
Apr. 16—“The Fast Road,” five reels, with Eenid Bennett.
Apr. 16—“Ferry Island,” five reels, with Houdini.
Apr. 23—“The Toll Gate,” five reels, with William S. Hart.
Apr. 23—“The Jekyll and Mr. Hyde,” six reels, with John Barrymore.
May 8—“Why Change Your Wife,” seven reels, De Mille special.
May 13—“The Mummy’s Keepsakes,” five reels, with Bryant Washburn.
May 15—“The Sea Wolf,” six reels, a George Melford Special.
May 15—“A Lady in Love,” six reels, with Dorothy Dath.

ONE AND TWO REEL COMEDIES

FEBRUARY

Jan. 11—“Arabuckle,” “The Garage.”
Jan. 13—“Briggs,” “Housekeeping.”
Jan. 18—“Stenett,” “The Star Boarder.”
Feb. 2—“Sennett,” “Tax Day.”
Feb. 3—“Sennett,” “Tax Day.”
Feb. 8—“De Haven,” “Hooded.”
Mar. 14—“De Haven,” “Teasing the Soil.”
Mar. 28—“St. John,” “Painting Up.”
Apr. 4—“Sennett,” “The Cuck.”
Apr. 11—“St. John,” “Ship Abye.”
Apr. 15—“Sennett,” “The Gingham Girl.”
May 7—“Sennett,” “Fresh from City.”
May 9—“De Haven,” “Spring.”

FOX FILM CORPORATION

FOX SPECIALS

“Checkers,” with All Star Cast.
“Evangelist,” with All Star Cast.
“Kathleen Mavournen,” with Theda Bara.
“You Should a Husband Forget,” with All Star Cast.
“The Strongest,” with All Star Cast.

WILLIAM FARNUM SERIES

“Wings of the Morning.”
“Heart Strings.”
“The Adventurer.”
April—“The Orphan.”

TOM MIX SERIES

“The Daredevil.”
“The Pan.”
“The Cyclone.”
“A Gold Come.”
“Mar.,” “The Daredevil.”
April—“Desert Love.”
May—“The Terror.”

FOX ENTERTAINMENTS

“Flames of the Flesh,” with Gladys Brockwell.
“Tom Pan Alley,” with Ray and Far.
“Her Elephant Man,” with Shirley Mason.
“What Would You Do?” with Madame Traverse.
“The Last Straw,” with Madame Traverse.
“The Billion Dollar,” five reels, with Madame Traverse.
“A Manhattan Knight,” with Madonna and Gladys Brockwell.
“Leave It to Me,” with Wm. Russell.
“The Tailors,” with Madame Traverse.
“The Silent Stripe,” five reels, with George Wash.
“Love’s Harvest,” five reels, with Shirley Mason.
“Forbidden Trails,” five reels, with Madame Traverse.
“The Spirit of Good,” five reels, with Madame Traverse.

SUNSHINE COMEDIES

“A Light Weight Lover.”
“Training for Husband.”
“The Heart Snatcher.”
“The Light Weight Lover.”
“Training for Husband.”
“The Great Nickel Robbery.”
“A Waiter’s Wanted Life.”
EASTMAN
FILM

is identified by the words "Eastman" and "Kodak" in the film margin.

It is the film that first made motion pictures practical.

HARRY GARSIN
The Unpardonable Sin," eight reels, with Blanche Sweet.

MURRAY W. GARSIN
A Dream of Fair Women.

GAYETY COMEDIES
"Twin Bedlam," with Billy Fletcher-Vera Reynolds.
Why Cooks Go Cuckoo," with George Ovey.
"Dry and Thirsty," with Billy Fletcher-Vera Reynolds.
"Good Morning, Nurse," with George Ovey.
"Parked in the Park," with Billy Fletcher-Vera Reynolds.
"Hop, Hop, Hypnotism," with George Ovey.
"Rough on Rubies," with Billy Fletcher-Vera Reynolds.
"Silk Stockings," with George Ovey.
"Rusted in a Harlem," with Billy Fletcher-Vera Reynolds.
"Beaten on the Border," with Billy Fletcher-Vera Reynolds.

GOLDFYNN PICTURES CORPORATION

GOLDFYNN STAR PRODUCTIONS
"Flame of the Desert," seven reels, with Geraldine Farrar.
"The Loves of Letty," five reels, with Pauline Frederick.
"Jubilee," six reels with Will Rogers.
"The Gay Lord Quest," five reels, with Tom Moore.
"Toby's Row," five reels, with Tom Moore.
"The Silver Horde," five reels (Rex Beach).
"The Cup of Fury," five reels (Ruperti Hughes).
"Pinto," five reels, with Mabel Normand.
"The Blooming Angel," five reels, with Madge Kennedy.
"Duds," five reels, with Tom Moore.
"The Little Shepherd of Kingdom Come," five reels, with Jack Pickford.
"The Paliser Case," five reels, with Pauline Frederick.
"The Street Called Straight," five reels, with Pauline Frederick.
"Partners of the Night," six reels, Eminent Authors Special.
"The Strange Boarder," five reels, with Will Rogers.
"Dangerous Days," seven reels, Eminent Authors Special.
"Troubled with Red," five reels, with Madge Kennedy.
"The Woman and the Puppet," seven reels, with Geraldine Farrar.
"The Tower of Ivory," five reels, Eminent Authors Special.
"The Great Accountant," five reels, with Tom Moore.

GOLDFYNN SPECIALS
"For the Freedom of the East," (Betswood), six reels.
"The Border Legion," six reels.
"The Eternal Magdalen," six reels.

FORD EDUCATIONAL WEEKLY
The Story of Zinc.

GREATS AGAIN.

CAPITOL COMEDIES
"The Little Dears," two reels, with Carter De Havens.
"A Sure Cure," two reels, with Carter De Havens.

BENNISON STAR SERIES
"Speedy Mende," five reels, with Louis Benison.
"The Road Called Straight," five reels, with Louis Benison.
"High Pockets," five reels, with Louis Benison.
"A Mifti Earl," five reels, with Louis Benison.

GOLDFYNN-BRAY PICTOGRAPHS
"In Far Away New Zealand.
"Girl pottery Makers of the Caribbeans.
"Tasos Indian.

STEWARDS EDUCATIONAL
"Serpent's Tooth.
"Speeding thru Dixie.
"Royal Ease.
"Colossus of Roads.
"The Spirit of the Birch.
"Soda.
"Precisely as Polly.

GROSSMAN PICTURES, INC.

FACE TO FACE," six parts, with Marguerite Marsh.

HALLMARK PICTURES CORP.
(Available at United Theatres Exchangers.)

FAMOUS DIRECTORS SERIES
"A Dangerous Affaire," five reels, with Herbert Rawlinson.
"Wit Wits," five reels, with Florence Billings.
"Love, Honor and I,? five reels, with Margarette Marsh.
"The Phantom Honeymoon," six reels, with Marguerite Marsh.
"The Heart of a Guppy," five reels, with Florence Billings.
"High Speed," five reels, with Edward Earle and Gladys Hulette.
"A Veiled Marriage.
"Carmen of the North.
"Chains of Evidence.
"Wits vs. Wits.

SPECIAL PRODUCTIONS
"Wanted for Murder," six reels, with Elaine Hammerstein.
"The Littlest Scout," five reels, with Violet Blackton.
"A House Divided," six reels, with Sylvia Bremer.
"Life's Greatest Problem.

EXHIBITORS HERALD---

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**ARTCO PRODUCTIONS**

- "Cynthia of the Mid-Night," six reels, with Leah Baird.

**ZANE GREY PICTURES, INC.**

- "Desert Gold," seven reels, with E. K. Lincoln.
- "The Desert of Wheat," six reels.

**BENJAMIN B. HAMPTON PRODUCTIONS**

- "The Sagebrusher," five reels, by Emerson Haugh.

**J. PARKER READ, JR., PRODUCTIONS**

- "The Lane Wolf's Daughter," seven reels, with Louise Glau.
- "Deer," seven reels, with Louise Glau.

**DIETRICH-BECK, INC.**

- "The Bandbox," six reels, with Dorothy Kenyon.
- "The Harvest Moon," six reels, with Dorothy Kenyon.

**DIAL FILM CO. PRODUCTIONS**

- "King Sport," seven reels, with Mitchell Lewis.

**ROBERT BRUNTON PRODUCTIONS**

- "The Lord Loves a Fool," five reels, with J. Warren Kerrigan.
- "Love Sparkles," five reels, with J. Warren Kerrigan.
- "$20,000," five reels, with J. Warren Kerrigan.

**NATIONAL-BILLIE RHODES PRODUCTIONS**

- "The Blue Bonnet," six reels, with Billie Rhodes.

**JOSEPH L. LEVY PRODUCTIONS**

- "His Temporary Wife," six reels, with Special Cast.

**HALL-ROOM BOYS PHOTOPLAYS, INC.**

Dec. 1—"The Chicken Hunters," two reels.
Dec. 15—"Farming the West," two reels.
Jan. 1—"The Millionaire Hunters.
Jan. 18—"Wrong Again.
Jan. 25—"Neck and Neck.
Feb. 1—"Passing the Buck.
Feb. 8—"Can You Beat It.
Mar. 4—"Passing Into Society.
Mar. 22—"The Baby.
Apr. 1—"This Way Out.
Apr. 15—"Four of a Kind.

**JANS PICTURES, INC.**

- "Love Without Question," seven reels, with Olive Tell.
- "Nothing a Year," seven reels, with Olive Tell.
- "A Woman's Business," six reels, with Olive Tell.

**JUNGLE COMEDIES**

- "Dreamy Chinatown.
- "One Big Night.
- "As Others Set Us.
- "The Deserter.
- "The First Film.
- "Film Fairies.
- "Caught With the Goods.
- "Shopping Bullets.
- "Circus Bride.
- "Pests of the Beach.

**VICTOR KREMER PRODUCTIONS**

Dec. 1—"A Bulwark on Carmen," four reels, with Charles Chaplin.
Feb. 1—"The Champion," two reels, with Charles Chaplin.
Mar. 1—"Hit the Elevement," two reels, with Charles Chaplin.
Apr. 1—"Work," two reels, with Charles Chaplin.
Mar. 1—"By the Sea," one reel, with Charles Chaplin.

**MASTER FILMS, INC.**

Tuckey Comedies, five reels, with Johnny Hines.

**METRO PICTURES CORPORATION SCREEN CLASSICS, INC., SPECIALS**

- "Lombardi, Ltd.," seven reels, with Bert Lytell.
- "Please Get Married," six reels, with Viola Dana.
- "Fair and Unfaithful," six reels, with May McAvoy.
- "Should a Woman Tell," six reels, with Alice Lake.
- "The Walkoffs," six reels, with May Allison.
- "The Willow Tree," six reels, with Viola Dana.
- "The Right of Way," six reels, with Bert Lytell.
- "The Best of Luck," six reels, with Viola Dana.
- "Old Lady ", six reels, with Emma Dunn.
- "Squeeze Axes," six reels, with Alice Lake.
- "Ella Comes to Town," six reels, with Viola Dana.
- "Juda," six reels, with May Allison.
- "The Hope," six reels, with a Special Cast.

**NAZIMOVA PRODUCTIONS**

- "Out of the Fog," seven reels, with Nazimova.
- "The Red Lancers," seven reels, with Nazimova.
- "The Beat," seven reels, with Nazimova.
- "Survivor From Death," seven reels, with Nazimova.
- "The Heart of a Child," seven reels, with Nazimova.

**TAYLOR HOLMES PRODUCTIONS**

- "Nothing But the Truth," six reels.
- "The Very Idea," six reels, with Taylor Holmes.

**PATHE EXCHANGE, INC.**

**PATHE SPECIAL FEATURES**

Mar. 14—"Tarnished Reputations," five reels, with Dolores Casalotti.
Apr. 4—"Lifting Shadows," six reels, with Emmy Weisen.
May 2—"Rainy Tracks," seven reels, with Rosemary Tally.
May 5—"The Miracle of a Child," five reels, with Margaret Haddon.

**FRANK KEENAN PRODUCTIONS**

Feb. 17—"The World Afame!" six reels, with Frank Keenan.
Feb. 21—"The False Code," five reels, with Frank Keenan.
Feb. 25—"Brothers Divided," five reels, with Frank Keenan.
Mar. 4—"Smoldering Embers," five reels, with Frank Keenan.
May 2—"Dollar for Dollar," five reels, with Frank Keenan.

**EDGAR LEWIS PRODUCTIONS**

Feb. 1—"Other Men's Shoes," seven reels.

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**VIRGINIA PEARSON PHOTOFACIES, INC.**

Oct. 5—"Impossible Catherine," six reels, with Virginia Pearson.

**ALBERT CAPELLANI PRODUCTIONS, INC.**

Mar. 7—"I'm Walked Mary," five reels, with June Caprice.

**PAUL STUART BLACKTON PRODUCTIONS**

Jan. 1—"My Husband's Other Wife," six reels, with Sylvia Breamer and Robert Gordon.
Apr. 11—"The Blood Barrier," six reels, with Sylvia Breamer and Robert Gordon.

**J. D. HAMPTON PRODUCTIONS**

Jan. 11—"Fighting Creepy, six reels, with Blanche Sweet.
Feb. 15—"Respectable by Proxy," six reels, with Sylvia Breamer and Robert Gordon.
Mar. 28—"The Deadlier Sex," six reels, with Blanche Sweet.
May 20—"Simple Souls," six reels, with Blanche Sweet.

**ROBERT HENLEY PRODUCTIONS**

Nov. 1—"The Gay Old Dog," six reels, with John Cambell.

**REALART PICTURES SPECIAL FEATURES**

- "Soldiers of Fortune" (Dwam), seven reels.
- "The Mystery of the Yellow Room," (Chasturn), six reels.
- "The Luck of the Irish" (Dwam), six reels.

**STAR PRODUCTIONS**

- "She of Green Gables," six reels, with Mary Miles Minter.
- "Giggle and a Good Time," six reels, with Constance Hinney.
- "The Poor Market," five reels, with Alice Brady.
- "Judy of Kentucky's Harbors," five reels, with Mary Miles Minter.
- "The Silent Kiss," five reels, with Constance Hinney.
- "Silent Arms," five reels, with Alice Brady.

**REELCRAFT PICTURES BILL WESLEY COMEDIES**

- "Mustered Out," two reels.
- "Strikes Breaker," two reels.
- "Happy Days," two reels.
- "Wandering Li'l," two reels.
- "Foiled," two reels.
- "The Doctor," two reels.
- "Masquerade," two reels.
- "Brass Buttons," two reels.
- "Hard Luck," two reels.
- "Beauty Shop," two reels.
TEXAS GUINN WESTERNS

"Fighting the Vagrants," two reels.
"The Lady of the Law," two reels.
"Not Guilty," two reels.
"Letters of I.D.," two reels.
"Outwitted," two reels.
"My Lady Robin Hood," two reels.
"The Wildcat," two reels.

ALICE HOWELL COMEDIES

"Distilled Love," two reels.
"A Wooden Legacy," two reels.
"Her Bargain Day," two reels.
"Her Lucky Day," two reels.

ROBERTSON-COLE PICTURES

SUPERIOR PICTURES

"Haunting Shadows," five reels, with H. B. Warner.
"The Bigger Prince," five reels, with Susu Hayaoka.
"The Luck of the Girls," five reels, with Beatrice Barrieu.
"The Brand of Love," five reels, with Susse Hayaoka.

SPECIALS

"Seeing It Through," five reels, with All-Star Cast.
"Who's Your Servant?" five reels, with All-Star Cast.
"The Broken Butterfly," four reels, with Tournou.
"The Flame of Hell Gate," five reels, with All-Star Cast.
"The Third Woman," five reels, with All-Star Cast.
"The Butterfly Man," five reels, with Lew Cody.

SUPREME COMEDIES

"Are Honeymoon Happy?"
"Past the Apples, Eve"
"Their Little Wife"
"Hearts and Diamonds"
"Her Neatly Husband"
"Mollie's Millon"
"A Four-Quarter Frame-Up"
"Mollie's Mump"
"Her Naval Idea"
"Artistic Temperament"
"In Room 202"
"Come into the Kitchen"
"Take Doctor's Advice"
"Oh, You Kid!"

MARTIN JOHNSON PICTURES

Dec. 18 — "Tulagi a White Spot in a Black Land"
Dec. 25 — "Through the Eyes of the New Hebrews"
Feb. 2 — "The Home of the Hula Hula"
April 19 — "Swung Savages in the South Seas"
June 17 — "Running in the Solomon"
July 15 — "Among the E. Pacific Missions"
July 22 — "Recruiting in the Solomon"
Aug. 26 — "Story of Broken Old Mr."
Aug. 26 — "Marooned in the South Seas"

ADVENTURE SCENICS

"The Last Report"
"Flaming Axe"
"Shred O'Leavenworth"
"Sons of Sosnowski"
"Ghost of Romance"

LEWIS J. SELZNICK ENTERPRISES

SEIZNICK PICTURES

Distributed by Select Exchanges.

"Pocadilly Jim," five reels, with Owen Moore.
"Out for Blood," five reels, with J. E. Thomas. (A Ralph Ince Production.)
"A Regime Girl," five reels, with Elsie Janis.
"Greater Than Fame," with Elaine Hammerstein.
"Soon or Later," with Owen Moore.
"Peonights and Shadows," with Elvir Thomas.
"His Wife's Money," with Eugene O'Brien. (A Ralph Ince Production.)
"The Imp," five reels, with Elsie Janis.
"The Woman from Home," five reels, with Elsie Hammerstein.
"Youthful Folly," with S. Hatfied and Harry More.
"Hit of Honor," with Owen Moore.
"The Honeymoon," five reels, with MacLaren.
"The Shadow of Rosalie Byrne," five reels, with Elaine Hammerstein.
"Out of the Snows," five reels, with Ralph Ince.

SELECT PICTURES

Distributed by Select Exchanges.

"The Undercurrent," five reels, with Guy Empey.
"Path of the Strong," five reels, with Mitchell Lewis.
"Isle of Cosmopoli," five reels, with Norma Talmadge.
"The Last of His People," with Mitchell Lewis.
"She Loves and Lies," with Norma Talmadge.

Productions Every Saturday.

NATIONAL PICTURES

Distributed by Select Exchanges.

"Blind Youth," five reels, with special cast.
"Just a Wife," five reels, with special cast.
"Who Am I?" five reels, with Special Cast.

REPUBLIC PICTURES

Distributed through Republic Exchanges.

"Twelve-Ten," five reels, with Marie Doro.
"The Blue Pearl," five reels, with Edith Haller.
"Murder," "(murders)," Production with Clara Kum-
Young.
"Wm. J. Flynn Series, two reels, with Herbert Rawlison.
Judge Brown Seneca, two reels.
Twelve Chaplin Reprises, two reels.
"Da's Girl," five reels, with Jackie Saunders.
"The Gift Supreme," five reels.
"The Only Way Trail," five reels, with Edythe Stirling.
"Mothers of Men," five reels.
"The Amazing Woman," five reels, with Ruth Clifford.
"Girl of the Sea," six reels (Williamson Submarine Production).
"An Adventurous," six reels, with Julian Etting.
"The Plaything," five reels, with Grace Davison.
"Children Not Wanted," five reels, with Edith Edson.

News Reels

Kinogams, one-reel, every Tuesday and Saturday.

WM. L. SHERRY SERVICE

Available at all Hallmark Exchanges.

"Marriage for Convenience," six reels, with Catherine Calvert.
"Calibre 80," .
"Twilight," six reels, with Doris Kenyon.
"Love and the Law," six reels. (Edgar Lewis production.)

TRIANGLE FILM CORPORATION

(Available at United Theatres Exchanges.)

"The Goldhopper," five reels, with Dorothy Conn.
"The Tiger Girl," five reels, with Lilian Gish.

TYRAD PICTURES, INC.

And the Children Play," seven reels, with Garrett Hughes.
"Your Wife and Mine," five reels.
"Human Passion," five reels.
"The Red Viper," six reels, with Garrett Hughes.
"It Happened in Paris," five reels.
"Broken Hearts," five reels.
Johnny Dooley Comedies, two reels, monthly.

UNITED ARTISTS CORPORATION

Sept. 1 — "His Majesty, the American," eight reels, with Douglas Fairbanks.
Dec. 25 — "When the Clouds Roll By," seven reels, with Douglas Fairbanks.
Jan. 18 — "Pollyanna," six reels, with Mary Pickford.
Apr. 8 — "The Bench on the Farm" (Bennett), five reels.

UNITED PICTURE THEATRES

"The Eternal Mother," with Florence Reed.
"The Corsican Brothers," seven reels, with Dustin Farum.

UNIVERSAL FILM MFG. COMPANY

UNIVERSAL FEATURES

Jan. 6 — "The Day She Paid," five reels, with Francisctta Billington.
Feb. 9 — "Rhubarb and Ruhes," five reels, with Mary MacLaren.
Feb. 12 — "The Prince of Al's," five reels, with James Cora.
Feb. 26 — "The Forgetful Man," five reels, with Mary MacLaren.
Apr. 5 — "The Road to Divorce," five reels, with Mary MacLaren.
Apr. 12 — "Her Five Peonights," five reels, with Edith Roberts.

JEWEL PRODUCTIONS

"Forbidden," six reels, with Mildred Heiss.
"Blind Husbands," seven reels, with Eric Stroheim.
"The Virgin of Stambaugh," seven reels, with Princella Dean.

VITAGRAH

"When a Man Loving," five reels, with Earle Williams.
"The Sin of the Mother," five reels, with Anita Stewart.
"The Midnight Bride," five reels, with Gladys Leach.
"Human Colatin," five reels, with Corinne Griffith.
"The Birth of a Soul," five reels, with Harry T. Morey.
"The Juggernaut," five reels, with Nita Sten.
"Deadline at Eleven," five reels, with Corinne Griffith.
"The Flaming Club," five reels, with Nita Sten.
"The More Excellent Way," five reels, with Anita Stewart.

VITAGRAH SPECIALS

"Slaves of Pride," six reels, with Alice Court.
"The Fortune Hunter," seven reels, with Earle Williams.
"Captain Swift," five reels, with Earle Williams.

D. HENRY SERIES

"Tellmarch, Friend," two reels, with Kate Price.
"The Dream," two reels, with Alice Calhoun.
"The Call Loan," two reels, with Jay Morley.
"A Philistine in Bohemia," two reels, with Edna Murphy.
"The Passing of Black Eagle," two reels, with Joe Ryan.
"The Ransom of Mars," two reels, with All-Star Cast.

LARRY S1MON COMEDIES

"Between the Arts," two reels.
"Dull Care," two reels.
"Dew Drop Inn," two reels.
"The Head Waiter," two reels.
"The Grocery Clerk," two reels.

CURRENT SERIALS

ARROW, "Lightning Bugs," with Ann Little and Jack Hare.
HALLMARK, "Sign of the Rat," with Claire Anderson.
VITAGRAH, "The Silent Avenger," with William Dun
VITAGRAH, "Invisible Hand," with Antonio Moreno.
EXHIBITORS
HERALD

Current
GOLDWYN
PICTURES

WILL ROGERS
in The Strange Boarder
PAULINE FREDERICK
in The Woman in Room 13
MADGE KENNEDY
in Dollars and Sense
TOM MOORE
in Quats
MABEL NORMAND
in Pinto
MARY ROBERTS RINEHART'S
Dangerous Days
REX BEACH'S
The Silver Horde
JACK PICKFORD
in The Little Shepherd of Kingdom Cove

GOLDWYN PICTURES CORPORATION
JESSE L. LASKY PRESENTS.

HOUDINI in
"Terror Island"

BY ARTHUR B. REEVE and JOHN W. GREY.
DIRECTED...BY JAMES CRUZE,

A Paramount Artcraft Picture

HOUDINI has for years been the biggest drawing card in vaudeville. His name over the box-office means a smashing of box-office records.

Now in a marvelous six-reel melodrama, he not only duplicates all the feats that have made him famous, but accomplishes dozens of others, far more thrilling.

- It is a picture of a thousand thrills. The underwater scenes are positively the most thrilling episodes ever filmed.

There's a sensation a minute. "Terror Island" is the most exciting and amazing melodrama ever made.

Not a Serial!
The Season's Galloping Success

Carl Laemmle presents the Stupendous Romantic Drama

VIRGIN OF STAMBOUL

$9,000.00
Six Hundred Seats
Only One Week

At the SUPERBA in Los Angeles, which has only 600 seats, the Gross Receipts for the first week's showing of "THE VIRGIN OF STAMBOUL" were $8,964.50, not including the tax. This is an average of $2.13 per seat per day—or an average of practically fifteen dollars per seat per week. This is six dollars more per seat than was received on the next biggest attraction that ever played in this house, for it beats the house record by over thirty-four hundred dollars! It is doubtful if any attraction ever equalled this record in the history of the business. CARL LAEMMLE wires: "Take it from me—'The Virgin of Stamboul' will beat 'The Kaiser'—'The Heart of Humanity'—and any other production that Universal ever marketed."

Starring

PRISCILLA DEAN
PRODUCTION

We are convinced that the ultimate in production is in EXHIBITING.

EXHIBITING FOR...

We are convinced that maximum returns on production can only be achieved through the study and development of EXHIBITORS.

Upon these fundamentals First National was built and is determined to succeed.

The Circuit offers the logical meeting ground of franchisers.

We'll tell the world about our franchise plan as soon as this convention is concluded.
for Producers

Can be reached only by the individual producing unit.

for Exhibitors

Values may only be had by experts, whose sole business is exploitation and presentation.

The individual producer and independent exhibitor.

Exhibitors Defense Committee

Now in Convention in Chicago for the perfection of the NEW FRANCHISE PLAN
Radiant Personality! 
Strong Emotional Appeal!

Critics Endorse Picture:

"The Woman Gives" is a highly developed melodrama of rare order, replete with tense situations."—Elsie Loeb in Motion Picture News.

"All the qualities that go to make up the popular success. Every class of patronage will indorse it. It has a strong emotional appeal and Norma Talmadge pleases her admirers and the general public alike."—Exhibitors Herald.

"Norma Talmadge takes fresh hold on the hearts of the public by her convincing acting and strong personal appeal, giving one of her best screen characterizations."—Exhibitor's Trade Review.

"Miss Talmadge gives a performance that is not often paralleled. A new revelation of her radiant personality."—Motion Picture World.

"Quality of the production first rate and a well selected cast furnishes adequate support for the star."—Wd's.

"Capacity crowds from the moment of the opening until the final at the Strand theatre attested the star's popularity in no uncertain manner."—New York Telegram.

"Miss Talmadge was adorable all through the picture."—Chicago Tribune.

"Opium den scenes realistic."—New York Post.

"Norma Talmadge is seen in a vehicle which any star would wish for, one that gives her many opportunities to display her charming personality and talents."—New York Evening Mail.

"Miss Talmadge appears in an appealing role, a human story, and gives it a sympathetic portrayal."—New York Morning Telegraph.

"Miss Talmadge is at her charming best in this picture. Well suited to her."—New York News.


"Interesting to watch. Opium den realistic."—New York Sun and Herald.

Joseph M. Schenck
presents

NORMA TALMADGE
in
"The Woman Gives"

Taken from the famous novel of New York's Bohemia
By OWEN JOHNSON
Directed by Roy Neil
Photographed by David Abel, Tech. Director, Willard M. Reineck

A First National Attraction

Foreign Representative, David P. Howells, Inc.
729 Seventh Ave., New York City
Records Go Crashing

with

D. W. GRIFFITH'S

Romance of the
South Sea Isles

"The Idol Dancer"

COULDN'T CONTROL CROWDS
D. W. Griffith's "The Idol Dancer" broke all records at the Broadway Theatre in Richmond, Va., for the six days' run. There were over eighteen thousand paid admissions. "The Idol Dancer" will be returned again in thirty days to satisfy those who were unable to see it. Police department claims this is the first time they were unable to control the crowds.

BUSINESS EXCELLENT
"The Idol Dancer" is doing very good

in both Minneapolis and St. Paul regardless of Holy Week.

HELD SECOND WEEK
D. W. Griffith's "The Idol Dancer" doing big business at Kunsky's Madison Theatre, Detroit, Mich. Will hold it over a second week to satisfy the crowds.

BEATS THE WEATHER
Circle Theatre's business in Indianapolis, Ind., on "The Idol Dancer" very good despite severe weather conditions.

Personally Directed by
D. W. Griffith
From the Story by
Gordon Ray Young
Photographed by G. W. Bitzer

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— in —

"The Yellow Typhoon"

Harold MacGrath's
greatest adventure tale

An all around the world story of the bright
lights — of New York, Paris, Shanghai,
Manila, Monte Carlo and London — the
story of a woman who lived for excitement.

Directed by
Edward Jose

Screen version by
Monte M. Katterjohn

Oh, Boy, but it's a thriller!
Wait 'till you see it!
WILLIAM FOX presents
GEORGE WALSH in

A MAN OF PEACE WITH A LION’S HEART
A girl who loved and hated him—till he fought to save the honor of another woman
THE SEASON’S GREAT SUCCESS

The
DEAL
Staged by Dell Henderson from FOX ENTERTAINMENTS
LINE

Paul H. Sloane's powerful story

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WILLIAM FOX
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Miss
SHIRLEY MASON
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Adapted from the
novel “HIS HARVEST”
by PEARL DOLES BELL, author
of “HER ELEPHANT MAN”

Staged by
Howard M. Mitchell

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The Sweetest Play Ever Seen

To the exhibitor:

Shirley Mason won fame for herself and a fortune for YOU in "Her Elephant Man" and "Molly and I."

Book Love's Harvest and book it early.

FOX ENTERTAINMENTS
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GLADYS LESLIE AND CREIGHTON HALE
BOBBY CONNELLY, JULIA SWAYNE GORDON, ANNA LEHR AND WILLIAM DAVIDSON
IN HIS DRAMATIC THUNDERBOLT
"A CHILD FOR SALE"

Distributed by GRAPHIC FILM CORPORATION

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BOX OFFICE APPROVAL THE ONLY HONEST SEAL OF MERIT

The public verdict on "SEX" has been pronounced. The verdict was unanimous and read like this: "SEX" is one of the very few GREAT PICTURES. Nothing is more conclusive and convincing than the PUBLIC VERDICT. There is no higher authority than the message from the box office. It makes all argument and all praise unnecessary. IT REPRESENTS THE ELOQUENCE OF FACTS. In our recent announcement we told of big bookings in Chicago, Kansas City, Milwaukee, Boston, Atlanta, Pittsburgh, St. Louis, Minneapolis, Spokane, Seattle, San Francisco, Los Angeles, Fort Wayne, Detroit. New Orleans, Dallas, Galveston, Nashville.

"SEX" rises above the average picture like a skyscraper tops a bungalow; it intoxicates the eye, satisfies the mind and carries its appeal right into the depths of your heart.

"SEX" will raise the fame and popularity of your house and impart a new dignity to your screen, it inspires your patrons with the desire for regular attendance at your theatre.

"SEX" embodies the combined triumph of a great actress—Louise Glaum—a great producer, J. Parker Read, Jr. and a great scenario writer, C. Gardner Sullivan and is worthy of your best showmanship.

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527 5th Avenue, New York City
Distributing through PICT Exchange, Incorporated
Theodore C. Deitch & Arthur F. Beck present

Doris Kenyon in The HARVEST MOON

From the celebrated play by AUGUSTUS THOMAS
Directed by J. Searle Dawley

Heart interest abounds in "The Harvest Moon." It is the heart interest that hushes the crowd into sympathetic silence; it is the heart interest that makes 100% entertainment; it is the heart interest that wins for the box office and for the prestige of your theatre. Here a master plays on the heart strings — America's premier playwright—Augustus Thomas. Every touch shows the assured skill of the master hand and the finale comes with unexcelled power tinged with light and sweetness. Your audience will bid a joyous welcome to "The Harvest Moon."

W.W. HODKINSON CORPORATION
527 Fifth Avenue, New York City
Distributing through PATHE Exchange Incorporated
Dial Film Company

**MITCHELL LEWIS**
in
**King Spruce**

From the novel by HOLMAN F. DAY
Directed by Roy Clements

Life and Folks in the Giant Forests Mirrored in Masterful Fashion

ACTION is the keynote of "KING SPRUCE"—which often rises to great dramatic heights and leads to tense, gripping situations. Then, after a whirlwind of elemental passions, comes the sun smiling through the clouds and makes your audience share in the happiness so touchingly depicted on the screen.

"KING SPRUCE" has for its background the giant forests of the North.

THE STORY is woven out of the lives of the men and women who live in close communion with Nature through the changing seasons of the year; quiet folks capable of big passions and of big deeds.

"KING SPRUCE" the men and women of the forest called him because of his wealth, his power, his domineering ways. Unscrupulous as well as tyrannous he challenged the laws of God and man until the plain honesty and simple heart of one of Nature's noblemen led him into the light.

NATURE'S NOBLEMAN is Mitchell Lewis, the famous 'Poleon of "The Barrier" and here he is a second 'Poleon. A knight of the woods "without fear and without reproach."

The love story is woven deftly into the very heart of "KING SPRUCE," its course is rough but the end is full of pathos and tenderness.
Robert Brunton presents

J. Warren Kerrigan and his own company in

The Dream Cheater

By Honoré de Balzac
Directed by Ernest C. Warde

HERE ARE THE "HIGH LIGHTS."

THE PLOT: Furnished by the world's foremost student of human nature: Honoré Balzac, made immortal by his story of "The Human Comedy."

THE STAR: J. Warren Kerrigan, the embodiment of dauntless triumphant youth, ideally suited to the part he plays, full of romance and breathing the spirit of chivalry even in the attic of the tenement.

SETTINGS AND ATMOSPHERE: In their splendor and realism worthy of this great and mysterious story.

DIRECTION: Adheres faithfully and skillfully to the path marked by the master story teller.

This brief survey does not catalogue all the merits of the play but it will stimulate the curiosity of your patrons.

W.W. Hodkinson Corporation
527 Fifth Avenue, New York City
Distributing through Pathé Exchange, Incorporated
LEWIS J. SELZNICK
Presents

OLIVE THOMAS

in

The
Flapper

by FRANCES MARION
Direction
ALAN CROSLAND

premier of an Elf
The Abandon of a Child
The Shade of a Lady

Distributed by Select
"Common Sense"

with

VOLA VALE and
RALPH LEWIS

Directed by Louis William Chaudet

A Bold, Breezy Story of the Big Outdoors

REPUBLIC DISTRIBUTING CORPORATION
LEVIS J. SELZNICK Advisory Director
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129 SEVENTH AVE., NEW YORK
EXCHANGES EVERYWHERE
“NEGLECTED WIVES”

Originally Titled
"WHY WOMEN SIN"

Featuring

ANNE LUTHER

with an all-star cast, including

CLAIRE WHITNEY and CHARLES GERARD

Directed by Burton King

STATE RIGHTS NOW SELLING

Anne Luther in
NEGLECTED WIVES
Six-part drama; Wistaria.
Published in April.

OPINION: "Neglected Wives," for which is provided the alternate title, "Why Women Sin," is a valuable acquisition to the independent field. It has box office qualities that cannot be denied. The plot holds interest from start to finish, setting forth the events in lavish settings excellently photographed. Technicalities have received especial attention throughout, and the result is a smooth-running, logical narrative.

Anne Luther and E. J. Radcliffe lead a cast in which are listed such names as Claire Whitney and Charles Gerard, veteran players both. Their performance is well rounded and succeeds in giving unusual depth to the production.

While marital differences are made the basis of the story, the idea is handled in a clean way, no suggestive or unnecessarily pointed situations being allowed to detract from the presentability of the attraction.

Upon this foundation is erected a superstructure in which a political element figures prominently. Exhibitors will find this angle valuable at the present time.

—Exhibitors Herald.

"Here is a title to lure all women. * * * Extremely attractive interior sets give an air of sumptuousness. * * * Cameraman has labored well."

—Exhibitors Trade Review.

"A capable cast—too well known to require any special recommendation. * * * Production will appeal to majority of audiences."

—Moving Picture World.

" * * * Picture creates interest a-plenty. * * * Scenes are well directed and splendid in detail."

—Motion Picture News.

WISTARIA PRODUCTIONS, Inc.
1520 Broadway, N. Y. City
It Was Midnight—

The Transcontinental was snow-bound—
on the edge of
the Arctic.
Inside one of the
coaches sat
David Raine.
He was telling his
story. He was
running away from
a shattered romance
and tragedy. He was
trying to
lose himself.

"It was late when
I reached home—
unexpectedly," said
David.
"I heard voices from
her room.
I went in—

"No. I didn't kill them.
I don't know why
I didn't kill
the man.
He was a coward.
That man.
He crawled away
like a worm. Perhaps
that's why I
didn't kill him.
And the wonderful
part of it.
My wife.
She was not afraid.
She stood up in her
ravishing dishevelment.
And she laughed!
Yes, she laughed.
A mad sort of laugh.
A laughter of fear
perhaps, but laughter!"

That's a word picture
of the opening scenes
in

"THE COURAGE
OF
MARGE O'DOONE"

THE BIG SPECIAL
PRODUCTION by
VITAGRAPH made
from the great story by

JAMES
OLIVER
CURWOOD

The greatest living
author of tales
of romance and
adventure in the
frozen North.
It is a master story
made into a masterly
photoplay production—
with strong men and
plucky women,
half-breeds and
wolf-dogs, mystery and
breathless suspense.

With a cast of star
players, headed by
NILES WELCH and
PAULINE STARKE.
Directed by—
DAVID SMITH.
Sakewawin!

In Indian that means:
"I belong to you."
That's what Marge
O'Doone,
the little mountain
pixie of the Arctic,
called David Raine.
A pretty name for
himself he had told
the girl, but he didn't
know what it meant.

But one day he
found out
And from then
on it was the fight of
his life—for Marge—the
little nymph of the
North, whose picture
had been the lure
that beckoned him
onward
through the freezing
cold and the heart-
breaking hardships of
the vast frozen
Northland.

And what a fight he
made of it!
From that point
onward, come the
breathless moments,
the surprise and
suspense in:

"THE COURAGE
OF
MARGE O'DOONE"

Another of those
big, brawny, breathing
story dramas by

JAMES
OLIVER
CURWOOD

made into a
splendid
SPECIAL PRODUCTION
by VITAGRAPH.

It is the brain-child
of a born story
teller touched by the
magic wand of
the motion
picture and made
into a pulsing, living,
human thing.

It speaks in that
language
of the universe—
romance and adventure.
It breathes mystery and
thrills, surprises
and suspense and it
strides along against
a background of
awesome
beauty—the gods’
proving ground for the
mettle of men—the
Arctic.

It's a story that will
stick to the ribs—if you
know what that means.

Written by:
JAMES OLIVER
CURWOOD

Produced by
VITAGRAPH

Directed by
DAVID SMITH
Sol Lesser Presents
ANNETTE KELLERMAN
in her mile-a-minute Modern Comedy Drama
"What Women Love"

Two things no man may read
THE BOOK OF TOMORROW and
A WOMAN'S HEART
Sol Lesser Presents

Something New
HIS $500,000.00
SPECIAL ROAD SHOW PRODUCTION

Starring
ANNETTE KELLERMAN
IN PERSON

IN CONJUNCTION WITH THE FEATURE EXTRAORDINARY

"WHAT WOMEN LOVE"
A MILE-A-MINUTE MODERN COMEDY DRAMA

FOR TIME AND TERMS WIRE

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LOS ANGELES
CALIF.
MR. EXHIBITOR:
"I feel satisfied that this serial surpasses IN EVERY WAY any of my previous efforts and will appreciate your expression of opinion."

CAN BE SEEN AT ALL VITAGRAPH EXCHANGES
DUNCAN

and STAR

and the excellent cast in his new

"THE SILENT AVENGER"

MISS EDITH JOHNSON

JACK RICHARDSON

ERNIE SHIELDS

WM. S. SMITH

WILLIS L. ROBARDS

VIRGINIA NIGHTINGALE
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a Bruce Mitchell Production, featuring

NORMA TALMADGE

All booking or projecting rights on this film have expired. Any violations of this warning will be rigorously prosecuted.

This production has been re-edited and will shortly be re-created. New prints, posters, advertising and publicity matter are being prepared.

EXHIBITORS:

The new edition will be sold to live-wire state rights buyers. As soon as your territory is sold, you will be advised from whom you can book this NORMA TALMADGE film.

FOR PARTICULARS WIRE

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NATIONAL FILM CORPORATION

HARRY M. RUBAY, President

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featuring

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Two Whirlwind Comedies Every Month With The Rev. George-Le-Roi Clarke, Whirlwind Boy Evangelist, in The Principal Roles.

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CHAPLIN'S GREATEST TWO PART COMEDY

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STOP I WILL GIVE IT BIG EXPLOITATION AND FEATURE IT
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MUST KNOW IMMEDIATELY STOP CAN YOU GET PRINT HERE ON
TIME STOP I AM FigURING ALSO ON PROLOGUE FOR CHAMPION PRESENTATION

SID GRAUMAN, 852A

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"The Champion," Starring Charlie Chaplin, is but One of Four Great Chaplin Pictures—The Others Are "The Jitney Elopement," "Work" and "By the Sea"—Two Reelers, good enough for Sid Grauman to book for a two week run.

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SIX SENSATIONAL REELS OF FAST ACTION—GREAT DRAMATIC SITUATIONS AND THRILLING STORY—

“A COMMON LEVEL”

Featuring EDMUND BREESE and CLAIRE WHITNEY

Lust of power, greed of gold, pride of possession, at war with love, purity and a woman’s honor

Wire the date you want to see it and the territory you cover. Speed is necessary—some territory already sold

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OF AMERICA, Inc.

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Genuine Laugh Producing Comedy Features of Two Reels Each. Released Bi-Monthly. Satisfying Patrons and the BOX OFFICE. Inquire at the Nearest Exchange.
There is one publication in the motion picture trade which knows how to judge correctly the relative importance to exhibitors of trade news.

—which knows how to write news stories that exhibitors may read easily and quickly, because they are stripped of all puffery and go directly to the point.

—which has a policy which insures the printing every week of the whole truth and nothing but the truth on every important trade development.

—and that publication is

EXHIBITORS HERALD
"The BOTTOM of the WORLD"
Sir Ernest Shackleton's Thrilling Attempt To Cross the South Pole

Facing Death—REAL DEATH not "Make Believe" in a DRAMA of HUMAN ENDURANCE STAGED by that greatest of all Dramatists FATE Itself

More Thrilling than the Most Modern of Serials—containing more interest and suspense than the Greatest of Dramas

Released Exclusively by ROBERTSON-COLE Distributing Corporation

220 So. State Street
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"COMEDYART"

Selected from the World's whole market as the only short subject for use with the American Premiere Presentation of "The Woman He Chose," at the Zeigfield Theatre, Chicago.

These successful Exhibitors investigate, they know that a film is BEST, or they don't book it; they have booked.

COMEDYART


Special Pictures Corporation
H. W. Hellman Bldg. LOS ANGELES
Released April 25th

MACK SENNETT’S

BIG NEW
FIVE-REEL COMEDY SENSATION
“DOWN ON THE FARM”

WITH AN ALL STAR SENNETT CAST INCLUDING-
BEN TURPIN, LOUISE FAZENDA, MARY PREVOST, JAMES
FINLAYSON,BERT ROACH, HARRY GRIBBON, BILLY ARMSTRONG
LITTLE JOHN HENRY, THE BABY, TEDDY, THE DOG, PEPPER
THE CAT, HENS, TURKEYS, DOGS, GEESE, COWS AND
ALL OTHER FARM ESSENTIALS AND ORNAMENTS IN A
RIOT OF RUSTIC ROMANCE AND REVELRY

Bill it - Exploit it - Present it
like a Circus -
And do a Business like the
Ferries to Cuba

UNITED ARTISTS CORPORATION
MARY PICKFORD · CHARLIE CHAPLIN
DOUGLAS FAIRBANKS · D.W.GRIFFITH
HIRAM ABRAMS, GENERAL MANAGER
COMMENT OF THE WEEK
by MARTIN J. QUIGLEY

The Chicago Session

The exhibitors' assembly in progress in Chicago at the time of writing, is decidedly the most significant gathering of exhibitors in recent years, if not in the entire history of the industry.

The meeting is significant from many viewpoints: It is a session of theatre men who effectively convey the impression that they are in dead earnest; that they have come into the meeting with certain fixed objectives which they seem determined to achieve.

Generally speaking the convention of exhibitors is simply the natural and expected result of certain tendencies that recently have been injected into the operation of the distributing branch of the business.

Chief among these, of course, is the avowed determination of certain producer-distributors to become important factors in the theatre end of the industry. This tendency involves the difficult business—for the producer-distributor—of serving a customer with one hand and competing with him with the other and the fact that exhibitors are now up in arms over the matter is the logical result and is in no way surprising.

The Chicago meeting is probably the largest and most representative gathering of exhibitors that has yet been held. This fact is a decidedly interesting side-light on just how serious is this matter of producer-owned theatres. In addition to those whose presence makes plain their attitude, Willard C. Patterson, who sponsored the meeting, received several hundred telegrams and letters from exhibitors who announced their inability to be present but registered forcibly their endorsement of the proposed work.

Whether the Chicago meeting takes action of a summary and decisive nature yet remains to be seen. But it is now very plain to anyone who views the situation calmly and clearly that if a showdown is not actually here it is at least just ahead.

* * *

Deposits—Or Worse

In addition to the subject of producer-owned theatres, two topics of live interest have the attention of exhibitors. One is the matter of percentage booking and the other is the traditional opposition to advance deposits.

Percentage bookings is now and will remain a matter of individual negotiation. It simply represents terms of rental, and in event the producer feels he is not getting an equitable return he will resort to the percentage arrangement of some variation of it in an endeavor to get what he believes is his just dues.

It is entirely a matter up to the individual exhibitor's election. He is able now and probably will continue to be able to book practically any picture on a straight rental basis if he meets the distributors' rental price. If a negotiation cannot be closed on this basis, then the percentage proposition remains as a solution.

At the present moment the agitation against advance deposits seems to be making progress. But its further progress under existing conditions in the industry may result in even greater dissatisfaction on the part of exhibitors. It is very important for exhibitors to bear in mind that in event that deposits are abolished there is every indication that distributors will exact payment in advance on substantially the entire rental price.

Facing this prospect it is expedient that exhibitors lift this matter of advance deposits out of the speech-making atmosphere that now surrounds it and take it home with them for profound consideration.

* * *

"The Big Six"

After months of careful deliberation the Associated Producers, Inc., have reached a distribution arrangement which doubtless will appeal strongly to the independent exhibitors of America. Announcement that the valuable product to be issued by this organization will be available without any entanglements unquestionably comprises one of the most hopeful items of news that exhibitors could hope to encounter. Another highly encouraging feature of the announcement is that the general managership of the distributing organization that had been entrusted to a man of vision, judgment and dominant energy of Frederic B. Warren.
Heraldgrams

E. R. Pearson, director of exchanges for Pathe, spent several days in Chicago during the past week. He is on a tour of branch offices and left Chicago for Milwaukee, Minneapolis, Omaha and other nearby exchange centers.

His many friends in the motion picture industry heard with regret the news that W. R. McArthur, connected with the photoplayer department of Lyon & Healy, Chicago, died suddenly last week.

The stork recently visited the home of Mr. and Mrs. William Desmond at Beverly Hills, Cal., leaving an eight and a half pound girl, who is to be christened "Mary Joanna."

Jesse Levine, formerly assistant manager of Metro's New York exchange, is now manager of the Famous Pictures Sales Company, 729 Seventh avenue, New York.

F. W. Kraemer, formerly assistant manager of the Atlas Taxicab Company of Chicago, has been appointed an assistant to H. J. Atchison, treasurer of the Rothacker Film Manufacturing Company. Mr. Atchison will leave for a vacation early in June.

Abraham Lehr, vice-president of Goldwyn Pictures Corporation and general manager of the Culver City studios in California, has been placed on the board of directors of the Citizens Trust and Savings Bank of Los Angeles.

Edward Mortimer, for two years a director with Maurice Tourneur, has been placed on the general staff of the Metro studios in Hollywood, Cal. He takes up his duties at once.

Benjamin A. Prager, who has been ill for several days, has taken up active duty as president of the Mayflower Photoplay Corporation, from which Isaac Wolf resigned. He has advanced John W. McKay, former general manager of distribution, to the position of general manager of Mayflower.

Ralph O. Proctor, general manager of United Artists Distributing Corporation, passed through Chicago this week on his way east.

William A. Brady, who recently returned from Europe, hurried to Chicago to see his daughter, Miss Alice Brady, who was recently stricken seriously ill with ptonamic poisoning. He found her rapidly recovering and after a brief visit returned to New York.

J. H. Merkener, one of the pioneer exchange men in the Milwaukee territory, has been promoted from assistant manager to manager of Pathe's Milwaukee branch. C. H. Kocher, branch booker, has been named assistant manager of the office.

E. W. Hammond and G. A. Skinner, of the Educational Film Corporation, represented the motion picture interests at a recent dinner given to Sir Robert Kinderley, governor of the Hudson's Bay Company, at the Hotel Biltmore by the New York staff of the company.

Julie F. Stickler, well known engineer, has been added to the industrial division of the Bray Pictures Corporation.

Herbert H. Yudkin, the originator of Screen Smiles, the novelty topical film being distributed by Victor Kremer, has left New York for a tour of the leading independent exchanges of the central west, in the interests of the short subject.

F. E. Backer, general sales manager of Jans Pictures, Inc., is making a flying trip through the southern states with the first two Jans pictures, "Love Without Question" and "A Woman's Business," featuring Olive Tell.

L. T. Rogers, western division manager for Masterpiece Film Corporation, left Chicago on April 24 for New York. He has spent the past few weeks in Chicago getting the central west branch in shape and making arrangements for additional offices throughout the western territory.

M. J. Mintz, territorial manager for Celebrated Players Film Corporation, left Chicago for the west coast April 25.

George West, special representative for Reclaiat Pictures, started on an extended tour of the northwest April 27.

All eyes are on Chicago this week.

And it looks, as though the theatre octopus was going to have a few bars thrown into him.

They'd Smear Him Up—

If the independent theatremen can't do anything they ought to get that X. Y. Cheese Club after him with their overall squad.

A Snappy Bunch—

They say the Cheese club is getting stronger every day.

And Man, What a Kick—

It's easy to see where they get the name Moonshine for that stuff they make down South. One drink and you're all lit up.

Plenty of Rooms—

There's no need for the housing problem becoming so acute with all the bedroom fanes now playing. Why not rent these rooms out, ready for occupancy at 11 p. m. daily.

It Looks That Way—

One would think when one gazes about that the reformers who made the country dry had now turned their attentions to women's clothes. The skirts one sees these days apparently contain less than one-half of one percent of the goods that the old ones did.

ROCKEFELLER DECLARES THE COUNTRY IS ON A "SPENDING JAG" WELL HE OUGHT TO KNOW MOST OF THE MONEY REACHES HIM EVENTUALLY.

Two Jekylls and Two Hydes—

The ads in the trade journals just now remind one of the old "Uncle Tom's Cabin" show days when they advertised "two Topsy's, two Little Evas, two Uncle Tom's and lots of bloodhounds."

Sounded That Way to Her—

At a Chicago loop theatre the other day, while the feature was being run off, the manager had a man tune the house piano. One of the theatre's steady customers remarked to the doorman on her way out that she didn't care for that classic stuff, she liked jazz music.

SPEAKING figuratively, posters are as the shock troops sent out to do battle with the public. Hence they must be dependable. They must be powerful. They must get results.

The one poster always possessed of these characteristics is the RITCHEY poster.

RITCHEY LITHOGRAPHING CORPORATION

406 West 31st Street, New York Phone: Chelsea 8688
Associated Producers Will Operate Exchange System

Oscar A. Price Named President and F. B. Warren, General Manager, of Company; Will Offer Pictures Early in the Fall

True to predictions made two months ago by their representatives in New York, the Associated Producers, Inc., have formed their own distributing company with Oscar A. Price as president and F. B. Warren as general manager and will deal with the exhibitors of America direct instead of through a middleman or sales organization owned by others.

This announcement is made for the Associated Producers in California. Contracts were signed last week by Thomas H. Ince, Mack Sennett, Allan Dwan, Marshall Neilan, Maurice Tourneur and George Loane Tucker, six powerful principals in the biggest alliance ever formed in the motion picture industry.

EXPECT OTHER PRODUCERS TO AFFILIATE

All of these producers will complete their existing contracts with other organizations. It is expected that one and possibly several other important producers will affiliate with the Associated Producers in the near future. At the outset the productions guaranteed by these great factors make the Associated Producers the largest independent producing and distributing organization ever assembled in the industry.

The Associated Producers’ distribution will not utilize the facilities of any other organization. It will own and operate its own newly opened exchanges in all the important sales zones of the country completely manned and managed by its own exclusive employes. Production plans of the members of the Associated Producers are well developed and their new organization will be actively releasing their first powerful productions at the opening of the next motion picture year.

PRICE AND WARREN ARE VALUABLE MEN

Both Oscar Price and F. B. Warren, operating executives of this new distribution, are men trained in other businesses outside of the motion picture industry. They are both characteristically independent and have always shown little or no regard for film industry precedents, being organizers of wide experience and with the mental independence of the newspaper publishing profession, from which they were recruited into pictures. Mr. Price has been active in editorial and political circles for many years and served his Government throughout the world as William G. McAdoo’s strong right arm in the Railroad Administration. Mr. Price has been the president of the United Artists Corporation from the date of its formation a year ago, retiring two weeks ago for this expansion of his activities in the motion picture industry.

Mr. Warren was one of the founders of the Goldwyn organization in association with Samuel Goldwyn, Edgar and Archibald Selwyn. He was vice-president and a director of Goldwyn Distributing Corporation from the day of its formation, with full control over sales. For a year, following his retirement in April, 1919, he was vice-president in charge of sales of the Hodkinson organization, from which he retired ten days ago for his new alliance with the Associated Producers.

Report Zukor Seeks Big Chicago Theatre

That the Famous Players—Lasky Corporation has opened negotiations for the purchase of the People’s Theatre, 47th street and Ashland avenue, Chicago, was reported this week shortly after the arrival in Chicago of Adolph Zukor, president of the Famous Players company. The People’s Theatre, which seats 2,300, has become one of the best known of the neighborhood theatres in Chicago since taken over by Al Lyons.

United Theatres Bankruptcy Asked

NEW YORK, April 27—An involuntary bankruptcy petition was filed yesterday against the United Picture Theatre of America in the United States District Court. Liabilities are quoted at $375,000 and assets are indicated at $300,000. The claims of the Walker Color Co., the Gelatone Publishing Co., and Ethel Cotter, petitioners, amount to $1,500.

Gaumont Laboratories At Flushing Are Sold

NEW YORK, April 27—Gaumont Company of Flushing, N. Y., has sold its entire printing plant and laboratories and has discontinued all commercial work. The name of the purchaser has not been announced.
First National Will Distribute All Mayflower and Four Read Pictures
Two Five-Reel Sennett Productions and Screen Adaptation of “Twin Beds” are Also Acquired by Exhibitor Circuit

Simultaneously with the opening of the convention of the First National Exhibitors Circuit, Inc., in Chicago on April 27, came the report of the closing of a series of important deals for product.

The following productions, it is declared, are to be distributed by First National:

All Mayflower productions, after the next Tucker and Walsh pictures have been completed.

Two J. Parker Read, Jr., productions starring Louise Glamm, after the next picture starring Miss Glamm, directed by W. Hodkin.

Two J. Parker Read, Jr., productions starring Hobart Bosworth.

Two five-reel Mack Sennett productions, which is said have already been completed.

A screen picturization of the famous comedy, “Twin Beds,” starring Mr. and Mrs. Carter DeHaven, and directed by Marshall Neilan.

No official announcement was issued by First National officials of the series of reports, but the announcements are expected within the next few days.

Word Comes from East

Word of the arrangements whereby First National is to obtain all of the product of Mayflower Photoplay Corporation came from New York City, where negotiations have been under way for several weeks.

It was stated authoritatively that Messmore Kendall of the Capital theatre is interested with Mayflower in the new arrangement.

Read Pictures Eagerly Sought

The Read productions, which First National have obtained, were sought by practically every distributing company. The pictures starring Louise Glamm, made under the supervision of J. Parker Read, Jr., have been signal successes.

“Sahara” is classed as one of the most successful productions in the history of the industry. “Sex,” Miss Glamm’s latest picture, has been given record bookings in the key cities.

The Hobart Bosworth pictures are expected to score heavily. Mr. Bosworth’s most recent picture is “The Inner Door,” an Inre production, which is making a record.

Climax Also in Demand

The announcement of the two Sennett comedies, and the DeHaven comedy, “Twin Beds,” comes as a distinct surprise to exhibitors and the trade generally.

The stage success of “Twin Beds” is regarded as the most recent picture of great popularity. The Sennett features have scored remarkable success, and the announcement of two for First National is considered a coup.

Selznick Names Directors to Make National Theatres Self-Governing

Eighteen directors who represent more than 1,200 exhibitor members of National Pictures Theatres, Inc., have been appointed by Lewis J. Selznick, president. In announcing this, Mr. Selznick declared that the organization is to be self-governing in every respect.

The names of the directors, it is said, are sufficient indication of the caliber of the enterprise, inasmuch as some of the leading exhibitors of the country are among the list. At the time the National Pictures idea was conceived by Mr. Selznick he hoped to obtain the services and backing of the best exhibitors in the country. The outcome of this ambition is self-evident, it is claimed, and no better assurance of the continued success of the enterprise could be offered than the announcement of the men who will govern the progress of the organization.

The newly appointed directors are:

Nat Ascher of Chicago; Aaron Jones of Jones, Link & Scheifer of Chicago; Harry Lubin of Lubin & Trintz, Chicago; Jules Mastbaum of the Stanley Booking Company of Philadelphia; Tom Saxe of Milwaukee; Harry Berstein, Richmond; Van V. H. Cune of Los Angeles; Harry Crandall of Washington; Fred Doll, Louisville; George Giles of Boston; John T. Harris, Pittsburg; Ike Lipson, Cincinnati; Charles Olson of Indianapolis; H. M. E. Pasmezoglu of St. Louis; E. S. Rehner, Youngstown; O. V. Rose B. Rogers, Wichita Falls, Tex.; George Simpson, Rochester, and Jake Wells of Richmond, Va.

The organization is now in complete control of the exhibitors and three of them have been appointed to frame the by-laws which will govern all the actions and operations of the organization. In speaking of this action, Mr. Selznick said: “I believe it essential to the best interests of National Pictures Theatres, Inc., that all matters of policy shall be decided by the exhibitor directors, and as the by-laws are among the most important factors of our success, I want to carry out the principle of self-government to the limit.”

Dominion Has Exclusive Right to Connor Tales

The exclusive rights to all of the Ralph Connor stories have been obtained by Dominion Film Company, Inc., according to an announcement by Ernest Shuman, president and general manager. These stories will be produced by the company in the following order: “The Sky Pilot,” “Cameran of the Royal Mounted,” “The Foregger,” “The Man From Glengarry,” etc.

Twelve stories are included in the list of “best sellers” written by the Canadian author. They will be produced, it is said, at the rate of two a year and will be augmented by herds of buffalo, packs of wolves and other animals which are to be found in the Northland, the locale of the novels.
Five Hundred Exhibitors Heed Patterson's Call for Defense

New National Organization Formed in Chicago to Fight Producer Monopoly of Theatres—all Factions Join to Make Finish Fight on Question

Frank J. Rembusch of Indiana Made Chairman

Independent theatre owners from cities and towns scattered in every section of the United States formally organized the Independent Exhibitors of America in convention at the Congress hotel in Chicago on April 27.

The aim of the association, as expressed by executives and members, is to present a united front in waging a fight against the encroachment on the exhibitorial field by producers, and to co-operate with the producer whose interests are concerned only with production and distribution.

Oppose Going Into Production

Striking developments of the two-day gathering are summarized as follows:

Independent producers offer co-operation
League to ascertain attitude of every producer on the situation
Members favor exclusive purchase of pictures from independent producers
Representatives will attend Cleveland convention in June
Meeting goes on record against any production activities.

Of paramount interest was the decision to send a committee of sixteen members to New York the latter part of May or early in June to meet all producers who will be asked to state finally their policies as they affect the construction and acquisition of playhouses.

Approximately 500 theatre operators were in attendance.

Will Report at Cleveland Convention

This committee will report its findings to the organization at the Cleveland convention and the necessary action will follow. The general trend of events at the meeting would indicate that the producers who continue their activities in the exhibitorial field will be compelled to sell their product to other than league members, whereas, the independent producer will be encouraged.

In connection with this aspect of the meetings, several independent producers addressed the league, among them being Lewis I. Selznick, head of Selznick Enterprises; Robert Lieber, president of First National Exhibitors' Circuit; J. D. Williams, First National manager; Harry Levey and Samuel Berman of Universal Film Manufacturing Company; Sam Morris and C. C. Pettijohn of Selznick; Whitman Bennett and Ivan Abramson.

Selznick Offers Aid

Mr. Selznick in his talk declared that co-operation is the greatest factor in any achievement and that it is with the exhibitor that he stands ready to co-operate and encourage. He said that he is willing at any time to meet a committee from the organization and consider its proposition. He pointed out that he was a producer with no intention of ever entering the exhibitorial field.

The keynote of Mr. Lieber's address was individualism. He said that only through individualistic efforts could the motion picture industry continue its forward stride and retain the prestige that it now holds. Proper production and proper exploitation, he declared, are the two principal elements in the industry and on them will depend the decline or advance of the business.

The business is too real and too great, he declared, to be controlled by one man or group of men. Such control, he claimed, takes away individualistic efforts and is a menace to the industry.

First National's president said that his company soon would present a new selling proposition to the exhibitors of the country. Supporting Mr. Lieber's statements, Manager Williams added that he would rather screen a poor class of picture than show productions controlled by a "trust."
Sol Lesser Conducts a Whirlwind Exploitation Campaign in Chicago

Exhibitors Attending Conventions are Stormed With Stunts Advertising Annette Kellerman and Beban Productions

If there was a single exhibitor attending either of the conventions that were held at the Congress hotel in Chicago this past week, who does not know that Sol Lesser, the Pacific coast screen impresario, is to present Annette Kellerman in her first modern comedy-drama "When Women Love," and George Beban in his super production, "One Man in a Million," that exhibitor must have been deaf, dumb, blind and paralyzed.

For the exploitation stunts of the young Pacific coast producer practically took both conventions by storm.

The first barrage was fired when each exhibitor, franchise holder and exchange manager found in his box an "Annette Kellergram," a replica of the Western Union message, bearing the words: "Do you know what women love? It is a matter of lesser importance. "When Women Love" is the title of the new Kellerman picture, and the words "lesser importance," of course refer to the producer. Each day following a different "Annette Kellergram" was placed in the boxes of the conventions.

**Chronicle Is Issued**

On the telephones in their rooms they found a circular phone card saying, "Every wire will want a direct every day connection with George Beban's "One Man in a Million."

Tuesday morning saw the first issue of the "Convention Chronicle," a four-page newspaper profusely illustrated, showing the activities of the First National stars, and Annette Kellerman and George Beban, along with other productions which Mr. Lesser is exploiting.

The front page teemed with sight and hearing happenings, and each day thereafter the front page was made over to cover the latest events of the day before.

The Chronicle was written by Harry Hammond Beall, with John McCormick and Malcolm S. Boyle as associate editors.

All of the franchise holders of First National were presented with a wooden box containing a short reel of Ichthy, showing the First National stars, at a luncheon given at the Charlie Ray studio by Mr. Lesser in honor of J. D. Williams, general manager of First National.

**Stars in Various Poses**

At the opening session each exhibitor was presented with a pad and pencil, the pad bearing a figure of Miss Kellerman with a slogan regarding the picture, while the pencils bore the inscription: "They won't have to be le(a)d to see Annette Kellerman's newest production."

Each exhibitor was found a picture of Annette Kellerman or George Beban in a different pose or a different scene from their respective productions awaiting them when they came down to breakfast.

Mr. Lesser announces that he plans elaborate symposia for both pictures. The Kellerman production will be ready first, and the diving Venus is to accompany the film and stage the same tank act which made her famous at the Palace Theatre and New York Hippodrome.

"What Women Love" is rated as a half-million-dollar production and is the first time Miss Kellerman has appeared in a modern story. She is seen as a typical American girl, fond of athletics and with oodles of "pep." Starting as a comedy, the photoplay works itself up into one of the most melodramatic climaxes of stage or screen. The story is written by Bernard McConville, who has prepared scripts for Norma Talmadge, Mary Pickford and other well-known stars.

Wheeler Oakman made so good as the masculine lead, he is soon to be starred, according to Mr. Lesser. Walter Long, Ralph Lewis, Bull Montana and others have important supporting roles.

**Interested in Projects**

It is known that Lesser is involved with the Gory brothers, owner of a chain of theatres on the Pacific Coast, in a number of new theatre building projects for Los Angeles and Southern California, but he refuses to discuss them in detail at present.

He now is engaged in marketing for the United States "That Something," an inspirational picture dedicated to the Rotary Clubs of the World, and "The Sentimental Bloke," an Australian novelty comedy-drama. He also is handling the physical distribution for Special Pictures Corporation.
IN FOR THE SHOWDOWN

Exhibitors Who Attended Meeting Called In Chicago
April 26 to Fight Producer Monopoly of Theatres and
Those Who Sent Word They Would Assist in the Battle

THOSE IN ATTENDANCE

M. B. SHANNIBI, Columbia Theatre, Junction City, Kans.; Palace.
A. H. SKEECOHT, Palace, Salina, Kans.; Midland and Royal, Hutchinson, Kans.
S. RUBIN, Francisco Theatre, Chicago.
L. M. MILLER, Palace Theatre, Wichita, Kans.
WM. H. CADORET, La Petite Theatre, Kankakee, Ill.
M. J. PRUMSKI, Princess Theatre, Florence, Ala.
KEN E. FIOLE, Broadway Theatre, Richmond, Va.
ANDREW CUSEX, Queen Theatre, Chicago.
J. OTIS LADLAU, Lyric Theatre, Cherson, S. Car.
WILLIAM M. ROSS, Grand Theatre, Port Washington, Wis.
C. A. BARBAN, Waldorf Theatre, Akron, O.
C. A. SMITH, Sherman Theatre, Chillicothe, O.
L. W. MILLS, Oakland Theatre, Pontiac, Mich.
HERB L. WEIL, Majestic Theatre, Port Huron, Mich.
THOS. DIAMOND, Grayland Theatre, Chicago.
W. J. FRIEDMAN, Metropolitan Theatre, Cleveland, O.
ROY CUMMINGS, Majestic Theatre, Oshkosh, Wis.
FRED J. CUSSET, Family Theatre, Port Huron, Mich.
EARLE SNELL, Majestic Theatre, Reno, Nev.
J. E. CONDON, Star Theatre, De Kalb, Ill.
F. E. WORLINT, Majestic Theatre, Racine, Wis.
DEE ROBINSON, Apollo Theatre, Peoria, Ill.
O. W. FRIEDERICH, Capitol Theatre, Pekin, Ill.
D. FEINBERG, Fern Theatre, Milwaukee, Wis.
JOSEPH J. SCHMIDT, Riviera Theatre, Milwaukee, Wis.
WM. A. STETTS, Northern Theatre, Minneapolis, Minn.
L. A. WAGNER, Princess Theatre, Eureka, Kans.
C. H. FARY, Empire Theatre, Montgomery, Ala.
W. S. MUBB, Rialto Theatre, Birmingham, Ala.
M. A. CHWOSKI, Newberry Theatre, Chicago.
WM. BRADY, Carlton Theatre, Brooklyn.
GEORGE GRACE, Triangle Theatre, Brooklyn.
SIMON SIMANSKY, Savoy Theatre, Chicago.
C. L. HACKWORTH, Grand Theatre, Huntsville, Ala.
FRANK REMBUSH, Grace Theatre, Martinsville, Ind.
JOHN BOREM, Crown Theatre, Chicago.
CARLEY & HANSEN, Leida Theatre, Chicago.
DR. J. W. PANCEI, Lyric Theatre, Columbus Junction, Ia.
L. T. LESTER, Jr., Rivoli Theatre, Columbus, S. Car.
R. G. HILL, Victory Theatre, Greensboro, N. Car.
WM. B. HILL, Bijou Theatre, Greensboro, N. Car.
G. TRELLICE, Bonita Theatre, Chicago.
SIDNEY H. SELIG, Gayety Theatre, Chicago.
JOHN MANHEIMER, Park Theatre, Brooklyn.
MRS. R. G. JORDAN, Hinsdale Theatre, Hinsdale, Ill.
CHARLES STEINER, Sunshine Theatre, New York.
HENRY BAMBOR, New Paris Theatre, Chicago.
M. F. BAKER, Baker-Dodge Theatre, Kokomo, Ind.
LOUIS FICHETTENBERG, Laughley Theatre, Chicago.
JAMES P. DUNLEY, Strand Theatre, Akron, O.
HARRY W. KRESS, Mays Opera House, Piqua, O.
N. WOLF, Vision Theatre, Chicago.
M. SCHMIDT, Franklin Theatre, Chicago.
S. BARRETT MCCORMICK, Circle Theatre, Indianapolis, Ind.
JOHN WILSON, London Theatre, Minneapolis, Minn.
J. J. COONEY, Verlon Theatre, Chicago.
C. P. LANTINSLAGER, Grand Theatre, Chicago.
AL. P. LYONS, Peoples Theatre, Chicago.
WALTER JOHNSON, Parkway Theatre, Chicago.
E. T. PETER, Queen Theatre, Yeokum, Tex.

E. H. CELELY, Rialto Theatre, Birmingham, Ala.
CLAUDE M. MUSSELBERRY, Grand Theatre, Corsicana, Tex.
O. A. ENGELBERGT, Gem Theatre, Temple, Tex.
C. E. WHITEHOUSE, Garden Theatre, Baltimore, Md.
THOS. D. GOLDSTEN, Walbrook Theatre, Baltimore, Md.
R. H. HARRIS, Harris Grand Theatre, Bloomington, Ind.
CHAS. OLSON, Alhambra Theatre, Indianapolis, Ind.
R. W. CASE, Riviera Theatre, Anderson, Ind.
S. M. GRIMES, Arc Theatre, Brazil, Ind.
A. C. ZUBER, North Star Theatre, Indianapolis, Ind.
L. H. DONOVAN, Grand Opera House, Washington, Ind.
APPLEBEE & KAHN, Argomore Theatre, Chicago.
LOUIS F. BLUMENTHAL, National Theatre, Jersey City, N. J.
A. JORDAN, University Theatre, Chicago.
SAM ATKINSON, Hoyburn Theatre, Evansville, Ill.
HENRY E. NEWELL, Howard Theatre, Chicago.
H. SPYER, Grace Pastime Theatre, Milwaukee, Wis.
ERNST LANGMEICH, Colonial Theatre, Milwaukee, Wis.
PAUL LANGMECH, Bushleigh Theatre, Milwaukee, Wis.
GEORGE H. HINES, Auditorium Theatre, South Bend, Ind.
S. SAMUEL, Criterion Theatre, Atlanta, Ga.
R. GRIGGNET, Gene Gauntlet Theatre, Kansas City, Kans.
E. J. KEECH, Park Manor Theatre, Chicago.
GEORGE W. SILVERMAN, Eagle Theatre, Panu, Ill.
CHAS. J. LAW, Palace Theatre, Pana, Ill.
RICHARD E. SEIBERT, Majestic Theatre, Madison, Wis.
WM. H. YOUNG, Esta Theatre, St. Louis, Mo.
TOM H. BOLAND, Empress Theatre, Oklahoma, Okla.
L. SKORA, Columbia Theatre, Evansville, Ind.
ARN. POWELL, Rex Theatre, Chicago.
F. J. McWILLIAMS, Grand Theatre, Madison, Wis.
C. G. BEERENS, Family Theatre, Davenport, Ia.
J. J. RUBENS, Aurora Theatre Co., Aurora, III.
H. L. NORMAN, Drexel Theatre, Chicago.
M. VAN PRAAG, Central Garden Theatre, Kansas City, Kans.
WM. MEYER, Photonium Theatre, Kansas City, Kans.
JAMES B. CLARK, Pittsburgh, Pa.
L. E. BERKSON, Roseland Theatre, Chicago.
HILLARD CAMPBELL, Southern Theatre, Oak Park, III.
R. F. STAPLETON, Centre Theatre, Ottawa, Canada.
A. E. WILKESON, Signal Amusement Co., Chattanooga, Tenn.
JACK SCHWARTZ, Silvershine Theatre, New York.
H. GAINBRO, Flushing Theatre, Flushing, N. Y.
ADAM DEMRAVS, Grand Theatre, Wheaton, Ill.
C. F. FRICK, New Home Theatre, Chicago.
B. B. BUESON, Jr., now building, Orlando, Fla.
CHAS. FINK, Star Theatre, Bakersfield, Cal.
D. L. MARTIN, building theatre, Chicago.
JOHNNY CAMPTON, E. A. R. Linder Theatre, Chicago.
ROBERT GUMMEN, De Luxe Theatre, Chicago.
JIMMY GIBSON, Harvard Theatre, Chicago.
CHARLES RICK, New Lyric Theatre, Louisiana.
W. W. WATTS, Gaiety Theatre, Springfield, Ill.
C. W. BARTLETT, Majestic Theatre, Fairbury, Neb.
G. A. WARD, Wabash Theatre, Wabash, Ill.
HENRY MEETEREN, Rainbow Theatre, Chicago.
HENRY MEETEREN, Rainbow Theatre, Chicago.
C. H. VIECKE, Viecke Theatre, Downers Grove, Ill.
H. T. LOPER, Kimbark Theatre, Chicago.
H. E. LA Dow, Columbia Theatre, Indiana Harbor, Ind.
EXHIBITORS
Sonnier.
F.
C.
Norman,
May
J.
Joe
C.
A.
J.
Ben
E.
C.
O.
C
J.
G.
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46
J.
F.
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Foster,
C.
Bowenerschein,
Nolan
Aspley,
Pattee.
Karzas,
Oskaloosa.
Atlas
Crown
Portland,
G.
Columbia
Hippodrome
Cozy
Theatre,
Downer,
Theatre.
Majestic,
Theatre,
Victory
Theatre,
Theatre.
miles, Mich.
Crosswell, Adrian,
S. H. Walker, Cozy Theatre, Minneapolis, Minn.
G. L. Hooper, Orpheum Theatre, Topeka, Kans.
Joseph Hoep, Majestic Theatre, Chicago.
A. F. Bowenschein, Theatre, Topeka, Ind.
J. E. Bowenschein, Gaiety Theatre, Bluffton, Ind.
C. C. Mason, Orpheum Theatre, Ft. Wayne, Ind.
Keph W. Crocker, Star Theatre, Elgin, Ill.
M. E. Kinard, Burke Theatre, Kenosha, Wis.
C. E. Cline, Grand Opera House, Warsaw, Ind.
E. E. Kirchm, Twelfth St. and Wonderland, Kansas City, Mo.
J. P. Adler, Adler Theatre, Marshall, Ill.
O. J. Thurlow, Bonita Theatre, Chicago.
Jas. G. O'Leary, Opera House, Chicago, Ill.
Owen McKnight, Bijou Theatre, Racine, Wis.
Hector M. E. Pasquier, Congress and Delmar Theatres, St.
Louis, Mo.
S. Eaker, Atkins Theatre, Milwaukee, Wis.
Fred C. Seiler, Regent Theatre, Milwaukee, Wis.
C. E. Lewis, Fitcher Theatre, Danville, Ill.
Martin F. Gruenewald, Victory Theatre, Kokomo, Ind.
Wm. H. Kinzer, Bijou Theatre, Salem, Mass.
Samuel Goldstein, Springfield, Mass.
Curtis Kittler, Jr., Bijou Theatre, West Palm Beach, Fla.

THOSE PLEDGING AID
G. W. Bays, Royal Theatre, Newton, Kans.
T. E. Noland, Ace Theatre, Lake Providence, La.
J. H. Rankin, Mission Theatre, Clayton, N. M.
Waldo Freeman, Great Falls, Mont.
A. H. McCarty, Mildred Theatre, Sarlsville, Va.
Maury Sonnier, Scott Theatre, Scott, La.
E. E. Truexell, Baxter Theatre, Novinger, Mo.
G. E. Wilson, Rex Theatre, Wallalla, S. Car.
Eiler Mittag, Strand Theatre, Creston, Ia.
Mr. S. DeN video, Amumu Theatre, Natchitoches, La.
S. C. Warpee, Leonard Theatre, Arts, Palm Beach, Fla.
Ben B. Lewis, Ellary and Grecian, El Paso, Tex.
Matt H. Whitman, Strand Theatre, Valdosta, Ga.
A. G. Mosey, Macon, Ga.
W. M. McIlhiney, Rose Theatre, Fayetteville, N. Car.
H. H. Lawrence, Dixie Theatre, Paris, Tenn.
W. H. Linton, Hippodrome Theatre, Utica, N. Y.
G. L. Denton, Amaze Theatre, Lenox City, Tenn.
J. H. Higman, Queen Theatre, Austin, Tex.
Paul Kerr, Star Theatre, Walsenburg, Colo.
C. F. Kiey, Minnetonka, Pa.
Chan. W. Williams, Strand Theatre, Providence, R. I.
Wm. L. Summer, Shenandoah, Mo.
A. J. Bethunco, Bijou Theatre, Homma, La.
J. H. Wett, Corn Theatre, North Salem, Ind.
Wm. R. Pattee, Grand Theatre, Frankfort, Ky.
Tom Foster, Star Theatre, Stanley, Wis.
W. B. Aspley, Glasgow, Ky.
W. M. Fay, Providence, R. I.
E. Mose Kline, Lillian and Majestic, Clarksville, Tenn.
S. A. Daviess, Prince Theatre, Neodesha, Kans.
Arthur B. Smith, Fenwick Theatre, Salem, N. J.
W. R. Lyon, Castle Theatre, Bloomington, Ill.
J. L. Lewis, Oshkosh, Wis.
Roy E. Kintz, Strand Theatre, Laredo, Tex.
N. Frederick, Garden Theatre, Pittsburgh, Pa.
Joe Grebisch, Ames, Ia.
Charles C. Cuthar, Palace Theatre, Hammond, N. J.
Alexander & Roth, Queen Theatre, Marshall, Tex.

ELMAN M. SIMONS, New Family Theatre, Adrian, Mich.
Sydney S. Cohen, New York.
Harry Cranwell, Washington, D. C.
Ace S. Guckensheimer, Savannah, Ga.
S. R. Rankin, Lincoln, Nebraska.
Raymond Gear, Horace, Kans.
S. H. Borsko, York Theatre, Chattanooga, Tenn.
M. Luckett, Bijou Amusement Co., Mobile, Ala.
Albert Sottile, Sottile Enterprises, Charleston, S. Car.
John Arnow, Washington Theatre, Sherman, Tex.
Frank H. Dowler, Jr., Chattanooga, Tenn.
H. E. Ulrich, Marshall Theatre, Manhattan, Kans.
C. J. Alman, Bijou Theatre, Church Point, La.
A. E. Lanning, Julesburg, Colo.
J. A. Mikey, Mystic Theatre, Petaluma, Cal.
Ray A. Lawton, Liberty Theatre, Racine, Wis.
E. L. Hagedon, Colonial Theatre, Seneca, Mo.
H. B. Franklin, Shea Amusement Co., Buffalo, N. Y.
Jake Wells, Wells Theatre, Richmond, Va.
C. F. Ward, Family Theatre, Rome, N. Y.
Cargill Bradford, Strand Theatre, Nashville, Tenn.
A. C. Thorton, Orpheum Theatre, Nashville, Tenn.
W. J. Mahoney, Rialto Theatre, Providence, R. I.
George L. Mayall, Swanston Theatre, Cimront, Salt Lake, Utah.
Frank Fort, Sociedade Willamann, Tenn.
John R. Fullard, Gem Theatre, Willamann, Conn.
Charles E. Tucker, Loomey Opera House, Willamann, Conn.
George B. Gordon, Capitol Theatre, Lynn, Mass.
H. A. Daniels, Radio Theatre, Laredo, Tex.
W. C. Woon, Home and Metropolitan, LaPorte, Okla.
J. T. Leeper, Rivoli and Rialto, Columbia, S. Car.
Garfield Denius, Grand Theatre, Williamsport, Pa.
W. H. Linton, Hippodrome and City, Utica, N. Y.
J. R. Trent, Trenton, N. J.
J. G. Kallet, Burris Grand Theatre, Auburn, N. Y.
Ross A. McVay, Morgan Theatre, Auburn, N. Y.
Ben Goldsmith, Pima Theatre, Tucson, Ariz.
W. H. Metz, Lyric Theatre, Plamh, N. J.
Amos M. Fieber, Galen Theatre, Maryville, Pa.
C. S. Jensen, Portland, Ore.
Marshall Taylor, Rivo Theatre, Portland, Ore.
A. C. Keischer, Columbia Theatre, Portland, Ore.
Lao V. M. A. Lum, Royal Opera House, Laida, Tex.
Fred S. Meyers, Palace Theatre, Hamilton, Ill.
Gordon Wright, Poli's Palace, Springfield, Mass.
Henry Shoob, Bijou Theatre, Springfield, Mass.
E. J. Norman, Broadway Theatre, Salt Lake, Utah.
E. Harris, Blackstone Theatre, Pittsburgh, Pa.
Albert Kaufman, Star Theatre Co., Rome, N. Y.
Charles D. Blessing, Carroll Theatre, Rome, N. Y.
Vic Howitz, Colonial Theatre, Toledo, O.
Harvey G. Howerton, Panhandle and Ylambra, Toledo, O.
Morris Pits, Gem Theatre, Wichita, Kans.
Charles Kirkpatrick, Wichita Theatre, Wichita Falls, Tex.
Hugh Ots, Lyric Theatre, Hackensack, N. J.
G. H. Deacon, Fitchburg, Fitchburg, Mass.
C. E. Fardell, Colonial Theatre, Ellensburg, Wash.
Theodore Charles, Moon Theatre, Vinncennes, Ind.
Raymond Gourd, Arcade Theatre, Florence, Kans.
L. L. Louden, Grand Theatre, Lake Linden, Mich.
T. J. Kempen, Lyric Theatre, Cret, Xeb.
John E. Cork, Bluebird Theatre, Girard, Kans.
H. G. Radyke, Royal Theatre, El Dorado, Kans.
N. Friedberg, Garden Theatre, Oshkosh, Kans.
W. D. Fulton, Lytic Theatre, Great Bend, Kans.
Wm. Rich, Grand Theatre, Washington, Wis.
H. L. Pruett, Gem Theatre, Centralia, Mot.
F. A. Alexander, Queen Theatre, Marshall, Tex.
G. W. Mart, Strand Theatre, Grinnell, la.
H. E. Mieh, Denison, Texas.
C. W. Gates, Strand Theatre, Aberdeen, S. D.
Droe & Hikson, Isis Theatre, Boulder, Colo.
S. C. Claxton, Yale Theatre, Butte, Mont.
B. L. Cutler, Odeon Theatre, Barstowle, Okla.
Mike E., Forsyth, Forsyth Amusemen, Union Sprigs, Ala.
Teasly & Burton, Tocoo, Ga.
First National Groups Re-elect Officers at Chicago Convention

Sub-Franchise Is Principal Topic of Discussion at Annual Meeting in Congress Hotel—Eighty Attending Daily Conferences on Important Matters

Two Sennett Productions Are Announced

Endorsing the many important actions taken during the past year and expressing continued confidence in their leaders, franchise holders of the First National Exhibitors Circuit, Inc., and the Associated First National Pictures, Inc., in joint convention in Chicago, April 27, unanimously re-elected for the coming year the entire slate of officers of the two organizations.

Associated First National Pictures Officers

The complete slate of officers elected by the Associated First National Pictures, Inc., is as follows:

President—Robert Lieber, Circle theatre, Indianapolis.
Vice-President—J. B. Clark, Rowland-Clark theatres, Pittsburgh.
Secretary and Treasurer—H. O. Schwalbe, Mastbaum theatres, Philadelphia.
Executive Committee—Moe Mark, Strand theatre, New York; Nathan Gordon, Gordon theatres, Boston; H. O. Schwalbe.


First National Exhibitors Circuit Officers

The complete slate of officers elected by the First National Exhibitors Circuit, Inc., is as follows:

President—Robert Lieber, Indianapolis.
Vice-President—Sam Katz, Chicago.
Secretary and Treasurer—H. O. Schwalbe, Philadelphia.

The sub-franchise plan, originally announced early last fall and now brought to the point of perfection, was the principal topic of discussion in all of the First National sessions.

On the opening day, it divided interest with the official announcement that the First National Exhibitors Circuit, Inc., had obtained two feature five-reel comedy-dramas produced by Mack Sennett with a Sennett cast.

J. D. Williams Discusses Plan

J. D. Williams, manager of the First National Exhibitors Circuit, made the first public announcement in regard to the sub-franchise plan during the convention, when he responded to an invitation to speak at the convention of independent exhibitors which was in session simultaneously in the Congress Hotel, Chicago, April 26 and 27.

He opened his address with a general discussion of the producer-owned theatre question, telling the exhibitors that they must organize to combat it and that they would get every possible aid to their movement.

Means Exhibitor's Protection

"The sub-franchise plan was fought within the First National organization," he said. "Many of the members of the circuit opposed it for the reason that they wanted to build in cities where they were satisfied a theatre would pay."

"Now, however, the proposition is open to every independent exhibitor in the country, who is not in cities in which First National franchise holders have theatres."

Whitehurst Given

First Subfranchise

Charles E. Whitehurst, well known Baltimore exhibitor, is the first man to be awarded a subfranchise by the First National Exhibitors Circuit, Inc., under its new plan, details of which were worked out at the convention in session this week.

Mr. Whitehurst went to Chicago to attend the mass meeting of independent exhibitors called by William C. Patterson of Atlanta. During the convention, he took advantage of the opportunity to close with First National.

Baltimore is in the Washington, D.C., district of the First National, the franchise of which is held by Harry Crandall and Tom Moore.

"You can buy a subfranchise in the First National and have exclusive control of First National pictures in your cities for a term of twenty-five years. This is only fair. It is only just."

Complete Announcement Coming

More complete announcement of the subfranchise plan is to be made within the next week or ten days.

In general, it is an extension of the plan upon which First National is now operated. The cost of production is now divided pro rata among the franchise holders. Under the subfranchise, the franchise holders will in turn pro rate their allotment among the subfranchise holders in their territory.

Exhibitors holding subfranchises will not pay rental for the films. They will be assessed a fixed proportion of the cost of productions and will be entitled to play the pictures without further charge for any length of time they care to run them. If they want to play return dates, no rental will be charged except a "handling" charge of $1 per reel.

Preparations Carefully Made

Putting the plan in operation is said to have involved a tremendous amount of work. Officials have been working out the details for months.

The theatres taking franchises will be immediately classified as "3 per cent" or
"Devil's Garden"

**Barrymore's First For First National**

Whitman Bennett announces that the first of the four pictures which will be produced for First National Exhibitors' Circuit, starring Lionel Barrymore, will be "The Devil's Garden," from the novel of the same name, by W. B. Maxwell, who first attained fame with the publication of his 'Cotton Wool.' Work on the production is already under way, and filming has been going on for the past week.

While the Bennett studio had "The Devil's Garden" schedule for more production, it was decided upon for the initial production because some of the settings demand a location of out-of-doors in the spring time and Kenneth Webb, who is directing the picture, felt there was no time like the present for presenting such scenes. Ideal locations were found within easy traveling distance of the studio and when the star reported for work on April 12 the mechanical force was ready to begin at once on the picture.

The story of "The Devil's Garden" is one that gives ample opportunity for the display of dramatic talent such as Mr. Barrymore showed he possesses in the stage production of "The Jest" and in "The Devil's Garden." The latter was produced at the Liberty theatre by Arthur Hopkins, and those who witnessed the play and have seen the scenario declare that the wider scope covered by the screen strengthened the production.

**CONVENTION SHOTS**

Speaking of good showmen, did you ever notice how the "First National" packs them in from every quarter for their conventions.

It wouldn't surprise us if the next thing in the franchise line would be for the sideline privileges at "First National" conventions.

Susr. Lessner startled the assembled multitude, with a public relations stunt, touching upon and appertaining to the new Kellerman picture, all of which suggests very strongly what can be done with the picture when it is released to the dear public.

C. L. Yeasberry was detected early in the session doubting in speech-making, convincing gestures with one hand while dashes off a page of ad. copy with the other.

Col. Paul Mooney continued the high order of hospitality inaugurated at the Atlantic City show, despite the operations of the well-known Eastern amendment.

Among the celebrities who were "just looking on" were Lee J. specialist in the Selznick, Sam E. Moses, chairmen of "Petitjean" and others of the Selznick enterprises.

Earl J. Hudson, chief publicity purveyor for the Circuit, startled the conventionites with his intimate knowledge of statistics pertaining to the Corn Belt, although it might be imagined that Mr. Hudson's lecture would be dairy dope—having originated in or about Elgin, Ill.

Sam Atkinson, than who than is no

that whom, was early engineered to a prominent position on the floor of the independent exhibitors' convention.

William Patterson may be back in his beloved Atlanta with full conviction that he fired a shot that was heard around the film world.

Frank Remus with whom no exhibitor's convention even begins to be complete, just naturally had his customary job of chairman handled to him.

James V. Kitchel, the celebrated lithographer and Beau Brummel, was among those present.

Doc. Earl Hammond, who prescribed sugar-coated knowledge for the multitude via educational pictures, was a much-sought-after person by several state right purchasers.

The genial James B. Clark, who comes from Pittsburgh with a white collar, was one of the decorative features to be viewed about the Congress lobby.

We ask you. Is there any other town in America that could have brought them in from points stretching from Maine to California?

Victor Kremer and Ivan Abramson were among the well-known independent producers who had Chicago on their schedule for the week.

Maurice Chyvoxni, true to the battling Chopin, traditions, furnished a little fire-works for the exhibitors' sessions.

The good news reached the assembled filmites that William A. Johnstone is recovering rapidly from a recent serious operation.

F. B. Warren, moving quietly and alone about the Congress lobby on the opening day was nominated "The Man of Mystery."

In order to give the boys something to talk about the Associated Producers shipped the boys the big string and we were wowed.

There were seven thousand guesses as to what "The Big Six" would do and seven thousand were wrong.

One of the "tense moments" in the exhibitor convention was the meeting on the floor of Frank Remus, executive secretary of the M. P. E. A., and S. J. Berman of the New York state league. Everybody looked expectant. The two smiled and shook hands.

Practically every faction of the political right which has ratified these well-publicized organizations for years was represented and worked in harmony.

The closing day of the convention saw Sam Atkinson, business agent of the A. A. A. of Chicago, and William Sweezy, secretary of the Illinois Exhibitors Alliance, in the same hall, applauding the same speeches.

Lou Blumenthal, of Jersey City, New Jersey, has been appointed publicity manager for the Independent Exhibitors of the Midwest organization formed in Chicago on April 27.
Chicago Film Exchanges Facing Ejection from "Loop District"

Ordinance Prohibiting Handling of Film in Down Town Area Becomes Effective May 1—Managers Seek Extension of Time from City

Unless city authorities relent from their expressed determination to strictly enforce the ordinance which prohibits the handling of film in the "loop district" of Chicago after April 30, the film business in Chicago and the Chicago district will be practically demoralized Saturday morning, May 1.

A score of film exchanges with leases expiring May 1 and no place to move into immediately are making desperate efforts during the present week to effect a temporary agreement to remain where they are and are scouring the city for suitable locations.

CONSIDER INJUNCTION AS LAST RESORT

If all else fails, managers are planning to seek injunctions from the court to prevent the enforcement of the city ordinance driving them from the "loop" on the contention that enforcement will destroy their business, throw thousands of men out of work, and close several hundred theatres.

"I cannot believe that the city authorities will cripple the industry in this section," was the expression of Clyde W. Eckhardt, manager of the Fox Film Corporation exchange. And it is upon this belief that the majority of managers are placing their hopes.

Three buildings house all of Chicago's film exchanges with but few exceptions—the Consumer's Building, State and Quincy streets, the Malters Building, Wabash avenue and Madison street, and the Film Exchange Building, Wabash avenue and Adams street.

The Consumer's Building is inside the 'loop.' The Malters and Film Exchange buildings stand on what is generally considered "loop property," but they are just outside the elevated railroad "loop."

Exodus from Consumer's Building

Practically every exchange in the Consumer's Building has been seeking other quarters, following a report that L. Kesner, owner, would not permit film to enter the building after midnight April 30.

I. W. Kahn, associated with Mr. Kesner, informed a representative of Exhibitors Herald that his knowledge of this kind had been served. "It is a matter between the exchanges and the city authorities," he said. "We have no concern in it. Many of the film exchanges have leases expiring May 1 and I presume they are preparing to vacate. Those whose leases do not expire could use their space as offices and have their film handled somewhere else."

To Remain at Film Exchange

While none of the exchange managers in the Film Exchange Building would make any definite announcement of intention, it is apparent that all in the building are planning to remain for the time being at least, either on the assurance that they will not be disturbed or in hopes that the building will be excepted from the ruling.

At the Malters Building the Fox Film Corporation has already prepared to depart April 30. The entire shipping department will be moved to the Film Exchange Building, while all other departments will be housed temporarily in the Famous Players-Lasky Building, 44 South Wabash avenue.

Other exchanges in the Malters Building have made no preparation on removal as yet and are awaiting developments.

Several Announce Plans

Ben Beadell, manager of the Select Pictures Corporation Exchange, nineteenth floor, Consumer's Building, announced that his exchange and the offices of the National Picture Theatres will be moved to the Film Exchange Building April 30 and will be housed with the Republic Distributing Corporation Exchange. This will place all of the Seltzick Enterprises in one location.

O. R. Hanson, district supervisor for Robertson-Cole, hurried to Chicago to take charge of the situation. He completed arrangements late Saturday to have the physical distribution of films handled from the Wholesale Exchange in the Film Exchange Building, and to open offices on the fourteenth floor of the Consumer's Building. The company has occupied the eighteenth floor of the Consumer's Building.

Pathé to Have Own Building

W. A. Aschmann, manager of the Chicago office of the Pathé Exchange, announced that Pathé has taken a long-term lease on the one-story Kuntz-Remmler Building in Wabash avenue near Congress street, which is now being remodeled.

The building will not be ready for occupancy until about June 1, however, and Pathé will make an effort to remain in its present quarters on the fourth floor of the Consumer's Building. The American Film Company and the W. W. Hodkinson Corporation managers will remain with Pathé.

The Universal Film Exchange, occupying the fifteenth floor of the Consumer's Building, holds a lease which has two years to run. No statement as to plans for the future was issued.

The Metro Film Corporation, which has offices on the fourth floor of the Malters Building, has a lease running to next November. It has announced no plans for the future.

O. R. Hanson, district supervisor, stated later that the arrangement Robertson-Cole has made in Chicago is only temporary and that work will begin within a short time on a one-story building in South Wabash avenue to house the exchange.

"I had hoped to definitely announce our plans," he stated. "There is an unavoidable delay, however. We have three propositions under consideration, none of which have been accepted.

A Regular Actor

This is "Irregular" Fason, the four-year-old Universal actor, who now has a prominent role in two new pictures. He appeared with Art Acord in "The Cowboy and the Kid."
GOOD FELLOWS GET TOGETHER


O'Toole Assigned to Managerial Position
Former United Branch Chief
Is District Manager for National Theatres

Jack O'Toole, who was manager of United Picture Theatres' Chicago branch prior to the inverting back of these exchanges to Triangle, has been appointed manager of the central district for National Picture Theatres, Inc., with headquarters in Chicago.

Acquisition of O'Toole's services by National Theatres is considered fortunate as his past endeavors have made him a host of friends among the exhibitors in the field over which he will supervise. His experiences as exhibitor have given him an insight into exhibitorial requirements.

Previous to his connection with United, O'Toole was with Mutual and Fox. He served more than three years as manager of the Chicago office of Fox.

Realart Sales Pace
Set By Exhibitor in Town Of 840 People

H. E. Rodell, owner of the Crystal theatre, Mitchell, Neb., has been given credit as the pacemaker in the end-of-the-season sales campaign which Realart is conducting as a test of its trademark's power.

Bert R. Latz, Realart's Denver manager, visited Mitchell, a town of 840 population, with no idea of hanging up anything that could be classed as a record. When Mr. Rodell signed up for every production that has been published by Realart to date Mr. Latz was surprised and pleased.

J. S. Woody, general manager of Realart, was the man who saw in the deal an unusual performance. "This deal," he said, "stands for one of the biggest and most important themes in the trade. Proportionately it is a bigger deal than Realart has ever turned in the so-called big territory.

Rembusch Opposing Cohen Organization Says Exhibitors in West Do Not Care for More New York City Rule

Frank Rembusch, executive secretary of Motion Picture Exhibitors of America, Inc., has written to headquarters in Indianapolis to P. S. Harrison of New York and former theatre owner, in which he expresses opposition to the proposed organization of exhibitors which Sydney S. Cohen, president of Motion Picture Exhibitors' League of New York, is sponsoring.

Mr. Cohen has issued a call for a convention in Cleveland during the week of June 7, when formal organization will take place. Sixteen state organizations are said to be pledged to the movement.

Following are some excerpts from the letter written by Mr. Rembusch.

Knows What to Expect

"I know Mr. Cohen and I know from the start what we are up against. In general, we have been general way from anything that may come out of Cohen and his rule or run policy. I let me state that the Motion Picture Exhibitors of America are bent on the unity of the exhibitors as the self-existing temporary chairman who, I believe, is trying to start a new national organization to gain control of the national exhibitors' organization for his own purpose.

"So long as exhibitor fights exhibitor they cannot fight the common enemy. Why does Mr. Cohen fight exhibitors? Why does he refuse to join with the Motion Picture Exhibitors of America, Inc., and fight the common enemy?"

Chip On Their Shoulder

"Let me give you some facts. We held our eleventh national convention at St. Louis last June. The New York delegation came with a chip on their shoulder and demanded that the convention change the construction to suit the New York delegation. The convention voted unanimously against them and they walked out.

"Why did they do this? Because Mr. Cohen has and had some kind of film business, and he wanted every exhibitor to subscribe to his plan or lose his franchise. He continually belittling the national organization and everything that has been done in the past by other exhibitor organizations.

Will Be Repetition

"With Cohen rule you will have repeated what you had three years ago. Why another national president of New York City kept the accredited delegates out of the Chicago convention hall by and the poll. Let the past and the facts stand. We exhibitors in the West want no more New York City rule, or Cohen dictation.

"Mr. Cohen has never been active in organization work before now, and we believe that he is 'working to disorganize'. His plan is to go on organizing just the same as has been done in the past, in order that by fighting each other the exhibitor will not battle the outside foe."

For The Love Of Mike, Do Not Miss The Red Letter In The Back Of The Book Next Week.
M. P. E. A. Seeks Government Aid To Dissolve All F-I-L-M Clubs

Confidential Letter from Office of Frank J. Rembusch Asks Evidence Against Exchange Managers Under Sherman Anti-Trust Law

That the Motion Picture Exhibitors of America, Inc., has appealed to the federal government to dissolve all F-I-L-M clubs and other exchange managers’ associations throughout the United States under the terms of the Sherman Anti-Trust Law is indicated by a form letter being sent to local and state leagues and individual exhibitors from the office of Frank J. Rembusch, executive secretary of the M. P. E. A.

Letter Seeks Evidence to Aid Prosecution

The letter which is headed “important and confidential” declares that the Department of Justice of the United States has evidence that the “so-called film managers’ clubs and associations are meeting and operating contrary to the Anti-Sherman law” and adds a declaration that “the government asks that every exhibitor present evidence he has that will assist the government in the prosecution of producers and managers who have violated the law.”

No signature is carried on the letter. It is on the letterhead of Frank J. Rembusch, executive secretary of the M. P. E. A., 40 West Ohio, Indianapolis, Ind., and closed with “Fraternally yours, Motion Picture Exhibitors of America, Inc.

Claims Restrained of Trade

After its preliminary statement, the letter continues “the evidence desired are ‘original’ letters or certified copies of letters sent to exhibitors by managers requiring them to appear before a film club, affidavits of conversation or threats by salesmen or managers of film companies to cut off service unless the rules and regulations of film clubs are complied with by the exhibitors’ etc.

“The film clubs which pass on differences or grievances between an individual exhibitor and an individual film company commit an act in restraint of trade,” declares the circular.

List Evidence Sought

Continuing it then contains a list of “evidence on hand” with a request to “send any like evidence at once.” The list is as follows:

(1) Film managers have called exhibitors before their board. They have insisted upon settling differences between individual exhibitors and individual film companies, with the film managers acting as judge and jury.

(2) Film salesmen and managers have threatened to cut off service unless rules and regulations of the film clubs are followed.

(3) Where C. O. D. shipments were refused by an exhibitor, the balance of the film companies have agreed to not ship service to the exhibitor.

(4) Cashiers have used the way of advance deposits are demanded and in many cases not returned to the exhibitor.

(5) Film clubs in one city are allied with film clubs in other cities and black-list exhibitors return the rules and regulations of the film clubs are followed.

(6) At week’s end the age managers compare prices paid by exhibitors for film services and by exchange of information, film prices have been advanced 100 per cent during the last year.

In conclusion, the letter states that any evidence should be forwarded to the Department of Justice, Washington, D. C. or to “this office,” meaning apparently the office of Mr. Rembusch. It is stated that “all such matter sent to us will be kept in strict confidence and turned over to the government.”

Asks Recount When Sunday Theatres Are Beaten by One Vote

(Crystal Lake, Ill. — Advocates of Sunday theatres in this city have indicated their intention to demand a recount of the vote by which a proposition to open theatres on Sunday here was beaten on the face of the returns by a margin of one vote, the count being 325 to 327. The campaign was bitterly fought and feeling continues to run high on the question. Summer resorters practically double the population of the city during the warm months, and it is argued that Sunday amusement will make the community more attractive.

Lifts Ban Which Bars Kiddies Unaccompanied

(New York, April 27 — The Senate before adjournment passed the bill introduced by Senator Joseph D. Kelly of New York permitting children of age of sixteen years to attend motion picture theatres unaccompanied by parent or guardian, providing they are accompanied by an authorized person.

Laemmle Names Stern To Succeed Powers As Universal’s Treasurer

(Special to Exhibitors Herald)

New York, April 27 — Abe Stern, secretary and treasurer of L-Ko company, producer of the Rainbow, Century and other comedies, has been appointed as treasurer of Universal Film Manufacturing company. He is a brother-in-law of Carl Laemmle and the appointment makes certain Mr. Laemmle’s determination to remain active in film production.

Mr. Stern succeeds P. A. Powers, who resigned after selling his interests in Universal to Mr. Laemmle and Mr. Cochrane. It was stated that Carl Laemmle would remain at Universal City until he was ready to go abroad.

Foreign Rights Not Illeg

Mickey Film Corporation has announced that it controls only the United States and Canadian rights of “The Woman He Chose” and has no interest in the foreign rights.

Little Ol’ Cupid Is Getting a Keen Eye

(Special to Exhibitors Herald) Los Angeles, April 27 — Cupid scored heavily in the Film Capital during the present week. F. C. Smith, reported killed in action two years ago, has reappeared and returned to his fiancée, Sylvia Bremer, well-known star.

Hope Loring, production chief of serials and westerns at Universal City, married Louis D. Lighton, magazine writer.

Josephine Hill marries Jack Perrin.
Universal-Exhibitor Agreement Is Accepted by Association Officials

Harry Levey Confers With Organization Chiefs in Middle West on Direct Payment to Theatre Manager Plan

Several exhibitor associations in the West and Middle West have agreed to the direct payment to exhibitor plan for distribution of industrial and educational subjects offered by Universal Film Manufacturing Company, according to Harry Levey, general manager of the department producing these pictures.

Mr. Levey has returned to New York after confering with officials of these exhibitor organizations at Cleveland, O. He also visited Pittsburgh and Chicago while absent from the home offices.

Supervises Presentation

When in Cleveland he supervised the presentation for a week at Loew's Stillman theatre, one of his newest industrial and educational films, entitled "Fifty Golden Years," embracing a style of history of Cleveland in connection with

Sam Bullock, secretary; W. J. Simm, treasurer.
American Exhibitors' Association of Pennsylvania and West Virginia; Fred J. Herrington.

Kansas City Exhibitors' Association.

Michigan Exhibitors' Association.

St. Louis Exhibitors' Association.

Northwest Exhibitors' Circuit.

Other State and district associations represented announced the intention of booking Universal industrial and educational pictures on the direct payment plan.

I am delighted to be able to work directly with and for the motion picture exhibitors," said Mr. Levey, "which means that they will be able to produce more and better pictures. I am hoping that the theatregoing public has demonstrated that it wants to see educational films—pictures, dealing with the outstanding things of America, showing how things are done and teaching the lessons of good living and contentment for everybody."

$6,167,717.42 Tax Collected in February Shows Steady Increase

WASHINGTON.—Admission taxes collected are increasing steadily, according to figures just made public by the bureau of internal revenue, the total collections for February amounting to $6,167,717.42, an increase of $1,411,552.52 over the $4,756,164.90 collected during the same month of 1919.

The total for the eight months ended with February is $47,404,576.08, as compared with $29,546,072.66 during the corresponding period of the preceding fiscal year, an increase of $17,858,403.42.

Collections of taxes of films leased and licensed amounted in February to $255,002.07, with $3,003.24 collected from the seating tax on theatres.

Other Branches Opened By Fox in England and France and Also Africa

Additional branch offices have been opened by Fox Film Corporation in England and France, according to reports from the company's foreign representatives. One office has been opened in South Africa, where business is declared to be good.

In France, branches have been established at Nancy and Toulouse. Abraham Carlos, who opened these offices, has been succeeded by Daniel G. Temlinson. Mr. Carlos is touring Italy, Holland, Denmark, Spain, Sweden and Norway to make a detailed report on Fox activities in these countries.

Director Griffin Ill

(Special to Exhibitors Herald)

LOS ANGELES, April 27.—The current Owen Moore picture "Stop That Man" was interrupted by the illness of Director Frank Griffin. It is being continued under the direction of Victor Heerman.

First National Plans $3,000,000 Theatre

Los Angeles to Get Largest Most Beautiful House In the World

Los Angeles has been selected as the home of a $3,000,000 theatre for the exclusive showing of motion pictures, which will be erected by First National Exhibitors' Circuit as an organization. This project took tangible form when a series of conferences between Sol Lesser, owner of the First National franchise for Los Angeles, and J. D. Williams, circuit manager.

Other First National franchise holders were represented through agreement reached prior to Mr. Williams' Western trip.

The enterprise to First National will be the largest and most beautiful playhouse in the world. The best architectural brains in the world will collaborate on every detail surrounding its design, it is said. The outstanding features of all First National theatres will be incorporated in this project.

Non-Competing Theatre

The theatre will be used as a non-competing house. First National attractions will be given their premier showings there, while for longer and extended runs the Kinema theatre will be used. The theatre will be located in the downtown district of Los Angeles, the exact location to be determined by the proper authorities.

A feature of the enterprise is the fact that Los Angeles will receive this house, not from the sources of its interests, but from First National franchise holders throughout the nation. The $3,000,000 will be contributed from practically every section of the United States.

In bestowing the peer of motion picture edifices on Los Angeles, the circuit acted under the generally accepted theory, it is said, that the city rightfully has claim to one of the world's most admired photoplay structures by virtue of its part in the picture industry. And, insofar as details of musical accompaniment, acoustics and lighting are concerned, and a score of other essentials are concerned, the intent to carry out the standard of super-excellence will be reflected throughout.

Will Build Stars' Box

The proximity of the producer to the theatre promises to be a great factor in the devising of presentation features to accompany the first run in the theatre. It is likely that in the majority of cases an effort will be made to screen first-run pictures in Los Angeles in an atmosphere and with presentation and musical accompaniment that will set the standard for any theatre and city in the world, and that photoplay art is known the world over.

An innovation will be a "stars' box." This feature has been adopted as an honor to the photoplay star or stars featured in any first National issue that may be shown in the new theatre. Depending on the house charge the new theatre will be placed, indications are that the entire exhibitor field will be combed for talent. At present First National has made no decision as to its managing-director or even with regard to whether it will be humanly possible for one man to assume entire charge of a venture as momentous and gigantically artistic as it is determined every detail of the new theatre shall be.
Censorship Indicates A Popular Hysteria Says Emerson Hough

Members of the advisory committee from the Authors’ League, which is co-operating with the National Board of Review of Motion Pictures, are opposing actively the establishment of censorship in Massachusetts and have individually written letters to legislators of that state giving their reasons for such opposition.

Emerson Hough, addressing the committee on mercantile affairs, has written as follows:

“This whole question of state censorship surely has two sides. If it really regulated the morals of the country and really kept bad things from young minds, I should be for it, but I can’t see that it ever has done that. To my mind, as an old-time American, jealous of the personal liberties which we Americans have had, all these commissions and constitutional amendments and censorship boards in the states and bureaus of moral seem, frankly, to indicate a sort of poverty of the spirit.

“We want to regulate everything in the world and do it right away. I am stiffly against this ‘verboten’ sign which is getting too common in America and is used in Germany. Why not try leaving this country for men and women for a while and leave a little to the horse sense of the American people? These things are usually regulated by themselves in the long run. I see no reason in penalizing a sin before it has been committed, and I see no reason in penalizing an entire industry to a greater extent than we ever have the press or the stage. No matter how well we mean, we can’t wipe out all the evil in the world until we have changed all the human nature in the world.

“I surely believe that the instincts of decent writers for the films, the constantly increasing intelligence of the producers and the more and more critical demand of the American people for good things in the film will take care of the popular morality just as well as a censorship board which could not always, by any possibility, represent either the intelligence or the wishes of an entire commonwealth. We are having too much politics and too many bureaus mixed up with our personal life here in America, and I for one, am against that and against it. Give this patient, long-suffering American people at least a little chance for its white alley.

“I believe I would feel precisely this way whether or not my business interests were affected. I don’t believe in a whole lot of laws which don’t mean of necessity, a whole lot of good government.”

Estimates Censorship in Bay State Would Cost Practically $100,000

Annual Revenue From It Would Amount Only to $31,200—Nine State Police Would Be Retained by Bill Considered

BOSTON, MASS.—Machinery for making effective the bill now in the legislature which would establish state censorship of motion pictures would represent an annual expenditure of approximately $100,000, according to Representative Fitzgerald of Boston.

Col. Alfred F. Foote, head of the department of public safety, who would be in charge of censorship, repudiated this figure and estimated that the cost to his department would be only $40,350 a year. The annual income to the state derived from film regulation would total $31,200, he said.

In figuring the total cost, Col. Foote gave the following expenditures: Director of censorship, salary, $5,000; nine state police officers, $31,600; three operators, $4,500; three projectors, $1,350; one booth, $300; four clerks, $5,600; rent for reviewing room and offices, $4,000, and contingent services, $7,000.

Charge $1 a Reel

Under provisions of the measure, a fee of $1 would be charged on each reel reviewed. Representative Lyman of Easthampton considers that this fee should be raised to $1.50, at least. Col. Foote estimates that 31,200 reels would be reviewed every year.

Col. Foote announces that an exhibitor could appeal first to him on decisions and later to the superior court. At a recent hearing on the bill, Miss Amy Woods, secretary of the state committee on motion pictures, declared that approximately one-third of the films sent in for censorship. No new arguments for or against legal regulation were developed.

Cost Estimate Too Low

Judge J. Albert Brackett, counsel for the Managers’ Association, contended that there is sufficient law to control motion pictures and to prevent the showing of improper films and that power is with the local authorities, where it ought to be. The estimate of the cost to the state of censorship he held to be far too low. There are, he said, 775 picture theatres in 175 cities and towns in the state and the daily attendance is 700,000 people.

He said that if the committee saw fit to report the bill it should incorporate it in a definite standard to govern the managers in buying films. Every picture that comes to Boston and is later shown elsewhere in the state can be previewed by local authorities. It is impossible to edit the pictures down to the mentality of youth and make them satisfactory to adults.

“The Woman He Chose” Goes Into the Barbee, A First-Run Playhouse

“The Woman He Chose,” a Swedish production which has been playing at the Zeigfeld theatre in Chicago, has been transferred to Barbee’s Loop theatre, the new first-run house in the center of Chicago’s business section.

The policy of Barbee’s house is exclusive showings of the newest pictures. Breaking this precedent indicates the picture’s box office value.

GIVING A SCENARIO THE ONCE OVER

Dwan Writes, Directs Mayflower Production

(Special to Exhibitors Herald)

LOS ANGELES, April 27.—Allan Dwan is the author as well as the director of a forthcoming Mayflower production, the title of which has not been announced.

“Smiling Bill” Jones, Marion H. Kohn’s comedian, Lillian Webster, feminine lead, and Rolin Williamson who is directing at the National studios.
Educational Gets "Torchy" Films
To Issue One Every Four Weeks
First of the Thirteen Two-Reel Comedies Which
Feature Johnny Hines to Be Available
As Soon as Exchanges Open

"Torchy" comedies featuring Johnny Hines and produced by Master Films, Inc., have been acquired for distribution by Educational Films Corporation of America. Thirteen of the two-part adaptations of Sevell Ford's stories will be published every four weeks, and will be available as soon as Educational's exchanges are opened.

The first of the comedies, "Torchy," has been completed and work has started on the second which has as a working title, "A Knight for a Night." It is being made at the Cliffside studios under the direction of F. O. Belas.

Given Review Showing
A previous showing of "Torchy" was given at the Strand theatres in Manhattan and Brooklyn and it was given another showing according to reports. Charles C. Burr, president of Master Films, has assured E. W. Hammons, general manager of Educational, that the remaining issues will be up to the same standard.

"Torchy" comedies, it is said, are expected to make an unusual appeal to the exhibitor. These stories have been appearing in leading magazines and newspapers for several years and already seven volumes of the stories have been published by N. J. Gode, who is one of the officials of the producing company. The newest series now is being carried in leading newspapers of the country through the McClure Newspaper Syndicate. These stories will continue to appear, according to the exhibitor constant local operation.

In addition, plans are being made for special photoplay editions of the stories, illustrated with scenes from the different comedies. Educational also will put forth elaborate campaigns on these pictures. Already the advertising and exploitation departments are at work on the first of the series and full material for advertising will be ready for exhibitors before the first issue.

To Announce Fourth Series
Acquisition of the "Torchy" series gives Educational a two-reel comedy publication for three, weeks out of each four. Mr. Hammons stated that he expects to announce the fourth series within a few days. This will complete the original plan, but it is possible that others will be added since the facilities for distribution and specialization in short subjects are so great.

"In announcing acquisition of the 'Torchy' comedies," said Mr. Hammons, "we feel sure that we are observing our promise that we will supply the very best in this field. We trust that exhibitors will note that we are not acquiring these comedies until we are assured of their quality. The receptions accorded the first of these comedy series by audiences and critics at the pre-release showings should be guarantees of their quality."

Rothacker Laboratory
Site May Become Park

Out in Hollywood, Cal., Watterson R. Rothacker is contemplating the erection of a laboratory on Sunset boulevard.

Out in this same Hollywood, however, city council is considering the evolution of the site into a park.

That explains why construction on the Rothacker plant on the coast is being delayed. City council is debating the question now.

H. J. Allday, treasurer of Rothacker Film Manufacturing Company, has left for Los Angeles to let contracts for construction of the laboratory. It is said that if Hollywood takes the boulevard site as another site will be purchased by Rothacker as a laboratory.

Educational's Charles Urban Novelty
"Movie Chats" Is New

In offering "Movie Chats," described as a new kind of screen entertainment, Charles Urban, president of the Kineto Company of America, states that the short subject problem has been solved as a result of thought and labor based upon twenty years of experience.

"The aim of the 'Movie Chats,'" says Mr. Urban, "is to offer pictorial information in a novel style of that the one who has traveled much and observed much. A number of different subjects is taken up in each series, but each subject is characterized by a permanent worth-whileness that distinguishes it from the daily topical or soon-to-be-forgettable vaudeville wheeze."

Distribution plans will be announced in the near future.

RUTH ROLAND
The star of Otis's new serial, "Adventures of Ruth," in front of the Astor studios with her pet milk-fed daisies. He eats right off of her hand or arm or anywhere.

APPROVES BILL TO GIVE
BALTIMORE REFERENDUM

Baltimore, Md., Governor Albert C. Ritchie of Maryland has approved the Kverson bill which gives Baltimore voters a referendum on the question of opening motion picture theatres. Baltimore City has been moved to vote on the ground that Sunday motion pictures would tend to commercialize the Sabbath there and to detract from it as a day of worship and rest and healthful, wholesome relaxation.

"Whether or not Sunday motion pictures would have that effect is not, however, the question before me, because the bill does not permit Sunday motion pictures. The bill simply submits to the vote of the people of Baltimore the question whether Sunday motion pictures shall be permitted in Baltimore city.

"The question before me is not whether I approve Sunday motion pictures in Baltimore, but whether, regardless of whatever my own opinion might be, I will disapprove a bill which lets the people of Baltimore decide the question for themselves.

"I feel that I have no right to deny the people of Baltimore that privilege, and I am, therefore, approving the bill."

SEeks EVANsVILLE SITE

Evansville, Ind.—American Bond & Mortgage Company of Chicago has had a representative in the city to find a site on which to erect a $1,500,000 theatre and hotel building.
Fox Film Forces Will Convene May 24
Both Foreign and American Representatives Will Attend the Corporation’s Sixth Annual Convention Which Will Continue Until Saturday. May 29 at Commodore Hotel in New York City

THE sixth annual convention of Fox Film Corporation, which will be attended by both foreign and American representatives, will be held at the Commodore hotel in New York from May 24 to 29. Branch managers, district superintendents, special representatives and sales heads from every section of the United States, the Dominion of Canada, Algiers, France, Great Britain, South America, Italy, Holland, Belgium and Australia, will attend the convention.

William Fox, president of the corporation, plans to make this international gathering one of the largest of its kind ever held. Herman Robbins, general sales manager, has sent out the call to every branch office.

London, Liverpool, Manchester, Newcastle, Glasgow, Cardiff, Leeds, Birmingham and Dublin will furnish the quota of Fox officials from Great Britain. The Australian field will send managers from Sydney, Melbourne, Brisbane, Adelaide and Wellington, New Zealand.

Others That Will Attend
From South America will come representatives from Rio de Janeiro, Sao Paulo, Buenos Aires, Rosario, Montevideo and Lima.

Fox Film Corporation for some time has maintained offices in France at Paris, Marseilles, Strassbourg, Lyons, Lille and Bordeaux. Additional branches recently have been established in Treves, Nancy and Toulouse. The managers of these new branches are not expected to attend in view of the fact that the districts are only subdivisions of the territory covered by the Paris branch.

The other Fox foreign branches which will be represented include the Brussels office in Belgium, the Amsterdam branch in Holland and the Italian exchanges in Rome and Turin.

Mr. Fox brings his sales force together this year for the most important business meeting in the history of the corporation.

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President of Fox Film Corporation

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Winfield R. Sheehan
General Manager of Fox Film Corporation

Winfield R. Sheehan, general manager, who is in Europe, will return in time to take charge of the convention. According to the most recent advices from Mr. Sheehan, he will be in the United States about the middle of May to perfect plans for the meeting.

Upon his return he will be equipped for an exhaustive conference with Mr. Fox regarding the results of his tour and the conditions of the foreign market with relation to Fox films. Thus far the reports received from him have been encouraging and prove, it is declared, the increasing popularity of Fox entertainments abroad as well as at home.

Mr. Fox will open the convention, and will outline the policy to be adopted by the corporation for the ensuing year as regards the distribution of Fox specials, Sun-burn comedies, Mutt and Jeff animated cartoons and other Fox entertainments. It is expected that the plans will show a notable development in the entire system from both the producing and the distributing viewpoints.

Will Cite Policies
Other matters of import will be brought before the sales force by Jack Leo, vice-president, John C. Eisele, treasurer, and Saul Rogers, general counsel. Each of these gentlemen will address the body on matters pertaining to policy.

In selecting the Commodore hotel for the convention Mr. Fox will bring his sales force within a short distance of the new Fox studio in West 34th street. This will enable the executives of the firm to maintain quick communication between the two points and to transport the visiting salesmen readily to and from the hotel and studio.

Most of the convention delegates have never seen the new building. It therefore is planned to receive them in a body at the studio and conduct them through the various departments. Herman Robbins will have thrown upon the screens of the battery of projection rooms the Fox special productions and the early forthcoming regular publications in which the following stars appear: Tom Mix, William Russell, Buck Jones, George Walsh, William Farnum, Pearl White, Madeline Traverse, Gladys Brockwell and Vivian Rich.

Those in Attendance
Those who will attend the convention from various sections of the United States and Canada are listed below and will represent thirty-five or more branches in this country and at least a half dozen in the Dominion of Canada.

District superintendents with headquarters—Harry F. Campbell, Boston; Clayton P. Sheehan, Buffalo; George Allison, Atlanta; E. H. Wachter, Kansas City, Howard J. Sheehan, Los Angeles, and Vincent J. McCabe, Toronto.

Dominion branch managers—Maurice West, Montreal; L. M. Devaney, Toronto; Jos. Lieberman, St. John, N. B.; R. A. Scott, Vancouver; William Spencer Jones, Winnipeg, and Mitchell Rose, Calgary.

United States branch managers—George Allison, Atlanta; H. F. Campbell, Boston; H. H. Greenwald, Buffalo; C. W. Eckhardt, Chicago; Rudolph Knoepfel, Cincinnati; William Shapiro, Cleveland; L. E. Harrington, Dallas; Joseph Kaliski, Denver; W. C.
Winners in their respective territories in Pathe's March competition, "Brunet Month," have been announced. The Albany branch carrying off the honors in the Eastern division, the Milwaukee office in the Central West territory, Oklahoma City in the South and Denver in the Western district.

The most successful in the campaign made the following increases in collections and new business above the average for November, December and January:

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<tr>
<th>City</th>
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<td>Denver</td>
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45 Per Cent Increase

A gross increase of 45 per cent over the figures for November, December and January was registered. These figures have been announced by Director of Exchanges Elmer R. Pearson.

In the Eastern division, B. M. Moran, branch manager at Albany, showed an increase in collections of 75 per cent and a 49 per cent increase in the matter of new business. The Washington office was runner-up with a total increase of 55 per cent.

**Tribute to Brunet**

These figures are made more remarkable by the fact that November was a "drive month," and the business written during that period was virtually the greatest that ever had been recorded in Pathe.

In commenting upon the success of "Brunet Month," Mr. Pearson said:

"The figure for the month clearly indicates that the Pathe enthusiasm, which has been so well known, lives on. Our enthusiasm for Pathe is not dependent on what someone else is doing, but is our own, and it is reflected in the figures.

"It is significant of the increase reported for March that it is a reflection of a healthy growth of Pathe business during the past year. This growth has been steady and consistent, earned by a driving power that gains impetus from the exceptional success of product Pathe is now furnishing its sales force.

"The average business compiled during November, December and January was unusually high, which reflects the more credit on our branch managers in the field in the remarkable record they established during 'Brunet Month.'

"I would like to call attention to the fact that, while invariably it is custom for business to slump after a competition, such is not the case with Pathe. On the other hand, we always have gone ahead and continued establishing new high water marks.

"This may be attributed to the fact that the Pathe executives are ever on the alert to improve the merit of their product, and with every release we are proud to emphasize that we accomplish this aim."

**Morrison in "Tomorrow"**

James J. Morrison, well-known screen player, has been assigned the leading male role in "Tomorrow" by Ashley Miller. The picture, which deals with the present-day labor situation, is being produced by Community Film. Gladys Hulette, Frank Mills and Anna Lehr are in the cast.

NEW YORK, April 27 — Mildred Harris Chaplin will make her debut on the speaking stage in "Sick Abed," which is scheduled soon for Fagan's Little Theatre. Wallace Reid will play opposite her.
TALMADGE SISTERS

Who are in attendance at First National's Convention

NORMA TALMADGE

CONSTANCE TALMADGE
Famous Players Plans $200,000 Alterations On St. Louis Theatres

ST. LOUIS, MO.—Improvements and the erection of new airfoams aggregating an outlay of more than $200,000 are planned by Famous Players Missouri Corporation, of this city. The company recently took over the control of a circuit of ten houses known as Consolidated Theaters Company.

The greatest improvements will be made on the historic Kings Theater, which was the first large motion picture house built here. It sets a considerable distance from the curb, and is blocked from view by other buildings, and for this reason the front of the structure will be advanced forward.

The theater is located on the front of the theatre proper and the airfoam as well will be constructed.

A large canvas 25 feet long will also be erected. Our wall of the Kings is composed almost entirely of glass doors, which, when thrown open, will permit an audience to transfer from either auditorium in a short time. A floor for dancing during intermission will be constructed in the airfoam. The new house will have four ticket windows.

Similar improvements will be made at the Pershing Theater and airfoam. New projection equipment will be installed in conjunction with the Shenandoah and Grand Florissant theaters.

Fred J. McLellan is general manager of the houses.

Pathe to Continue Simultaneous Issue Policy for Serials

Paul Brнет, vice-president and general manager of Pathé Exchange, Inc., has announced that the policy of two serials at a time, inaugurated last fall, when the "Bound and Gagged" serial and "The Black Secret," were issued at practically the same date, has been successfully established and that the dynamic demand for serials is evidenced with regard to serials were to be drawn on the "two at a time" basis.

It is stated that the success of "Trailled by Three," issued early in April, in obtaining bookings in practically every house that ran the "Adventures of Ruth" has been accepted by Pathé Exchange. Evidence that the scheme introduced October last has now been established, and that there is an active demand for serials great enough to warrant the continuance of a schedule offering exhibitors two serial episodes per week.

Reports of increased demand for serial plays during the latter half of last year and in 1920 have been persistent, and the announcement from Pathe takes on added significance as proof that these reports were based on facts.

Paramount Acquires Empire and Lyceum

(Special to Exhibitors Herald)

NEW YORK, April 27.—By purchasing outright all of the interests of the late Mr. Frohman, Famous Players-Lasky Corporation has gained control of Empire theatre, which it has leased for a term of twenty-one years, and the Lyceum theatre, in West 45th street, as a part of the same deal.

The purchase by Famous Players-Lasky Corporation of the New York theatre building in Broadway, between 44th and 45th streets, which includes the Criterion theatre, is already a matter of public knowledge...
Metro Is Erecting Five Studios on Site Adjoining Its Hollywood Plant

One Structure Will be 250 Feet Long and 100 Feet Wide—Appropriation of $250,000 Made For Building Activities

Five new studio buildings are to be erected on the seven and one-half acre site which has been purchased by Metro Pictures Corporation and which adjoins the company’s present Hollywood plant. A sum totaling $250,000 has been appropriated for these building activities. The largest of the new structures will be an enclosed stage of steel, concrete and glass construction, 250 feet long and 100 feet wide.

To Erect Other Buildings

Besides this stage there will be put up buildings for the property department, a carpenter’s assembling shop, cutting rooms, a film vault and isolated quarters for the scenario department.

Three adjoining city squares and one-third of another square in the Los Angeles suburbs now are owned by Metro. Within two months practically every foot of the seventeen acres now covered by the producing plant will be occupied by stages, laboratories, technical workshops and other structures.

Metro also has at its disposal a location park of sixty-five acres north of Hollywood in the beautiful San Fernando Valley. This is utilized for big exterior settings.

The west coast studios have five producing units now working, four others ready to start, and the prospect of more action in the near future. Officials state that the policy of “bigger and better” pictures will be adhered to scrupulously and that ample time will be afforded directors to develop and turn out productions of the highest merit.

Stage to Cost $85,000

The new stage alone will cost $85,000 and will embody the latest ideas in scientific motion picture studio construction, it is said. It will rise on the west coast of the present three stages. Larger than any of the latter, it will increase Metro’s stage area 50 per cent, or to 75,000 square feet.

Construction has started on the carpenter’s assembling shops. The building of fireproof brick, 163 feet long, 55 feet wide, and 25 feet high, will cost $35,000. It will contain two paint frames 40 feet high, each capable of use as a frame 65 feet long.

In two weeks work will start on a $700,000 building, 249 feet long, 50 feet wide, and three stories high, to house receiving, shipping and property departments. It will contain 17 individual property rooms for ten companies.

Plans are being drawn for cutting rooms and film vaults to cost $16,000.

Plan Scenario Building

A one-story building for the scenario department will be 266 feet long, with two wings. It will accommodate twenty writers and will cost $32,000.

Parnassus-like, a garden sacred to the muse of the scenario writer and isolated from studio distractions, is one of the features provided for in the plans for this building.

Of colonial design, the one-story building will enclose on two sides a rectangle where writers may stroll on velvet turf and plan their scripts with nothing more distracting than a fountain’s murmur and the song of birds.

The other sides of the garden will be closed by walls or ornamental trees. The building will have windows on the outer sides, but no entrances except through the garden.

Advance Deposit Bill

Up to N. Y. Governor

(Special to Exhibitors Herald)

NEW YORK, April 27.—The so-called “advance deposits” bill, sponsored by New York State Exhibitor league, passed the Senate before adjournment and is now up to the governor for signing.

The bill provides for a trust fund which cannot be used by the distributor or producer of films and will be held by a trustee until the final terms of the contract have been filled. The bill amends the business law regarding the terms of contract. It does not affect other contracts or agreements, but applies specifically to motion picture films.

Stage Offer Is Refused

By Annette Kellermann

An offer of $5,000 for a tour of ten weeks in Australia has been refused by Annette Kellermann, who has finished her work in a comedy-drama which will be distributed and exploited by Sol Lesser. The stage offer came from the American representative of Hugh McIntosh Entertainment.

Miss Kellermann will rest at her new seaside home until Lesser is prepared to start her new production on tour as a road show.

Ingraham Directing

Lloyd Ingraham, who directed “Mary’s Ankle” and “What’s Your Husband Doing?” has signed a contract to direct Mildred Harris Chaplin in her fourth production for First National.

Mrs. Sidney Drew Is Producing in Chicago

Cumberland Starring in Both Stage and Film Attractions In Windy City

Mrs. Sidney Drew has transferred her production activities to Chicago during the theatricale engagement there of John Cumberland in “The Girl in the Limousine.” Cumberland is starring in the Drew two-part comedies which Pathe is publishing.

Mrs. Drew is working at the Essanay Studio on her “After Thirty” series, written by Julian Street. Part of the technical crew is with Mrs. Drew in Chicago, as is Eleanor Custis, who has been playing opposite Mr. Cumberland.

The two kiddies who have been prominent in the affairs of the Wickett family also accompanied the producer west.

In one day recently contracts were received from the Rialto, Akron; Valen- tine, Toledo; 7th Street, New York; Strand, Engleham; Grand, Reading, and the Regent, Rochester, for the Drew comedies.

New Censor Board Is Approved in Portland

PORTLAND, ORE. — Portland’s new censorship board is functioning, the law which created it having become automatically effective with the approval of the appointees by city council. The members of the board are Mrs. Alexander Thompson, C. S. Jensen and Ralph Johnson. Mrs. Jensen is a member of the firm of Jensen & Ingerher, which operates a chain of theatres in the Northwest.

Mrs. Sidney Drew

Who has just returned from the West Coast to begin “The Unconventional Maid of Greenwood,” starring John Cumberland, at the Essanay studio, Chicago, for Pathe.

Ingraham
Reviewer Says "Do Not See Sennett Feature If It Kills You to Laugh"

San Francisco critics were unanimous in their opinion that Mack Sennett's five-part comedy, "Down on the Farm," will drive away dull care and strike the public's "funny bone.

The feature played to capacity business at the Imperial theatre in San Francisco, it is said, and was presented in a very elaborate manner.

Makes Hired Critic Laugh

Thomas Nunan of the San Francisco Examiner in his review said: "If your doctor says it will kill you to laugh be sure that you stay away from the Imperial. Mack Sennett's 'Down on the Farm' is the funniest comedy I have ever seen on the screen. Yesterday I went to the Imperial feeling down-hearted because it was Sunday and I had to work, but I laughed all the time. Any comedy that can make a hired reviewer laugh is enough to kill some people with merriment. So find out what your doctor says about your mirth capacity before you settle down in front of this live reel."

Thomas W. Daly of the San Francisco Chronicle had this to say: "When Mack Sennett conceived 'Down on the Farm,' he must have measured carefully the actions in the scenario, because for every foot of celluloid he has injected a hearty laugh. 'Down on the Farm' is better than Mack Sennett's former big productions, all of which struck the public's funny bone. From the standpoint of amusement, this latest creation is a 'knock-out.'

"It is one of those comedies that makes girls stop talking about hats and men stop talking about prohibition, in order to watch the picture. The production made the audience enjoy it 'beaucoup.' There is no getting away from the fact that it is filled to the brim with comical situations and actions."

Brings Tears of Laughter

George C. Warren of the San Francisco Daily News had this to say: "Everybody in the theater and everyone in the audience from the front to the rear seats laughed. Sennett's ambitious five-reel comedy which yesterday began a limited engagement at the Imperial theatre was a hit. The comedian's screens are tears of laughter. It is superbly produced; its fun gaining immensely by the attention given to details and the seriousness with which the most farcical situations are handled."

Edward Boland of the San Francisco Bulletin said: "Laugh week at the Imperial! No lump about this announcement! If you go to the playhouse you can figure on leaving dull care at the door and if you assume it is emerging, it is your own fault. Mack Sennett has massed all the mirth of mirth at his command for the attack on dull gloom and when he has succeeded can most justly be judged the immense throng that flock to the Imperial. 'Down on the Farm' is a gem in a foolish program."

The San Francisco Call and Post reviewer said that: "It wasn't be hard to keep them down on the farm if life on the old home place were as lively as it is pictured in Mack Sennett's comedy on the farm. The comedy king has tardy outlined himself in this five-reel feature. There is something, and at times 'something' dougging every movie, but Sennett comedians cavorting on the screen in their well-known slap-stick stuff.

Loew Will Spend Over Million on Frisco House

SAN FRANCISCO—Marcus Loew, Inc., will erect a new theatre here shortly at an expenditure of $1,500,000.

The new playhouse, according to Sam Harris of Ackerman & Harris, western representatives of Mr. Loew, will seat 3,000 persons.

National Picture Theatres Wins Rights Suit Over "Blind Youth"

The court, in its dictum, further said: "The spoken play, "Blind Youth," is proven without contradiction to have attained wide popularity over considerable portions of the United States. We have held that whenever it is manipulated in the court that upon the case made an injunction will be granted at final hearing, one should be awarded preliminarily in the absence of facts presenting special equitable considerations to induce the court in the exercise of judicial discretion to withhold it. The question at bar is whenever a play has attained such popularity that its name has plainly acquired a secondary significance (i.e., one suggestive of that particular play); equity will under the rules of unfair competition prevent the use of the same name or any other colorable imitation thereof, as descriptive of another competing production. All the requisite elements of recovery are here present. Plaintiff has a veritable property or business; that the exhibitions of the parties compete in that they appeal to the same people at the same time and in the same town. Inclined to visit the 'movies' is very plain. The necessary consequence of such a colorable imitation of plaintiff's name as is defendants is deceptive of the public and finally no equity is shown against plaintiff's demand. Further, as a matter of law, plaintiff was entitled to injunctive relief."

Selznick in Statement

Lewis J. Selznick, speaking for the National Picture Theatres, Inc., said: "We wish to be fair in the matter and also with it understood that we are going to stand on the rights guaranteed the National Picture Theatres, Inc., by United States Circuit Court of Appeals."

Pictures at Auditorium

CHIPPEWA FALLS, WIS.—The village auditorium has opened as a motion picture theatre under the management of Charles Bowman of Oshkosh. Three hundred persons can be accommodated.

PRICILLA BONNER
Terriss at Catalina Island to Take Daring Scenes for Vitagraph Picture

Two Airplanes Scheduled to Move Skyward as Soon As an Electrical Storm Is Forecast—Preparations Have Taken Weeks

Tom Terriss, Vitagraph director, is at Catalina Island off the California coast with his company and several aviators prepared to take daring scenes for the all-star production, "The Sky." Preparations for this phase of the picture have been under way for weeks.

The object for the adventure will be the first black clouds and the first definite weather forecast that an electrical storm is at hand. Two airplanes then will be sent up to have the fury of wind, rain and lightning.

Two Machines to Fly

One machine will carry a man and a girl. The other will be operated by a crew of five men. It will carry two cameras, a huge searchlight and a supply of flame bombs. Each machine also will possess a horizontal propeller at its top and a gyroscope at its centre.

It is declared by Vitagraph that these carriers will be capable of flying in the teeth of the strongest wind, of flying vertically upward, of stopping still for several moments, or of traveling backward.

A combination of the exploit will inaugurate the last step in the advance of aerial science by bringing into vogue a school of flying which will defeat all the terrors of the elements.

Version of Morris Story

The machine which will carry the man and the girl will perform a side-slip and make-believe wreck, while high above the cloud layer. While lightning flashes and sheets of rain pierce and deluge the black air, it will tumble earthward. The second machine flying closely alongside or behind it, will capture every detail of the scenes on the lenses of its cameras.

"The Girl Out of the Sky" is an adaptation of the novel by Gouverneur Morris, re-titled "Trumpet Island." Its screen version has been edited by Mr. and Mrs. George Randolph Chester.

A notable cast of players headed by Wallace MacDonald and Marguerite De La Motte, has been selected.

The wide exteriors which are being taken at the most picturesque spots on Catalina Island and along the coast, and the great airplane scenes, will require several weeks of production effort.

Smith on Coast

Albert E. Smith, president of Vitagraph, is passing a protracted visit at Hollywood on the mission of actively supervising the executive phases of this production as well as of several other undertakings by his company.

Among the specials which will be put on the market include "The Courage of Marge O'Doone," which already has been completed: "The Son of Wallingford," which is being especially written by Mr. and Mrs. George Randolph Chester and which will be directed by Mr. Chester at the Brooklyn studio, and several other productions to be done by the same directors in rapid succession.

Hoyt Star Says Farces

Make Good Screen Plays

Otis Harlan, the comedian who first became famous as star of the Charles H. Hoyt farce comedies which were recently purchased by the Charles H. Hoyt Productions, Inc., paid a visit to the Ray studios in Los Angeles to congratulate the first National star on the acquisition of unusual screen material in the Hoyt plays. Mr. Harlan first appeared in a Hoyt comedy at the age of seventeen, and during his career acted in eleven of these stage pieces.

Mr. Harlan told the first National star that he almost felt a proprietary interest in the plays, having acted in so many of them, and said that he was glad Mr. Ray was to appear in one or more of them. The comedian pointed out the unusual features of the Hoyt plays which make them particularly well adapted to the screen. The unalloyed humanity of their author, Charles H. Hoyt, was responsible, said Mr. Harlan, for the deft touches and true-to-life situations which made these farces of such great appeal as pure entertainment.

Long Term Contract Is Signed by Archibald

George Archibald, director of Selznick pictures, has been signed to a long-term contract by Myron Selznick. Mr. Selznick's announcement is said to be the aftermath of the success of Elia Kazan's latest Selznick picture, "The Shadow of Rosalie Byrnes." Wherever "The Shadow of Rosalie Byrnes" has been shown, it is further stated, film fans and newspaper critics have been unanimous in praising Mr. Archibald's direction.

Following the completion of "The Shadow of Rosalie Byrnes," Mr. Archibald is working on "Marooned Hearts" for the Selznick Pictures Corporation. He is in the Bahamas taking scenes for the production.

Gladys Brockwell Has Left Fox Corporation

(Special to Exhibitors Herald)

LOS ANGELES, April 27.—Gladys Brockwell is to leave Fox Film Corporation, it was announced today. Miss Brockwell stated that there was no unpleasantness. She made no announcement of her future plans.

Directing Olive Thomas

(Special to Exhibitors Herald)

LOS ANGELES, April 27.—Larry Trimble has started directing Olive Thomas.

Congratulations, Dad

(Special to Exhibitors Herald)

LOS ANGELES, April 27.—Tom Forman is the father of a nine-pound boy.

DRAMATIC SCENE FROM "THE WOMAN HE CHOSE"

Made in Sweden, this picture is said to contain unusual appeal and excellent photography throughout. The Mickey Film Corporation controls the United States and Canadian rights.
Journeys to the Homes of Great Pictures

No. 2—Charles Ray's Studios

By HARRY HAMMOND HEAL

Charlie Ray had a wonderful housewarming yesterday. The other day, but the wonderful part about it was that he didn't have to play host. He had a lot of yellow stars, film magnates, exchange men and theater owners, not to mention scads of new-paper people, and someone else footed the bills.

Apparent is the cinema gods had decreed that the studio, which formerly housed the Jesse D. Hampton productions, should be christened by J. D. Williams, the general manager of First National, left for the East, and it fell to the lot of Sol Lesser, the enterprising young producer, to stage a farewell luncheon for Mr. Williams and invite all the First National stars to be present. Because of its central location, the Charlie Ray studio was chosen as the scene of gastronomic activities.

Dick Willis, the obliging general manager of the Ray studios, dressed a stage with a banquet set, and himself in a fowy gray suit, and took on the activities of host until the Lesser satellites arrived to form a reception committee of their own.

Dick admits there is nothing pretentious about his studio, but then he says there is nothing pretentious about the Charlie Ray productions.

Shortly after noon the stars began to gather. Anita Stewart was the first to arrive, accompanied by Rudolph Cameron (Mr. Stewart's husband and manager). She brought with her the regrets of Mildred Harris Chaplin who was on location in San Diego. Katherine MacDonald drew up next with Benny Feinman, president of her company, and Sam Rork, her studio manager. Then came the Vidor's, King, the director, and Florence, the star of the King Vidor productions. Their retinue consisted of William Parker, Vidor's manager, and Adela Rogers St. John, King's lady press agent. Charlie Ray and his dog, 'Whiskers,' had been on hand for some time, and had J. D. Williams, the First National executive in whose honor the event was staged.

Michael and Abe Gore, who own half of Los Angeles theaters, appeared; Jack Calhoun, managing director of the Kinema had sneaked in, Dave Bershon, First National Exchange manager was there, and numerous others had made their way from town hired in the prospects of a gratis repast.

But there was no Sol Lesser. He and his general manager, Max Roth, had left the executive offices and was on his way. John McCormick, the excited Lesser press representative, kept telling the guests.

There were visions of hat-passing and a division of the expense of the feed, when suddenly Host Lesser and his G. M. dashed in, with the old hat tuck-still as the excuse for tardiness.

Then came the repast followed by in-

formal speeches by the stars, Mr. Williams and Mr. Lesser, and the making of an exploitation reel for Mr. National's numerous posings for every sort of freak still photograph that the publicity writers could devise. And the stars and executives good naturedly assented, as the scribblers assumed the roles of directors, and director-like Vidor and Jerome Storm stood around and held the orders.

A toast was drunk to the absent sister and brothers, the Talmadge sisters and Charlie Chaplin and Marshall Neilan; then came more handshakes of thanks to Sol Lesser, a word of bon voyage to J. D. Williams, and the old Willis and Inglish studio had been officially baptized as the home of Charlie Ray productions.

Eleven More Houses

Installing Typhoons

Greater Effort Being Made

To Protect Patrons From

Summer Discomforts

Eleven theaters in the South and East have contracted with Typhoon Fan Company of New York recently for the installation of their cooling and ventilating system. The playhouses are:

Martin theatre, Lock Haven, Pa.;
Lyric theatre, Toledo, O.; Bijou theatre, Anderson, S. C.;
Fort Smith, Ark.; Garden theatre, Paterson, N. J.; Colonial theatre, Philadelphi-
a, Pa.; Victory theatre, Tampa, Fla.;

Ernst Glanzberg, president of the Typhoon, who is touring the Southern states, reports that never before have theatre owners shown so great a desire to protect their patrons from summer discomforts. Theaters have got to be kept open in the summer as well as in the winter, he points out, and it is possible only to persuade people to enter a house during the hot months when this house is absolutely cool and comfortable.

Northern Illinois and
Indiana Rights to Two
Pictures Held by Unity

Unity Photoplay Corporation, 207 S. Calhoun avenue, Chicago, announced that it has acquired the distribution rights on "The Hawk's Trail" and the series of "Tex" pictures for Northern Illinois and Indiana.

Distribution of these productions will follow the publication of the old company, "Lighthorse," "The Hawk's Trail" is a Burstion Films, Inc., serial starring King Baggot, who assumed very distinct roles throughout the fifteen episodes.

"The Tex, Elucidator of Mysteries," pictures are of five-reel length, the first three to be published will be "Circumstantial Evidence," "The Wall Street Mystery" and "The Unseen Witness." Frank Zambreno is head of Unity.

Wright to Exploit Kosmik

William Lord Wright has joined Kosmik Films, Inc., to do preliminary exploitation work for L. C. Wheeler, who is supervising production. Wright at various times has been with Selig, Pathe and United Picture Theatres.
Small Town Presentation Methods Will Open Eyes of Big Exhibitors
This Opinion Is Expressed by Representative for Real- art After Making a Tour in Interest of Company Through Middle West

Exhibitors in the smaller towns are aware of the need for improvement in exploitation and presentation methods, and, according to Melville E. Maxwell, special representative for Realart they "soon are going to be doing things that will make the bigger fellows sit up and take notice."

Mr. Maxwell has just returned to New York after visiting several points through the Middle West, where he came in contact with a great number of showmen. He reports that in every locality he found business exceedingly prosperous, with exhibitors expressing optimism for the future.

Enjoys Greatest Prosperity
"There is no question that exhibitors in the Middle West are enjoying the greatest prosperity in their history," said Mr. Maxwell. "New houses are building and opening up and the old ones are doing a capacity business every day in the week. The future looks rosy to them all and apparently all they ask is that the supply of attractive pictures keep up."

"What impresses a man traveling about a territory is the marked change that has come in the exhibitor you meet today as compared with the one you met years ago. Motion picture presentation is now safety in the hands of real business men."

"The outstanding fact of interest in work in Florida
George Fitzmaurice, producer of "On With the Dance" and another Paramount Arctreet special as yet unnamed, has taken his company, in which Mac Murray and David Powell are starred, to Florida to make scenes for "Idols of Clay," a story by Ouida Bergeere.

They Call This Work

A scene from the Vitaphone production, "The Courage of Marge O' Donnell," in which Edward J. Joseph directed the performers.

Jose Will Direct Geraldine Farrar in First Associated Exhibitors' Subject

Edward Jose, who has handled the microscope in productions featuring Norma Talmadge, Pauline Frederick, Linda Har- lier, Elsie Ferguson, Anita Stewart and others, has been assigned to direct Geraldine Farrar's first production for Associated Exhibitors, Inc. Preparations are complete for beginning work on the picture for which no title has been announced. The most recent work of Mr. Jose was in directing "The Yellow Typhoon." His directorial work has been responsible for several highly successful photoplays, among which are the spectacular all-star cast of "Miss America." Miss Farrar's forthcoming picture can be looked forward to, it is declared, by Associated exhibitors, as a de luxe attraction - "a showman's proposition in every sense of the word."

Mr. Jose's stage and screen experience dates back more than a score of years. He was born in Antwerp, Belgium and studied at the Paris Conservatory for stage arts. His twenty years of stage experience in France, Belgium and South America included a long term as stage director for Sarah Bernhardt. He directed all the plays at the Theatre Antoine in Paris for several years. His screen career included connections in a directorial capacity with Pathe, Selznick, Arctreet, Famous Players, and many others.


Make Island Scenes
"Bucko MacAllister," said to be a vivid and colorful tale of the South Sea islands from the pen of Holart Bosworth and Charman K. London, is now being produced by a J. Parker Read, Jr. producing company upon an island two hundred miles out in the Pacific Ocean.

Other Countries Have Own Fox News Reels
An English edition of Fox News had its initial publication the latter part of April. South American republics and Cuba have been viewing their own editions for some time.

A complete staff of cameramen has been organized in Great Britain by Winfield R. Sheehan, general manager, who now is in Europe. The more important events appearing in the foreign editions are forwarded to Fox New York headquarters for the American issues.
LAEMMLE'S AMBITION ACHIEVED

Universal President Says Organization Always Has Been His 'Baby' and He Never Had Given Up Hope of Gaining Control He Now Possesses

Carl Laemmle, president of Universal Film Manufacturing Company, declares that in the purchase of J. A. Powers' interest in the producing unit he has 'achieved the ambition of my life.' Concerning the purchase from the former treasurer of the company, the producer said:

"I organized the Universal Company eight years ago and it always has been my 'baby.' In all the vicissitudes of the Universal Company's varied existence I never gave up hope of gaining practical control of it some day. That day has come and I am glowing in the opportunity I have for making Universal the greatest organization on the globe.

"There is the friendliest feeling between Mr. Powers and myself. He has known for a long time of my ambition to have complete control of the company. He finally consented to sell out to me. The deal was consummated in all friendliness. Although he no longer is connected with Universal, he has my good will and I have his.

Has Been Hard Struggle

"It has been a hard struggle most of the time, building Universal. I wouldn't go through it again for all the money in the United States. We have taken the same risks as the greatest, way of building it into a tower of strength. Our basis has been fair treatment of exhibitors plus fair treatment of competitors.

"I do not believe that there is an exhibitor in the world who denounces that Universal has tried to right every wrong in the business, and I know that no producing company can honestly accuse us of any of the tricks that have been a blemish on the industry.

"It looks like fair weather for Universal from now on. In the past year there has been a long time of my improvement in the quality of Universal pictures. We are prepared to show a more astonishing improvement this year and in the years to come, each star to make a series of eight pictures during the ensuing year.

"Our five great 1920 serials are taking like hot cakes. 'The Lion Man,' 'Elmo the Fearless,' 'The Moon Riders,' 'The Vanishing Dagger' and 'The Dragon's Net,' taken either individually or together, form a distinct stride in chapter photo-drama.

"Universal is beating new paths in other directions. Two exploring expeditions now are in the hearts of Africa and Borneo, getting pictures never before shown on the screen—pictures of native life—all of the strange animals of those two untroudden sections of the world.

"Other new and recent ventures by Universal include the turning out of high-class five-reel comedies based on farcical stories by popular writers, a new brand of high-class two-reel comedies, and a weekly novelty reel of strange and curious things in nature and in the works of mankind.

"Universal rapidly is expanding its great sales and distribution force. An expedition now is nearing Australia to set up the first Universal branch in that continent.

"Keep your eye on the Universal. We've just begun to fight."

Bray Pictures to Erect

New Studio In Chicago

Because of the rapid expansion of its industrial division, Bray Pictures Corporation has been forced to seek larger quarters for the Western studios. The new location is at 7314 N. Ashland avenue, Chicago, where a new and modern building will be erected.

The new studio, which is in charge of E. Dean Parmelee, vice-president, has a large camera room, film developing and printing room, large and well lighted dressing-room, offices, and a thoroughly equipped projection room. Jack Nortling will have charge of the animated technical department. The sales offices will continue at their present location, 206 S. LaSalle street, Chicago.

Howard Selznick Is

Married In January

Here is one of the news hounds lost the trail on. It also is proof that Cupid can keep secrets.

It is a romantic little story with the locale in Brooklyn. Time, January 30th.

This is where the secret begins. Howard Selznick went to California in January to attend to certain activities at the Selznick studios in Los Angeles for his father, Lewis J. Selznick. A short time ago he returned to New York.

But Howard failed to spend much time at the home of his father. Then the news hounds got busy. Yes, Howard was married last January to Miss Mildred Schneider, daughter of Mr. and Mrs. Henry Schneider of Brooklyn.

Larson Contracts for

Fifty-Two Reissues of

World Film Corporation

T. E. Larson, general manager of Peacock Productions, Inc., has contracted for fifty-two World Film Corporation reissues which he will distribute in nine states.

This is said to be one of the biggest state right deals ever consummated by a buyer from the Middle West. Peacock Productions has its headquarters at Tulsa, Okla. In addition to headquarters at Tulsa he also has offices in Dallas, Tex., and St. Louis, and will proceed immediately to open up other branches in Omaha, Kansas City and New Orleans.

The pictures purchased are the well-known re-issues of Robert Warwick, Alice Brady, Clara Kimball Young and other stars. The immediate expansion of his business necessitated an increase in his working force and a number of salesmen and executives were employed by him while he was in New York.

Trimble Directs "Jenny"

Featuring Olive Thomas

Olive Thomas is working on her latest Selznick production, "Jenny," at the Selznick west-coast studios. "Jenny" was purchased by Peacock from Roy Herman, Larry Trimble is directing.

UNIVERSAL'S PRESIDENT GREET'S STAR AND DIRECTOR

Left to right—Harland Tucker, Marie Waleamp (Mrs. Tucker), Carl Laemmle and Henry MacRae, the latter director of Universal's oriental expedition which has just returned after filming 'The Dragon's Net.'
Harrison Ford Is Wanda Hawley's Leading Man in First Realest Film

The cast which is supporting Wanda Hawley in her initial production for Realest Pictures Corporation, "Miss Hobbs," includes Harrison Ford, as leading man, with Lila Lee, Jerome Derr, Walter Hiers, and Julanne Johnston. Donald Crisp is directing at the Hollywood studios.

In spite of the Getzmes enthusiasm at his acquisition of Ford, who has played previously with the star. the combination is well insured for an auspicious start for Miss Hawley's starring career.

Jack Mulhall has appeared as leading male in part film productions. Particular care in casting was required, it is said. In the original stage production of the play it was presented by practically an all-star cast, that included Annie Russell, Claret Bloodgood and Charles Richman. Its screen adaptation, Realest officials decided, should have an equaly strong cast.

Plot of Story

Wanda Hawley plays the role of Henrietta Hobbs, the part originated on the stage by Miss Russell. Miss Hobbs is an advanced type of woman. She devotes her time to curst art, barefoot dancing, free verse and saving her last fortune for her sisters from the pill of matrimony.

Finding that her friend, Beula Hackett is married by her husband, she takes in and weans away from her her husband. Milicent, another of her friends, about to be married to George Joppes, is separated from the impending chains of matrimony.

Cosmopolitan Obtains Right to Boyle Tales

Cosmopolitan Productions, through Henry M. Hobart, vice-president and general manager, announces the acquisition of the Jack Boyle crooked stories. Under the terms of the settlement Cosmopolitan will have first call on all stories by this author appearing in Henrietta Hobbs, Harpers Bazaar and Harpers Bazaar for an indefinite period.


Kremer Maintains Weekly Record of Sales During a Period of Six Months

Victor Kremer Film Features, Inc., has maintained its former record of weekly sales on the Charlie Chaplin pictures which it acquired for distribution in the United States and Canada, according to a summary of the activities of the company during the last six months.


Mr. Kremer has expanded his state right business from the occupancy of one room to the use of more than half a floor in one of the prominent New York film buildings. The office personnel has been increased from five people to the present staff of thirty. The progress of the organization has been marked by the increasing of his share of the distribution of the Kremer productions in New York and Northern New Jersey.

Territories Sold

The following territories have been disposed of for the Charlie Chaplin productions:

Be Hive Film Exchange, Chicago, Northern Maryland, New Mexico; First National Film Company, Kansas City, Mo., Western Missouri and Kansas; Twentieth Century Film Company, Philadelphia, Pa., Eastern Pennsylvania and Southern New Jersey; Super Film Attractions, Inc., Washington, D. C., Columbia, Delaware, Virginia, North Carolina, Quality Film Corporation, Pittsburgh, Pa., Western Pennsylvania and West Virginia; Essene Productions Delux Company, Cleveland, O., Ohio and Kentucky; Big Features Rights Corporation, Louisville, Ky., Kentucky and Tennessee; A. C. Bormberg Attractions, Atlanta, Ga., Georgia, Florida, Alabama, North and South Carolina; Eastern Film Company, Maine, New Hampshire, Connecticut, Vermont, Massachusetts, Rhode Island, Feature Film Company, Minneapolis, Minn., Minnesota, North and South Dakota; Standard Film Corporation, St. Louis, Mo., Southern Illinois and Eastern Missouri.

Additional Sales

Metro Pictures Corporation, Dallas, Tex., Texas, Oklahoma, Arkansas; Mickey Film Corporation, Chicago, Ill., Illinois, Indiana and Exhibitors' Film Exchange, Washington, D. C., Delaware, Maryland, Virginia, District of Columbia, South Carolina, F. A. F. Enterprises, Inc., Omaha, Neb., Iowa and Nebraska; D. W. Griffith Film Service, Ohio and Kentucky; A. Glasnapp, Bowman, N. D., North and South Dakota; Davis Amusement Enterprises, Montreal, Canada, for Eastern Canada.

Bookings for These Chaplin pictures have been obtained in theatres of big-time caliber, such as New York's Rialto and Rivoli; Grauman's theatre, Los Angeles; the Keith, Proctor, Fox and Moss circuits.

At the present time there remains less than 10 per cent of the entire country to be disposed of on the state right basis and the Kremer organization is entering the second half of its first year with an enviable record from the standpoint of territories sold and bookings secured.

Favors Legislation Against Lewd Film

WASHINGTON. — Prohibition of the transmission in interstate or foreign commerce of indecent or lascivious motion picture films has been given a favorable reception in the Senate committee on the judiciary which has favorably reported the bill passed by the House last week.

The measure would amend the United States penal code by adding motion picture films to the list of articles prohibited from carriage by common carriers between the states or to or from the District of Columbia and the jurisdiction of the United States.
The "Big Six" Directors Who Have Announced Distribution Plans

Chief Factors of Associated Producers, Inc.
"FADS"

America is a nation of faddists.
The wise exhibitor capitalizes the fact.
Because Americans are essentially progressive, because competition is keen in a social as well as a business sense, the new idea is suggested today and nationally adopted tomorrow.
A man in Birmingham, Ala., dons overalls, ostensibly to save the price of a custom-made suit of clothes. In two weeks every hamlet in the nation has its "Overalls and Denim" club.
A producer announces an especially attractive title for a coming attraction. In about the same length of time competitors announce titles that are practically duplicates of the original.
A national characteristic, the susceptibility to fads is legitimately subject to exploitation. In every new craze that engages public attention the exhibitor has an opportunity that will yield profit if properly acted upon.
By putting his staff in overalls, as suggested in this department last week, M. J. Weil, manager of the Castle theatre, Chicago, was given a quarter of the space devoted to motion pictures by the most conservative newspaper in the city.
The example is good.
But there are not many ready-made fads of the "overalls" magnitude.
The progressive exhibitor, therefore, makes his own fads and capitalizes them locally to as great advantage.

Pictures Afford Ideas

In the pictures booked for longer than ordinary runs the individual exhibitor will find ample suggestions for the creation of fads that result as well for him as did the national fad for the Castle.
"Don't Ever Marry," a Marshall Neilan production which has just been given its first showings, offers excellent opportunity for the exploitation of a "Funny Week" that should get big returns. If "Down on the Farm" is booked for the same week the scheme is twice as promising.
If "The Toll Gate," "Desert Love," "The Westerners," or any such combination of western productions are grouped for consecutive exhibition a "Wild West Week" is the obvious conclusion and one that permits of unlimited exploitation in newspaper and upon the street.
"Oriental Week" Promising

Of especial promise, from an exploitation standpoint, is the "Oriental Week" which may be staged when desirable with little difficulty. "The Virgin of Tombouli," "Broken Blossoms," "The Red Lantern" and "The Willow Tree" are typical productions, the publication dates of which indicate that Oriental pictures are at all times available.
And "In Old Kentucky," "The Sporting Duchess," "Checkers" and "Vagabond Luck" are race horse pictures that would serve for a week or longer during a local race meet with unquestioned results.

RESULTS

By results, and by no other standard, the merit of advertising and exploitation is measured.
The Castle theatre, Chicago, capitalized a fad when the ushers were attired in overalls and gained publicity which occupied one-quarter of the motion picture department of the most conservative Chicago newspaper.
More expensive exploitation is used by the Castle every day of its existence, but it seldom obtains even approximately the same results.
Exploitation of fads is at once the cheapest and most profitable form of advertising.

Other Methods Practical

Another method of bringing unusual attendance by creating an especial and timely interest may be found in the short subjects at all times available. "Travel Week" is less spectacular, perhaps, but can be inexpensively staged and effectively executed.
"News Week" would be particularly desirable at a time when big things were happening and the newspapers in particular favor. Available news reels offer unlimited possibilities.
"Winter Week" for the middle of summer should be productive of good results and can easily be arranged. "A Fool and His Money" is the first snow picture of the season, though producers will not fail to keep the demand supplied. Theatre decoration to suit and innumerable newspaper and billboard angles can be developed.

Americanization Theme Valuable

Exhibitors always have sought to obtain suitable features for Independence Day. This year, because of the activities of the Americanization Committee of the Motion Picture Industry, there will be no dearth of material and the theme is especially timely.
The Fourth of July comes on
Sunday. The week preceding the actual holiday contains an opportunity which no thinking showman will overlook.

Fad Is Exhibitor’s Capital

With little difficulty any exhibitor can sit down and make out a list of special weeks that will last throughout the calendar year. It is not advisable, perhaps, to use them to that extent, though many theatres may find the plan a powerful one in overcoming particularly obstinate opposition.

It is obvious, however, that every exhibitor should keep the calendar of coming publications under close observation and intimately associated with the calendar of holidays, seasons, weeks and months.

It is as apparent, in the light of the overall events, that the newspaper should never be permitted to grow cold before it has been searched diligently for promising suggestions. Every week brings account of an event of national or local magnitude that can be utilized with great success by identifying the theatre with the event or the tendency it indicates.

Spectacular Methods Win

It is a fact that the more spectacular the fad is the more enthusiastically it is adopted. Remember that.

Cirrus every fad that you stage in the most spectacular manner possible.

Americans admire the spectacular. You will have reached the pinnacle of the spectacular when, by your spectacular methods, you have made your theatre the fad of your community.

Chicago Exhibitor Has Novel Lithograph Plan

Since all of the producing companies are putting out such attractive and artistic posters the following novel device for displaying them and advertising coming attractions will undoubtedly be of interest to exhibitors who have the facilities at hand to apply it to their stage. That the idea is practical is evidenced by the fact that Charles H. Ryan, manager of the Garfield theatre, 2844 Madison street, Chicago, has been using it regularly with success for the past four years.

Here are the details of the idea.

At the Garfield they have a fly loft such as is found in theatres where stage productions are in the order of things. A special drop was made to order, hung and painted by the Peitz & Carsen Scenic Studios. This curtain is lowered every intermission in front of the picture screen. Footlights provide illumination upon the drop is painted a signboard as shown in the illustration accompanying this article. It is large enough to accommodate two six-sheets bearing upon coming attractions. The audience is absolutely certain to read every word of both of these during the intermission.

The plan is immensely better than the use of slides which it has replaced in the Garfield scheme of things. It is also a valuable suggestion for those exhibitors who, because they have worn of six-sheets and other lithographs in the lobby, have dispensed with the use of paper almost entirely.

Mr. Ryan always advertises the two following attractions in this way. On the day the picture was taken, “In Old Kentucky” was scheduled to replace “Water, Water Everywhere” and “The Copperhead” was to be installed in place of “The Woman Game.”

The date lines that hang under the posters are made of tin and are painted on both sides. The word “Tomorrow” is permanently painted in the space shown.

Mr. Ryan, an enthusiast for the betterment of theatre conditions as well as an earnest and intelligent showman, is anxious to have his idea adopted.

Stage view of the Garfield theatre showing Charles Ryan’s billboard drop in position. The drop is lowered in front of the screen during every intermission.
Sensational in itself and equally sensational as regards its effect upon the box office of the Broadway theatre, Richmond, Va., the “bally-Hula Hula” ranks high among the successful exploitation features of all time.

“The Idol Dancer,” D. W. Griffith’s First National attraction, is reported as playing to seven capacity houses daily for seven days, relying for its drawing power solely upon newspaper advertising and the exploitation feature best described by the above pictures.

In Richmond a troupe of six was employed. Suitable stage setting and lobby dressing was provided. The musical program was easily arranged to suit the presentation, a wealth of appropriate music being available.

Every exhibitor who plays the picture can capitalize the Broadway example.

If a troupe of six is not available, and it is improbable that there will be difficulty in obtaining the necessary talent, fewer performers can be used to good effect.

Not many productions of current issue present such ready-made material for the advertiser. It is to the credit of the producer that he has kept the exhibitor’s needs in mind while staging the composition.
That it is the sole province of the advertising, exploitation and publicity departments of the United Artists Corporation to devise ways and means for the exhibitors to make money on the pictures that are published by "Big Four" is exemplified in the elaborate folders that have been issued by that organization on Mack Sennett's five-reel comedy "Down on the Farm." On this production there are five folders issued, contained in an attractively decorated container; one on program and newspaper exploitation suggestions, one on newspaper advertising suggestions, one on newspaper publicity, one on lobby display, posters and billboard exploitation, and one on music and picture presentation. The suggestions that are contained in the folders, which are four, eight and twelve pages each, are worked out very carefully along their respective lines.

An excellent single column campaign opener from the United Artists press book for "Down on the Farm."

In all the material issued, the name of Mack Sennett, king of comedy producers, is given prominence, since he of all comedy producers has been the foremost exponent during the past five years. In doing this, however, it is also made plain that this picture should be "played up" because of its being his latest five-reel special production, since that alone will call to mind the fact that he has made but few others of this size.

It must be admitted that the title of the picture "Down on the Farm," has an exceptional advertising and exploitation value, and no trick of the trade is overlooked in the exploitation suggestions that are issued. It is impressed on the exhibitor that this is a production that should be jazzed in everything that is done, and many of the suggestions are far from the obvious ones that would be given on such a picture.

After pointing out the obvious exploitation, such as the prologue with a short farm skit in a comedy vein; the radio quartet singing the "old-timers" songs of the "Ruben, Ruben, I've been thinking" type; the dressing of your ushers in farmer clothes; the building of a farm scene in your lobby in which every type of farm implement could be brought into play; and the similar things for your stage set; the parading through the streets of your town with a hay wagon filled with children, on the sides of which hang banners announcing your show: the "hick" and "Iy Gosh" sandwich men parading the streets; and a number of others of that type, the folder sets forth no end of ideas that are unusually unique and attractive that should get a whole town talking about the production. These exploitation suggestions are worked out so that some can be used for school children, townsfolk, and a number to attract the attention of the people who live on the outskirts of a city or zone of the theatre, helping the exhibitor to build up additional clientele.

In conjunction with the newspaper exploitation campaign that is suggested there are provided numerous cuts and mats, the material for which has been carried out with extreme care that everything will print up well in any type of newspaper in which they are placed. A new innovation in advertising for the exhibitor is set forth in the newspaper advertising suggestions, something that has been a long-felt want, in presenting artists' drawings which can be used for their single-column advertising.

Suggestions for musical settings are also prepared for lobby displays and theatre adornments, all of which should prove very effective.

Intended for newspaper use, this design may be enlarged and used as a stencil for street use to good effect.
M. A. Malaney's Half Pages Bring Business To Loew's Euclid

The Euclid's Sunday Greetings To Cleveland Readers

LOEW'S EUCLID
The Public Has Acclaimed This the Superior of All Dramatic Photoplay Achievements
Engagement Continued This Week LIONEL BARRYMORE IN "THE COPPERHEAD"
You will admire the wonderful characterization of "Mill Stans," by Mr. Barrymore. Never has there been anything to equal it. A romance that touches the heart's core with sympathy——and irony—"The Copperhead" is a masterpiece of artistic screen portrayal
Adapted from the story by Congressman Frederick Landis and from the play by Augustus Thomas
**Genuine Race Horses and Jockies Exploit “Old Kentucky” for Moore**

The chief feature of this exploitation story are Tom Moore, Washington’s prominent exhibitor, who has the First National Exhibitors’ Circuit franchise for that territory, and the novel ideas he brought forth, resulting in Anita Stewart’s “In Old Kentucky” enjoying a twenty-one day run.

This story must have a high-bait introduction, for it was in the East Room of the White House, before President Wilson, Mrs. Wilson, Dr. Cary Grayson and other high-batted individuals that “In Old Kentucky” was shown for the first time. And by the time it had been shown for the third time at the end of three weeks a proverbial lid had been knocked into a cocked hat. The same thing had happened to the Strand Theatre’s box office records.

The exploitation cogs began grinding when Mr. Moore took a quick trip to New York, accompanied by Tom North, his director general, and arrangements were made for the shipment of five race horses, trained to run on “treadmills.” The treadmills could also have been obtained at the same point, but the property-room of Mr. Moore’s Strand Theatre already carried equipment of this character, together with special scenery and a revolving cyclorama. Then came the question of jockies, and right at this point is seen one of the reasons why Tom Moore’s presentations always go over with a bang. Does he come back to Washington and pick up five or six boys who say they know how to ride and therefore “might” do? Not Mr. Moore. He’s going to advertise the staging of a real race and that is exactly what his patrons may expect and are going to get, otherwise there will be no race—hence nothing but real, honest-to-goodness, regular jockies will do, and Tom gets them and pays them “regular” money for their services.

The jockey’s names are familiar to the public. For instance, “Hots” Evans, Michael McGee and John Hyland are well known, likewise the winning mounts they have ridden; the owners to whose stables they are under contract with and whose “silks” they wear are well known and not adverse to a little free publicity, particularly in view of the fact that the boys are due to ride at the various tracks around Washington immediately following their theatrical engagement. Special stories, readers and mention in other than theatrical or motion picture columns followed naturally and were gladly accepted by the papers.

A ten-day advance advertising campaign was decided on, starting with a single column ten-line teaser, which space was gradually increased until approximately 220 lines were being used in each of the four Washington papers the day previous to the opening followed by a grand four column, 250-line deep smash on the day of opening. Daily ads approximating fifty lines were used until the following Sunday, when another three-column display was used the space for both the second and third weeks being gradually curtailed as the show by the end of the first week almost had enough word-of-mouth advertising to carry it, due to the manner of its presentation.

If there ever was a man who swore by the newspaper and its direct home appeal it is Tom Moore, and they are few and far between who once having listened to his reasons for such attitude and seen the justification of same in his box-office receipts, who do not become staunch converts, at least in so far as Washington is concerned.

The details for the staging of “In Old Kentucky” were handled by “Bill” Moore, Tom Moore’s brother. The staging of special scenes and effects, booking of acts when necessary, employment of stage crews, etc., all fall into the competent hands of Tom North assisted by the various house managers, with the result that from the time the machines first commence to grind on a premier showing in any of the Moore houses until the final performance, there is nothing left to do but step back and watch them come.

**“River’s End” Contest**

**Tries Keith Managers**

Contests and exploitation are closely associated in the trade mind. Every week a new angle is developed by some enterprising exhibitor. In each of these there is a distinct value. But a contest between theatre managers, an exploitation contest, with a cash prize as the winner’s reward, is a distinctly new and unique enterprise.

When “The River’s End,” a First National attraction, played a week at Keith’s Prospect theatre, Brooklyn, N. Y., Harry Crull, the manager, was told that the picture would be exhibited later at Keith’s Green Point theatre, and that the manager who did the best advertising and showed the best results would be given a monetary reward.

Accordingly, Mr. Crull went to work with a will. He employed four men, attired them as members of the North-west Mounted Police, mounted them upon steeds and sent them through the neighborhood. His lobby was decorated more lavishly than before in the history of the house. His artist went into the stores of the community, painting mirrors, placing cards, taking advantage of every opportunity.

The result was the first week run the house ever experienced and a broken attendance record.

Leon Kelmar, manager of the Green Point, has the advantage of Crull’s experience. It will be interesting to know who wins.
“Sex” Breaks Royal Box Office Record
As Exchange and Theatre Join Forces

Just what the combination of a big exploitation picture, a live exhibitor and an aggressive exchange manager means was revealed at the Royal Theatre, Des Moines, la., when Louise Glaum in “Sex” did a landslide business against a rain and snowstorm on the opening day and a competitive first run exhibitor who sought to divert public attention with a picture bearing a similar title.

B. I. VanDyke, owner of the Royal, and C. D. Hill, manager in Des Moines for the Hodkinson organization, had a recent experience in team work when Zane Grey’s “Desert Gold” played a tremendously successful week at the Royal and this pair determined to work together with even closer cooperation than they did on the earlier production.

“Sex” opened with half-page advertisements in the various Des Moines dailies. These advertisements got entirely away from the press book exploitation provided with the picture and were thoroughly localized as to both art and expression. They dominated each newspaper amusement section in which they appeared and literally drowned competitive advertising. Evidently VanDyke and Hill had ample forewarning that another theatre intended paralleling “Sex” with a similarly named picture, and the “Sex” advertisements gave warning that the Des Moines public should avoid being confused by a similarity of titles. At any rate the competitive theatre played its attraction but two days of an advertised week’s run, changing its bill on Tuesday.

The Royal lobby show was one of the most unique and distinctive displays ever devised on a production in Des Moines. For the entire week Mr. Van Dyke enlisted the services of an Orpheum vaudeville team, Grant and Dumar, expert instrumentalists, who played a banjo and accordion in front of the house for twenty minutes before each of the big performances.

All about the lobby in one-sheet size were hand-painted signs bearing snappy paragraphs about “Sex” that arrested the attention of the big crowds attracted by the musicians.

The result of the intensive and skilled exploitation of Louise Glaum and her J. Parker Read, Jr., production was that the Royal did its biggest week’s business; that the picture, after a liberal advertising allowance in newspapers and through all of the recognized channels of publicity, brought in the biggest net rental to the distributor ever received by any picture in the history of Des Moines or the State of Iowa, and like-

The Royal theatre, Des Moines, la., during the exhibition of “Sex,” the J. Parker Read, Jr., production distributed by Hodkinson.

Special presentation features augmented the extensive exploitation which broke the Royal theatre house record.
"Little Brother of the Palace" Follows Established Precedent

The newspaper methods of Stanley Chambers, manager of the Palace theatre, Wichita, Kans., are well known to readers of this department. Few exhibitors have produced high-class results with such consistency. Now have produced better results even at short intervals.

But this is not a Palace story. This is a New Regent story. The New Regent "The Little Brother of the Palace," is also located in Wichita. It is managed by an assistant to Mr. Chambers, but the watchful eye of the man who put Wichita on the map in an advertising sense is ever upon the work of that assistant. The result is plainly seen in every advertisement used by the other institution. And in the newspapers containing the advertisements for both theatres persons interested in advertising as advertising can trace clearly the influence of the leading institution.

From recent issues we have clipped the accompanying advertisements used by the New Regent. It is unnecessary that Palace advertisements be reproduced for purposes of comparison, as readers of this department are thoroughly familiar with the Chambers style. They know that Chambers makes of the lowly stock rule an instrument for the gaining of beautiful and powerful effects in display. They know that Chambers takes a handful of words from the English of the street, arranges them in orderly sequence and makes them express ideas that are worthy of expression. It is not recorded that Chambers ever used a word of "filler" in his advertising. It is frequently obvious that many words of legitimate copy have been omitted in the interests of display.

The same general characteristics distinguish the New Regent representation. There is the same economy of words, and the same generous use of space. There is the daily line at the top, a pointed phrase that serves the important purpose of making people read the copy, and the same effective wording.

The assistant manager who takes care of the New Regent advertising is fortunate in his position. It is a position from which a man who has spent his time wisely can step into the management of the biggest theatre in the land with assurance that he will be equal to the task of making people patronize that theatre.

The "Male and Female" display is a typical Chambers trick layout. In the reproduction it is difficult to read the copy in the box. In the original it was not easy to read—but it is safe to say that all who saw the display read it in full.

The trick set-up is not a matter to be trifled with. If the advertiser is not a skilled workman he had better leave it for the other fellows to play with. It often has a double edge.

The "Double Speed" composition is less usual. It represents the straight-hitting style that is used for the less spectacular production in Wichita, a "business" style that pays consistently.

Princess Ad Displays
Picture of Plot Idea

Every photoplay was an idea before it was anything else. If the idea had not been considered good there would have been no picture. It is the idea, in the last analysis, that is sold to the public. The good advertisement is based upon that idea.

The Princess theatre, Denver, Colo., man or may not have had the line of reasoning in mind when they prepared the accompanying advertisement for "What's Your Husband Doing?" but they achieved the same result that would have been achieved by a workman using such an argument as his starting point.

It is proper that advertising men should use this idea when beginning a campaign, or the composition of a single unit that is to go with that campaign. The result is always the result that follows the work of the man with a definite purpose. It is good.

There are two ways of working. One way is to fill a certain number of hours with activity, with little or no regard for the fruit of that activity, attention being given merely to the creating of a busy appearance and the getting through until pay day without seeming to be getting something for nothing.

The other way is to work for work's sake, or rather for the sake of that cause in behalf of which the work exists. The man who follows this method succeeds. In advertising he is a good advertiser.

Douglas MacLean

"What's Your Husband Doing?"

"Twenty Three and a Half Hours Leave" Directed by F. E. and Tunnel, and played by the Real People. "The Real Screen." Money Back If Your Sides Don't Age.

Today for One Week Only.

Excellent make-up is the prominent feature of this three-column display used by the Princess theatre, Denver, Colo.
Frank Costello, Tivoli manager, arranged this "double exposure" presentation for "The Beauty Market."

Turner & Dahnken Genius

William H. Jobelmann is head of the Turner & Dahnken advertising staff, an organization that "puts pictures over" in the San Francisco district.

A dance scene interrupted by strong dialogue introduced the plot essentials before screening.
The lady who carried the Columbia theatre's message throughout Pittsburgh during the run of "The Virgin of Stamboul."

The advance publicity and exploitation on Universal's "The Virgin of Stamboul" was about as well conceived and executed as any ever seen in Pittsburgh, Pa., due to the ingenuity of Herman Stern, Universal manager at Pittsburgh, who discovered a certain Mrs. Fleischer and developed and brought to perfection one of the cleverest "stunts" ever used in connection with the picture in smoky city.

Mrs. Fleischer is a middle-aged lady, very spry for her age, who was for many years a vaudeville performer. Mr. Stern had her costumed in a "rube" makeup and, with an old-fashioned bonnet and tie, an umbrella and other features of dress that the stage has popularized as belonging to the natives of the country. Mrs. Fleischer walked the streets of Pittsburgh.

In her left hand she carried a bag, which also added to her picturesque appearance and which she opened every few minutes and on which "The Virgin of Stamboul" and the theatre were advertised. Crowds followed her everywhere and she did a vast amount of good in telling the people where and when the picture was to be shown. She carried on a running fire of conversation with the multitudes that congregated about her, her stage experience standing her in good stead.

In addition to this she also visited all the big stores, going from floor to floor, creating no end of comment. Mrs. Fleischer's benign motherly countenance induced all parties to leave the bars down in her behalf, as the police in Pittsburgh usually stop any occurrence of such a nature.

Mrs. Fleischer also made a door to door canvass in various sections of the city, distributing a number of admission tickets to the Columbia theatre. These tickets only admitted ladies but it served to create a great amount of curiosity. Altogether this was one of the best worked out "stunts" ever arranged for in Pittsburgh in advance of the showing of any picture.

Exploitation Expert
Steals Banner Space

Space is the advertiser's working material. Without it he is helpless. It is natural, therefore, that he does not in every case question the source from which it is obtained. Though the following account may raise a question of ethics, it is not likely that it will be considered the less interesting or adaptable because of that fact. The clipping is from the Salt Lake Herald.

"Transit of a classy electric coupe down Main street Saturday at the dignified pace of three miles an hour created considerable comment and likewise hilarity, because utterly unconscious therein sat two prim ladies while on the back of the electric vehicle was prominently displayed a pennant bearing the legend, 'Excuse My Dust.' Small boys gleefully raced past while the drivers of cars which passed the slow-moving coupe smiled back.

"Within half an hour all sorts of gasoline propelled buggies, from the plebian 'Henry' to the aristocratic twin six, were sporting similar pennants, the drivers of which for the most part being utterly oblivious of unsolicited adornments flouted across the gas tank. Then the police took a hand and investigated, until the solution was forthcoming with the laconic statement on the part of a disinterested party that he guessed George Carpenter of the Paramount-Empress was pulling another advertising stunt.

"Mr. Carpenter subsequently admitted that such was the case. We had five hundred of those pennants printed and I turned some of our boys loose to tag the automobiles parked on Main street, and the fun of the thing is that while we expected to get arrested and secure some free publicity thereby for Wallace Reid in 'Excuse My Dust,' which starts today at the theatre, the automobile drivers took kindly to it and in a number of cases even drove up to the theatre and asked if it had a few more pennants to spare, as they had a friend who owned a speedy car and they knew he would like to tack one of the back and cut loose down the pike.

"Before 6 o'clock the five hundred pennants had been distributed, with the result today if a car passes another and flauts 'Excuse My Dust' in the face of the slow-going vehicle, the owner of the latter will know that it is not intended as an insult, but is simply another of those advertising dodges on the part of the versatile motion picture exhibitor."

Unique Lobby Device
Aids Burston Serial

Making exciting serials, is child's play compared with the resource required to conceive advertising mediums that really help put over the pictures, according to Louis Burston.

Burston's current serial, "The Hawk's Treachery," with King Baggot in a dual role, proved one of the surest sellers of all the Burston ventures in Illinois, but the serial didn't begin to strike its gait among exhibitors until Burston, who announces himself a showman first and a film maker second, sent to the exhibitors running the serial a new lobby display designed to attract into the theatres where introduced some part of the curious element of passers-by.

The device has for its base a life-size plaster cast of a hawk, dyed an eagle hue. Suspended from the head of the statuette are several dozen vari-colored silk skeins of lengths sufficient to span the depths of the average theatre lobby. The imitation fly when suspended over the entrance of lobbies suggests something of the motion of the predatory bird after which it is fashioned, and the skeins running from its bill when fastened to various points of the side walls and ceilings of the arcades and at illustrations that depict different situations of the drama the scheme aims to advertise.

Banners attached to the rear of automobiles spread "Excuse My Dust" propaganda in Denver, Colo.
The battery of motors which carried six hundred orphans to the Broadway Strand theatre, Detroit, to see "Huckleberry Finn."

Institutional Theatre Party Seen
As Force for Community Standing

Community standing is one of the most valuable of advertising departments. It is not a department that is frequently discussed in print or in the places where theatre people gather, much as it should be.

This, no doubt, is due in large measure to the fact that community standing, much as it is desired by all serious-minded exhibitors, is not a thing to be purchased for a given sum and summarily chalked up to the advertising account in the theatre ledger.

Neither can set rules for the bettering of standing be laid down arbitrarily and for the use of any and all. Local conditions govern the methods by which community standing may be improved in every instance.

Of recent years, and rapidly gaining favor is the idea of the theatre party for orphans or crippled children.

Recently it was the pleasure of this department to chronicle the "Pollyanna" party given for the crippled children of Hartford, Conn. Other affairs of like nature have been described from time to time, with the result that exhibitors everywhere are taking advantage of the opportunities presented by certain pictures for enterprises of this character. Detroit is the latest city to be represented in this connection.

Six hundred inmates of nearly all the orphan asylums in and near Detroit attended a special performance of Mark Twain's "Huckleberry Finn," the Paramount Arctanet production at the Broadway-Strand Theatre as the guest of Sol E. Sallan, the Detroit jeweler.

The Simons Sales Company, local distributors for the Willys-Overland products, donated ten new Overland sedans; the Dodge Motor Car Company forwarded twenty new Dodge sedans; the J. L. Hudson Department furnished four trucks and the Crowley-Milner company were represented by four huge trucks for the purpose of safely transporting these orphans to the theatre and return.

And with huge streamers on each vehicle, reading "We're Going to See 'Huck Finn' at the Broadway-Strand Theatre" this fleet of cars came from all sections of the city into the busiest section. Throughout the trip the orphans sang songs of joy and made the afternoon a memorable event.

The exploitation representative of Famous Players-Lasky in Detroit obtained the co-operation of the police department, who assigned eight traffic experts to clear all vehicles for one square to accommodate the incoming cars. The thirty-eight vehicles arrived at their destination and lined up solidly for one square, where they remained for over two hours despite traffic regulations forbidding their remaining this length of time.

In the theatre special comedies were shown and the orphans gave three cheers for their benefactors. After enjoying "Huck Finn" they marched out of the theatre and in the lobby each child was given a half-pound box of "Huckleberry Finn," donated by a Detroit candy manufacturer who insisted that his name be kept secret.

The Wise Exhibitor
Chooses His Words

Double meanings are dangerous. A musical show in New York recently advertised, "A Chorus That Outstrips All."

The result was, perhaps, exactly what the advertisers intended, a rush for tickets by persons who chose to give the line the suggestive interpretation.

It is possible that musical shows can afford that sort of thing. It undoubtedly is effective. In the case of the musical—show it demonstrated its effectiveness in attracting a great deal of business—of a sort.

That sort of business is not the kind that exhibitors who intend to make their institutions permanent in their communities are well advised in selecting.

There is such a thing as self-respect in the new show business—the motion picture show business.

It is that self-respect which exhibitors can credit, in greater degree than it is now credited, with the present high estate of the screen.

The exhibitor whose advertising smacks of the suggestive, making appeal to the most undesirable type of audience, is not a desirable member of the industry. He will not long be any sort of a member.

The law of natural selection works its magic automatically.

Polo Will Produce
His Own Pictures

LOS ANGELES. April 27.—Eddie Polo is to make all of his future productions independently and turn them over to Universal for distribution, being paid for each negative as delivered. The new arrangement was announced yesterday.

A jeweler's window converted into an advertisement for the Broadway Strand theatre by the simple addition of cards logically placed.
Marshall Neilan's second independent production, "Don't Ever Marry," an adaptation by Marion Fairfax of Edgar Franklin's story, offers exceptional exploitation possibilities to the exhibitor. The First National Exhibitors Circuit, in conjunction with the publicity department of the Marshall Neilan organization, has prepared an extensive exploitation campaign for Mr. Neilan's second production from his own studios.

A set of special window cards, seven by eleven inches, carrying tersely worded "personal" messages from "Joe" to "Myra," present a novel teaser campaign available to the exhibitor at little expense. These cards can be used by all merchants in the neighborhood of the theatre a week in advance and by making a daily change the exhibitor can drive home the message, "Don't Ever Marry," as excellent propaganda for his picture.

Several different styles of teaser advertisements for newspaper campaigns have also been prepared. One of these campaigns can be put over by using very little space each day. The advertisements are headed, "It's Tough on—-" and then are listed a number of different trades people. Each day, a new set of trades and vocations are mentioned and on the final day the secret is made public by an ad which reads: "What's tough on—lawyers, street cleaners, jewelers, milliners, landlords, etc.—Don't Ever Marry and learn for yourself."

In the press sheets for this production many novel stunts to exploit the new Neilan picture are offered. These ideas were prepared for use in towns of all sizes so that any exhibitor can save time in creative thought along these lines by simply referring to the press sheet.

An exceptional newspaper publicity angle is given "Don't Ever Marry" in the fact that Matt Moore, who has been brother-in-law of Mary Pickford, Alice Joyce and Grace Coolidge plays the leading role in the Neilan film. Matt is the only member of his family who has never married. "Don't Ever Marry," with Tom Moore as the leading man, it is readily seen, offers plenty of good newspaper copy. Another splendid newspaper feature is offered in an article by Eddie O'Hara of the Neilan publicity department involving the visit of a ten-days-old bride and groom who called at the Neilan studio at the time when some of the most striking scenes for "Don't Ever Marry" were staged.

In addition to a number of other special exploitation ideas, the First National press sheet offers reproductions of an unusual line of lithographs, cuts, mats, advertising copy, etc., including special billing one-sheets, two styles one-sheets, two styles three-sheets, one six-sheet, one twenty-four-sheet set of two eight sepia lobby photographs, set of eight 11x14 colored lobby photographs, set of two eight colored lobby photographs, music cue sheet, two-color printed herald, two-color window card, three design glass slides, one celluloid slide, set of press stills, etc. of star stills.

Preceding this exploitation on the part of the exhibitor, a national newspaper publicity campaign is being conducted by First National in collaboration with the Neilan staff.

A big picture of today is not always a big picture tomorrow, but in the case of "The Miracle Man" there is every reason to believe that it will be one of the big pictures of all time. It is well, therefore, that exhibitors read their account of its return engagement at one theatre, as return engagements properly conducted are big money events.

Issiah Codney, who for years has lived on a small houseboat on the Mississippi River, and earns his living by various means, appeared on the levee and announced himself as a divine healer.

His sermons attracted attention and an enterprising reporter played him up in New Orleans newspapers as "The Miracle Man."

The Saenger Amusement Company deemed the opportunity too good to miss. They arranged their booking schedule hastily to accommodate the occasion and booked the picture of that name for the psychologically correct dates.

The picture had been widely exploited and played for a lengthy engagement in November, 1919. It was returned for a four-day run. It is reported that every day saw turnaway business. The moral is too obvious to be drawn.

A genuine "miracle man" aided the Saengers in exploiting a return engagement of George Loane Tucker's masterpiece.
With the Procession in Los Angeles

By Harry Hammond Beall

HELEN FERGUSON, leading woman in "Burning Daylight," the first of a series of Jack London stories to be filmed by Metro for C. E. Shurtleff, Inc., has been signed to appear in "The Mutiny."

ELIOT J. CLAWSON, who wrote many of the Universal screen stories, has been engaged by Metro and will do as his initial script "The Game," a play by Willard Robertson and Kilbourn Gordon.

Metro advises that MARCUS LOEW has appropriated $250,000 for improvements at the West Coast studio. Chief among these will be, it is said, a new enclosed stage of steel and glass. * * *

The Goldwyn studio at Culver City is getting to be the Greenwich Village of Los Angeles. MAURICE MAETERLINCK, RUPERT HUGHES, GOVERNOR MORRIS and BASS KING are among the authors who have been at the studio recently in connection with the filming of stories from their pens. * * *

FLORENCE TURNER, who supported SESSUE HAYAKAWA in "The Brand of Lopez," is to be starred by G. B. Samuelson, the British film producer, upon his return to Los Angeles in the fall, according to film colony rumor. Miss Turner starred in a Samuelson picture before the producer set sail for his London studios. * * *

W. K. HOWARD, widely known as a film salesman and more lately executive assistant to TARRINGTON BAKER during the latter's regime at Universal City, was acting as manager of the "Big U" pending the appointment of the new general manager. * * *

With a capitalization of $200,000 articles of incorporation have been granted to the Marion H. Kohn Productions, Inc. The officers of the newly formed organization are Marion H. Kohn, president; D. J. Chatkin, vice-president; J. D. Letterman, secretary, and George A. Oppenheimer, treasurer. The Kohn firm is making short subjects exclusively, starring Grace Cunard, Polly Moran, "Smiling Bill" Jones and featuring "The Illiterate Digest" by Will Rogers.

The biggest set ever erected on a stage is said to be the cathedral interior erected at the Goldwyn studios for "Earthbound." It is 240 feet in length and ninety feet wide. The crucifix is seventeen feet high.

SESSUE HAYAKAWA wished he was ANNETTE KELLERMANN when he failed to regard the "All-Aboard" shouted at the ship upon which TSAYU AOKI, his wife, was sailing for Japan. The star was forced to ride out through San Francisco harbor to the Golden Gate and there transferred to a bouncing pilot boat that conveyed him back to land. * * *

According to an announcement by JESSE L. LASKY, first vice-president of the Famous Players-Lasky Corporation, CONRAD NAGLE has been engaged on a long term contract to play leads in Paramount Artcraft pictures produced at the Lasky studio. * * *

RHEA (Ginger) MITCHELL has been engaged for the lead in the first special production to be made by the new Screen Crafts Corporation which has purchased the old Essanay studio at Culver City. Chadwick Ayers will direct. * * *

HOP ONION is supervising the production of three serial companies and three two-reel western producing units at Universal City. The job of supervising director of serial, western and short-reel subjects at Universal City is the biggest job ever held down by a woman in the motion picture industry. * * *

PHILIP ROSEN, president of the American Society of Cinematographers, is being complimented on the success of his first picture, "The Road to Divorce," a Universal, starring Mary MacLaren. Before he was made a director Rosen photographed many big productions among them, "The Miracle Man." * * *

HENRY MCRAE has returned to Universal City with the serial company sent to Japan by Carl Laemmle to film "The Petals of Lao Tze," a serial which will probably be issued as "The Dragon's Net." Marie Walcamp, Harland Tucker and Otto Ledderman are among the players who returned to the world's film capital where the concluding episodes of the serial will be filmed.

"Homespun Folks" Will Go Through Paramount

"Homespun Folks," the new Thomas H. Ince special presenting Lloyd Hughes, recent Ince discovery, as the leading masculine player of an all-star cast, will be distributed by Famous Players-Lasky Corporation, through Paramount Artcraft exchanges, it has been announced by Thomas H. Ince.

Since the first bulletin on the filming of "Homespun Folks," announced previously under the working title of "Wheelbarrow Webster," the Ince studios on the West Coast have been the target for many inquiries from large and small exhibitors requesting definite information on the source of distribution. With arrangements now complete and prints of the picture soon to go forward to Paramount Artcraft branches in all territories, it also is announced that the Thomas H. Ince Promotion Headquarterc in Culver City, Cal., will launch a special exploitation campaign designed to familiarize the public with the big theme of the special and the personnel of the cast which enacts it.

Bobby Vernon Renews Contract With Christie

Bobby Vernon has renewed his contract with Christie Film Company. The popularity of Christie comedies featuring Vernon has long been attested by exhibitors of the country. His latest successful feature comedy is "Petticoats and Pants," which was made recently under the direction of William Beaudine. He now is engaged in production being filmed by Al Christie, which has a special cast including Charlotte Merriam, Teddy Sampson, Neal Burns and Vera Steadman. This comedy, which is a two-reel farce written by W. Scott Darling, probably will be published in June.

YOU'LL SEE THEM ALL IN CHRISTIE COMEDIES

CHARLOTTE MERRIAM  FAY TINCHER  COLLEEN MOORE
Pauline Has Personality—Plus

There are few more popular players upon the screen today than Pauline Frederick. The Goldwyn Pictures star. "Roads of Destiny" is her latest production.

Fine Arts Replaces Foundation Film Co.
Garsson Continues at Head of Firm With Schwerin as Sales Manager

Fine Arts Pictures, Inc., has been formed to succeed the Foundation Film Company, 1600 Broadway, New York. Murray W. Garsson, who was president and general manager of Foundation, will continue as president and general manager of the new company. Charles Schwerin will be secretary, treasurer and sales manager.

Eight five-part pictures a year are to be made by Fine Art. The chief feature will be a contest picture. It will be a sequel to the two-reel beauty contest picture, "A Dream of Fair Women," now being distributed by Garsson and Schwerin in state rights territory.

The sales policy will include the selling of negatives at cost and a share of the gross receipts. Thus, it is said, the exhibitor will be a coproducer with Fine Arts Pictures.

Both Schwerin and Garsson are sanguine over the prospects of their new venture.

Novograph Establishes New Executive Offices

The Novograph Film Corporation, producers of the "Analysis of Motion" pictures which appear weekly in the Pathé Review, has leased space for executive and conferences offices at 25 West 45th St., New York, and will take possession May 1.

In connection with this announcement the information is offered that Charles Watson, president and general manager, has perfected a new camera which is expected to revolutionize the use of motion pictures in scientific research.

Denver Theatre Gets First National Rights

Tabor Joins Ranks of First Run Houses—"River's End" First on Program

DENVER, COLO.—The Tabor theatre has become a first-run house by contracting with First National Exhibitors' Circuit for virtually the exclusive rights to its attractions. Marshall Neilan's "The River's End" was given a week's showing at the Tabor in inaugurating its First National program.

In a formal announcement in the Denver newspapers, Thomas G. Vick Roy, manager of the Tabor, explained the change in the policy of the house as follows:

Vaudeville Discontinued

"The Vick Roy Amusement & Investment Company, lessee of the Tabor theatre, wishes to announce a change in the policy of the Tabor theatre beginning April 10. Vaudeville will be discontinued and many alterations will be made to enhance its attractions and comfort.

"Saturday, April 10, the Tabor will open its doors as Denver's foremost shrine of the silent art and motion pictures, discontinuing vaudeville. Contracts have been entered into between ourselves and the First National Exhibitors' Circuit by which we will stage the first runs of the famous First National releases, the first of which will be the most talked-of picture of the year, 'The River's End,' produced by Marshall Neilan from James Oliver Curwood's famous story. The star in this picture is Lewis S. Stone, who will be remembered as a popular leading man at Elitch's Gardens when it was in its height of popularity.

Star Pictures to Appear

"Many of the leading motion picture stars will appear on our screen, including Norma and Constance Talmadge. Charles Ray, Anita Stewart, Katherine MacDonald and many others, as well as several of the Griffith and Marshall Neilan productions."

"No effort will be spared to give the Denver public motion pictures of the highest quality to merit and gain its confidence in the Tabor, the new home of the First National pictures."

The William Fox Rivoli theatre, which has been playing most of the First National issues in Denver, will continue to present features already contracted for, such as three of the Charles Ray pictures and several of the Norma Talmadge features. The America theatre likewise will present several Constance Talmadge and Mildred Harris Chaplin pictures.
Pathos and Comedy are Delightfully Blended in these two Productions

Below is a Scene from "'Opo' My Thumb" renamed for screen purposes "The Duchess of Suds"

Blossey, Abigail, Mrs. Homans, Granny and Nancy all take a personal and motherly interest in "Captain Abe." A scene from "Old Lady 31," the Loew-Metro production of Rachel Crothers' successful stage play.

You'd never guess the above is Mary Pickford, would you? But it is. She's a little cockney laundry drudge in "The Duchess of Suds," her next United Artists Corporation production, and her name's Amanda Afflick. Some make-up, eh?
PRESENTABILITY, the quality that makes a production especially desirable because of the manner in which it may be presented to the public in the theatre, is today regarded as one of the big forces governing picture selection.

Dramatic merit, the purely entertainment value of a picture, still is and will always remain the primary consideration. It would be ridiculous to assume that the picture which is weak in entertainment but strong in presentation possibilities can be "put over" regardless of its shortcomings.

With the market plentifully supplied with high class attractions, so plentifully supplied that no theatre can possibly accommodate all of them without resort to the double feature policy, the picture without presentation and exploitation advantages is doomed.

Producers have given evidence that this situation has not escaped them by producing more and more pictures of this nature. Exhibitors who have at heart the best interests of the theatre as an institution will encourage producers by buying the presentable attraction and the result will be a general improvement in the screen form of drama.

"OLD LADY 31" (Loew-Metro) should win wide favor. It is a distinct novelty and decidedly meritorious. Emma Dunn achieves a real triumph in the leading role and the support is in every instance excellent. There is a rare chance that in some theatres it will fall short of expectations because of too fine composition, but proper presentation should overcome such a situation.

"DON'T EVER MARRY" (First National) has the elements that make for popular success. Marshall Neilan's second contribution to the First National schedule fulfills expectations built up by "The River's End." It is out-and-out comedy for the most part, and the type of comedy that has been demonstrated as in demand.

"HER FIVE FOOT HIGHNESS" (Universal) offers little for the advertising man but will satisfy the not too critical as average western drama. Edith Roberts appears to advantage but finds not a great deal to occupy her time upon the screen. It is well made but rather mechanical and not always convincing.

"THE BUTTERFLY MAN" (Robertson-Cole) was produced with care and at great expense to suit the taste to which Lew Cody's excellent "lounge lizard" portrayal appeals. Several prominent names appear in the cast and the play has great presentation advantages. It should please patrons of the type that read, say, Snappy Stories.

"MRS. TEMPLE'S TELEGRAM" (Paramount) an adapted stage farce, with Bryant Washburn in the leading role, assisted by pretty Wanda Hawley and Carmen Phillips, is one of the best things Mr. Washburn has done in months and should equal if not surpass in popularity his famous "Skinner" series.

"THE SHADOW OF ROSALIE BYRNE" (Select) is a production presenting Elaine Hammerstein, who is gaining in popularity because of her intelligent portrayals in recent vehicles, in a dual role. The two characters are handled very capably by the star, who is assisted by competent players. The story adapted is not as strong in dramatic incidents as Miss Hammerstein's previous picture.

"WOULD YOU FORGIVE?" (Fox) revolves in interesting manner around the question of whether a woman should forgive the misdeeds of her husband when he is hesitant in forgetting former love affairs of his wife. It is the initial starring vehicle for Vivian Rich under the Fox banner.

"KING SPRUCE" (Hodkinson) is an absorbing adaptation of Holman Day's dramatic story of the Maine forests. Although Mitchell Lewis is advertised as the star of the production, the cast has been so well chosen as to merit all-star classification. Some very vivid scenes add to the general beauty of the picture, the photography being exceptionally good throughout.

"THE THIRTIETH PIECE OF SILVER" (American) is a screen version of Albert Payson Terhune's short story which was published in a national magazine under the same title. Particular interest, perhaps, will center in the fact that King Baggot plays in support of Margarita Fisher. His host of friends should welcome his appearance.

"CAPTAIN SWIFT" (Vitagraph) is a good Earle Williams vehicle, although lacking to some extent in dramatic incidents. The production, however, should please the majority. Exterior locations and interior sets have been well chosen, with the photography capably handled.
Elaine Hammerstein in
THE SHADOW OF
ROSALIE BY RNES
Five-part drama; Select.
Directed by George Archainbald.
Published in April.

Discernment and diversification in treatment of the characters interpreted in a dual role removes the irksomeness caused by a lack of contrast occasioned in many of the attempts at such portrayal and makes the picture the more interesting by reason of the curiosity aroused and sustained. Because Elaine Hammerstein has discriminated in her mannerisms, in her choice of retirement and in her characterization, as a whole this version of Grace Sartwell Mason's story makes for diversion of a pleasing nature.

While the artistic value of a production alone will not place it in the successful class, this factor must be present, and Selznick pictures usually are provided with the necessary locations, good photography and finished work in the titles and subtitles. The star's ability, as displayed in "The Woman Game," was praised generally by exhibitors and the public in 1928, but whether it vehicle her historic talents, by reason of the dual role and the nature of the characters, cover a wider scope and show her capability in diversified depictions. Miss Hammerstein also possesses pictorial qualities that will carry her appeal to an audience.

This picture may not be considered as strong in general theme as "The Woman Game," but there is little doubt that audiences will consider it entertaining, and it is almost certain that these same audiences will leave a theatre with praise for the star's work.

A competent Selznick cast supports Miss Hammerstein and includes Edward Langford as leading man, Anita Booth, Alfred Hickman, Fanny Cogan, George Cowle, Lillian Wiggins and Juliette Benson.

In every hamlet and city there are those who have ambitions to become sceneadroppers. Capitalize this existing condition in the exploitation by offering a prize to the person submitting a scenario of the novel which follows most closely the lines of the finished production. It should be a simple matter to get co-operation on the part of a book store for such a suggestion should lead to the ready sale of Grace Sartwell Mason's novel of the same title.

SYNOPSIS: Leontine Madderna is a former chorus girl, mercenary and unscrupulous, while Leona, lovable, sweet and charming, assumes the name of Rosalie Byrnes because of the scandal in which her sister has figured. Rosalie, a concert singer, devotes herself to singing at a cantonment during the early days of the war. She marries Gerald Cromwell before he leaves for France. Cromwell's sister and her fiancé, Hugo Stone, scheme to annul the marriage and have Gerald marry a girl of wealth.

Edith Roberts in
HER FIVE FOOT HIGNESS
Five-part comedy-drama; Universal. Directed by Harry Franklin.

OPINION: Where it is the custom to exploit spectaculously three or four pictures each month, interspersing these dates with what are termed "ordinary attractions," "Her Five-Foot Higness" will be found satisfactory. It is not a big picture, nor a picture that can be made to serve a long run at any but drop-in houses, yet it has qualities that warrant its exhibition.

The story is one that has been used with variations periodically since the beginning of five-reel dramas. The Western girl, orphan, owner of a ranch and heir to an English estate, plotted against as villainous is the villainous lawyer, finally rescued from financial destruction by the gallant though ignorant cowboy, is almost a classic figure in American screen drama.

In the current version Edith Roberts appears to good advantage, members of the Universal stock company giving uniform support.

The settings are not elaborate but serve their purpose. There is sufficient action though it is never spirited, and not all of it throws its shadow too plainly before.

If there is still a demand for the traditional "program picture," the production satisfies that demand.

SYNOPSIS: Ellen Wilsonte, orphan, owner of a Texas ranch, entrusts her business affairs to Wesley Saunders, a lawyer, who seeks to obtain her property at a low figure and sell it to a railroad. When she learns that she is heir to an English title and estate, Saunders refuses to legally identify her and she goes to England alone. Here she is accepted by the family, but Saunders arrives and introduces a chorus girl as the real heiress. She returns to her ranch, followed by the others. Here Sir Gerald Knowlton, who believes her story, seeks to win her love, but with the foiling of the villainous lawyer she decides to marry the cowboy who has been her friend through all.

Snub Pollard in
DON'T WEAKEN
Two-part comedy; Pathé.

OPINION: When Snub Pollard and little Sambo get together, you have a ludicrous team whose ridiculous antics will bring tears and laughter in response. It is a good, clean comedy subject, with noticeable lack of offensive incidents.

Accompanied by the latest jazz music, the picture will put gloom to rout and in that sense it is more than a filler for a program. Pollard will be compelled to "step on it" if he is desirous of registering as many laughs as his teammate, Sambo, for the little fellow may be young in years, but he has the necessary talent to win an audience.

Elaine Hammerstein in one of the closing scenes from "The Shadow of Rosalie Byrnes" (Selznick Pictures)
Corinne Griffith in
THE GARTER GIRL.
Five-part drama; Vitagraph.
Directed by Edward H. Griffith.
Published in May.

OPINION: Ordinarily, when a scenario writer has a stage girl refu-
er her vaudeville partner's proposal of mar-
riage and fall in love with a handsome young
clergyman, he has the heroine
marry the minister. But in "The Garter Girl" the heroine is lifelike and in
the end decides that her teammate in vaude-
ville shall be her teammate in matrimo-
ny.

It's different. Every tradition as to "how to write a scenario" is thrown into the
discard. After running along in the familiar channels for 3,000 feet, it
starts to turn just the way no one sus-
pects it will. There is one surprise after
another.

There will be few people who see "The Garter Girl" that will not talk about it. It is the type of picture which
should increase attendance every day
during its run. It is guaranteed the
cheapest and most effective exploitation
pictures can be given—word of mouth advertising.

Vitagraph has made several splendid
productions with Corinne Griffith, but her latest offering sets a new standard for her series. She is given everything a
star could ask, a capable cast, intelli-
gently chosen settings and exteriors, and
careful editing of the completed motion
picture. Her interpretation of the title role
more than warrants the lavish expenditure.

SYNOPSIS: Rosalie Lee, vaude-
ville dancer, features her act by swinging out
over the audience and dropping a garter for
which the men eagerly scramble. The
daringness of her attire and act make her
the target for the unwelcome ad-
vances of "stage door Johnnies" and ac-
tors, including her own partner. As
Time, of the life, she goes into the country to
seek a "real man." She falls in love
with a young minister, who wins her by his
gentle ways. Bart, her former part-
ner, finds her but learning the situation
keeps her secret and wishes her luck. She
knows her minister has a
"secret love affair"—has admired a woman
from afar and has a prized memento of
her. His idealism adds to his attrac-
tiveness. Through the offices of pry-
ing landlady, she learns that the "prized memento" is one of the garters she has
tossed from the stage, and that the
minister has loved Rosalie, the actress. The
discovery shatters her ideal and she hastens back to the city to marry Bart.

Margaret Fisher in
THIRTIETH PIECE
OF SILVER.
Five-part comedy-drama; American.
Directed by George L. Cox.
Published in May.

OPINION: Persons who have read
Albert Payson Terhune's stories, and
which are legion, have learned to expect
very well-written interesting plays inters-
persed with incidents of a jocose nature.
The short story adapted in this case and
which was published in a national maga-
azine not long ago, provoked much laugh-
ter. Slight changes have been made in the
screen version, but Terhune's prin-
cipal theme is retained and rather pleas-
ing diversion will be found in the adapta-
tion.

One fact alone probably would create
a desire to see this picture, the pres-
cence of King Baggott, who gives excel-
lent support to Margarita Fisher. Al-
though Baggott has played in but few
pictures of late, his work, as well as his
personality, still are gratifying and
should be effective in a screening of the
subject.

Terhune took as the foundation for his
story the possession by a coin collector
of the thirtieth piece of silver which has
survived the centuries since Judas be-
trayed Christ. Devotion to his avoca-
don presents a precarious situation in
his home life, for he becomes very
neglectful of his wife. Loss of the valu-
able coin and the resultant effect upon
his attitude toward his wife give humorous
touches to the picture.

Lillian Leighton and Forrest Stanley
are good in their portrayals. Exhibitors
should impress upon their clientele that
the picture is an adaptation of a Terhune
story and that King Baggott is one of the
principals in the cast. If possible, it
would be advantageous to obtain a col-
collection of old coins and display them in
the lobby. One novel exploitation
scheme might be to give tickets to the
persons who present at the box office
two or three days prior to the showing
of the oldest coins. A coin collector could
give many other ideas for advertising the
piece.

SYNOPSIS: Tyler Cole, a well-
known coin collector and possessor of
the thirtieth piece of silver, is so ab-
sorbed in his vocation that he becomes
neglectful of his wife. He also is overly
jovial and does not concern himself with
the presence in their home at intervals
of a former sweetheart. During the
father's visit, Mr. Tyler brings his wife
hold on one occasion, Mrs. Tyler re-
moves from a cabinet the valuable piece
of silver contrary to her husband's warn-
ing. As the silver piece is lost, a series
of conflicting developments follow when it
is revealed that the piece was a fake, the
sweetheart is found and Tyler promises
to forget his hobby and honor, love and
obey his wife forever after.

Bryant Washburn in
MRS. TEMPLE'S TELEGRAM.
Five-part comedy; Paramount Artcraft.
Directed by James Cruze.
Published May 9.

OPINION: Nothing that Bryant
Washburn has done since his "Skinner"
stories, his first real hit, has quite
equaled "Mrs. Temple's Telegram." The
adapted stage farce which first appeared
on Broadway in 1905, with Tom Wise
in the leading role, provides the Para-
mount star with material particularly
well suited to his style of acting, and
Washburn makes the most of the far-
fetches through highly ludicrous sit-
uations.

Aside from the able direction of James
Cruze the story swings along at a lively
pace. The Wyatt-Morris farce was
adapted to the screen by Elmer Harris,
who is responsible for several other suc-
cesful scenarios, viz.—"Why Smith Left
Home," "It Pays to Advertise," "The
Six Best Cellars," and "Hunter's Moon of
U. S. A." The subplots, many of them
borrowed from the stage version, are
brinful of the wittiest sayings, which,
compared with the usual trifles, give the
pictures of which the play abounds, make it
one of the best things offered along this
line for many years.

Aside from the notable cast, which in-
cludes Wanda Hawley, Carmen Phillips,
Walter Hiers, Sylvia Ashton, Leo White
and Edward Wilson, "Mrs. Temple's Te-
legram" offers splendid opportunities for exploi-
tation in the way of unusual lobby dis-
plays and by the use of telegram box
office attractions "Mrs. Temple's Te-
ellegram" ought to bring home the
bacon for every live-wire exhibitor who runs it.

SYNOPSIS: Jack Temple adores his
wife, but she is extremely jealous and
he is accused of flirting with a pretty
woman in a department store. The
woman in question follows Jack
through the store after his wife's de-
scription of him to the roof of the artful-
ling, where he tries to hide. They are
locked out by the night watchman and
have to remain on the roof all night.
Jack realizes his wife will never believe
his story, so he invents another yarn
about visiting a friend, John Brown, in
this situation. Mrs. Temple's reactions
he is not telling the truth and sends a
telegram to Brown, while Jack per-
forms a fictional character to impersonate
Brown and come to his home. The tele-
gram reaches the home of Brown, he goes
to the Temple home and, as things be-
develop, Brown is revealed to be the real
of Mrs. Brown, the pretty young
woman who caused all the trouble, ap-
pears, introduces herself as Mrs. Tem-
ple's cousin, and all ends happily.
Marshall Neilan's
DON'T EVER MARRY
Six-part comedy; First National. Directed by Marshall Neilan. Published in April.

OPINION: Whatever it costs to be able to deliver to the film market a picture such as the Marshall Neilan special comedy, "Don't Ever Marry," it is obvious that this is the best of the current season. That no expense has been spared is plainly evident from the high-salaried cast to the smallest detail of equipment. It is doubtful that the result of this enormous cost will equal the promise of the year's best film, however. The question of whether a wife should forgive the misdeeds of her husband when, in turn, is unwilling to pardon and forget his wife's past is propounded in this story by Julius G. Furthman. Miss Rich's work will appeal to the sympathy, because of her earnest work and because of Tom Chatterton's good-tempered performance.

The adaptation has been handled well from all angles, the continuity and assembling carrying the train of thought consistently through the five parts: the sub-titles are not confusing; the direction has relieved a stilted atmosphere, and the photography is clear.

Besides Chatterton, Ben Deely and Lilie Leslie are effective in the supporting cast. It is a picture that should give satisfaction and make new friends for the star.

SYNOPSIS: Mrs. John Cleveland, victim of an overly-jealous husband, adopts a child but, fearing to bring it into her own household, furnishes another home for it, and places the little girl in charge of a nurse. Paul Horton, ex-convict and former sweetheart of Mrs. Cleveland, returns to the city and finds that his former wife is the same woman who is caring for Mrs. Cleveland's child. Horton accuses her of leading a double life and demands money to keep the matter quiet. Her diamonds are given to him and he takes them. The husband, finding the rings gone, places detectives on the trail. Finding that Horton has pawned them he hunts him down, and Horton shows him a letter which proves that the child adopted by Mrs. Cleveland really belongs to her husband. Though the jealous husband had been unwilling to forgive, the loving wife grants forgiveness.

Earle Williams in CAPTAIN SWIFT
Five-part drama; Vitagraph. Directed by Tom Terris. Published in May.

OPINION: While the production is hampered somewhat by lack of dramatic incidents, it remains a good Earle Williams' production and will not disappoint his followers. The picture is made pleasing to the eye by good photography and settings.

One feature that should find approval is the retention of suspense throughout. At no time before the climax is there any indication of what the denouement will be. This fact partially overcomes the fault previously mentioned.

Romance and adventure play together well in the production with Williams' personality predominating in the action, which is carried from the Australian bush country to the atmosphere of royal England. The picture is an adaptation of the play by C. Haddson Chambers.

In the cast are such competent players as Florence Dixon, Edward Martindale, Adelaide Prince, Downing Clarke, Barry Baxter, Alice Calhoun, James O'Neill and Herbert Pattee.

To carry out the idea of the story in exploitation a tie-up with a daily newspaper and several stores probably will bring the best results. Have a picture of a masked man published in the press for several days before the picture opens. On each day announce that this man, to be known as Captain Swift, outlaw, will appear in person at various stores. The person capturing him should be given a cash prize and tickets to the theatre. To accomplishment the desired results the pseudo Captain Swift should not appear at any of the stores until the last day of the contest. This exploitation will increase business for the stores, the newspaper and the theatre.

SYNOPSIS: Captain Swift evades the police in the Australian bush country after robbing a bank. He eludes to England, where he is admitted to homes of royalty and where his identity is known only to a servant who is fooled by his attempt to blackmail the outlaw. The servant puts detectives on the trail, but the captain is saved from prison by a bandit whose life had been spared in Australia. This leaves the way open for the love match between Swift and Stella Darbishire.

Vivian Rich in WOULD YOU FORGIVE?
Five-part drama; Fox. Directed by Scott Dunlap. Published in April.

OPINION: As an initial starring vehicle for Vivian Rich under the Fox banner, "Would You Forgive?" makes a very satisfying subject and presents the new star in a role which gives opportunity to her versatility and capability in handling both the emotional and the more conventional characterizations.

Vivian Rich in a dramatic scene from "Would You Forgive?" (Fox)
Lew Cody in
THE BUTTERFLY MAN
Five-part drama; Gasnier.
Directed by Ida May Park.
Published by Robertson-Cole.

OPINION: "The Butterfly Man" is a not a picture to be hooked blindly. The exhibitor who, in fact, endorses every attraction he plays, should see the production and base his decision upon knowledge of his patrons' likes and dislikes. The appeal is not universal, though the production probably will score heavily in the type of theatre for which it is suited.

Despite the lavish settings and costly costumes which prevail throughout, notwithstanding the luxurious atmosphere created, the success or failure of the exhibition depends largely upon the impression afforded by the central character, a sort of glorified "lounge lizard," which Mr. Cody makes impressively realistic.

It is said that women are "crazy about" the screen Lew Cody. Perhaps, but there are many who believe to the contrary. To the masculine element of the audience the character is almost certain to be nauseating.

The story depicts the love life of a penniless hanger-on whose fascination for society maids and matrons is overpowering. This gives opportunity for the use of beautiful settings in which a large and exquisitely attired cast jails safely with semi-erotic incidents and situations. No substantial evil is pictured, but a great deal of it is dangled just beyond realization.

Many of the story shortcomings are atoned for by the introduction of a mother love theme that rings true and the working in of a fire scene that holds a genuine thrill. It is lamentable that the picture ends abruptly with the death of the mother.

Obviously intended for a "shocker," the production serves its purpose without depicting crime or obscenity. It can fill the vaudeville or eating rooms and the presentation possibilities are almost unlimited.

As entertainment it may be compared to Snappy Stories, Partridge, Breezy Stories and Lice Stories. It will please persons of the tastes of readers of those publications.

SYNOPSIS: Sedgewick Blynn, penurious society idol, lays siege to the heart of various society women, single and married, incurring the disgust of the male members, but succeeding in borrowing money extensively because of his well publicized love for his mother. When he rescues a child in a fire he wins the sympathy of the community. The next scene shows Blynn's love for his mother, and the death brings Blynn to a sorrowful realization of his mistakes.

Mitchell Lewis in
KING SPRUCE
Six-part drama; Hodkinson.
Directed by Roy Clements.
Published in May.

OPINION: Holman Day's story of the Maine forests is told logically in the screen version, the power of the original being retained by the convincing portrayals accorded the numerous characters and by the chosen scenes of the wooded country which are presented. Despite the promipence given Mitchell Lewis in the cast, the work of other performers is so excellent that it easily could be termed an all-star picture.

The wooded country is the locale for a greater part of the action, and exceptions to this rule have been photographed, both in close-ups and in long shots. Of particular interest, perhaps, are the forest fire scenes, a touch of realism prevailing in the whole.

Attention must be given to the direction accomplishments as plausible results have been gained in adapting a story which develops along several angles. The sub-titles are sufficiently clear to carry the action smoothly.

In pictorial, biographical and story values, "King Spruce" should appeal to many a theatre audience for, while there are those who are content only with the society drama, there undoubtedly are others in the majority who desire relief and are more than satisfied with a virile and human production.

Such players as Mignon Anderson, Melbourne MacDowell, Arthur Milliette, Joe Ray, James O'Neill, Betty Wale, Gus Suolle and Frederic Herzog will attract interest in their work. In exploiting the picture a book store tie-up should serve its purpose well, for Holman Day's red-blooded stories have been and are being widely read. Theatre giving atmospheric presentations a forest fire effect could be worked out to an advantage.

SYNOPSIS: Dwight Wade, a school teacher who is in love with Elva Barrett, daughter of a lumber king, John Barrett, succeeds in winning the latter's affection and enrolls in the Maine lumber camps. Barrett objects to the amorous relations between his daughter and Wade and has McLeod, his former employee, go to Wade's home to accompany them North. In the Maine forests, Wade saves Barrett's life and proves himself to be the sort of man whose past life is a secret, after she has fired the trees. It is found that Kate is the illegitimate child of Barrett who is forced to care for the girl. Elva seeing that Wade has schemed against her father, goes to him to find the truth. He tells his story, is given an interest in Barrett's concern and Kate is taken to live with the Barretts.

Harold Lloyd in
AN EASTERN W ESTERNER
Two-part comedy; Pathe.
Directed by Hal Roach.
Published in May.

OPINION: Harold Lloyd, whose "four eyes" and funny face are always conducive to laughter, may not be an expert horseman, a skilled gunman, or an adept lariat thrower. No is his general makeup at all suggestive of Western atmosphere. However, the predicaments, allusions, and other difficulties that surround him and his inimitable style in handling the diverse and variable situations make a comedy which exhibitors may depend upon to lend color to their programs.

Lloyd portrays the character of a son of wealth whose courting antagonizes the head of the household, with the result that he is shipped West to be concealed from the "simple life." The Pierced version is humorous in the extreme, with the jocular situations offered in wholesale lots.

Sennett Players in
FRESH FROM THE CITY
Two-part comedy; Paramount-Sennett.
Published in April.

OPINION: Snappy action involving novel incidents is the best of slapstick comedy. These are ingredients of the latest Sennett product, a two-reeler subject that provides stimulating relief to any program.

Though some of the Sennett stock devices are used, the majority of the events are fresh and consequently effective.

By inverting the "rule" plot, as indicated in the title, a novel if not unprecedented twist has been effected. The "city feller" improvises an oil well to windle the farmer whose improvised oil well has already been sold to him and thereby hangs the tale. It is an interesting one and affords the Sennett comedians many excellent opportunities.

Sunshine Players in
GREAT NICKEL ROBBERY
Two-part comedy; Fox. Supervised by Hampton Del Ruth.
Published in May.

OPINION: In large cities, where the street car service is a point of never-ending discussion, this Sunshine comedy should provide a great laugh getter, and in the smaller towns where tracks have not yet been laid, the audience will be compelled to laugh just because it is a good comedy subject.

The bevy of Sunshine bathing girls are there in abbreviated styles, the educated monk performer, and a good burlesque cast puts spice into the screen activities. It is an ample program accessory in every sense of the word, and is guaranteed to change the facial expressions of the most stoic.

Lew Cody in a scene from "The Butterfly Man" (Robertson-Cole)
Volplaning Around N'Yawk

With J. B.

Refrain from old song (new version)

"Everybody's Brewing It Now."

The Hon. Thomas Bedell has resigned from the publicity department of the Desdemona Oil Company and is about to reembark on the troubled waters of the cinema, without oil.

Vivian Moses, general manager of the Guy Empey Pictures Corporation, is about to join the Cheese Club as an active "Blue Jean" member. However, we noticed that Vivian is side-stepping the overall parade Saturday.

Frank J. Bates has again signed up with Wray Physioc to act as his assistant director.

Herman J. Galefield, state rights buyer of Cleveland, is in town.

Despite the rumor to the contrary, Charles Gilbys, who recently completed "The Tiger's Club," a Fox production starring Pearl White, will make a second picture at the new 56th Street studio immediately upon his return from Atlantic City, where he has been spending a few days' vacation.

The marriage bee it seems stung several prominent members of the M. P. D. A. on April 26. Travis Nails took unto himself a wife, the ceremony being performed in a private room at the Hotel Biltmore while the M. P. D. A. ball was in progress. Upon the same night Paul Scardon, three thousand miles away, placed upon the finger of Betty Blythe a wedding ring which now identifies a popular motion picture actress as the wife of a well-known director.

Confined to his apartment in the Hotel Algonquin, Robert G. Vignola is obliged to set aside his directorial activities to "take his medicine. While Mr. Vignola's condition is reported as "not serious," yet a trained nurse in attendance indicates that he will not return to the International studio until he obtains a "discharge" from the doctor.

Upon the completion of their latest picture starring Alice Joyce, Vitagraph will start George L. Sargent on a second offering with their beautiful star. Evidently Mr. Sargent's work met every expectation of the producers, since negotiations were made for the second feature to be directed by him before the first was complete.

George Irving, after spending four months in California, has returned to New York and will direct another picture for Lawrence Weber, pending his passage to Europe, where he was scheduled for picture direction early in April. Food conditions as well as passport necessities are the reasons for Irving's lingering longer.

At the meeting of the Motion Picture Producers' Association, April 26, the presidential chair was occupied by George Brackett Seitz. It was about the only kind of chair Mr. Seitz has not previously played, he said, and gave him an idea for a serial which he went home and wrote before morning. After the routine business was transacted a projection machine was uncovered and one reel and a half of film, taken during the recent M. P. D. A. festivities at the Biltmore, was shown. While the shots were unassembled they were decidedly interesting and some of the closeups of well-known film folk showed them indulging in a good time. The entertainers, among whom were Thalia Zanou, the Greek dancer, and Evelyn Law, the youngster who seems to have no bones, showed to great advantage. The long shots of the dancers in action are not only beautiful, but, as one member remarked, "That's the best looking lot of extras I ever saw on a floor."

George Carpentier appeared in the ring for the first time since his arrival in this country at the Solax Studio, Fort Lee, N. J., on April 26, the occasion being the boxing scene which John Adolfi directed for the forthcoming Carpentier special.

Harry Poppe has resigned his post as advertising and publicity director of the A. H. Fischer Company, New Rochelle, N. Y. Mr. Poppe intends to devote his entire time to the writing of stories and scenarios at which he is a specialist.

The Eastern studio employs of Famous Players-Lasky Corporation held their grand ball and pageant at the Hotel Commodore Wednesday evening, April 28. The object of the ball was to raise funds to start an employees' beneficial association, which will be organized with the opening of the new studios on Long Island.

The Overall Parade on April 24 made a great hit as it passed through the Times Square section. The Cheese Club division was lead by Tom Olyphant. Harry Schader had his hands full, as he was elected to chaperon an untamed "Zukum," or spinach hound, which was imported for the parade. The hound often mistook the overalls for native fodder and at 42nd street the "Zukum" bit a big slice out of the blue jeans of a young lady.

B. A. Rolfe Declares

"Madonnas And Men"

Is His Finest Picture

B. A. Rolfe, who has personally supervised "Madonnas and Men" for Jans Pictures, Inc., declares that the production will be the finest that he ever has directed. The final scenes are being made and it is said that they contain some elaborate and unusual sets.

As soon as these final scenes have been completed the picture will be assembled and shown privately to the officials of the Jans organization. It is said that the feature will be decidedly out of the ordinary and is based on a dramatic story of ancient and modern times.

A specially selected cast was chosen. Some of the big scenes were taken in the "Palais Royal," one of Broadway's famous cabaret resorts and in which the chorus of the review now being shown there are seen in several of their dance creations.

Territory on Texas Guinan Films Sold by Reelcraft

Reelcraft Pictures Corporation reports the sale of the series of Texas Guinan twenty-six two-reel Western features in their respective territories to R. D. Marson Attractions Company, 26 Piedmont street, Boston, Mass.; S. & S. Film & Supply Company, 411 Penn avenue, Pittsburgh, Pa.; Consolidated Film Corporation, 90 Golden Gate avenue, San Francisco, Cal., and Consolidated Film Company, 738 S. Olive street, Los Angeles, Cal.

OLIVE TELL IN HER SECOND JANS PICTURE

Scene from "A Woman's Business," an adaptation of Charles Belmont Davis novel, "Nothing a Year."
Power’s
Projectors
Always
Reliable

February 11th, 1920.

Mr. S. Snowden Cassard, Sales Manager,
Nicholas Power Company,
#90 Gold St.,
New York City, N.Y.

Dear Sir:-

In reply to your inquiry as to the results we are receiving from your Powers Projecting Machines, will say that it is with pleasure we are able to report that same have been giving us perfect satisfaction.

We are using two of your machines for projecting our release prints and on each of these machines we are projecting in the neighborhood of thirty thousand feet of film per day. This amount of footage is in considerable excess to that which a machine would be subject to under ordinary conditions and, taking into consideration the rate of speed which we are obliged to run these machines in order to put through the required number of release prints per day, and also the perfect condition in which these machines are now in - after being in service for two years - demonstrates to us the perfection in the manufacture of these machines.

We must have perfect projection for our releases and have found, by experience, that the Nicholas Power Machines fulfill our needs to the fullest extent.

95% of the machines used by the studios and laboratories in Los Angeles and vicinity are Power’s.

Yours very truly,

Famous Players-Lasky Corp.,
Morosco Studio

By Frank V. Biggs
Laboratory Superintendent

NICHOLAS POWER COMPANY
INcorporated
Edward Earl, President
Ninety Gold St., New York, N.Y.
First National

Don't Ever Marry, with a special cast.

A Daughter of Two Worlds, with Norma Talmadge.—Here's one star that always delivers.—W. H. Mart, Strand theatre, Grinnell, la.—College town patronage.

A Virtuous Vamp, with Constance Talmadge.—Very good, but no better than her Select program.—A. W. Jackson, Liberty theatre, Atlanta, Texas.—Small town patronage.

A Virtuous Vamp, with Constance Talmadge.—Best Constance Talmadge picture we have ever seen. She is great. Had the audience laughing from start to finish.—Fred Paulick, Paulick theatre, Muscoda, Wis.—Neighborhood patronage.

Bill Apperson's Boy, with Jack Pickford.—A picture that is up to the high standard of First National pictures. Fine natural settings, types and acting. Jack is there.—Ernest Stellings, Grand theatre, Washington, Ind.—General patronage.

A Virtuous Vamp, with Constance Talmadge.—Book it and suffer the consequences, which is success. The best picture I have run in a long time. It knocked them off their feet. It's great.—E. R. McMullen, A-Muse-U theatre, Las Cruces, N. M.—General patronage.

Daddy Long Legs, with Mary Pickford.—Here's a regular clean-up picture. Drew big and sure does please.—Chancellor Bros., Dreamland theatre, Arcanum, O.—Neighborhood patronage.

Daddy Long Legs, with Mary Pickford.—Wonderful show. Book it by all means. Please everybody that I know of but one person.—Osceola Tatro, Lyric theatre, Rugby, N. D.—Small town patronage.

Heart o' the Hills, with Mary Pickford.—First class in every respect and pleased all patrons.—Elks theatre, Prescott, Arizona.—General patronage.

A Midnight Romance, with Anita Stewart.—A different story from the commonplace. Enjoyed by all. Will satisfy any audience.—C. T. Metcalfe, Opera house, Greenfield, Ill.—Small town patronage.

A very, very good bet.—Mrs. J. A. Dostal, Ideal theatre, Omaha, Neb.—Neighborhood patronage.

A Day's Pleasure, with Charlie Chaplin.—Cannot see why everyone knocked this so. All the automobile stuff is very good and realistic. Went well for me, and they enjoyed it, which is the main point.—Jean Lightner, Regent theatre, Alameda, Cal.—Neighborhood patronage.

The Beauty Market, with Katherine MacDonald.—Attractive title and pleasing subject. Katherine looks as beautiful as ever. A good picture to play boys, if you have not.—Fred Cook, Electric theatre, St. Joseph, Mo.

A Day's Pleasure, with Charlie Chaplin.—Did big business, but afraid it did not please all.—J. M. Palmer, Liberty theatre, Ranger, Texas.—General patronage.

A Daughter of Two Worlds, with Norma Talmadge.—Wonderful. Big business and this star has no equal. Will say close-ups had very poor photography.—Mrs. J. A. Dostal, Ideal theatre, Omaha, Neb.—Neighborhood patronage.

Heart o' the Hills, with Mary Pickford.—First class in every respect and pleased all patrons.—Elks theatre, Prescott, Arizona.—General patronage.

A Midnight Romance, with Anita Stewart.—A different story from the commonplace. Enjoyed by all. Will satisfy any audience.—C. T. Metcalfe, Opera House, Greenfield, Ill.—Small town patronage.

A Temperamental Wife, with Constance Talmadge.—A good picture, but not in a class with A Virtuous Vamp and In Search of a Sinner.—Polk E. Moore, Portland Theatre Co., Portland, Tenn.—Small town patronage.

The Temperamental Wife, with Constance Talmadge.—His gone over big for us. Connie has a big following at our house. This not quite as good as A Virtuous Vamp. A good bet for any theatre.—Mrs. J. A. Dostal, Ideal theatre, Omaha, Neb.—Neighborhood patronage.

Back to God's Country, with Nell Shipman.—Good business four days. Pleased young and old.—Jos. Winninger, Appleton theatre, Appleton, Wis.—Neighborhood patronage.

A Twilight Baby, with a special cast—The picture pulled big.—Alman & Trion, Cozy theatre, Goose Creek, Texas.—Neighborhood patronage.

In Old Kentucky, with Anita Stewart.—Excellent picture. Everyone was pleased.—E. W. Heal, Storyville theatre, Superior, Neb.—Neighborhood patronage.

The Temperamental Wife, with Constance Talmadge.—Have seen Constance in better pictures. Yes, I've seen her do better work. They miss Harrison Ford in her pictures, but please because it's Constance.—Joseph F. Allman, Globe theatre, Monticello, Ill.—Neighborhood patronage.

Fox

The Mother of His Children, with Gladys Brockwell.—A real picture in every respect. Entertaining throughout. Please all.—E. G. Bailey, Crystal theatre, Wayne, Neb.—General patronage.

Vagabond Luck, with Albert Ray and Elinor Fair.—An exceptionally good race track story. Sure to please.—Jack Cairns, Brooklyn theatre, Detroit, Mich.—Neighborhood patronage.

The Feud, with Tom Mix.—Some exhibitors have said The Feud was different from other Mix productions. It is, but it went over big with us. My patrons ate it up.—G. N. Armstrong, Y. M. C. A. theatre, Rose Lake, Idaho.—Neighborhood patronage.

The Manhattan Knight, with George Walsh.—Not a Walsh picture. Photography very bad. Patrons disappointed with this one. Can always do business on Walsh but this one fell flat.—A. R. Nelson, Paramount theatre, Kokomo, Ind.—Transient patronage.

Wings of the Morning, with William Farnum.—A fine picture and went over big as usual.—Peter Kruath, Denison theatre, Denison, Iowa.—Neighborhood patronage.

Shod with Fire, with William Russell.—Lacks the action that was prominent in other Russell pictures. Not nearly as good. Horse and dog are good. Rus-
National Film Corporation of America will star the two comedians in a series of twenty-six two-reelers. The titles of the first four are "The Road to Ruin," "His Wife's Husband," "In and Out," and "A Burglar's Paradise."

Others do. Just a fair house on this one. R. M. Parkhurst, Empire theatre, Harrisburg, Ark.—Small town patronage.

Evangeline, with Miriam Cooper.—A most beautiful picture and drew wide increased admission. Run with Roaring Lions on the Midnight Express, a crack-jack comedy by Fox. Would ad vise running a slapstick with Evangeline. —Chancellor Bros., Dreamland theatre, Arecum, O.—Neighborhood patronage.

Her Elephant Man, with Shirley Mason.—Pretty good. Not enough circ-u-s for advertising.—Grand theatre, Chetek, Wis.—Neighborhood patronage.

The Shark, with George Walsh.—Good. Can't be beat. Everyone was satisfied with this. It was something different. All exhibitors should book this picture.—Altman & Trifon, Cozy theatre, Goose Creek, Tex.—Neighborhood patronage.

Lost Money, with Madalaine Traverse.—A little above the average program release.—Teufel & Fletcher, Isis theatre, Roseville, Ill.—Neighborhood patronage.

Rough Riding Romance, with Tom Mix.—Raised my price on this and cleaned up. Turned them away. S. R. O. before performance began.—Derby theatre, Derby, Conn.—Mixed patronage.

The Speed Maniac, with Tom Mix.—Some picture. If action is what you want, don't pass up this one. Mix is my best bet.—C. L. White, Arleta theatre, Portland, Ore.—Neighborhood patronage.

Sacred Silence, with William Russell.—Why do they make this kind of pictures? Nothing to it. Will hardly please any class of audience. Not one favor-able comment.—Van Buskirk & Swan-son, Alta theatre, Alta, la.—Neighborhood patronage.


A Tale of Two Cities and Les Mis-erable, with William Farnum.—Grab these, boys, if they are open in your city. They are clean-ups. Played Tale of Two Cities as school benefit to capacity business.—Harry M. Palmer, Liberty theatre, Washington, Ind.—Neighborhood patronage.

The Last Straw, with Buck Jones.—A good picture. Buck hasn't much life to him, but will grow better. He is fine looking and our patrons like Western stuff.—Wm. Haight, Orpheum theatre, Livingston, Mont.—General patronage.

The Lincoln Highwayman, with William Roenigk.—Placed all. Something different, out of the ordinary run of pictures. Ran a Sunshine comedy with it. Comedy good. Good all round programs.—Wm. Thacher, Royal theatre, Salina, Kan.

Chasing Rainbows, with Gladys Brockwell.—Just a good picture. Nothing to rave about.—Stephen Dziadzik, Derby theatre, Derby, Conn.—Mixed patronage.

The Love that Dares, with Madalaine Traverse.—Not a very strong subject. One of the worst things on this week.—H. R. Axline, Scope theatre, Wenona, Ill.—Small town patronage.

Goldwyn

Flame of the Desert, with Geraldine Farrar.—An elaborate production. The best we have seen Farrar in this season. Business, good.—Pfeiffer Bros., Opera house, Kenton, O.—Neighborhood patronage.

Jinx, with Mabel Normand.—A good picture to good business, but not as good as Roenigk's.—Wm. Krafth, Denison theatre, Denison, la.—Neighborhood patronage.

Jinx, with Mabel Normand.—Couldn't face our patrons after showing this. Poorest Sunday attraction in a long time. Normand needs both a director and a story.—Harry M. Palmer, Liberty theatre, Washington, Ind.—Neighborhood patronage.

The Hell Cat, with Geraldine Farrar.—This picture with Sunnyside did a good business for me. Almond's pictures are very good.—R. M. Parkhurst, Empire theatre, Harrisburg, Ark.—Small town patronage.

High Pockets, with Louis Benson.—Benson satisfies our patrons, and we do good with him. This is a good pic-ture.—C. E. Metcalf, Opera House, Grand Island, Neb.—Small town patronage.

The Eternal Magdalene, with Maxine Elliott.—A good picture to play at usual prices. If you contemplate Sunday open-ings, well suited for.—J. Christen-son, Star theatre, Sandusky, Mich.—Neighborhood patronage.

The Brand, with a special cast.—A slow moving vehicle in seven reels. Did not draw.—J. J. Goldert, Opera House, Mapleton, la.—Small town patronage.

Duds, with Tom Moore.—Not up to Mabel Normand standard. Very hard to fol-low.—Majestic theatre, Grand Island, Neb.—Neighborhood patronage.

The Little Shepherd of Kingdom Come, with James Cagney.—Another clean-up with this clever film play of John Fox, Jr.'s, widely read book. There's a come-back to this picture. Get it sure. By all means follow the music.
Hodkinson

Live Sparks, with J. W. Kerrigan.—A very good picture which pleased 100% of the people and drew good for the severe cold weather.—Mrs. J. A. Dostal, Ideal theatre, Sherridan, Neb.—Neighborhood patronage.

Desert Gold, with E. K. Lincoln.—Broke house record, and pleased all.—J. M. Palmer, Liberty theatre, Ranger, Tex.—General patronage.

The Westerners, with Roy Stewart.—You can go as strong as you like with this one. It will please most any audience.—W. B. Henderson, Dixie theatre, Ripley, Tenn.—Neighborhood patronage.

A Woman of Pleasure, with Blanche Sweet.—Nothing extra. Fair program picture. It's in seven reels, but should be five. Too droggy.—Wm. Haight, Orpheum theatre, Livingston, Mont.—General patronage.

Metro

Stronger Than Death, with Nazimova.—One of the best of Nazimova's pictures. Good story and good acting. Every member of the cast is an actor and takes an actor's part. Beautiful settings, Grab this one.—J. M. Palmer, Liberty theatre, Ranger, Tex.—General patronage.

Fair and Warmer, with May Allison.—May Allison is at her best in this picture. It is 100% picture that pleased everybody. They want me to bring more just like this one.—R. H. Stephens, Royal theatre, Sheridan, Ark.—Small town patronage.

Fair and Warmer, with May Allison.—Enough has been said before on this picture. Exhibitors only complaint today is he can't get enough like this one.—Joseph F. Allman, Globe theatre, Monticello, Ia.—Neighborhood patronage.

Out of the Fog, with Nazimova.—The best Nazimova picture we have played and everybody pleased.—R. Ross Riley, Wigwam theatre, Obiten, Kan.—Small town patronage.

The Walkoffs, with May Allison.—Good picture. Must hand it to Metro for its photography and tinting of night scenes. Acting and settings of the best.—Ernest Stellings, Grand theatre, Washington, Ind.—General patronage.

The Right of Way, with Bert Lytell.—A pleasing regular program picture well produced, but very much unlike the book.—Frank Cosman, Electric theatre, St. Joseph, Mo.

Fair and Warmer, with May Allison.—Fine comedy-drama. Best I ever showed. A little silly but most people will like it. You can raise your admission on this one.—H. H. Peebles, Bijou theatre, Waverly, Ill.—Neighborhood patronage

False Evidence, with Viola Dana.—Good, but not as good as most of Dana's pictures.—L. M. Kuhns, Gibson theatre, Gibson, N. M.—Mining camp patronage.

Stronger Than Death, with Nazimova.—Well up to her standard and drawing good.—W. H. Mart, Strand theatre, Grinnell, la.—College town patronage.

Pull of Pep, with Hale Hamilton.—Went over good. Audience well pleased.—Hardin Entr., Co., Odeon theatre, Hardin, Mo.—General patronage.

Alias Mrs. Jessop, with Emily Stevens.—Good program picture. Dual role handled well.—L. M. Kuhns, Gibson theatre, Gibson, N. M.—Mining camp patronage.

Fair and Warmer, with May Allison.—Very good comedy. Pleased majority at advanced prices.—W. A. Dutton, Plaza theatre, Manchester, la.—General patronage.

Johnny on the Spot, with Hale Hamilton.—Very good comedy-drama. One of Metro's best. Sent them out laughing.—Lang & Smith, Opera House, Cobb, Wis.—Transient patronage.

Revelation, with Nazimova.—Very good picture.—L. W. Heal, Sterling theatre, Superior, Neb.—Neighborhood patronage.

Pals First, with Harold Lockwood.—Here is a comedy-drama that is above the average and one that will boost your house.—Harold Daspit, Athenon theatre, Kentwood, la.—Mixed patronage.

Before and After

Sen. with Louise Glaum.—Did not run it yet but witnessed a pre-screening of it. It was so good that I want to tip you off to buy it. Run it some extra days. Lavish production with Louise playing some fine young.—Charles H. Ryan, Garfield theatre, 2844 Madison St., Chicago.


"Sex," with Louise Glaum.—Best pull we have ever shown. Not only pulls but people say it is the best picture ever shown in Des Moines. Extended run to two weeks. Our competitors booked all the shows that go with similar titles that they could find and then we were compelled to extend our run.—B. I. Van Dyke, Royal theatre, Des Moines, Ia.

The Volcano, with Leah Baird.—This picture should have been good in war times. People don't care to see such stories any more that deal with Bolsheviks.—Chas. Blair, Morgan theatre, Henryetta, Okla.—General patronage.

Desert Gold, with a special cast.—Drew fairly well on account of advertising it as "Zena Grad's score. Nobody raised over it, and personally thought it wasn't much of a picture.—Chas. Blair, Morgan theatre, Nearest, Okla.—General patronage.
NEW YORK successes are not always national successes. The picture that thrills Broadway does not always set house records in Council Bluffs, Dallas, Mobile and Cheyenne.

EXHIBITORS find in this department showmen's reports from every section of the country, setting forth vital facts regarding the fitness of each production for your audience.

Paramount Artcraft


The Copperhead, with Lionel Barrymore—One will find fault with this picture. Story laid in Civil War days. Brings tears to the eyes. This picture needs strong advertising to put it over as a great many patrons cannot understand the title—Chas. H. Ryan, Garfield theatre, Chicago, III.—Neighborhood patronage.

The Teeth of the Tiger, with a special cast.—Excellent production. Highly entertaining story with good action.—Elks Theatre Co., Elks theatre, Prescott, Ariz.—General patronage.

Male and Female, a Cecil Beaton production.—A very wonderful production and a surprise, for the title is a successor to big business for all three days.—Majestic theatre, Grand Island, Neb.—Neighborhood patronage.

Sporting Life, with a special cast.—This drew only fairly well, but everyone who saw it liked it.—A. N. Miles, Eminent theatre, Eminence, Ky.

Told in the Hills, with Robert Warwick—Though scenery is beautiful, the action seems forced and not spontaneous. Hence, the picture drags. Business fell off badly the second night. Lost money on it.—Jean Lightner, Regent theatre, Malin, Calif.—Neighborhood patronage.

Hard Boiled, with Dorothy Dalton—Howling cries for more. Isn't it a grand and glorious feeling when all the cash customers say, "Good, I liked it. Oh boy! It makes life worth living."—Joseph F. Allman, Globe theatre, Monticello, Ill.—Neighborhood patronage.

Sadie Love, with Billie Burke.—Absolutely no excuse for it. Should belong to the fewer pictures class.—Elks theatre, Prescott, Ariz.—General patronage.

Stepping Out, with Emil Bennett.—Best Bennett ever made. Acting of stars and Miles Welsh excellent. Get this quick. Business big.—W. H. Creal, suburban theatre, Omaha, Neb.—Neighborhood patronage.

His Wife's Friend, with Dorothy Dalton.—One of the best Daltuns we have ever used. Business great.—Pfeiffer Bros., Opera House, Kenton, O.—Neighborhood patronage.

Lucky in Pawn, with Marguerite Clark.—Pleasing star in featherweight production.—Elks Theatre Co., Elks theatre, Prescott, Ariz.—General patronage.

His Own Home Town, with Charles Ray.—Not a bit like the book. Not much to this. My patrons were disappointed in this one.—M. Seymour, Electric theatre, Drain, Ore.—Neighborhood patronage.

Everywoman, with a special cast.—A big picture, and drew well, and pleased the better class of patrons.—Majestic theatre, Grand Island, Neb.—Neighborhood patronage.

Come Out of the Kitchen, with Marguerite Clark.—Did excellent business on this picture. Clark very pleasing in this. Best she's done for sometime.—W. L. Celow, Crystal theatre, Burlington, Wis.—General patronage.

More Deadly Than the Male, with Ethel Clayton.—Excellent picture. Better than most specials.—Elks theatre, Prescott, Ariz.—General patronage.

String Beans, with Charles Ray.—Another good comedy character. The kind everybody likes to see this star play.—A. N. Miles, Eminent theatre, Eminence, Ky.

The Life Line, with a special cast.—This was a good picture. Old, but it pulled a good business. We advertised the town all the way through.—Altman & Trifon, Lazy Daisy, and Rose Creek, Tex.—Neighborhood patronage.

L'Apache, with Dorothy Dalton.—Not up to the Dalton standard although star's work is fine. Why don't they put Dalton in the type she deserves?—C. L. White, Arleta theatre, Portland, Ore.—Neighborhood patronage.

His Wife's Friend, with Dorothy Dalton.—Ince should be ashamed to advertise it was supervised by him.—Jack Nash, Strand theatre, Trinidad, Col.

Eve's Daughter, with Billie Burke.—Nothing to say about it.—Landis & Crane, Princess theatre, Monticello, Ia.—Small town patronage.

Behind the Door, with Hobart Bosworth.—One Paramount special that is a special. Too bad they're not all in this class. The ordinary Paramount special is a joke from the exhibitor's standpoint.—C. L. White, Arleta theatre, Portland, Ore.—Neighborhood patronage.

The Money Corral, with William S. Hart.—Very good. You can't go wrong on this one.—G. J. Eberwine, Auditorium theatre, Marblehead, O.—Small town patronage.

Nugget Nell, with Dorothy Gish.—A very poor picture. Burlesque that no one understood. Star not good.—Majestic theatre, Grand Island, Neb.—Neighborhood patronage.

The Hired Man, with Charles Ray.—Hoping good. Everybody is crazy over Charles Ray. Book it.—Anderson & Franklin, New Lyric theatre, Castlewood, S. D.—Neighborhood patronage.

The Roaring Road, with Wallace Reid.—Good copyright always pleases. Fast picture.—A. W. Jackson, Liberty theatre, Atlanta, Tex.—Small town patronage.

Turning the Tables, with Dorothy Gish.—This girl puts pep into her pictures. This is a scream.—Jack Nash, Strand theatre, Trinidad, Col.

His Wife's Friend, with Dorothy Dalton.—Fair program picture. Star would draw better in more active vehicles.—Elks theatre, Prescott, Ariz.—General patronage.

It Pays to Advertise, with Bryant Washburn.—Very good comedy.—L. W. Heal, Sterling theatre, Superior, Neb.—Neighborhood patronage.

The Hope Chest, with Dorothy Gish.—This little star delivers the goods in all her pictures. She always works hard to see her pictures do well, and she deserves them.—Jack Nash, Brooklyn theatre, Detroit, Mich.

My Cousin, with Enrico Caruso.—If you play this, get a good record of one of Caruso's solos and play it on a phonograph at the very beginning of the picture with the opera scenes. It will make a hit. We were told that this picture was poor but found it a good drawing card.—Landis & Crane, Princess theatre, Monticello, la.—Small town patronage.

Pathé

Smouldering Embers, with Frank Keenan.—This is a very good production. Beautiful photography and excellent acting. Keenan has strong following with our class of trade.—Harry M. Palmer, Liberty theatre, Washington, Ind.—Neighborhood patronage.

The Right to Lie, with Dolores Cassinelli.—Everybody raved about this one. Best picture in some time.—Stephen Dzadik, Derby theatre, Derby, Conn.—Mixed patronage.

"Told in the Hills," with Robert Warwick.—In our opinion this is an ideal offering for a small town. It gets full measure of the Western atmosphere. It pleases the high brow with its beautiful scenery and logical story. A strong supporting cast. Caused more favorable comments than anything we have shown in a long time. If there is such a thing as a 100% picture this is it, for us at least.—R. L. Hensler, Bijou theatre, Carrollton, Ill.
Oh Boy! with June Caprice and Creighton Hale.—Quite the majority. Picture requires good music. A wonderful drawing card.—Teufel & Fletcher, Isis theatre, Decaturville, Ill.—Neighborhood patronage.

Oh Boy! with June Caprice and Creighton Hale.—A highly entertaining picture, well liked and well attended. Elks theatre, Prescott, Ariz.—General patronage.

A Damned in Distress, with June Caprice and Creighton Hale.—Drew well on a rainy night, and no one knew the star very well. It gave excellent satisfaction.—A. N. Miles, Eminence theatre, Eminence, Ky.

Brothers Divided, with Frank Keenan.—Keenan in one of the best roles he ever played. We are getting 100% service from Pathé.—Brother's theatre, Alta theatre, Alta, Ia.—Neighborhood patronage.

Caleb Piper's Girl, with Helen Chadwick. Poor.—Grand theatre, Chetek, Wis.—Neighborhood patronage.

Twin Pawns, with Mae Murray.—Pleased the majority. A good fight in the last reel. Did not draw for us. Believe your paid patrons prefer comedy-drama.—Crane & Landis, Crane theatre, Monticello, Ia.—Small town patronage.

Dawn, with Sylvia Breamer.—Good picture. Weak, very good photography. Very good.—Stephen Dziadik, Derby theatre, Derby, Conn.—Mixed patronage.

Realart

Judy of Rogues Harbor, with Mary Miles Minter.—This is the first Realart we have played, but if all are as good as "Judy" we can consistently urge exhibitors to book them. Mary Miles Minter is well supported with a strong cast.—Harvet Ent. Co., Odeon theatre, Hardin, Montana.—Neighborhood patronage.

Erector Susan, with Constance Binney.—Picture pleased. Star new to patrons. Good business two days.—W. L. Uglow, Crystal theatre, Burlington, Ia.—Neighborhood patronage.

Anne of Green Gables, with Mary Miles Minter.—Biggest thing Mary Miles Minter ever did. Business poor on account of a blizzard. Will use this again as we make requests to do so.—Mrs. J. A. Dostal, Ideal theatre, Omaha, Neb.—Nearbyhood patronage.

Anne of Green Gables, with Mary Miles Minter.—All that has been said of this production, only half tells its drawing power, and when they come all are more than pleased.—C. T. Metcalf, Opera House, Greenfield, Ill.—Small town patronage.

Anne of Green Gables, with Mary Miles Minter.—Very good. Appeals to children.—A. W. Jackson, Liberty theatre, Atlanta, Tex.—Small town patronage.

Sinners, with Alice Brady.—Good picture. Peter Krauth, Denison theatre, Denison, la.—Neighborhood patronage.

Anne of Green Gables, with Mary Miles Minter.—Pleasing picture. Three days to good business.—J. Winninger, Appleton theatre, Appleton, Wis.—Neighborhood patronage.

The Fear Market, with Alice Brady.—This is a very good picture, and did good business.—Mrs. M. Ross Riley, Wigwam theatre, Oberlin, Kan.—Small town patronage.

Judy of Rogues Harbor, with Mary Miles Minter.—They liked this one. It has the type of story that never fails to please a small town audience. Its characters are such as our people see every day and can instinctively understand.—R. L. Hensler, Bijou theatre, Carrollton, Ill.—Small town patronage.

Republic

When Bearcat Went Dry, with a special cast.—Certainly may be called a special cast. Action, suspense, thrills abound in this. Has a wonderful cast and photography is fine. This is one you should play.—Ernest Stellings, Grand theatre, Washington, Ind.—General patronage.

Little Orphant Annie, with Colleen Moore.—Packed the house. A-I entertainment. Can't go wrong on this one.—Pratt & Jackson, Regal theatre, Centerville, Tenn.—Penn. & Jackson, Regal theatre, Centerville, Tenn.—Neighborhood patronage.

Stolen Orders, with Montagu Love.—Seven very good reels, but the eighth one is weak.—Wm. Call, Kozy theatre, Moroni, Utah.—Small town patronage.

Hit or Miss, with Carlyle Blackwell.—Nothing to it. Lay off on this one. This is the first picture my patrons ever left on.—V. M. Seymour, Electric theatre, Drain, Ore.—Neighborhood patronage.

When Bearcat Went Dry, with a special cast.—Seemed to please but nothing great. Light business second day.—M. E. Nickles, Family theatre, Marion, Ill.—General patronage.

When Bearcat Went Dry, with a special cast.—Went over big. Book this one.—Pratt & Jackson, Regal theatre, Centerville, Tenn.—Neighborhood patronage.

The Broadway Saint, with Montagu Love.—Good comedy, but Love should do character parts rather than comedy leads.—R. Ross Riley, Wigwam theatre. Oberlin, Kan.—Small town patronage.

Eight Bells, with the Byrne Brothers.—This is a comedy. Book it. My patrons laughed from start to finish and are calling for more like it.—V. M. Seymour, Electric theatre, Drain, Ore.—Neighborhood patronage.

When Bearcat Went Dry, with a special cast.—Picture drew well. Nothing to rave about.—A. C. Moore, Alamo theatre, Bartlett, Tex.—Neighborhood patronage.

When Bonds are Loosed, with Dixie Lee.—Don't let them sell you this one. Absolutely nothing to it.—E. H. Winkler, Palace theatre, St. John, Kan.—Small town patronage.

Little Orphant Annie, with Colleen Moore.—This is a great one for children. Gave school children a $c matinee to a big business. Best kid picture we have seen.—Verner Hicks, Family theatre, Marion, Ill.—General patronage.

Robertson-Cole

The Tong Man, with Sessee Haya-kawa.—Bill this one big and clean up. A drama with punch. Don't miss it.—Stephen Dziadik, Derby theatre, Derby, Conn.—Mixed patronage.

Poor Relations, with Zasu Pitts.—Fair. Business good, but it was on account of Miss Pitts being liked by patrons. The picture did not give her anything to do as Miss Vidor was given the star part. Patrons went away disappointed and dissatisfied.—T. E. Walton, National theatre, New Bedford, Mass.—Nearhood patronage.

The Beloved Cheater, with Lew Cody.—This failed to go over as a special. To tell the truth, a play with no sense to it just an out of the ordinary novelty. Only way I can express it.—Mrs. A. J. Dostal, Ideal theatre, Omaha, Neb.—Neighborhood patronage.

The Beloved Cheater, with Lew Cody.—Fair picture. Business fair. Rather far-fetched story.—J. Winninger, Appleton theatre, Appleton, Wis.—Neighborhood patronage.

Better Times, with Zasu Pitts.—Fair picture. No drawing power whatever here.—Elks theatre, Prescott, Ariz.—General patronage.

The Blue Bandana, with William Desmond.—Must say it pleased. Drew big for one day and people like this star in plays of this type.—Mrs. J. A. Dostal, Ideal theatre, Omaha, Neb.—Neighborhood patronage.

The Open Door, with a special cast.—Patrons registered disgust going out. If the producers continue making pictures like this one. "Goodbye exhibitor."—A.

A LAUGH FROM "NURSE MARJORIE"

Scene from the Realart picture starring Mary Miles Minter. The story is from Israel Zangwell's novel. William D. Taylor directed.
SALEED HEARTS, with Eugene O'Brien.—If all of his series are as good as this one we can want more.—H. L. Liggett, National theatre, McKee, Ga.

Sooner or Later, with Owen Moore.—This is a good picture. Star good actor. Gave good satisfaction.—J. W. Smith, Empress theatre, Benesford, S. D.—Neighborhood patronage.

Footlights and Shadows, with Olive Thomas.—Olive Thomas is indeed clever. She is not hard to look at and promises to be a big success. The cash customers do like Select and so do I.—Joseph E. Allman, Globe theatre, Monticello, III.—Neighborhood patronage.

The Isle of Conquest, with Norma Talmadge.—A first class picture. They will come out through the rain here to see it.—Ripley, Tenn.—Neighborhood patronage.

Out Yonder, with Olive Thomas.—A very interesting picture. Miss Thomas is a beautiful little star and will become better known by goods of this kind. Good business.—H. M. Kane, Orpheum theatre, Livingston, Mont.—General patronage.

Footlights and Shadows, with Olive Thomas.—Business good, and audience well pleased. Olive Thomas is coming last here.—Mari Co., Liberty theatre, Rosenberg, Texas.—General patronage.

A Scream in the Night, with Ruth Rudd.—It's a special. A good one. Best exposure of any patrons as the most novel picture she had ever seen. Six full reels. Boost it. Picture will back you up.—J. Christenson, Star theatre, Sandusky, Mich.—Neighborhood patronage.

Sooner or Later, with Owen Moore.—This is a good picture. Star good actor. Gave good satisfaction.—J. W. Smith, Empress theatre, Benesford, S. D.—Neighborhood patronage.

The Perfect Lover, with Eugene O'Brien.—Just a fair program picture. Advertised it high. My patrons disappointed. Could not see where he was a perfect lover.—R. M. Parkhurst, Empire theatre, Harrisburg, Ariz.—Small town patronage.

BASSETTS. A very good subject. E. M. Hammersteins shows up to good advantage. Photography excellent.—Fred Coman, Electric theatre, St. Joseph, Mo.

The Story of a Woman, with Norma Talmadge.—Norma is good, but the weakest story I ever saw. I don't know why she was placed without a story.—W. T. Hayes, Dreamland theatre, Providence, Ky.—Neighborhood patronage.

The Imp, with Elsie Jane.—A very good picture. Business good. Pleased my patrons. Ran it two days.—E. J. Degenhardt, Princess theatre, Mendota, Ill.—Small town patronage.

The Woman Game, with Elaine Hammerstein.—A very good subject. E. M. Hammersteins shows up to high advantage. Photography excellent.—Fred Coman, Electric theatre, St. Joseph, Mo.

More United Artists

Pollyanna, with Mary Pickford.—An excellent offering. More than pleased my patrons. Business good.—Jack Cairns, Brooklyn theatre, Detroit, Mich.—Neighborhood patronage.

Pollyanna, with Mary Pickford.—Best she ever did. Patrons well pleased at advanced prices.—A. W. Jackson, Liberty theatre, Atlanta, Tex.

His Majesty the American, with Douglas Fairbanks.—Fine picture. Had packed house on a stormy night. Fairbanks is well liked here. Played at advanced prices.—C. N. Jacoby, Kozy theatre, Chatsworth, Ill.—Neighborhood patronage.

Pollyanna, with Mary Pickford.—A splendid picture, but no better, if as good, as many other of her pictures.—Majestic theatre, Grand Island, Neb.—Neighborhood patronage.

Pollyanna, with Mary Pickford.—It's a dandy. Just as good as Daddy Long Legs, if not better. It's the only kind for Mary.—Wm. Haight, Orpheum theatre, Livingston, Mont.—General patronage.

His Majesty the American, with Douglas Fairbanks.—Fine picture, Douglas very popular here. Went over great.—Barros & Bassett, Gem theatre, Clifton, Wis.—Neighborhood patronage.

Narrative and SAFEHEARTS, with Eugene O'Brien.—If all of his series are as good as this one we can want more.—H. L. Liggett, National theatre, McKee, Ga.

Pollyanna, with Mary Pickford.—A splendid picture, but no better, if as good, as many other of her pictures.—Majestic theatre, Grand Island, Neb.—Neighborhood patronage.

Pollyanna, with Mary Pickford.—It's a dandy. Just as good as Daddy Long Legs, if not better. It's the only kind for Mary.—Wm. Haight, Orpheum theatre, Livingston, Mont.—General patronage.

His Majesty the American, with Douglas Fairbanks.—Fine picture, Douglas very popular here. Went over great.—Barros & Bassett, Gem theatre, Bennington, Vt.—Neighborhood patronage.

Broken Blossoms, a D. W. Griffith production.—Splendid photography. Acting superb. Will not disappoint patrons whether they like story or not, if advertised properly.—Elks theatre, Prescott, Ariz.—General patronage.

Pollyanna, with Mary Pickford.—A corking good picture. Ran it three days to good business in winter weather.—Meyers & Ford, Arcade theatre, La Grande, Oregon.—Small town patronage.

United Picture Theatres

The Flame of Yukon, with Dorothy Dalton. Best picture we ever used of this type. Drew repeat showing as well as first.—Teufel & Fletcher, Isis theatre, Roseville, Ill.—Neighborhood patronage.

A Red Haired Cupid, with Roy Stewart. You can't beat it. If you like comedy Westerns book it and boost. Roy's support helps to make it a big one.—G. N. Armstrong, Y. M. C. A. theatre, Rose Lake, Idaho.—Neighborhood patronage.

R. Nelson, Paramount theatre, Kokomo, Ind.—General patronage.

A Fugitive from Matrimony, with H. B. Warner. A remarkably well acted play. Pleased all to good business for one day.—Mrs. J. A. Dostal, Ideal theatre, Grand Forks, Neb.—Neighborhood patronage.

Hearts Asleep, with Bessie Barriscale.—Good plot. Good star Miss Barriscale's first appearance here. Very charming.—Many favorable comments.—Barros & Bassett, Gem theatre, Clinton, Wis.—Neighborhood patronage.

The Brand of Lopez, with Sessie Hayakawa.—Good picture. Fine acting.—Peter Krauth, Denison theatre, Denison, la.—Neighborhood patronage.

Select

Sooner or Later, with Owen Moore.—This star's best picture. Pleased 100%. Good business. You can't go wrong by showing this one.—F. J. Degenhardt, Princess theatre, Mendota, Ill.—Small town patronage.

The Spit Bridge, with Olive Thomas.—If all pictures were as good as this one exhibitors could remarkably well act.—Little star is new here, but making a hit.—R. M. Parkhurst, Empire theatre, Harrisburg, Ark.—Small town patronage.

Upstairs and Down, with Olive Thomas.—A regular Thomas picture, which means, can't be beat. Please everyone.—Harry Hubolth, Maxine theatre, Tarry City, Mich.—Small town patronage.

Sooner or Later, with Owen Moore.—Good. Should please any audience.—W. A. Arc, Palace theatre, Manchester, la.—General patronage.

Footlights and Shadows, with Olive Thomas.—Business good, and audience well pleased. Olive Thomas is coming last here.—Mari Co., Liberty theatre, Rosenberg, Tex.—General patronage.

A Scream in the Night, with Ruth Rudd.—It's a special. A good one. Best exposure of any patrons as the most novel picture she had ever seen. Six full reels. Boost it. Picture will back you up.—J. Christenson, Star theatre, Sandusky, Mich.—Neighborhood patronage.
Adèle, with Kitty Gordon.—It's a good picture, but rather late to show a war picture.—Stephen Dziadik, Derby theatre, Derby, Conn.—Mixed patronage.

A Man in a Million, with Dustin Farnum.—A dandy picture.—Harry Hobolth, Maxine theatre, Imlay City, Mich.—Small town patronage.

The Weirpool, Under Oath, with Florence Lawrence.—Will please all classes of people. The work of the star is good.—A. C. Mercier, Electric theatre, Perryville, Ky.—General patronage.

The Corsican Brothers, with Dustin Farnum.—Went over big at advanced prices. Farnum draws well here, and his picture draws well. This one is close to a 100% picture from every angle.—J. B. Stine, Gem theatre, Clinton, Ind.—Neighborhood patronage.

Three Black Eyes, with Taylor Holmes.—Picture drags. Lots of foolishness. Not much to it.—Wm. Thacher, Royal theatre, Salina, Kan.

Universal


The Sundown Trail, with Monroe Salisbury.—Not a very heavy production and didn't draw. Average Western.—Chancellor Bros., Dreamland theatre, Arcanum, O.—Neighborhood patronage.

Bonnie, Bonnie Lassie, with Mary MacLaren.—Good, but did not do much with it. Title against picture, but pleased all who saw it and is a dandy picture.—Wm. Thacher, Royal theatre, Salina, Kan.

Blind Husbands, with Eric Von Stromheim.—Wonderful production spoiled by a revolting theme. Will get by in city. Small towns better keep away.—Barrus & Holts, Lyric theatre, Clinton, Wis.—Neighborhood patronage.

Lasca, with Frank Mayo.—A good picture. For some reason or another Universal just can't get a good picture against picture, but pleased all who saw it and is a dandy picture.—Mrs. J. A. Dostal, Ideal theatre, Omaha, Neb.—Neighborhood patronage.

Blind Husbands, with Eric Von Stromheim.—Disappointed both in drawing power and story. It would have pleased much more if it had been cut to six reels instead of eight. Too slow in action and repeated too many times for it killed interest.—Bert Norton, Kossy theatre, Eureka, Ill.—Neighborhood patronage.


Under Suspicion, with Ora Carew.—Good. Universal is making some good clever comedies. This, one a good one.—Harry Pace, Lyric theatre, Orange City, Ia.—Critical patronage.

The Pointing Finger, with Mary MacLaren.—Is of the usual MacLaren type, but well acted. Has a few weak points in the story. Acting fair.—Ernest Stellings, Grand theatre, Washington, Ind.—General patronage.

The Max, with Monroe Salisbury.—Not liked. Not a good picture. This star is a goner. Cannot even make expenses with him. Last of this star's work for our house.—Mrs. J. A. beautiful scenery.—Elks theatre, Prescott, Ariz.—General patronage.

A Gun Fighting Gentleman, with Harry Carey.—One of the best Westerns. Good clean comedy-drama. Carey is next to Hart in clean Westerns.—W. T. Hayes, Dreamland theatre, Providence, Ky.—Neighborhood patronage.

Blind Husbands, with Eric Von Stromheim.—Very good. Interesting story and beautiful scenery.—Elks theatre, Prescott, Ariz.—General patronage.

Lost, with Ora Carew.—Here is a good picture of the crook type. More patrons stopped at the box office and said it was worth going to than had done so for a long time. Slippery sidewalks hurt business.—Chancellor Bros., Dreamland theatre, Arcanum, O.—Neighborhood patronage.

The Peddler of Lies, with Ora Carew.—Good. Nothing to offend. Universal is for small exhibitor. Give them a chance. They read prices must live.—Harry Pace, Lyric theatre, Orange City, Ia.—Critical patronage.

Blind Husbands, with Eric Von Stromheim.—A fine picture. Played two days to big satisfied audience.—Summons & Love, Riddell theatre, Clarksville, Ark.—General patronage.

Marked Men, with Harry Carey.—Don't let anybody stop you from getting this knockout. Absolutely the best Carey we ever played. It gets under the skin.—W. H. Creal, Suburban theatre, Omaha, Neb.—Neighborhood patronage.

Vitagraph

The Sporting Duchess, with Alice Joyce.—We did very well with this Drury Lang melodrama. A good picture that will act as a magnet for your box office in pulling patrons. It is a good all round picture. It is in seven reels.—Charles H. Ryan, Garfield theatre, 2414 Madison St., Chicago, Ill.—Neighborhood patronage.


The Black Gate, with Earle Williams.—A good picture. It pleased all. Everyone seemed satisfied.—Altman & Trifon, Cozy theatre, Goose Creek, Tex.—Neighborhood patronage.

The Climbers, with Corinne Griffith.—A good picture. Can't go wrong on this one.—Stephen Dziadik, Derby theatre, Derby, Conn.—Mixed patronage.

The Third Degree, with Alice Joyce.—Good picture.—Louis Frana, Olympic theatre, Calmar, Ia.—Neighborhood patronage.

In Honor's Web, with Harry Morey.—Morey is a good strong actor and women and men both like him for he is every inch a man.—W. T. Hayes, Dreamland theatre, Providence, Ky.—Neighborhood patronage.

The Golden Shower, with Gladys Leslie.—Fine picture with attractive subtitles. Wonderful work by the little star.—Chas. Blaine, Morgan theatre, Henryetta, Okla.—General patronage.

The Gamblers, with Harry Morey.—The best Vitagraph picture Morey has ever made. It has all the elements necessary for good picture such as action and suspense. Will please anywhere.—Ernest Stellings, Grand theatre, Washington, Ind.—General patronage.

The Yankee Princess, with Bessie Love.—Was a good Irish picture and replete with Irish wit. Show it.—R. Ross Riley, Wigwam theatre, Oberlin, Kan.—Small town patronage.

The Black Gate, with Earle Williams.—Just a picture to fill in an empty space.—Stephen Dziadik, Derby theatre, Derby, Conn.—Mixed patronage.

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Title ..................................................

Star ..................................................

Producer ...........................................

Remarks ...........................................

Exhibitor ..........................................
Fifty Productions Issued by Kremer Leaves New York on Trip to Various Independent Exchanges

More than fifty productions are being distributed on the state right plan by Victor Kremer Film Features, Inc., according to an announcement from the New York offices where Mr. Kremer made a brief visit prior to the trip he is making to the various independent exchanges over the country.

Since his acquisition of the five Essanay Chaplin productions, Mr. Kremer has extended rapidly his business. Included in the list of fifty productions are comedies, dramas, short subjects and the novelty topical film, "Screen Smiles."

Mr. Kremer announces that he has disposed of large blocks of territories for the Chaplin productions and the various Essanay pictures. He is now beginning a sales campaign in the interest of "Screen Smiles" and "Skinner's Dress Suit."


Organization Is Formed to Obtain Suitable Material for Adaptation

An important development in the present situation confronting producers in obtaining suitable material, lies in the announcement of the Authors' Stage and Screen Plays, Inc., a recently-formed organization. The object of this organization is to specialize solely in supplying adequate material for screen production, and marks an attempt to remedy the serious condition now confronting motion picture producers.

The following statement concerning plans of the new company was issued from the executive offices:

"The death of suitable material constitutes today the chief worry of the average motion picture executive's existence. That the demand far exceeds the supply is proven by the fact that every available story or play, irrespective of its adaptability for the purposes of screen visualization, has been snapped up by producers in their efforts to keep up the business of presenting to the public productions of a high standard.

Field Practically Exhausted

"Even this questionable field of 'nearly successful plays' and ordinary magazine stories, are now practically exhausted, and the producer is faced with the alternative of doing over some of the plays and stories which have been done several years ago. This condition is unfortunate and if permitted to exist, will work great havoc to the industry in general."

"This organization has been formed for the express purpose of assisting the producer in this present situation. We have secured an organization of men who know every angle of the motion picture business. They can differentiate between a poor stage play or magazine story of questionable value, for which an enormous price is asked, as against the story possessing all the elements necessary for perfect picturization and real box office value. Authors of international reputation will write these stories, always keeping in mind the fact that they are intended for filming. This point has been sadly overlooked by authors in a great deal of material now being used.

Start Publicity Campaign

"A special 'direct to the public' publicity campaign will be inaugurated with every story the author writes, as well as a campaign publicizing the author to the public. The value of this can be appreciated as against the haphazard publicity attached to a play which has a Broadway run for several weeks, probably never sees the road, is taken off and then done in pictures as a big special production. Whereas in our publicity campaign, the stories of the authors will be published in magazine or book form, or both, in conjunction with the production and release of the picture."

"All plays or stories will be handled by us only under exclusive arrangements. Producers will readily appreciate this, as it will eliminate the competitive bidding and prohibitive prices which is now being paid for an average story or play."

"The chief object of this organization is to become a valuable link between the producer of motion picture material, as well as the producer of the motion picture itself."

Whatever You Do, Don't Miss The Red Letter In The Back Of The Book Next Week.
FAIRBANKS TAKES SCENES FOR "MOLLYCODDLE" IN ARIZONA.

Down among the Hopi Indians, Douglas Fairbanks and his company of seventy-five players obtained many unusual and picturesque scenes. One of the novelties of "Mollycoddle" is a fully equipped yacht which was transported to the desert on wheels. The strange craft plays an important part in the play's plot. Incidentally "Doug," taught the Indians a new kind of "shimmy" dance while he was with them.
NEILAN RAPS RISQUE PICTURES

Producer-Director Points Out That the Most Successful Pictures Financially Have Been Absolutely Free From Any Suggestive Taint

By Marshall Neilan

There always has been good and bad in everything and perhaps always will be. The motion picture industry is no exception and there seems to be keen competition among a few directors to see who can make the most suggestive photoplay and still keep within the law. The days of these producers are numbered unless they change their type of work.

The future will bring cleaner, more wholesome pictures than we have had in the past. Most producers already have realized the fact from a commercial standpoint, pictures that are entirely free from suggestiveness are by far the most successful and the same motives which prompted nuclear pictures in the past will ultimately cause the great majority of directors to eliminate biff from their productions in the future.

Greatest Successes Clean

It is a matter of record that the greatest successes from a financial standpoint in the history of the screen have been absolutely free from any taint of suggestiveness. "The Birth of a Nation," "The Miracle Man," "Civilization," "Daddy Long Legs," these are only a few of the great screen triumphs I can name which were fit for any man, woman or child to see.

Recently Thomas H. Ince, Maurice Tourneur, Allan Dwan, Mack Sennett, George Loane Tucker and myself combined to make pictures independent of outside affiliations and one of the principal points agreed upon was that every one of our productions shall stand for cleanliness if nothing else.

The day has arrived when exhibitors have given their support to keep the screen clean, by refusing to permit the exhibition of films that might tend to encourage censorship fanatics. No exhibitor who expects to maintain a steady patronage from family audiences can afford to suffer the feeling that he would not show his own children.

Public Is Educated

The public has been educated to the point where it selects its entertainment freely and does not (or should not) just as it suits its books by past achievements of the author, and secondly it is the theatre that does it. If they are in doubt about the type of pictures made by a certain producer their selection of an evening's entertainment will be governed largely by the theatre that offers it. If they know that a certain theatre shows nothing but clean pictures, they patronize that theatre.

As I say, there are a few producers, just as there are a few publishers who still have the feeling that the public wants entertainment bordering on the sensuous and to a certain limited extent they are right in their supposition. There is a class of people that seeks such entertainment. However, the returns on such an investment today are limited so that even these producers must begin to realize that to get the most out of a production it must have universal appeal and to have universal appeal a picture must be clean.

Screen Being Cleansed

Through natural evolution the screen is being cleansed. Looking at it from a purely mercenary viewpoint, it does not pay to produce anything but clean pictures.

No established producer will jeopardize his reputation and those who have nothing to lose to jeopardize it will realize that they will never attain success via any but the clean route.

Then again there are certain distributors that do the industry harm by the type of advertising material they use. Even if the picture is harmless, some seem to think by preparing paper that will appeal to the morbid element in human nature, a great box-office attraction is created. Sometimes this is done under the guise of "art" and other times it is a bold illustration or a suggestive caption.

Is Blow to Industry

Nothing can be gained—not even for those who perpetrate this kind of advertising—while on the other hand, a direct blow to the entire industry is registered.

A movement, such as that started by the National Association, some time ago to take steps toward the showing of unclean pictures should be encouraged and enlarged. Let us cleanse house from within and there will be less energy necessary to fight outside opposition. Exhibitors are the point of contact between producers and public. They are in a position to control the class of entertainment the screen will offer.

Then again let trade and other publications do their share by refusing to run any advertising that would harm the industry. Some of those who have continually preached against censorship of pictures have run advertisements that might tend to prove the very cause for censorship. There is still much to be done in this connection. Regardless of that, the day of the suggestive picture and the suggestive advertising is rapidly going.

Realart Will Issue

Two Big Mayflower Productions in May

Realart Pictures Corporation announces that it will depart from the custom of holding special productions for early fall presentation by publishing in May two big Mayflower features.

The two features are "The Law of the Yukon," a Charles Miller production, which was inspired by Robert W. Service's famous poem, and "Purple," an R. A. Walsh production, founded on the famous stage success by Paul A. Muni and Wilson Mizner.

The innovation of presenting the features resulted from a survey of conditions throughout the country among motion picture exhibitionists. There is a brisk demand for lookings through May and June, it is declared.

Dempsey Serial Made

In Ninety-Six Days

Jack Dempsey has completed work on "Daredevil Jack," his Pathé serial, the filming of the fifteen episodes consuming just ninety-six working days, and is now taking what he terms a well earned vacation.

The picture was directed by W. S. Van Dyke, under the supervision of Robert Brunton. Pathé officials state that reports from exhibitors and newspaper comment on the episodes so far published agree in according the "Daredevil Jack" production a place among the feature offerings of the current market.

YOU Will Be Interested

Next Week In The Red Letter In The Back Of The Book.
Death Valley to be
In First Kohn Scenic
Producer to Head Expedition
Of Cameramen to Film
Beautiful Scenery
Marion H. Kohn, president of Marion H. Kohn Productions, will head an expedi-
tion of cameramen and geographers
into Death Valley to photograph scenes
which will mark his entrance into the
scenic field.
Death Valley has been made the locale in
many novels because of the treacher-
ous expanse of waste territory and beau-
tiful scenery. The expedition headed
by Kohn will set out in two specially
equipped motor cars and will trail a tank
car containing 100 gallons of water to
combat the difficulties of water shortage.
Besides photographing Death Valley,
the expedition will film Furnace creek,
the infamous borax beds, Dry lake,
Funeral range, the Panamint mountains,
and will make the ascent of the mightiest
peak, Mount Whitney. It is estimated
that the two weeks' trip will cost about
$15,000. The film will be carefully edited
by geographers. The pictures will be
issued shortly after in the form of a two-
reel scenic by Joe Brandt, eastern rep-
resentative for the Kohn Productions.

First Film Version of
Kaufman Editorial to
Be Issued on May 10
The first Herbert Kaufman weekly,
"A Good Fellow," will be available for
exhibitors on May 10, according to
Lewis J. Selznick. On May 17, "Con-
tent" will be published, with "Pity the
Fool" next.
 "The Herbert Kaufman weeklies," said
Mr. Selznick, "do not need to be
splashed in any way, shape or manner.
His name alone has been the by-word
of the literary world for years, and his
writings have been read by millions of
people. In offering the first release, 'A
Good Fellow,' I feel certain that exhib-
itors, who have been awaiting eagerly
news of the release, will be more than
pleased with our announcement."

Ainsworth Remodeling
Fond Du Lac Orpheum
FOND DU LAC, WIS.—An expend-
titure of $25,000 is being made by W. E.
Ainsworth on the Orpheum theatre.
When completed, says the manager,
it will be one of the most attractive
and one of the most complete in its appoint-
ments, for the whole theatre.
The seating capacity is to be in-
creased from 550 to 750, a $10,000 Bar-
tola organ is installed in the modern
foyer is being built, a mezzanine floor
and adjoining rest rooms have been pro-
vided for.

Book Jester Comedies
In Down Town Houses
Lee Herz, manager of the Sitee Film
Exchange, opened his campaign for Jes-
ter comedies in Chicago by placing the
fun-makers in four downtown theatres
for their initial runs. These included
week runs at the Star, Bijou Dream and
State-Congress theatre and a four-day
set-in at the Bandbox.

POPULAR FEMININE LEAD

ANNA Q. NILSSON is one of the most popular players on the American screen.
She has appeared in support of many well-known stars since her first appear-
ance in pictures away back in 1911 in the days of Kalem. Her next appearance
will be in "The Figurehead" in support of the Selznick star, Eugene O'Brien.

Cochrane Raps League's
Efforts to Bar Serials As
Detrimental Subjects
R. H. Cochrane, vice president of
Universal Film Manufacturing Company,
has taken vigorous objection to published
reports of the National Motion Picture
League urging a ban on serials. He also
criticizes the league's attitude that serials
are detrimental to motion picture progress and harmful to certain classes
of patrons.
Mr. Cochrane maintains that there
is just as much need for good serials as
for any other film product. The league,
he says, "has seen fit to convey to the
public a series of reports emanating
from various public school principals
claiming certain phases of the motion pic-
ture industry. I am heartily in accord
with all attempts to better the industry,
but I find it necessary to take exception
to certain activities of this league.
"The National Motion Picture
League," he says, "recently has disseminated
reports condemning serials on the
ground of sensationalism and because
they are alleged to form the 'motion pic-
ture habit.' The league further pretends
to trace a devious connection between
serials and juvenile delinquency. Nothing
could be more erroneous or absurd.

Serials have a well-defined place in mov-
ing picture programs. Any attempt to
cast dispersion upon them is to exhibit
an ignorance of the reason why serials
are popular."

Lesser Completes Staff
Transfer and Works Out
Policy for Issuing Film
Sol Lesser is preparing a statement of
the policy he will follow in publishing
the product of his two producing units.
Transfer of his executive staff to Los
Angeles is complete.
George Beban has finished the cutting
of his initial production, "One Man in
a Million," which he wrote and directed
himself. His supporting cast includes
Helen Jerome Eddy, Irene Rich, Floyd
Whitlock and George Beban, Jr. He has
already started rehearsal of "The Sign
of the Rose."
The Annette Kellermann picture, title
of which is being withheld, will be com-
pleted in about four weeks. The com-
pany has returned from San Francisco
where it was making exteriors. It will
go to Hawaii to secure other exteriors.
The Kellermann picture is a comedy-
drama presenting the aquatic genius in
a new role. It is being directed by Chet
Franklin and Wheeler Oakman is the
leading man.
Educational Films Has Many Subjects Exploitation Aids are Being Prepared in Advance on Supply of Material

A great variety of two-reel subjects has been prepared by Educational Films Corporation for publication as soon as the final details of the exchange system to be controlled by the organization can be completed.

In addition to the material on hand, other subjects are being prepared for distribution, the titling and cutting departments both in the East and on the Coast working continuously on these subjects.

Exploitation Material Ready

This accumulation of material has been planned by E. W. Hammons, vice-president and general manager, so that a full amount of exploitation material may be ready for each exhibitor. It will also allow every exchange manager and each salesman to familiar with the product that he is to handle so that direct sales arguments may be advanced.

The product on hand includes the Robert C. Bruce Scenics, which were made during a recent visit to the coast of British Columbia and Alaska. Eight of the Chester-Outings, which hereafter will be controlled by Educational, have been completed. Mr. Chester has five cameramen in the field and these are working in remote fields. These will be published weekly. Six ChesterScenics have been completed. These single reels are divided into two subjects, containing travel and animal topics. They will be issued every two weeks.

Other Subjects Available

Final work is being done on the pictures acquired through co-operation with the National Geographic Society. More of the product of the cameramen of the American Red Cross is on its way to this country, there being already on hand a number of reels that have not been completed. Other product that will be available for early publication will be the pictures that have been secured in cooperation with the New York Conservation Commission.

Education recently has expanded its operations further by entering the comedy field. Among the first of these acquisitions are the ChesterComedies. The first of these, "Four Times Foiled," has been given pre-release showings in the New York territory. In addition, several reels of the new product of the Stereo-speed camera have been completed.

Milwaukee Theatre Books New Lloyd-Pathe Series

The last of Harold Lloyd's first series of two-reel comedies will be published on May 2 under the title, "An Eastern Westerner." Many bookings are received for the second series, it is reported. Besides the Strand and Capitol theatres in New York, the Merril of Milwaukee has contracted for the comedy subjects.

In some sections of the country the first series of Lloyd's arc only now receiving their first run engagements, owing to various local conditions. During the past week the complete series of six was booked by the New Orleans exchange over the entire Saenger circuit.

Republic to Handle Macauley Production

"The Sowing of Alderson Creek," featuring Bernard Durning, will be the third Macauley Photoplays production to be distributed by the Republic Distributing Corporation, "The Gift Supreme" and "When Hearcat Went Dry" being the first two.

The story, which was written by Prescott Montague, a short story writer, is said to deal with West Virginia mountain characters, though nothing definite as to its plot content is disclosed. Ollie L. Sellers will direct.

MADGE IS ALL DRESSED UP

"Trammed with Red," from which the above scene is taken, has its ludicrous moments. This is one of them and Madge Kennedy, the Goldwyn star, gets lots of fun out of it.

“Vanishing Trails” Is Completed by Selig New Serial Will be Placed On State Right Market By Canyon Pictures

William N. Selig has completed production of the fifteen-episode serial, “Vanishing Trails,” for Canyon Pictures Corporation, 130 West Forty-sixth street, New York. It will be sold on the state right market.

Featured players in this new continuing picture are Franklin Farnum and Mary Alderson, the former are Harry Lonsdale, L. M. Wells, Duke Lee, Vester Pegg, Pedro Leon, Bud Osborne and W. A. Orlando. Leon De La Mothe directed it.

A publicity and exploitation campaign of wide scope is being prepared for public release of the serial.

William E. Wing wrote a very unusual story for adaptation, it is said, and the finished picture is filled with suspense and thrills throughout. The serial is said to be replete with western atmosphere and presents some skilful horsemanship.

Dan Mason Stars in Betzwood Adaptation Of F. Fox’s Cartoons

Production of the screen version of Fontaine Fox's famous cartoons, "The Toomerville Trolley," has begun under the personal supervision of Ira M. Lowry. These comedies starring Dan Mason are being made by Betzwood Pictures corporation for First National Exhibitors' Circuit.

The first publication will reach the theatres in September. They will be two reels in length.


Ground has been broken for the erection of a studio in the East. The plans include the combination of both stages with additional space added to make a studio 120 feet by 90 feet.

“Devil’s Garden” First Bennett-Barrymore

Lional Barrymore now is working on "The Devil's Garden," which will be Whitman Bennett's first Barrymore production for publication by First National Exhibitors' Circuit. It will be an adaptation of the novel of the same name by W. B. Maxwell, noted European author.

Kenneth Webb is directing the picture. The story gives ample opportunity, it is said, for the display of the dramatic talent possessed by Mr. Barrymore. As a play it was produced at the Liberty theatre by Arthur Hopkins and those who witnessed it and have seen the scenario declare that the wider scope offered by the screen has permitted the strengthening of the situation.
Listen to me! Listen to me! Fling the lapel of your coat around my finger and let me tell you.

Boy, I’m there. T. H. air—there. I’m a riot. When folks see me ramble out on the screen they throw their hats in the air and fall out of their seats. I’m good. I’m a Hindu—I admit it.

Ask Sam Katz of the Riviera Theatre. He’ll tell you. Ask Andy Karzas of the Woodlawn. Let them give you the glad news.

There’s no getting around it. You need me to jazz up the box office. Gimme a chance, that’s all I ask. I’m a young fellow trying to get along, and if I don’t make good I’ll die trying.

Gimme a chance—and make it sudden.

ANDY GUMP

The Gumps

They Make Happy Audiences

Celebrated Players
Film Corporation
For downright money value, you can't beat The Lost City. Think of it! Week after week of climbing prosperity. Every episode makes the next more profitable.

Just book this Wizard Serial and start it off with a bang. Watch it race down the weeks gathering momentum and dollars.

Book it. Book it and watch the dollars pile up in the box office. The longer you run it the better it gets. It's the one serial that doesn't sag in the middle.
By all Odds the Biggest Money Maker of the Serial Field

Because—Juanita Hansen, the beautiful, is the star.

Because—it throws upon the screen intimate views of more varieties of the wildest beasts than have ever been gathered together before.

Because—it is written with the end in view of keeping the audience up and going for every single second it is flashing across the screen.

Because—it is wonderfully produced, gorgeously directed and jam full of thrill after thrill for 15 solid chapters

THE LOST CITY IS THE BIGGEST MONEY MAKER OF THE SERIAL FIELD.
LIGHTNING BRYCE

EXCERPTS FROM
EXHIBITORS HERALD'S

"What the Picture Did For Me"

VERDICTS ON FILMS IN LANGUAGE OF EXHIBITOR

Copyright, 1920

Lightning Bryce (Arrow), with Ann Little and Jack Hoxie—Opened to big business. Increased 30% on second episode. Some serial. Book it.—J. G. Berschert, H. theatre, Aurora, Ill.—Trans- sent patronage.

Lightning Bryce (Arrow), with Ann Little and Jack Hoxie—Ran a good many serials, but this is the first one that shows so much increase in the box office as the serial goes along. Don't lose any time. Book it.—Gren theatre, Gary, Ind.—Neighborhood patronage.

Lightning Bryce (Arrow), with Ann Little—Played to biggest Sunday busi- ness I have done on any serial. Book it. You can't go wrong.—M. Cooper, Rosette theatre, Chicago, Ill.—Neigh- borhood theatre.

Lightning Bryce (Arrow), with Ann Little and Jack Hoxie—Second run in neighborhood and doing bigger business than the serials I run clear. The best I've ever seen, and had some serials in the past.—O. F. Vonert, Avery theatre, Chicago, Ill.—Neighborhood patronage.

Lightning Bryce (Arrow), with Anna Little and Jack Hoxie—Best serial I have run.—F. Trotman, Gem theatre, Milwaukee, Wis.—Neighborhood patron- age.

Lightning Bryce (Arrow), with Ann Little—This is a very good serial with excellent photography. Plenty of action, and the interest is well sustained. Both stars are capable. Expect business to grow in each episode.—H. A. Jones, Garden theatre, Chicago, Ill.—Neigh- borhood patronage.

Lightning Bryce (Arrow), with Ann Little and Jack Hoxie—Still going good. Jack Hoxie does some good work in this, the fifth episode.—G. C. Christman, Gayoso theatre, Kansas City, Mo.— Downtown patronage.

Lightning Bryce (Arrow), with Ann Little and Jack Hoxie—Started off with a bang. Wonderful serial. Best I have run in some time.—W. Wozniak, Alma theatre, Chicago, Ill.—Neighborhood patronage.


Lightning Bryce (Arrow), with Ann Little—Opened to biggest day's busi- ness house ever had. Still holding up.—K. H. Hulquist, Chicago theatre, Chi- cago, Ill.—General patronage.

Lightning Bryce (Arrow), with Ann Little—Best serial I ever ran. House packed all shows. On third episode, getting stronger. If you want a money maker book this.—John Allen, Lyric theatre, Chicago, Ill.—Neighborhood patronage.

Lightning Bryce (Arrow), with a special cast—Best serial I ever ran. On the third episode and holding fine. Photo- graphy good.—P. J. Arnold, Harmony theatre, Chicago, Ill.—Neighborhood patronage.

Lightning Bryce (Arrow), with Jack Hoxie and Anna Little—On episode 4 and holding up fine. I class this serial as a money-getter for any exhibitor.—H. J. Dooley, Atlas theatre, Chicago, Ill.—Neighborhood patronage.

Lightning Bryce (Arrow), with Ann Little—Ran two days. Second day big- ger than first. A sure knockout. Recom- mend all theatres to book this serial.—Henry V. Meeteren, Rainbow theatre, Chicago, Ill.—Neighborhood patronage.

Lightning Bryce (Arrow) with Anna Little and Jack Hoxie—Opened to best Saturday business and kept up.—M. De- Lorenzo, Magnet theatre, Milwaukee, Wis.—Transit patronage.

FOR BOOKINGS
ILLINOIS AND INDIANA

WRITE, PHONE OR WIRE

Unity Photoplays Co.
207 S. WABASH AVENUE, CHICAGO, ILL.

Telephone Harrison 7954

FRANK ZAMBRENO, President
Take heed ye nomads of filmdom. 'Tis safer to have an extra change while traveling than to face the old toot after these days. Ask E. E. Tarrell, district manager for Vitaphraph, how we know. At that, Easter was a good day to stay close to the fireside.

"Chick" Keppler is now greeting the local exhibitors ensconced in a nifty new Buick tourer. "Chick" admits this method of approach has the "flat-wheel" style of those happy, bygone days spent in France with the famous faded to a whisper.

Jake Handelsman, sales manager of the organ department of the W. W. Kimball Company, dropped off at Evansville, Ind., long enough last week to pour forth several bars of melody on the salient points of his company's organs. Did he sign the dotted line Jake?

L. Y. Chump, erstwhile member of the local First National office, is now associated with the Chicago branch of Pathe.

Harry Weiss, manager of the Superior Screen Service, announces the acquisition of "The Confession" for this territory with the premier showing taking the screen of the Playhouse May 16, for an indefinite run.

L. A. Schiff, who for the past couple of years has been a popular member of the Unity Photopals sales staff, resigns to affiliate with his brother in the stock and bond business, the firm to be known as Schiff and Company.

R. T. Smith, former Triangle manager and associated with the sales department of the U. P. T. exchange, is now greeting the local exhibitors under the banner of the Superior Screen Service at 207 South Wabash Ave.

John Frank, owner of the New Grand Opera House, Jacksonville, Ill., announces the appointment of the genial Fred W. Sherratt as manager. This pretty theatre, which has been dark for the past eighteen months, will henceforth give patrons an opportunity to enjoy the best films, road shows and vaudeville obtainable.

Phil Solomon, manager for the local office of the Masterpiece Film Corporation, certainly registered a big scare among the many exhibitors of this territory with that legal summons he shot out last week. A rather novel and clever way of informing customers, though.

Cress Smith, manager for the United Artists Corporation in these parts, was certainly putting on the "mad scene" the other day when he peeped up. Never mind. Cress, the Sox are scheduled to play lots more games. Besides it "can't" shower every day, you know.

After that splendid run "The Woman He Chose" established at the Ziegfeld theatre April 10, they moved to the big loop Barbee theatre April 25 for a week. F. O. Nielsen, manager Mickey Film Corporation, can afford to wear those smiles.

This company controls the United States and Canadian rights for this big feature and reports that state rights buyers are fighting for a slice of it.

NAT WOLF is now covering the city clientele for the First National exchange, having recently resigned from the Republic Distributing Corporation's Chicago branch.

Pete Wales, with a circuit of houses scattered about Lanark, Kirkland, and other towns of western Illinois; D. S. Smith, who runs the Opera House, Hoopes ton, and W. H. Cadoret, proprietor of the La Petite, Kankakee, were among the strangers seen about the local exchanges last week. By the way, we learned that the Rialto of Kankakee had changed hands. How about it, brother Cadoret?

Up at the Celebrated Players exchange it certainly looks like circus day. The most gigantic and stupendous cardboard manager in existence holds sway up there. At the left as you enter is the Andalusian man eating elephant. And then there is the large, ferocious Numidian lion. Everything in animal life is on display up there with the exception of the Whizzelepazz of Africa. You must not confuse Johnny Mizzentowski with the polar walrus, or St. Greiver with the Man Masticating Marmot. All of which is just an idea of the extensive lobby display which J. L. Fried man has had built for "The Lost City." Do not fail to see the performing Mexican jumping beans as you pass out toward your right.

ST. GRIEVER and DAINY DUBIN are getting right chummy these days. Every afternoon at 2 they leave the Celebrated exchange arm in arm. These boys either know where they can get a little on the side or else they're afraid to let each other out of each other's sight, if you get what we mean.

Lost, strayed or stolen: One hand chiseled, semi-blonde Airedale mustache; Answers to the name of "Arabella." Finder please return to I. VAN RONKEL, Goldyn Pictures Corporation. No questions asked. This is an heirloom and highly prized as a keepsake.

Wait For The Red Letter In The Back Of The Book! It's Next Week.

Clothiers—Gaze on This and Shudder

The Greater Stars Productions, Inc., Chicago, claims the distinction of being the first independent exchange in the country to deal old H. C. L. a solar plexus blow by adopting overalls. Left to right we have Clyde Elliott, W. E. Callaway, Floyd Brockell and H. J. Corbett.
Visiting the Milwaukee Exhibitors

With H. E. N.

FRANK J. DUFFY, short subject manager for the Republic Film Corporation, spent several days in the city.

IRA COHEN, special sales representative for Pathé, is in St. Louis.

BOB READ is now selling Vitagraph to the exhibitors in Southern Illinois. Someone asked why JERIL GOLDMAN is wearing cheaters. For protection, of course.

CHARLIE McDoNALD, new manager of the Fox Liberty theatre, has been springing some new and unique exploitation ideas with the result that the Liberty theatre is doing better business than ever. Charlie is from Jersey and is more showing them in Missouri.

GENE FRIEND of the Cinderella theatre has the plans for a new house to be built on the corner of Sixth and Chestnut streets. The seating capacity will be 1,100.

The Delmonte theatre is nearing completion. This will be a first run house. This theatre is owned by the Famous Players-Lasky Corporation in Missouri.

CHARLIE GROZEL is wearing rubber tired glasses now. Loc-see-Bird Harold Lloyd, Sr.

A. H. BARTLETT, owner of the Empire theatre, has just purchased the 9th Avenue theatre in Milwaukee. This is a new house but a great many changes will be made. The booking policy will remain the same.

GEORGE LEVINE, manager of the "Big Un," office of this city, advises that he has been compelled to borrow extra prints to handle the heavy bookings on "The Virgin of Stamboul." Six prints are at present working out of this office.

SONAGLIO & GIACCO, who own the Butterfly theatre of Iron Mountain, Mich., have just finished equipping their theatre with the new "7000 D" Mutoskops, a Gold Fibre screen and opera chairs.

The Neenah theatre at Neenah, Wis., has been purchased by John Haeke, manager of the Doty theatre of the same city.

F. L. KOEPELBERG, of the LaCrosse Theatre Company, was in Milwaukee April 20, and was seen in good company. Fred C. Aiken was helping the popular La-Cross exhibitor put away some near beer.

SAXE BROS., in line with their policy of having only the best and liveliest staff for their chain of houses, has employed Ann McMurry, formerly of the Minneapolis Tribune, to handle the publicity for the downtown houses. Miss McMurry was responsible for the first motion picture department in the Tribune.

TOM SAXE let us in on a secret, but stated we could publish same. The work of breaking ground for the new downtown theatre will start this fall. The new theatre will have a seating capacity of 2,900 and will be built on the present site of the Princess. The house will cost in the neighborhood of $250,000. Initial plans call for a building 900 by 150 feet.

FRANK COOK is still in Milwaukee. Frank has only been identified with the show business in this city fourteen years, and as manager of the Strand he is giving the rest of the boys a run for their money. But lest you get the scribe wrong, the friendliest feeling exists among the managers.

J. J. WISEFELDER, exploitation director for the Saxe Theatre Enterprises, continues to make the natives sit up and take notice at the Alhambra.

J. B. OLINGER advises that the American theatre will be enlarged from 495 seats to 1,000 in a few months and much new equipment will be installed.

J. H. SULLIVAN, who operates the Murray, Astor, Miramar and Downer theatres, reports business fair in his neighborhood houses. A new style 50 photo-player will be installed in the Murray soon.

E. J. STHub, formerly with the Saxe Theatre Enterprises, is now manager of the Astor. A new Gold Fibre screen has been installed in this house.

Joy reigns supreme around the Pathé exchange these days. J. H. McGEEVER, manager, just received the welcome news that his office wins the Brunet first prize. Nothing strange about that though, when you cast your eye over the following list of salesmen: S. J. Honeek, B. Luthain, H. A. Wolferan, Joseph Meyer and H. C. Holah. The last named will now be sport- ing $100 watches.

J. H. ULMEYER, manager of the Ulmeyer films, in a busy last week looking pictures of the contestants in the Wisconsin News contest to be shown at the Palace theatre, the winner of which was announced at the recent F-14-M Motion Picture Award.

JOE LEVINSON, who will be remembered by the Chicago film fraternity as a salesman for the Unity Film Corporation, is now holding them out at the Saxe Bros. theatre, the Modjeska. Joe, who successfully managed the A. M. Schwartz houses at Oshkosh and Appleton, Wis., is continuing to run true to form at the Modjeska.

Milwaukee has now one of the finest neighborhood houses to be found in Wisconsin. This house, the Riviera, cost around $125,000, and under the able management of EARL RICE is playing to capacity business.

JOS. J. SCHWARTZ has just purchased the Liberty theatre and Mrs. Schwartz will manage this house. Joe has his hands full with the Kosciusko.

OLLIE, one of the team of tight wire work- ers, OLLIE and JOHNNY VAN, remembered on the "big time," is now an exhibitor at the Layton Park theatre at Milwaukee. Johnny died some time ago.

FRANK BREMNER, who runs the Idle Hour, and who has been rendering manager of the same house for ten years, advises that he is playing to capacity business since he has raised the admission price from 15 cents to 22.

HENRY IMBERG, owner of the Apollo theatre, has just finished redecorating his house.

HEUG LANGFELDBRICH, manager of the Burleigh, has just installed new $800 Concert Grand piano for his four-piece orchestra.

F. R. SMITH, who manages the Bijou theatre of Fond du Lac, and W. L. ANS- WORTH, of the Orpheum theatre, the same city, were in Milwaukee last week signing up for "Sex" and "The Lone Wolf's Daughter."

SAM R. PILOT, one of the old-timers in the game, is still at the Columbia, a house formerly owned by HENRY TRINZ. Sam has been in the show game for sixteen years, and was once an operator for Trine at the old Electric theatre on the South Side. Plans have been completed to place a large electric sign on the Columbia, also a new canopy.

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$150.00 Wurlitzer Organ—style G. Has 8 instrument attachments. Can be operated by hand or automatically. In perfect condition. For immediate sale will take $80.00. Also Powers 6-A projection machine. Address EXHIBITORS HERALD, Box 32.

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EXHIBITORS HERALD, MAY 8, 1920.
"THE FIGUREHEAD," WITH EUGENE O'BRIEN

Artistic Merit of
Dwan Film Praised
N. Y. Offices of Mayflower
Receive Adaptation of
MacGrath Novel

Mayflower Photoplay Corporation's
New York offices have received Allan
Dwan's adaptation of Harold MacGrath's
"A Splendid Hazard." Those
who witnessed a screening of the produc-
tion at the Brunton studios in Los An-
geles believe that the artistic merit of
its photography and the perfection of
the cast should make it one of the big
pictures of the year.

Those who saw the preliminary show-
ing described it as a "motion picture
grand opera."

Much of the action of the picture is
centered in Corsica and in getting nat-
uralistic effects, Mr. Dwan was assisted
materially by Mrs. MacGrath, who has
traveled over the locations described in
her husband's novel.

A special musical score has been ar-
 ranged by Louis F. Gottschalk.

School Is Dismissed for
Birthday Party at Star

ELGIN, ILL.—Diphtheria,
smallpox and measles used to be
the only excuses for dismissing
school. That was years and years
ago, when Pa and Ma were kids.

But in 1920 it is different.

Franklin school was dismissed
one afternoon recently when the
400 pupils and teachers were guests
at a birthday party given at the
Star theatre by Emerson Crocker,
son of Ralph W. Crocker, manager
of the house.

Refreshments were not served.
No, Manager Crocker had the gov-
ernment tax to pay on the 400 ad-
missions. Mabel Normand in "Pin-
to" was the feature screened.

R. A. Walsh Buys
"The Deep Purple"
For Mayflower Film

The motion picture rights to "The
Deep Purple," famous stage success by
Paul Armstrong and Wilson Mizner,
have been purchased by R. A. Walsh
and will be used by him as his first pro-
duction for Mayflower Photoplay Cor-
poration under the recent affiliation.

Work on the production has been virtu-
ally completed and it is booked for early
publication through Realart.

A number of motion picture produc-
ners were in the market for "The
Deep Purple," it is said, and strong bidding
sent the purchase price soaring. Al-
though no figure was named in the deal,
it was reported that a sizeable fortune
was paid for the drama.

"The Deep Purple" was one of the
most successful plays of the late Paul
Armstrong. It was originally produced
by Liebler & Co. at the Princess Thea-
tre in Chicago on Oct. 3, 1910. After a
three months' run there it moved to the
Lyric Theatre in New York City, where
it opened on January 9, 1911, and played
for more than a year.

The play had a long career in road
companies about the country and is still
being played by stock companies. In
the original cast of players were Em-
mett Corrigan, James A. Finney, Ada
Dwyer, Catherine Calvert, wife of the
playwright, Paul Armstrong, and Rich-
ard Bennett.

 Proposed Tax to Meet
Liquor License Deficit

HITS THEATRES HARDEST

SHERIDAN, WYO.—M. B. Camlin,
mayor, has introduced in city council
an ordinance for making up the deficit
in the city's funds caused by the loss
of the liquor licenses.

The proposed tax, as sponsored by
the mayor, will fall hardest on motion
picture theatres should it be passed
by the council.

A tax of $300 would be levied upon
playhouses should the ordinance become
a law.

Sarah Mason Added to
Metro Scenario Staff

Sarah Mason has joined the Metro
scenario staff to write continuity for Loew-
Metro productions. Miss Mason has been
in motion picture work for two years.

During this time she prepared 'scripts for
a number of photodramas as well as writ-
ing several original stories.

Miss Mason's entrance into motion pic-
tures came when Douglas Fairbanks saw
her in a theatre in Tucson, Ariz., and
offered her a position with his company.

After six months with Fairbanks, Miss
Mason went to the Inc studios and wrote
continuity under C. Gardner Sullivan.

JAMES KIRKWOOD

Playing masculine lead opposite Louise
Glaum in her latest J. Parker Read, Jr.,
production.
New Lamphouse is Unique
Nicholas Power Company Incorporates Many Features Which Make for Safety and Economy

The Nicholas Power Company, in offering the new Type E lamphouse, especially stresses the newly incorporated features that are represented as making for unprecedented facility and economy of operation.

First view of the new mechanism impresses upon the observer the unusually commodious dimensions. Operators realize the superiority of the big lamp house in operation. When emergency calls for immediate entry into a hot lamp house this feature is instantly appreciated.

Perhaps the most striking changes that have been made in construction have to do with the transferring of carbon control from the top to the bottom holder and the installation of an interior blind or douser.

Great stability is the obvious advantage of the new control arrangement, the screen evidence of carbon manipulation being greatly diminished because the crater does not change position every time it is necessary to alter carbon juxtaposition.

The condenser carriage is also of new design. Securely mounted in holders of heavy material, with a key arrangement by means of which their inter-relationship, as well as their position with reference to the light, may be quickly and easily changed while the machine is in operation.

A new ventilation plan has been incorporated which is said to affect more complete change of air than has been accomplished heretofore, still protecting the condenser surface draughts which spell breakage.

In connection with this purpose, also, the interior blind is designed to decrease the condenser loss due to heat by protecting it except when exposure is required for actual projection purposes.

The five features which are given special prominence are listed as follows:

1. A top carbon receptacle accommodating sizes varying from 5/8 to 1 1/8 inches diameter. A lower holder that will take sizes from 5-16 to 3/4 inch measurement. The "V" shaped receptacle is said to insure a reliable grip without danger of breakage.

2. To obviate the trouble which is often encountered with lamp house lugs, a special mechanism which combines the carbon holder and a clamp with corrugated surfaces to hold the wires has been introduced.

3. Arc control centered in the lower carbon instead of the upper structure, as formerly, is calculated to reduce arc trouble and improve screen results.

4. A worm gearing introduced to effect the raising and lowering of the carbon carriage tends to reduce the vibration and fluctuation of the old method.

5. Construction of carbon carriage mechanism by use of square steel rods instead of the stereotyped round variety, a spring tension cover being introduced, bespeaks stability of the whole.

The Nicholas Power Company, identified with progressive and constructive thought from the earliest days of the industry, has frequently been brought into the lime-light because of its readiness to add new features without waiting to announce a new model.

The importance of the present announcement is apparent to theatre men who value properly screen efficiency. It is to promote screen efficiency that the innovation has been introduced.
ALEXANDER FILM CORP.
Mar. 18—"Love Hand," five reels, with Roy Stewart.
Mar. 22—"Cabinet Under Difficulties" (Kattejohn Comedies), one reel.

AMERICAN FILM COMPANY
Distributed Through Pathé Exchanges.

FLYING "A" SPECIALS
"The Hellion," five reels, with Margarita Fisher.
"Eye of Eagle," seven reels, with Charlotte Walker.
"The Valley of Tomorrow," five reels, with William Russell.
"The Hostile Bee," six reels, with Margarita Sylva.
"Dangerous Talents," five reels, with Margarita Fisher.
"Shimmy Jam," seven reels, with William Russell.

ARROW FILM CORPORATION
"Vigilantes," seven reels.
"Toot's Gold," six reels, with Mitchell Lewis.
"When the Desert Stilled," five reels, with Neil Hart.
"The Mysterious Mr. Browning," five reels, with Walter Miller.
"The Proficient," six parts, with Alima Halston.
"The Sunset Fringe," five parts, with Margarita Dow.
"Miss Arizona," five reels, with Griselle Bundill.
"The Wolves of Wall Street," six reels, with Cobb and Johnson.
"The Desert Scorpion," five reels, with Cobb and Johnson.

CELEBRATED PLAYERS FILM CORPORATION
GUMPS CARTOON COMEDIES
"Andy Takes a Dancing Lesson," two reels each.

CHRISTIE COMEDIES
ONE REEL ISSUED WEEKLY

TWO REEL SPECIALS
Nov.—"A Roman Scandal," with Colleen Moore.
Dec.—"Go West, Young Woman," with Fay Titchner.
Jan.—"Save My Sage," with Eddy Barry.
Feb.—"Her Bridal Nightmare." Mar.—"Penticoats and Pansy."

EDUCATIONAL FILM CORP.

ROBERT BRUCE SECTIONS


EQUITY PICTURES
"Eyes of Youth," with Clara Kimball Young.
"The Forbidden Woman," six reels, with Clara Kimball Young.

FILM MARKET, INC.
The House Without Children," seven reels, with Richard Travers.

FIRST NATIONAL EXHIBITORS' CIRCUIT, INC.
"Bill Apperson's Boy," six reels, with Jack Pickford.
"Burglar by Proxy," five reels, with Jack Pickford.
"The Hoodlum," five reels, with Mary Pickford.
"A Temperamental Woman," five reels, with Constance Talmage.
"Her Kingdom of Dreams," five reels, with Anita Stewart.
"Jack to God's Country," with Alice Talmage.
"In Wrong," five reels, with Jack Pickford.
"Mind the Paint Girl," with Anita Stewart.
"The Vortex," with Constance Talmage.
"Heart of the Hills," with Mary Pickford.
"Daughter of Two Worlds," with Constance Talmage.
"In Old Kentucky," with Anita Stewart.
"The Beauty Market," with Katherine MacDonald.
"The Twilight Baby," three part comedy, with Lloyd Hamilton.
"A Day's Fiasco," with Charles Chaplin.
"The Greatest Question" (FR. W. Griffith production).
"Two Weeks," six reels, with Constance Talmage.
"Even an Eagle," seven reels, with Grace Darling.
"The Turning Point," five reels, with Katharine MacDonald.
"The Fighting Shepheardess," with Anita Stewart.
"The Inferno," with Mildred Harris Chaplin.
"The Family Honor," a King Vidor feature.
"The Idol Dancer," a D. W. Griffith production.
"Polly of the Storm Country," with Mildred Harris Chaplin.
"Don't Ever Marry," a Marshall Neilan production.
"The Love Experts," with Constance Talmage.
"Passion's Playground," with Katherine MacDonald.
"The Yellow Typhoon," with Anita Stewart.

FAMOUS PLAYERS-LASKY CORP.
PARAMOUNT-ARTCRAFT PICTURES
Jan. 4—"The Woman in Suit Case," five reels, with Enid Bennett.
Jan. 6—"Too Much Johnniah," five reels, with Bryant Washburn.
Jan. 8—"The Thirteenth Commandment," five reels, with Elise Clayton.
Jan. 11—"The Tree of Knowledge," five reels, with Robert Warwack.
Jan. 25—"What's Your Husband Doing?" five reels, with McLean and May.
Jan. 28—"The Copperhead," five reels (Super Special).
Feb. 1—"Double Speed," five reels, with Wallace Reid.
Feb. 8—"All-Of-A-Kind Family," five reels, with Marguerite Clark.
Feb. 9—"The Six Best Cellars," five reels, with Bryant Washburn.
Feb. 15—"The Amateur," five reels, with Rex Castle.
Feb. 20—"Blackie Is White," five reels, with Dorothy Dalton.
Feb. 25—"Andy's Ankie," five reels, with MacLean and May.
Feb. 29—"Huckleberry Finn" (special).
Feb. 29—"Young Mrs. Wimbrow," five reels, with Elise Clayton.
Feb. 29—"Dangerous Hours," five reels, with Ince cast.
Mar. 7—"Alarm Clock Adventure," five reels, with Charles Ray.
Mar. 7—"His House in Order," five reels, with Ethel Ferguson.
Mar. 14—"Mary Ellen Comes to Town," five reels, with Dorothy Gish.
Mar. 21—"Why Change Your Wife," six reels, with Special Cast.
Mar. 21—"Excuse My Dust," five reels, with Wallace Reid.
Apr. 1—"April Fools," five reels, with Marion Davies.
Apr. 8—"My Lady's Garden," five reels, with Tournure production.
Apr. 15—"The Cost," five reels, with Constance Talmage.
Apr. 28—"The False Road," five reels, with Ethel Bennett.
Apr. 29—"Terror Island," five reels, with Houdini.
May 25—"The Toll Gate," five reels, with William S. Hart.
May 29—"Dr. Jekyll and Mr. Hyde," six reels, with John Barrymore.
May 30—"Why Change Your Wife?" seven reels, De Mille special.
May 30—"Mrs. Temple's Five Fingers," five reels, with Bryant Washburn.
May 16—"The Sea Wolf," six reels, with George Melford Special.
May 16—"A Lady in Love," six reels, with Dorothy Dalton.

ONE AND TWO REEL COMEDIES
Feb. 22—"Dr. Haven," two reels.
Mar. 14—"Dr. Haven," two reels.
Mar. 28—"Al St. John," two reels.
Apr. 15—"The Cost," two reels, with Ethel Bennett.
Apr. 28—"The Mole," two reels.
May 25—"The Toll Gate," two reels, with William S. Hart.
May 29—"Dr. Jekyll and Mr. Hyde," two reels.
May 29—"The Girl," two reels.
May 9—"Dr. Haven," two reels.

FOX FILM CORPORATION
FOX SPECIALS
"Checkers," with All Star Cast.
"Evangeliste," with All Star Cast.
Good Pictures—Well Advertised

are the essentials of real success. No exhibitor who does not center his efforts upon these phases of his business can expect to rank with the leaders.

No exhibitor who depends wholly upon good pictures to build up his business can rightly consider his work well done.

The advertising phase of the exhibiting business is discussed in practical terms for the service of subscribers in our department—

Exhibitors

Advertising
Increase Your Box Office Receipts—Use Better Music!

GOOD MUSIC brings dollars into the box office. Make your music the best in town. Successful exhibitors credit a great deal of their success to their music. Improve your music equipment NOW. Make the most of the big opportunities which universal prosperity is bringing. Let the character of your music equal the quality of your pictures.

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There is an instrument here suited to your particular needs. Read the following descriptions carefully:

PORTABLE PIANO PIPE ORGAN—Especially designed for theatres up to 300 seats. A two-manual combination Pipe Organ and Piano; can be played by hand or automatically from Hand-Played Rolls, reproduces perfectly. Requires no musician. A marvel in simplicity, durability and economy of operation.

MELODIST THEATRE ORGAN—A refined Pipe Organ—no trap or drum effects. Electro Pneumatically controlled from Lyon & Healy Player Piano of highest grade. Playable in all combinations, either manually from Piano keyboard or from 88-note Player Piano Rolls. Repertoire unlimited. Ideal reproduction of the film music your Cue Sheets call for. Anyone with a little knowledge of music can play your “Big Features” with a Melodist.

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SYMPHONY ORGAN STYLE G—A complete Orchestral Pipe Organ of the Very Highest Order—made to “Fit your Pit.” Designed for theatres up to three thousand seats. Cuts your music cost down to a minimum as it can be played automatically from hand played Solo Rolls for Relief as well as from two-manual console. Equipped with thirty-two tone Great Organ or Pedal Bass.

BENNETT ORCHESTRAL PIPE ORGANS at from $5,000 to $40,000. Bennett Organs are voiced to meet the acoustic problems of the particular Theatre in which they are installed. They represent the finished product of years of Organ Building. Their superior tone quality, simplicity and durability of construction, wealth of tone effect and facility of operation make them the Pipe Organ DeLuxe for accompanying the Silent Drama.

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April 14, 1920

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Executive Office

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We are pleased to advise you of the completion of the installation of the Bennett Pipe Organ in our Rialto Theatre, this city, in a most satisfactory way.

We are now equipped with the best pipe organ in the city. We are very much pleased because of the fine quality of music the organ produces. We are entirely satisfied.

Yours very truly,

SIGNAL AMUSEMENT CO.

By W. E. WILKINSON, President

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The EXHIBITORS FAMOUS The NATIONAL—BILLIE "9 Kind."
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"The $20,000," GROSSMAN J. III. VM
"The 26 JOSEPH GOLDWYN-BBAY 'High CAPITOL Distributed
"The Desert The Gypsy," A Girl ZANE Speeding Life's HALLMARK
"The Available A The Carmen Dec. 1920
"The Meat" GREIVERS MM
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FORD EDUCATIONAL WEEKLY
The Story of Zinc.
"Meet" Again.
Evendad.

CAPITOL COMEDIES
"The Little Drags," two reels, with Carter De Haven.
"A Sure Cure," two reels, with Carter De Havens.

BENNISON STAR SERIES
"Speedy Mason," five reels, with Louis Bennisson.
"The Road Called Straight," five reels, with Louis Bennisson.
"High Fliers," five reels, with Louis Bennisson.
"A Mised Earl," five reels, with Louis Bennisson.

GOLDWYN-BRAY PICTOGRAPHS
"In Far Away New Zealand.
"Girl Pottery Makers of the Caribbeans.
"Tass Indians.

GREIVER'S EDUCATIONAL
"Face to Face," six parts, with Marguerite Marsh.

HALLMARK PICTURES CORP.
(Available at United Theatres Exchanges.)

PAMOUS DIRECTORS SERIES
"A Dangerous Affair," five reels, with Herbert Rawlinson.
"Will Win," five reels, with Florence Billings.
"Love, Honor and I," five reels, with Marguerite Marsh.
"The Phantom Honeyymoon," six reels, with Marguerite Marsh.
"The Heart of a Gypsy," five reels, with Florence Billings.
"High Speed," five reels, with Edward Earle and Gladys Hulette.
"A Veiled Marriage.
"Carmen of the North.
"Chains of Evidence.
"Wits vs. Wits.

SPECIAL PRODUCTIONS
"Wanted for Murder," six reels, with Elaine Hammerstein.
"The Littlest Scout," five reels, with Violet Blackston.
"A House Divided," six reels, with Sylvia Bremner.
"Life's Greatest Problem.

W. W. HODKINSON CORPORATION
Distributed through the Path Exchanges.

ARTCO PRODUCTIONS
"The Capitol," six reels, with Leah Baird.
"Cynthia-of-the-Minute," six reels, with Leah Baird.

ZANE GREY PICTURES, INC.
"Desert Gold," seven reels, with E. K. Lincoln.
"The Desert of Wheat," six reels.

BENJAMIN R. HAMPTON PRODUCTIONS
"The Westeners," seven reels, with Roy Stewart.
"The Sagebrusher," seven reels, by Emerson Hough.

J. PARKER READ, JR., PRODUCTIONS
"The Lone Wolf's Daughter," seven reels, with Louise Glau.
"Sex," seven reels, with Louise Glau.

DEFFRICH-BECK, INC.
"The Bandbox," six reels, with Doris Kenyon.
"The Harvest Moon," six reels, with Doris Kenyon.

DIAL FILM CO. PRODUCTIONS
"King Spruce," seven reels, with Mitchell Lewis.

ROBERT BRUNTON PRODUCTIONS
"The Joyous Lar," five reels, with J. Warren Kerrigan.
"The Lord Loves the Irish," five reels, with J. Warren Kerrigan.
"Live Sparks," five reels, with J. Warren Kerrigan.
"$20,000," five reels, with J. Warren Kerrigan.

NATIONAL-BILLIE RHODES PRODUCTIONS
"The Blue Bonnet," six reels, with Billie Rhodes.

JOSEPH LEVERING PRODUCTIONS
"His Temporary Wife," six reels, with Special Cast.

HALL-ROOM BOYS PHOTOPLAYS, INC.
Dec. 1—"The Chicken Hunters," two reels.
Dec. 1—"Plowing the West," two reels.
Dec. 29—"The Millionaire Paupers.
Jan. 12—"Wrong Again.
Jan. 26—"Neck and Neck.
Feb. 5—"Passing the Bug.
Feb. 22—"Can You Beat It?
Mar. 2—"Breaking Into Society.
Mar. 22—"Oh! Baby.
Apr. 1—"This Way Out.
Apr. 15—"Four of a Kind.

JANS PICTURES, INC.
"Love Without Question," seven reels, with Olive Tell.
"Nothing a Year," seven reels, with Olive Tell.
"A Woman's Business," six reels, with Olive Tell.

"Dreamy Chinatown.
"One Big Night.
"As Others See Us.
"The Deserted.
"The First Flyer.
"Film Fairies.
"Caught With the Goods.
"Bumping Belles.
"Circus Bride.
"Peril of the Beach.

JUNGLE COMEDIES

COMMUNICATE WITH
The Glifograph Corporation
280 Broadway
New York City
VICTOR KREMER PRODUCTIONS

   Mar. — "Jumpy Lambret," two reels, with Charles Chaplin.
   Apr. — "Work," two reels, with Charles Chaplin.
   May — "By the Sea," one reel, with Charles Chaplin.

MASTER FILMS, INC.

Torchy Comedies, five reels, with Johnny Hines.

METRO PICTURES CORPORATION

SCREEN CLASSICS, INC., SPECIALS

"Lombardi, Ltd.," seven reels, with Bert Lytell.
"Please Get Married," six reels, with Viola Dana.
"Fair and Warmer," six reels, with May Allison.
"Should a Woman Tell," six reels, with Alice Lake.
"Silent Witness," six reels, with May Allison.
"The Wagon-Driver," six reels, with Viola Dana.
"The Willow Tree," six reels, with Viola Dana.
"The Right of Way," six reels, with Bert Lytell.
"The Best of Luck," six reels (Drury Lane Melodrama).
"Old Lady 31," six reels, with Emma Dunn.
"Shore Acres," six reels, with Alice Lake.
"Eliza Cotters to Town," six reels, with Viola Dana.
"Alias Jimmy Valentine," six reels, with Bert Lytell.
"The Hope," six reels, with a Special Cast.

NAZIMOVA PRODUCTIONS

"Out of the Fog," seven reels, with Nazimova.
"The Red Lantern," seven reels, with Nazimova.
"The Rest," seven reels, with Nazimova.
"Cramer Than Death," six reels, with Nazimova.
"The Heart of a Child," seven reels, with Nazimova.

TAYLOR HOLMES PRODUCTIONS

"Nothing But the Truth," six reels.
"The Very Idea," six reels, with Taylor Holmes.
"Nothing But Lies," six reels, with Taylor Holmes.

PATHE EXCHANGE, INC.

PATHE SPECIALS

Apr. 4 — "Lifting Shadows," six reels, with Emmy Wehlen.
May 9 — "His Grand," seven reels, with Rosemary Theby.
May 9 — "The Miracle of Money," five reels, with Margaret Herndon.
June 6 — "Le Petit Cafe," five reels, with Linder.

FRANK KEENAN PRODUCTIONS

Oct. 26 — "Brothers Divided," five reels, with Frank Keenan.
May 30 — "Dollar Man," six reels, with Frank Keenan.

EDGAR LEWIS PRODUCTIONS

Feb. 1 — "The Other Man's Shoes," seven reels.
May 26 — "Sherry," seven parts, with Pat O'Malley.

VIRGINIA PEARSON PHOTOPLAYS, INC.

Oct. 5 — "Impossible Catherine," six reels, with Virginia Pearson.

ALBERT CAPELLANI PRODUCTIONS, INC.

Jan. 25 — "The We," with Diana, five reels, with Dolores Cassinelli.
Mar. 7 — "In Walked Mary," five reels, with June Caprice.

J. STUART BLACKTON PRODUCTIONS

Jan. 4 — "My Husband's Other Wife," six reels, with Sylvia Breamer and Robert Gordon.
June 20 — "Panicky Boy," six reels, with Herbert Rawlinson.

J. D. HAMPTON PRODUCTIONS

Jan. 11 — "Fighting Cressy," six reels, with Blanche Sweet.
Feb. 15 — "Respectable by Proxy," six reels, with Sylvia Breamer and Robert Gordon.
Mar. 30 — "The Daddler, Say," six reels, with Blanche Sweet.
May 28 — "Simple Souls," six reels, with Blanche Sweet.

ROBERT HENLEY PRODUCTIONS

Nov. 9 — "The Gay Old Dog," six reels, with John Cumberland.

PIONEER FILM CORP.

"Bubbles," five reels, with Mary Anderson.
"Dr. Jekyll and Mr. Hyde," five reels, with Sheldon Lewis.

REAL PICTURES

SPECIAL FEATURES

"Soldiers of Fortune" (Dwan), seven reels.
"The Mystery of the Yellow Room" (Chastain), six reels.
"The Luck of the Irish" (Dwan), six reels.

STAR PRODUCTIONS

"Anne of Green Gables," six reels, with Mary Miles Minter.
"Endless Summer," five reels, with Constance Binney.
"The Fear Market," five reels, with Alice Brady.
"The Lady of the Lake," six reels, with Mary Miles Minter.
"The Stolen Kiss," five reels, with Constance Binney.
"Sinner's," five reels, with Alice Brady.

REELCRAFT PRODUCTIONS

WILLIAM STUART LETTERS

"Mustered Out," two reels.
"Strike Breaker," two reels.
"Happy Days," two reels.
"Cleaning Up," two reels.
"Foiled," two reels.
"The Dodger," two reels.
"Misogynist," two reels.
"Brass Buttons," two reels.
"Hard Luck," two reels.

BILLY WEST COMEDIES

"Beauty Shop," two reels.
"The Artist," two reels.
"Going Straight," two reels.
"What Next?" two reels.

TEXAS GUINAN WESTERNS

"Fighting the Vigilantes," two reels.
"The Lady of the Law," two reels.
"Not Guilty," two reels.
"Letters of Fire," two reels.
"Quitted," two reels.
"My Lady Robin Hood," two reels.
"The Wildcat," two reels.
"The White Squaw," two reels.
"A Moonshine Fand," two reels.

ALICE HOWELL COMEDIES

"Distilled Love," two reels.
"A Wooden Legacy," two reels.
"Her Bargain Day," two reels.
"Her Lucky Day," two reels.
"Cinderella Cinderella."
MILHUN MOHANTI COMEDIES

"His Wedding Day," two reels.
"The Kick," two reels.
"Love, When Worn Out!" two reels.
"Installment Plan," two reels.
"Wild, Wild West," two reels.
"Simp and Satan," two reels.
"Jealousy," two reels.

ROBERTSON-COLE PICTURES

SUPERIOR COMEDIES

"Haunting Shadows," five reels, with H. B. Warner.
"The Beggar Prince," five reels, with Susse Hayakawa.
"The Luck of Geraldine," five reels, with Beanie Harriscake.
"The Brand of Lopers," five reels, with Susse Hayakawa.

SPECIALS

"Seizing It Through," five reels, with All-Star Cast.
"Who's Your Man?" five reels, with All-Star Cast.
"The Broken Butterfly," five reels, with Tournier.
"The Flame of Hell Gates," five reels, with All-Star Cast.
"The Third Woman," five reels, with All-Star Cast.
"The Butterfly Man," five reels, with Lew Cody.

SUPREME COMEDIES

"Are Honeybees Happy?"
"Past the Apples, Eve."
"Their Little Wife."
"Hearts and Diamonds."
"Her Nearly Husband."
"Mollie's Millions."
"A Four-Cylinder Frame-Up."
"Mollie's Mumps."
"Her Novel."
"Artistic Temperament."
"In Room 102."
"Come into the Kitchen."
"Take Doctor's Advice."
"Oh, You Kid!"

MARTIN JOHNSON PICTURES

"Saving Savages in the South Seas."
"Creasing in the Solomon."
"Domesticating Wild Men."
"Lonely South Pacific Missions."
"Recruiting in the Solomon."
"City of Broken Old Men."
"Marooned in the South Seas."

ADVENTURE SCENICS

"The Last Resort."
"Flaming Ice."
"Spitting O'Learyworth."
"Sons of Saloonin."
"Ghost of Romance."

LEWIS J. SELZNICK ENTERPRISES

SEIZNICK PICTURES

Distributed by Select Exchanges.

"Piccadilly Jim," five reels, with Owen Moore.
"Our Country's Call," five reels, with Olive Thomas. (A Ralph Ince Production.)
"A Regular Girl," five reels, with Eliza Janis.
"Greater Than the Sea," with Elaine Hammerstein.
"Journey of Lasting Moore."
"Footlights and Shadows," with Olive Thomas.
"His Wife's Money," with Eugene O'Brien. (A Ralph Ince Production.)
"The Imp," five reels, with Eliza Janis.
"The Woman Game," five reels, with Elaine Hammerstein.
"Youthful Molly," five reels, with Olive Thomas.
"His Word of Honor," five reels, with Owen Moore.
"A Foot and His Money," five reels, with Eugene O'Brien.
"Out of the Snows," five reels, with Ralph Ince.

SELECT PICTURES

Distributed by Select Exchanges.

"The Undercurrent," five reels, with Guy Empey.
"A Scream in the Night," six reels, with Ruth Budd.
"Faith of the Virgin," five reels, with Mitchell Lewis.
"Isle of Conquests," five reels, with Norma Talmadge.
"The Last Love of His People," with Mitchell Lewis.
"She Loves and Lies," with Norma Talmadge.

PIRAMA PICTURES

Every Saturday.

NATIONAL PICTURES

Distributed by Select Exchanges.

"Blind Youth," five reels, with special cast.
"A Man and a Wife," five reels, with special cast.
"Who Am I?" five reels, with Special Cast.

REPUBLIC PICTURES

Distributed through Republic Exchanges.

"Twelve-Ten," five reels, with Herbert Rawlinson.
"The Blue Pearl," five reels, with Edith Hallor.
"Tribe," treasure hunters, with Courter Production with Clara Kimball Young.
"Wyn. J. Foster," five reels, with Herbert Rawlinson.

Judge Brown Series, two reels.

"Twelve Champions," two reels.

"Dad's Girl," five reels, with Jackie Saunders.
"The Gift Supreme," five reels.
"The Only Way Trail," five reels, with Edythe Sterling.
"Mothers of Men," five reels.

"The Amazing Woman," five reels, with Ruth Clifford.
"Girl of the Sea," six reels (Williamson Submarine Production).
"The Playing Art," five reels, with Grace Davison.
"Children Not Wanted," five reels, with Edith Day.

NEW RIVERS

Knoigrams, one-reel, every Tuesday and Saturday.

WM. L. SHERRY SERVICE

Available at all Hallmark Exchanges.

"Marriage for Convenience," six reels, with Catherine Calven.
"Calibre 5," five reels, with Doris Kenyon.
"Love and the Law," six reels. (Edgar Lewis production.)

TRIANGLE FILM CORPORATION

(Available at United Theaters Exchanges.)

Dec. 14th—"Duty to a Greenstone," five reels, with Doreah Gib.
"The Clothspinner," five reels, with Charlie Ray.
"A Gamble in Souls," five reels, with Dorothy Dalton.
"The Tiger Girl," five reels, with Lilian Gish.

TYRAD PICTURES, INC.

"And the Children Pay," seven reels, with Gerrett Hughes.
"Your Wife and Mine," five reels.
"Human Passion," five reels.
"The Red VIPER," six reels, with Gerrett Hughes.
"It Happened in Paris," five reels.
"Broken Hearts," five reels.
Johnny Dooly, seven reels, with Dustin Farnum.

UNITED ARTISTS CORPORATION

Sept. 30th—"His Majesty, the American," eight reels, with Douglas Fairbanks.
"Broken Bridge," six reels, with D. W. Griffith.
Dec. 10th—"When the Clouds Roll By," six reels, with Douglas Fairbanks. 
Jan. 18th—"Pollyanna," six reels, with Mary Pickford.
Apr. 25th—"Down on the Farm" (Sennett), five reels.

UNITED PICTURE THEATRES

"The Eternal Mother," with Florence Reed.
"The Corsican Brothers," seven reels, with Dustin Farnum.

UNIVERSAL FILM MFG. COMPANY

UNIVERSAL FEATURES

Jan. 6th—"The Day She Paid," five reels, with Francelis Billington.
Jan. 18th—"The Tiller," five reels, with Edith Roberts.
Feb. 29th—"The Run," five reels, with Mary MacLaren.
Feb. 29th—"The Peddler of Love," five reels, with Frank Mayo.
Feb. 29th—"The Forged Bride," five reels, with Mary MacLaren.
Apr. 5th—"The Road to Rovence," five reels, with Mary MacLaren.
Apr. 19th—"Her Five Hundred," five reels, with Edith Roberts.

JEWEL PRODUCTIONS

"Forbidden," six reels, with Mildred Harris.
"Blind Husbandman," seven reels, with Eric Stoehr.
"The Virgin of Stamboul," seven reels, with Priscilla Dean.

VITAGRAPH

"When a Man Loves," five reels, with Earl Williams.
"The Sina of the Mother," five reels, with Alick Stewart.
"The Midnight Bride," five reels, with Gladys Leslie.
"Human Calla," five reels, with Corinne Griffith.
"The Birth of a Soul," five reels, with Harry T. Morey.
"The Juggernaut," five reels, with Corinne Griffith.
"Deadline at Eleven," five reels, with Corinne Griffith.
"The Scouring Club," five reels, with Corinne Griffith.
"The More Excellent Way," five reels, with Anita Stewart.
"The Forty-Gun Gong," five reels, with Corinne Griffith.
"Cinderella's Rebellion," five reels, with Anita Stewart.

VITAGRAPH SPECIALS

"Slaves of Pride," six reels, with Alice Joyce.
"The Fortune Hunter," seven reels, with Earl Williams.
"The Shrouded Statesman," seven reels, with Alice Joyce.
"Captain Swift," five reels, with Earl Williams.
"Indians and the Woman," six reels, with Alice Joyce.

O. HENRY SERIES

"Tellmache, Friend," two reels, with Kate Price.
"The Dream," two reels, with Alice Joyce.
"The Call Loan," two reels, with Jay Morley.
"A Philistine in Bohemia," with Clara Murphy.
"The Passing of Black Eagle," two reels, with Joe Ryan.
"The kennel of Maks," two reels, with All-Star Cast.
"The Fly Coup," two reels.
"School Days," two reels.

LARRY SEMON COMEDIES

"Between the Acts," two reels.
"Dull Care," two reels.
"Dew Drop Inn," two reels.
"The Head Waiter," two reels.
"The Grocery Clerk," two reels.

CURRENT SERIALS

BAILMARK—"The Sign of the Rat," with Claire Anderson.
PATH—"The Fatal Sign," with Claire and Sign.
PATH—"Daredevil," with Jack Donumm.
VITAGRAPH—"The Silent Avenger," with William Duncan.
VITAGRAPH—"Invincible," with Louise Morris.
PATH—"Trained by Three," with Franklin Mann and Stuart Holmes.
"Dangerous Eyes."
"The High Diver's Last Kiss."
"Should Dummies Wed."
"Moongrats."
EXHIBITORS

CURRENT GOLDWYN PICTURES

WILL ROGERS in The Strange Boarder
PAULINE FREDERICK in The Woman in Room 13
MADGE KENNEDY in Dollars and Sense
TOM MOORE in Ouds
MABEL NORMAND in Pinto
MARY ROBERTS RINEHART'S Dangerous Days
REX BEACH'S The Silver Horde
JACK PICKFORD in The Little Shepherd of Kingdom Come

GOLDWYN PICTURES CORPORATION

May 15, 1920
THOMAS H. INCE presents,

DOROTHY DALTON
"The Dark Mirror"

A Paramount Artcraft Picture

IN the dark mirror of dreams she saw—what? Her other self? Or what she might have been?
She saw herself dragged through the crime and shame of the underworld, herself the centre of unimagined strife and excitement—

IT'S the most novel and dramatic picture in which Dorothy Dalton has ever appeared.
Action, suspense and mystery make every minute of it thrilling and exciting.

By Louis Joseph Vance. Scenario by Magnus Ingleton
Directed by Charles Giblyn. A Thomas H. Ince Production
Wanda Hawley's Ship Has Arrived

thanks to the vehicle provided by Jerome K. Jerome,

"MISS HOBBS"

the direction supplied by DONALD CRISP

the scenario from the pen of ELMER HARRIS

Credit is also due to the whole-hearted support of the principal exhibitors of America, who realize the necessity of "new star" material of the proper sort—if the screen is to win new friends and steadily augment the ranks of its admirers.
IMAGINE a girl winning a man—then losing him through chicanery—then meeting him again but seeking to pass him by because he had passed her love by. Then imagine her gaining the knowledge that the man had NOT ceased to love her; that she had been fooled into thinking his ardor had cooled BY HIS OWN PARENTS! And so he had wed another, chosen by his family. This is just the start of the story. Be sure to play

MARY MILES MINTER

IN

“JENNY BE GOOD”

From the popular book

by WILBUR FINLEY FAULEY
A "Good Picker"—That's Being Good To Your Audience

MARY MILES MINTER

in "JENNY BE GOOD"

The selection of the exhibitor to picks wisely, showing the entertainment needs of his public to ever in mind. A good story by bur Finley Fauley has been into a good picture by that maker of real box-office attractions, William Desmond Taylor. A tale of twists and romance proves Dan Cupid can't be robed. Jenny ISgood, her sweetheart's designing parents cause much mischief to see ten Jennies liked.

MARY MINTER is more-loved as Jenny. Credit must given Julia Crawford Ivers screen adaptation of the book, which was one of the hits of the season.
Lost In A Great City

in the story, but really "discovered" by thousands of exhibitors in hundreds of cities, large and small, the country over. They have found her — to be a box-office magnet!

CONSTANCE BINNEY

in "THE STOLEN KISS"

Based on the book, "Little Miss By-the-Day" — By Lillie Van Syke
Scenario by KATHRYNE STUART
Directed by KENNETH WEBB

is now available for booking at all REALART Exchanges.

Exhibitors who do not know the strength of this star with the public, are urged to investigate by showing this latest BINNEY subject.

REALART PICTURES
CORPORATION
469 Fifth Avenue, New York City
Multiply your Capacity by $15.00

ALTHO this great romantic drama was released only a few short weeks ago, the Box-office and the Booking-sheet have already established it as the most spectacular success of the year. At the Superba in Los Angeles, a small 600-seat house, it did a gross of $15.00 per seat for the week. Multiply your own seating capacity by $15.00 and see what you get. You can get it. Why not now?

Universal-Jewel
$ 500,000
Production de Luxe

Starring
PRISCILLA DEAN
FAITH and HOPE mirrored in the soul of a country girl. Lust and Trickery looming in the shadow of an underworld parasite.
A Romance, touched by the highlights of all human emotions.
In it, two master craftsmen, Paul Armstrong and R. A. Walsh have reached the peak of achievement.

MAYFLOWER PHOTOPLAY CORPORATION
presents
AN R.A.WALSH PRODUCTION
THE DEEP PURPLE

Directed by R.A.WALSH From the Famous Play by PAUL ARMSTRONG & WILSON MIZNER
Apply to REALART PICTURES CORPORATION 469 Fifth Ave
NOTICE TO PROFIT PROSPECTORS
GRUBSTAKE YOURSELVES WITH A CONTRACT FOR
The LAW OF THE YUKON
IT'S A PAY-STREAK OF PROFIT

MAYFLOWER PHOTOPLAY CORPORATION Presents
A CHARLES MILLER PRODUCTION
The LAW of the YUKON
Based on the Verse Classic by ROBERT W. SERVICE
Published by BARSE & HOPKINS New York City N.Y.
Apply to REALART PICTURES CORP.
469 FIFTH AVE., N.Y.
Arthur S. Kane
Presents

Charles Ray

in his new series of independently produced pictures for

First National

Every picture taken from a stage success, a popular novel or specially selected story.
Greater in punch, better in quality than anything this great star has yet produced.
Everyone a knockout. The first will be

George M. Cohan's famous comedy drama

45 Minutes From Broadway

Tie Up Quick with the Entire Series

A FIRST NATIONAL ATTRACTION
Mirthquake Shakes
Big New York Theatre

May 15, 1920

EXHIBITORS HERALD

Great Crowds at Both Broadway and Brooklyn Strand howl with laughter over

Marshall Neilan's
"Don't Ever Marry"

What the critics say:

"A comedy of situation. Lack of space prevents us from giving the detailed comment that it deserves, but it will be safe to recommend it to all sorts of friends. There are chuckles planted and smiles are very thick. A competent cast."—NEW YORK TRIBUNE.

"An amusing comedy screened by Marshall Neilan."—NEW YORK WORLD.

"A hilarious comedy."—NEW YORK SUN AND HERALD.

"An exceptionally bright farce, brisk as they make 'em, and adorned by two pretty girls, Marjorie Daw and Betty Bouton. Matt Moore plays with energy. Wesley Barry, the bell hop, is the Chaplin of the future."—NEW YORK NEWS.

"The cause of a vast amount of laughter at the Strand Theatre. A good company."—NEW YORK EVENING POST.

"Enough screen talent in the cast to adequately care for all the comedy."—NEW YORK EVENING SUN.

"A creditable offering. There is scarcely a moment when the action isn't proceeding at top speed. A cast of conspicuous ability and you can classify it as a fast moving, mirth-provoking comedy. The complications are fast and furious—exceedingly fascinating."—MOTION PICTURE NEWS.

"Whoop this up. There is a true comedy situation and a wealth of incidents grouped around it. Rich in material of the laughter producing kind. The director is to be congratulated. 'Don't Ever Marry' is well worth being called a First National attraction."—MOVING PICTURE WORLD.

"Clever comedy replete with numerous farcical situations, skilfully handled. Matt Moore invests the hero role with lively humor and dynamic energy. Marjorie Daw is charming. Make the most of the all-star cast."—EXHIBITOR'S TRADE REVIEW.

"A hilarious affair—funny, bright and entertaining. An excellent cast."—NEW YORK MORNING TELEGRAPH.

"Marshall Neilan puts 'Don't Ever Marry' over as a big hit. You can promise the best in the feature comedy line. It contains a very unusual quota of real laughs. Just as attractive from its end as 'The River's End' from the dramatic angle."—WIDS.

From the story by EDGAR FRANKLIN
Adapted to the screen by MARION FAIRFAUX

Photographed by Henry Cronjager and David Kesson
Lighting effects by Howard Ewing
Technical Director, Ben Carré

A First National Attraction
Katherine MacDonald in

"Passion's Playground"

A Romance of Monte Carlo

Taken from the famous novel, "The Guests of Hercules," by C. N. and A. M. Williamson.

Directed by J. A. Barry.

By arrangement with Attractions Distributing Corp.
B. P. Schulberg, president

Foreign Representative David P. Howells, Inc.
729 Seventh Ave., New York City
A Picture That Will Make Friends for Your Theatre

That's what an Exhibitor says.
Read what others say of

King W. Vidor's
"The Family Honor"

"If you want to make a host of friends for your theatre play this one. You can't go wrong because it's THERE. It is really a big production with wonderful characterizations."

“One of the most finished productions I ever saw. Pleased my patrons in EVERY CITY:"
—Edward C. Beatty, General Manager Butterfield Circuit, Michigan Theatres

“As guaranteed a success as can be made. A story of Dixie always advertises well. It is clean, of a fast tempo and is one of those good reliable pictures that is bound to make your patrons feel at home.”
—H. M. Thomas, Manager Rialto Theatre, Omaha, Neb.

A Romance of Dixie
By John Booth Harrower
Directed by King W. Vidor
Scenario by William Parker
Photography by Ira H. Morgan

A First National Attraction
Foreign Representative: David P. Howells, Inc.
729 Seventh Ave., New York City
We believe in this picture.

We believe that it definitely establishes Miss Sweet as one of the few really great stars.

We believe that in story, production, photography and direction it is $99\frac{24}{190}$ per cent perfect.
We believe that it will arouse large audiences to enthusiasm, and have record runs everywhere.

SEE IT! Your nearest Pathe exchange will be delighted to show it to you.
Released April 25th

MACK SENNETT'S

BIG NEW
FIVE-REEL COMEDY SENSATION

"DOWN ON THE FARM"

WITH AN ALL STAR SENNETT CAST INCLUDING-
BEN TURPIN, LOUISE FAZENDA, MARY PREVOST, JAMES
FINLAYSON, BERT ROACH, HARRY GRIBBON, BILLY ARMSTRONG
LITTLE JOHN HENRY, THE BABY, TEDDY, THE DOG, PEPPER
THE CAT, HENS, TURKEYS, DOGS, GEESE, COWS AND
ALL OTHER FARM ESSENTIALS AND ORNAMENTS IN A
RIOT OF RUSTIC ROMANCE AND REVELRY

Bill it - Exploit it - Present it
like a Circus -
And do a Business like the
Ferries to Cuba

UNITED ARTISTS CORPORATION

MARY PICKFORD · CHARLIE CHAPLIN
DOUGLAS FAIRBANKS · D.W. GRIFFITH
HIRAM ABRAMS, GENERAL MANAGER
A Piercing Scream!

Keener and keener
will grow your delight,
your appreciation
as you are baffled in
your attempt to
piece together the
story threads so
skillfully twisted, so
splendidly presented in

"THE
COURAGE
OF
MARGE
O'DOONE"

VITAGRAPH'S
SPECIAL
PRODUCTION

From
The great story
by

JAMES
OLIVER
CURWOOD

Directed by
DAVID SMITH

It startled David
And there before the
petrified men
Stood
the girl!
Her white arms
gleamed bare,
Her breasts
were bare.
She was naked
to the waist.
Like a gleaming
shaft
She passed
between the bars
And sprang
at the grizzlies,
With her
naked hands.
David squeezed
through
And shot Tara's
foe to death.

It was his
turn
Next, to face
Brokaw
In that same
cage
And fight—
A battle that
will start your
blood RACING
Just to See.
Tom Moore is one of America's greatest showmen you are safe in banking on his knowledge of Wanda Hawley's ability.

Moore's Theaters Corporation

TOM MOORE, President

Mr. J. B. Woody, General Manager,
Realart Pictures Corporation,
469 Fifth Avenue,
New York City, N.Y.

April 10, 1920

Dear Mr. Woody:

I booked Miss Wanda Hawley in "Miss Hobbs" because of my knowledge of Miss Hawley's ability through my observance of her in recent DeMille productions. I am heartily in favor of Realart's policy of declining to ask exhibitors to sign a Hawley series contract at the beginning. I also, on account of knowing the producer, the star, the story and the director, feel quite confident that a preview of "Miss Hobbs" is not necessary, because Miss Hawley's entire future and success with Realart hinges on her first production, and realizing this fact I feel quite certain that "Miss Hobbs" will reach my fullest expectation, not forgetting, in the meantime, the good treatment accorded me by Realart executives.

Very truly yours,

TOM MOORE,
President.

Realart's Theaters Corporation.

Now available - the first production only

MISS HOBBs

by Jerome K. Jerome
Scenario by Elmer Harris
Directed by Donald Crisp.

for particulars see nearest Realart exchange

REALART PICTURES CORPORATION

160 Fifth Avenue, New York.
Sakewawin!

In Indian that means: "I belong to you."
That's what Marge O'Doone, the little mountain pixie of the Arctic, called David Raine.
A pretty name for himself he had told the girl, but he didn't know what it meant.

But one day he found out
And from then on it was the fight of his life—for Marge—the little nymph of the North, whose picture had been the lure that beckoned him onward through the freezing cold and the heart-breaking hardships of the vast frozen Northland.

And what a fight he made of it!
From that point onward, come the breathless moments, the surprise and suspense in:

"THE COURAGE OF MARGE O'DOONE"

Another of those big, brawny, breathing story dramas by

JAMES OLIVER CURWOOD

made into a splendid SPECIAL PRODUCTION by VITAGRAPH.

It is the brain-child of a born story teller touched by the magic wand of the motion picture and made into a pulsing, living, human thing.
It speaks in that language of the universe—romance and adventure. It breathes mystery and thrills, surprises and suspense and it strides along against a background of awesome beauty—the gods' proving ground for the mettle of men—the Arctic.

It's a story that will stick to the ribs—if you know what that means.

Written by:
JAMES OLIVER CURWOOD

Produced by
VITAGRAPH

Directed by
DAVID SMITH
The Associated

With

America’s Independents

100% Protection—100% Protection

100% Ownership in a Purely Independent

Associated System

Some of the biggest exhibitors in the country have devoted nearly a year to the development of our franchise plan. They have given their wisdom and experience, guided by good business principles, to its completion.

We have proceeded with deliberation and caution, because we wanted to be right—to be sure that we might offer the exhibitor who seeks both good pictures and protection of his interests, a fair and equitable plan, whereby he might write an insurance policy on the safety of his investment.

Our plan is the direct result of the causes that have forced the observing exhibitors of the country to bestir themselves into action against interests that seek to destroy the stability of our prosperity.

It offers direct ownership in an organization owned solely by leading exhibitors who are one hundred per cent independent. We are invited to share both benefits and profits by acquiring your own franchise.

Every feature and every principle of the Associated franchise arrangement has undergone critical consideration and reconsideration. It is now a finished product, ready for the inspection of the men who have within their power to make the Associated System a success.
ANNOUNCEMENT

Exhibitors, Inc.

Offer

Independent Exhibitors

Features—100% Profits—and
Independent Exhibitors Organization

of

Sub-Franchises

Exhibitors, Inc., the most powerful influence
in the industry.

Within a short time, our members will be
prepared to take you into their confidence
and explain in detail the method and char-
acter of our sub-franchises.

Until we are prepared to demonstrate the
worth of our plans for you, The Associated
Exhibitors desire to go on record as endors-
ing the splendid and worthy ambitions of
five prominent in the convention activities
at Chicago.

We are heart and soul in accord with any
movement or plan that is designed to further
the unselfish interests of the independent
exhibitors, and for that reason to compliment
The First National Exhibitors' Circuit for
the great progress made in their convention
and to especially emphasize the value of
franchise protection and benefit offered by
First National to independent exhibitors.

Associated Exhibitors, Inc., stands for any
plan or organization that is designed to
protect exhibitors' interests.

ASSOCIATED EXHIBITORS,
INCORPORATED.
The HEART of THE SITUATION
Andrew J. Callaghan Productions, Inc.

Presents

BESSIE LOVE
The Princess Charming

"THE MIDLANDERS"

Exhibitors will want this colorful, swift-moving drama of gentle love, cruel political tyranny, struggle and victory in a Mississippi Valley town because it gets to the heart of the situation.

IT’S BUILT TO PLEASE THE PUBLIC.

That’s why the future plans of this radiant young actress call for entertaining, heart-warming screen narratives, adapted from the novels and plays of master storytellers, supervised by directors whose past successes prove they know their audiences, and produced with every effort working toward quality and artistic perfection.

THAT’S GETTING TO THE HEART OF THE SITUATION!

ANDREW J. CALLAGHAN PRODUCTIONS, Inc.
25 WEST 43d STREET
NEW YORK CITY
Fore!
There's Special Interest for Golfers in this New SELZNICK PICTURE

Lewis J. Selznick Presents
EUGENE O'BRIEN
in John Lynch's
'The Figurehead'
Picturized by R. Cecil Smith

Distributed by Select
Carl E. Carlton Presents
EDITH DAY
Star of "IRENE"
New York's Biggest Success
in
"CHILDREN NOT WANTED"
A Crest Picture

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[Image of Carl E. Carlton and a child from the movie "Children Not Wanted"]
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in
"The Whirlwind"
written and directed by JOSEPH A. GOLDEN
Produced by ALLGOOD PICTURES CORP.
THE FASTEST MOTION PICTURE EVER MADE

A Serial Production worthy the Highest Class Theatre
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Hearts Asleep
Trick of Fate
All of a Sudden Norma
Josselyn's Wife
Tangled Threads
Woman Michael Married
Her Purchase Price
Kitty Kelly, M. D.

ALMA RUBENS
Diane of the Green Van
Man's Country

WM. DESMOND
Life's a Funny Proposition
Prodigal Liar
Mints of Hell
Whitewashed Walls
Barefisted Galagher
Sage Brush Hamlet
Dangerous Waters
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The Love Call
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With Lewis Stone and Jane Novak
(Same cast as "The River's End")

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The biggest crook story of the year

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Barefisted Galagher
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Clean Up Pictures Every One Of Them,
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DISTRIBUTING CORPORATION
220 SOUTH STATE STREET, CHICAGO, ILLINOIS
Got 'em All Beat!

"THE ILLITERATE DIGEST" by Will Rogers

April Twenty-third
1920.

Mr. Marion H. Kohn, Pres.
Marion H. Kohn Productions, Inc
Los Angeles, Calif.

My dear Mr. Kohn:

We wish to compliment you on
"THE ILLITERATE DIGEST" by Will Rogers, the
Goldwyn star. This week's issue, which is
now playing in this theater, is most laughable
and entertaining and has been the subject of
most favorable comment from our patrons.

Not alone do we wish to express
our satisfaction at the clever witty sayings
contained in "THE ILLITERATE DIGEST", but also
at the high class manner in which the film is
gotten up in the way of laboratory work. The
toning, tinting, artistic titles and back
grounds are the finest specimens of this class
we have ever seen.

Taking everything into consider-
ation, briefly we want to take this means of
informing you that the Rogers sayings are well
blended, snappy, entertaining and are going over
very big at every performance here this week.

Wishing you continued success,

Very truly yours,

CALIFORNIA THEATER

R. H. Poole
Managing Director

FOR BOOKINGS SEE

Greater Stars Productions, Inc., Chicago, Ill. For Ill. and Ind.
Alexander Film Exchange, N. Y. City. For N. Y. State and No. N. J.
Consolidated Film Exchange, Los Angeles and San Francisco. For Calif., Nev., and Arizona.
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For Other Territories Write

JOE BRANDT
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Room 200 1600 Broadway  New York City
NEWS OF THE WEEK

Determine to Bar Politics from Cleveland Conventions

Cecile B. DeMille invited to join "Big Four"

Lay cornerstone of New Stanley Theatre in Philadelphia

Minneapolis Exibitors' Planning Double Shot at Producer Invaders

United Picture Theatres to Fight Bankruptcy Action Says Goldsmith

Expect United States Senate to Amend Penal Code as to Films

Pathé to Publish "Simple Souls," Starring Blanche Sweet, May 23

Break ground for New Chicago Film Exchange June 1

Ince separates team of MacLean and May and Features Former

Herald's Report of First National Distribution of Mayflower Confirmed

First National Begins Awarding of Sub-Franchises to Exhibitors

Associated Producers Will Open Exchange System Early in August

Signal Amusement Company Holds Franchise in Associated Exhibitors

Hallmark Takes Over Triangle Exchange System and Pictures

REVIEWS

"The Toll Gate," Paramount Arctraft D, five parts, with William S. Hart

"Rio Grande," Pathé, seven parts, with Rosamund Thelby and Allan Sears

"A Man There Was," Radio soul Films D, five parts, with Victor Seastrom

"The Orphan," Fox D, five parts, with William Farnum

"The Yellow Typhoon," First National D, five parts, with Anita Stewart

"Terror Island," Paramount Arctraft D, five parts, with Houdini

"The Devil's Claim," Robertson-Cole D, five parts, with Sessue Hayakawa

"Old Lady 31," Loew-Metro C-D, five parts, with Emma Dunn

"Vanishing Trails," Canyon S, fifteen episodes, with Franklin Farnum and Mary Anderson

"Locked Lips," Universal D, five parts, with Tsuru Aoki

DEPARTMENTS

Exhibitors Advertising
Vol计划ing Around N.Y. Week
With the Procession in Los Angeles
What the Picture Did for Me
Chicago Trade Events
Guide to Current Pictures

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First National Exhibitors Circuit, Inc.

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W. W. Hodkinson Corporation

Mayflower Photoplay Corporation

Minusa Cine Screen Company

National Carbon Company

National Film Corporation

Pathé Exchange, Inc.

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United Artists Distributing Corporation

Unity Photoplay Company

Universal Film Manufacturing Company

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Mr. Watterson R. Rothacker.
President,
Rothacker Film Manufacturing Company,
Chicago, U. S. A.

"I gave a private showing of my pictures at the Piccadilly Theatre here in Sydney, Australia, and came away feeling mighty proud of all ten reels. Your tints and tones are great and you have gotten things out of some negatives that I did not know were there."

(Signed)

Martin Johnson

"ON THE BORDERLAND OF CIVILIZATION"
Martin Johnson—Cinematographer
Robertson-Cole—Distributors
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There are reasons—
Come and see them.
The Swing and Pace of this Tale of the Woods Will Delight Your Crowds

Dial Film Company presents

MITCHELL LEWIS in

King Spruce

From the novel by HOLMAN E. DAY
Directed by Roy Clements

Mitchell Lewis in a part which fits him like a glove—homespun honesty and heart of gold.

With the first turn of the crank your audience is plunged into the very midst of things and their hearts are kept vibrating with thrill and emotion to the very close of the curtain.

W.W. HODKINSON CORPORATION
527 Fifth Avenue, New York City
Distributing through FAIRE Exchange, Incorporated
Comment of the Week

by Martin J. Quigley

Unfounded Alarm

The expressed apprehension on the part of theatrical producers that the influence of motion picture producers may tend to lower the standards of the American theatre is pitifully funny. The wall of the stage folk seems to have been incidental to the announcements of a tie-up between stage and picture productions.

A glance back over the past few years of stage history in America reveals very little in the way of standards to be jealous of. The stage producers of prominence at the moment — almost without exception — have complacently followed the call of the mob, writing their plays about bare-legged choristers, bedroom scenes and drama of such obviousness that it is hardly drama at all.

The alarm is quite unfounded: It would be a truly remarkable alien influence that would not help the American stage at least a little. As to lowering the general standards — that could only be done by magic. The stage producers themselves have exhausted all ordinary means through a commercialism utterly without conscience and a deaf ear toward all the recognized ideals of the drama.

The influence of the makers of pictures, providing it is not violently opposed, cannot help but contribute to a great advancement, and this it can easily do if it only succeeds in dissipating the current determination to lower the standards of play-making to conform to the tastes of Broadway.

Something Started

The Chicago meeting of independent exhibitors closed with considerable speculation as to just what results would be accomplished. It has long been the practice to regard exhibitors’ meeting as productive of a maximum of talk and a minimum of action, meanwhile forgetting the fact that decisive action can only be accomplished through real organization and this the exhibitors have never had.

The Chicago meeting has made one thing very clear: The exhibitors of America are more thoroughly exercised over this matter of producer competition than over any other problem they have ever faced. The exhibitors who attended this meeting, and the hundreds who were not present but who approved the proceedings, are deadly in earnest. They have set in action a movement that is certain to get results eventually if not immediately. Failure to recognize this is merely shutting one’s eyes to the realities of the situation.

Final details covering just how the exhibitors are going to get results in this matter remain to be worked out, but a movement has been started that will gain momentum as it goes on and eventually will accomplish the great good of deciding definitely and finally the dividing lines for the various branches of this industry.

* * *

Bad Practice

Just now in Illinois theatrical interests are endeavoring to have legalized the use of children on the stage under proper auspices and with every regard for their welfare.

The law which prohibits child performers is an unreasonable one and a more reasonable interpretation of it may be expected. But it is well to bear in mind that the law did not occur automatically and that more than likely certain abuses originally urged its enactment.

Such abuses may be found occasionally in motion pictures and it is very logical to conclude that if they are not eliminated the industry at large may face such a fight as is waging in Illinois. A case in point is a recent comedy, “Twilight Baby.” The producer of this picture seemed to be unmindful of the fact that there are some things that can’t be done even for sweet comedy’s sake. In this picture an infant is used in an utterly unreasonable and irrational manner. Stuff of this sort is exceptionally bad practice and should be stopped. And this even aside from the fact that it inevitably tends toward legislative regulation.
Heraldgrams

William Pizor, who was recently appointed special road representative of Radin Pictures, made his headquarters at the Sherman Hotel during a recent visit to Chicago.

Herman Garfield is to make a tour of the United States in the interest of Robert McLoughlin's production, "The House Without Children." 

Frederick Martin, publicity and advertising manager for Famous-Lasky Film Service, Ltd., of Great Britain, is spending several weeks at the home offices and studios of the Famous Players-Lasky Corporation.

Douglas Z. Doty, magazine editor and author, has been engaged to act as advisor on future screen productions by Universal.

E. L. Smith, general manager of the Jesse D. Hampton Productions, has returned to the West Coast after a seven weeks' business trip to New York and the principal cities of the East.

Miles F. Gimson has been appointed short subject sales manager of Pathe Exchange, Inc., by Paul Brunet, vice president and general manager.

Seymour R. Schussler, sales representative in the New York offices of Reelart since last fall, has been promoted to assistant branch manager of the New York City office of the company.

J. G. Webb has resigned as manager of the printing and circulation department of the Fox Film Corporation to open the J. G. Webb Service Bureau, Inc., 1482 Broadway, New York City.

R. S. Shadler, manager of the Pathe Indianapolis branch, has been named central west manager of Pathe. He is succeeded in the management at Indianapolis by F. B. Elliott.

Edna Bonns has left Warner Brothers to join C. L. Chester as sales manager of Chester Productions and has left for Los Angeles for important conferences.

C. E. Ford, of the Dye, Ford and Rogers circuit of theatres of Texas, recently visited Los Angeles to see pictures in the course of making at the Thomas H. Ince studios.

Frank C. Bonistall has been appointed branch manager for Pathe at Pittsburgh. He was formerly with Famous Players and National Pictures.

Sam E. Morris, general manager of Republic, has appointed Carl Michael Minneapolis branch manager. He succeeded Robert Collton, resigned, and D. Williston Indianapolis branch manager.

Julian Josephson has purchased his contract release from Thomas H. Ince and will join the ranks of independent writers. He will establish headquarters in Hollywood, where he will prepare original scripts.

Hugh Ford, director general for the European studios of the Famous Players-Lasky Corporation, has sailed for London to begin the production of his first picture, "The Sorrows of Satan," a Marie Corelli story.

Louis K. Sidney, who recently rejoined the Fox theatre forces after being associated with the Koplik interests in St. Louis, Mo., taking over the management of the Washington theatre, Detroit, Mich., has been given the managing directorship of the Fox theatres in Denver.

S. G. Sladden, well known publicity man, who recently resigned from Goldwyn Pictures Corporation, has joined the Famous Players-Lasky Corporation, as eastern exploitation manager.

Andrew J. Callaghan of Los Angeles, who attended the recent convention in Chicago, proceeded to French Lick Springs for a brief vacation.

George Gibson, factory superintendent of the Rothacker Chicago laboratories, has left for Rochester, N. Y., where he will spend several days at the Eastman Kodak plant.

Douglas D. Rothacker of the Rothacker Film Manufacturing Company sales division, is spending several weeks in the New York office in an intensive industrial films selling campaign.

Carl Laemmle, president of Universal, arrived in Chicago from the West Coast May 3, on his way to New York, from where he expects to sail for Europe soon.

Re-Takes of the News

By J. R. M.

Well, it's all over.

The Big Convention, we mean.

And everybody seems to have had a good time. At least there was a look of satisfaction on everybody's face.

Cleveland's going to do the entertaining next. Don't know much about it personally, but they say the spirit of good fellowship is deeply rooted there.

Let's Hope they do—

The Christie boys have started something. They've got a comedy called "Clothes Must Come Down."

Three Mile Limit—

There used to be lots of men who were driven to drink. Now they have to row there.

That's the Reason, eh—

The girls say they can't dress decently on present salaries.

May Allison says she has a perfectly splendid recipe for potato salad. Now if some one will give her a potato, shell be all set.

Giving the Barbers a Jolt—

With hair cuts at seventy-five cents the copy Los Angeles citizens have started a beard and Hair Growers Club. The crim-on rambler, weeping willow and trailing arbutus styles are popular in beards, while the homemade hair cut may be noticed here and there.

She's Tickled Stiff over 'Em—

Oh yes, have you heard that Dorothy Dalton has a pair of those new French feather slippers.

Chicago Has an Exciting Race on Between Twenty-Five Plump Women and a Like Number of Fat Men. So Far the Women Are in the Lead by a Neck, as the Men Have No Necks.

We'll Say It Must—

Being judge at an ankle contest must be hard on the eyes.

It May Get a Rise Out of Mars—

A Bogota, Columbia, citizen who is given to suggesting, suggests that we project a few motion pictures on Mars, and thus stir them up.

Celluloid and gun-cotton are almost identical as far as their chemical constituents are concerned—but there is just about as much difference between them, as far as their dynamic power is concerned, as there is between an ordinary poster and a Ritchey poster!
Determine to Bar Politics From Cleveland Conventions

Leaders of All Factions in Exhibitors’ Organization Plead for Harmony at Effort to Launch New National Association

With representatives of practically all national, state, sectional and local exhibitors’ organizations pledged to attend, the gathering of motion picture theatre owners in Cleveland early in June promises to be the most significant in the history of the industry.

Leaders of the various factions are today bending every effort to erase ill feeling and overcome sectional jealousies in the hope that from the series of meetings will rise a representative national exhibitors’ organization with an active membership of at least 4,000 theatre owners.

“Bar Politics,” Is the Universal Cry

“Bar politics,” the insistent cry of the exhibitors assembled in Chicago, April 26th and 27th, in response to the call from Willard C. Patterson of Atlanta, has been taken up by all of the groups headed for Cleveland.

Any effort on the part of any one man or group of men to dominate the gathering will be bitterly fought. Steam-roller tactics can only result in widening the split in the exhibitors’ ranks.

Leaders realize this fact and are striving to anticipate and guard against anything which will destroy harmony.

Two Organizations to Issue Call

At the present time, it appears that exhibitors will go to Cleveland in answer to two calls—one from Sydney S. Cohen, president of the New York state league, who has interested thirty-two states in forming a new national organization; the other from Frank J. Rembusch as chairman of the Independent Exhibitors of America, the national organization just formed in Chicago for the avowed purpose of combating producer monopoly of the theatres.

The fact that Mr. Rembusch will issue one of the calls is expected to attract members of the Motion Picture Exhibitors of America, Inc., to the meeting, as he is executive secretary of the organization. The M. P. E. A. annual convention has been called in Chicago for June 28th.

May Open As Separate Conventions

It is possible that the two organizations will assemble separately, and later join in joint sessions. At the present time, no step has been taken to officially call members of the M. P. E. A. to Cleveland simultaneously, but it is possible that the board of directors, if not the entire membership, will officially attend.

If the M. P. E. A. does issue a call of this kind, three separate meetings may be held at Cleveland simultaneously prior to all convening together.

All of these points and a score of others are up for decision within the next week or ten days.

Independent League May Continue

There is a strong possibility that the Independent Exhibitors of America will continue as a separate organization for the one purpose of combating producer invasion of the exhibiting field, but, at the same time, have its entire membership also participate in the proposed new national exhibitors’ league.

Willard C. Patterson, who brought about the organization, drew a sharp line between “independent” exhibitors and house managers of theatres owned or controlled by producing companies.

All exhibitors, he pointed out, were interested in the general questions confronting them, such as censorship, taxes, and other matters affecting all alike. The “independent” exhibitor is the only one who is interested in the fight against producer control, however, he declared.

Owes His Duty to His Employer

“You can’t expect the manager of a producer-owned theatre to assist in our fight against producer monopoly,” he stated at the opening of his convention. “Any man owes his loyalty to his employer. I wouldn’t have much respect for him if he didn’t play fair with the man he works for.”

At the time Mr. Patterson was explaining why he had appealed to

Kohlmar to Star in Universal Comedies

(Special to Exhibitors Herald)

Los Angeles, May 4—Carl Laemmle has signed Lee Kohlmar to star in one and two-part comedies for Universal Manufacturing Company. James Liddy also has contracted to play in Universal productions.

Kohlmar supported David Warfield in “The Music Master” and played the comedy role in the stage production, “Penny and Parfme.” Liddy, who will play opposite Anne Cornwall in “The Girl in the Rain,” recently held the juvenile role with Kolb and Dill.

Goldman Resigns As Hodkinson Manager

Sidney Goldman has tendered his resignation as Chicago manager for the W. W. Hodkinson Corporation, effective May 15. He will leave on that date for a two weeks’ vacation, announcing his future plans upon his return.

It is consistently rumored that Mr. Goldman will be named Chicago manager for the Associated Producers, Inc. He declined to comment on the report.

“Spiritual Faces” Sought for Films

(Special to Exhibitors Herald)

Los Angeles, May 4—The Bible Films Corporation and the San Gabriel Film Corporation, producing scriptural dramas, have announced plans to send scouts through the country looking for women with spiritual faces to play atmosphere. The head of the Bible Films Corporation is A. L. Hamilton, president of the Pasadena city government.

DeMille is Invited To Join “Big Four”

Noted Lasky Director Will Go East for a Conference Before Answering

(Special to Exhibitors Herald)

Los Angeles, May 4—The news that Cecil B. DeMille has had a flattering offer from the “Big Four” to join their ranks and make the combination a “Giant Five,” is causing quite a bit of excitement in cinemaland. Mr. DeMille admits that the “Big Four” have made him such an offer, but is diplomatically uncommunicative as to what he will do about it.

“I can say nothing at present, but when I return from New York I may have a statement to make concerning the matter,” he said.

Mr. DeMille is a stockholder in the Lasky Corporation, and is such an integral part of the establishment that his leaving is opined by many to be an impossibility. But there are others who claim to know the figures offered by Mary, Doug and Charlie, and they maintain that the number of zeros attached to the figures on the proffered contract are too tempting for even C. B. to resist. He leaves shortly for New York to confer with Lasky.

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the individual exhibitor in his call for a meeting instead of issuing invitations to existing exhibitors’ organizations.

Practically all organizations include all members who are said, "The appeal is directed to only those exhibitors who own their own theater."

Indications are that the South and West will send larger than usual delegations to the gathering at Cleveland. The South is thoroughly aware of the need of a national organization and scores of independent exhibitors, who attended the recent Chicago convention, declared that they would return for the series of conferences in Cleveland.

In the past the South has not been very active in the national associations. The larger exhibitors and some of the smaller ones have been associated with organizations but the smaller have contented themselves with supporting their local organizations.

The Southern local and state organizations are among the strongest exhibitor associations in the United States, and the South contains many strong men, who would be invaluable to the proposed new organization.

Western Exhibitors Coming

Out in the West, there have grown up exceptionally well organized and well managed exhibitors' leagues which have scored a series of signal victories in their fight on local questions.

Assurances have come that practically all conceptions will send delegates to one or both of the Cleveland gatherings. On account of distance, it has been highly desirable to reach conventions. This year, it is determined to have thorough representation.

The Southwest will also actively participate in the meetings, according to advance assurances.

Seek Producers' Announcement

Frank J. Rembusch, Lou Blumenthal, C. E. Whitehurst, and John Manheimer, acting on instructions at the convention of the Independent Exhibitors of America, will gather in New York city within a few days for the purpose of arranging for a series of conferences with representatives of producing companies the latter part of the month or early in June.

At these conferences they will be joined by Walt Patterson, Ga.; H. W. Cress, Piqua, Ohio; Carl Kettler, West Palm Beach, Fla.; L. T. Lester, Columbus, S. C.; Dan Chamberlin, Minn.; H. R. Slusser, St. Louis; Maurice Checkovsky, Chicago; E. T. Peters, Paris, Tex.; H. C. Farley, Montgomery, Ala.; M. Breitinger, Indianapolis, Ind., and M. Van Pragh, Kansas City, Kan.

They will insist upon each producer stating whether or not he intends to build theatres, in case they have theatres, to make a complete statement of what they have, and what they intend to do in the future on the question of theatre building.

Will Report at Cleveland

The report of this committee will be the all-important matter for consideration at the meeting of the Independent Exhibitors of America.

No definite course of procedure has been outlined, but it was strongly indicated that the members of the organization would decline to purchase film from companies which they consider unindustrial.

Many questions remain to be decided as to what companies are invading the field. It was apparent that the phrases "independent exhibitor" and "independently produced" are open to many different interpretations.

Temporary Officers Chosen

The temporary officers of the two conventions at Cleveland have already been selected. Sydney S. Cohen of New York will preside at the convention he has called, with Sam Bullock of Cleveland as secretary. Frank J. Rembusch will preside at the convention of the Independent Exhibitors of America with Sig Samuels as Atlantic secretary.

No date has been definitely announced, the only word being "probably the second week of June." It has been generally understood that the conventions would open June 7.

Taboo Sunday Pictures

And Create Censorship

CHARITON, IA.—An ordinance prohibiting the exhibition of motion pictures on Sunday has been passed by the city council.

CENSORSHIP INCLUDED

NORMAN, OKLA.—Showing of motion pictures on Sunday is barred by an ordinance just passed by the city commission. A section of the legislation creates a censorship board of three members.

Rotary Club Picture

Backed by Business

(Special to Exhibitors Herald)

LOS ANGELES, May 4—Industrial concerns and business houses have bought out the Victory Theatre for the indefinite run of "That Something." The Rotary Club is behind the picture.

F. W. Carroll Returns

(Special to Exhibitors Herald)

LOS ANGELES, May 4—F. W. Carroll, who came West with Carl Laemmle seven years ago as a star, has returned to Los Angeles after forty months service with the Canadians. He formerly co-starred with Pearl White in Universal serials.

Lay Cornerstone Of

Mastbaum's Theatre

Distinguished Gathering Is In Attendance At Ceremony

In Philadelphia

Government, state and city officials attended the laying of the cornerstone of the new Stanley theatre at Fifteenth and Market streets, Philadelphia, on May 8. An elaborate program had been arranged by Jules M. Mastbaum, president of Stanley Company of America, for the dedication exercises.

Preceded to the dedication program, Haskell's invention of the "shadows" of the concert. Following these addresses were delivered by William R. Sproul, governor of Pennsylvania, J. Frank Robinson, mayor of Philadelphia, and Judge Horace Stern.

The actual laying of the cornerstone was executed by Mrs. Faney Mastbaum, mother of Jules E. Mastbaum. Theatrical and motion picture producers, directors and stars were present at the ceremonies.

The new Stanley theatre was designed by Haskell-Hoffman Company. It is a handsome fire-proof structure in the Italian renaissance style of architecture. It will measure 142 by 176 feet and will seat 4,000 persons, being the largest place of amusement of its type in the city. The work upon the structure is well on the way. The first performance is scheduled to be given in the new Stanley on Labor day, September 6.

A leading feature will be an unobstructed view of the stage from every part of the house, as the building is constructed with a floor space of 65 feet. Extensive use of brick and terracotta. The walls will be finished inside in foreign marble.

Other features are the specially built grand organ, which will be installed at a cost $7,500. Inclines instead of stairs will be used to the balcony, and a spacious promenade on the mezzanine floor.

Kosmik Films Will

Build Coast Studio

(Special to Exhibitors Herald)

LOS ANGELES, May 4—Kosmik Films, Inc., of which George Kleine is president, is to build a studio here, where its film features will be produced.

The company is producing "The Hope Diamond Mystery," as a serial at Universal City, with Grace Darmond, George Cheesboro, Harry Carter, Carmen Phillips, William Marion, Doris Karloff, William Buckley, Ethel Shannan and Captain C. Clayton in the cast.

The serial is under the personal supervision of L. C. Wheeler, treasurer of the company. Stuart Paton is the director; William Thornley, chief cameraman, and Sam De Val, technical director.

Tom Moore Sole Owner

Of Washington Franchise

Tom Moore, of Washington, D. C., has directed attention to the fact that last week's issue of Exhibitor's Herald conveyed an intimation that Harry Parton was interested in the Mr. Moore in the Washington franchise of the First National Exhibitors Circuit, Inc.

Mr. Moore states that at no time has he had any association with the Washington franchise and that no part of it has been sold or has ever been offered for sale.
Minneapolis Exhibitors Planning Double Shot at Producer Invaders

City Ordinance Limiting Number of Theatres and State Bill Requiring Advance Deposit from Exchanges Are Being Sponsored

That the exhibitors of Minneapolis, Minn., are planning a doubled barreled shot to ward off any invasion of the exhibitorial field by the producers was the declaration of William A. Steffes, manager of the Northern theatre of Minneapolis, at the recent convention of the Independent Exhibitors of America held at the Congress Hotel, Chicago.

Seek Municipal and State Legislation

Mr. Steffes stated that the exhibitors, working as one man, are backing the following legislation:

An ordinance in the city of Minneapolis limiting the number of theatres to those already in operation.

A bill, to be introduced at the next term of the legislature in Minnesota, providing that all "advance deposits" be kept in Minnesota banks and producers required to post $1 for every $1 exhibitors deposit to guarantee contracts.

The city ordinance, he declared, will be passed within the next few weeks, the needed number of votes already being pledged. The legislature, however, does not convene until fall.

Mr. Steffes made the announcement of the plans of the Minneapolis exhibitors during a heated discussion at the convention relative to what steps could be taken to prevent a producer monopoly of theather.

Advocates Local Action

While heartily endorsing the national movement he contended that the most effective steps could be taken through city and state organizations.

Exhibitors who are well organized locally can have almost anything they want, he continued. He pointed out the power of the screen, and said that a city council or a state legislature will listen to a group of theatre owners far more readily than they will listen to the hired agents of producers.

"When our city ordinance is passed in Minneapolis, the city will be closed to more theatres," he declared. "It provides for one additional theatre for every gain of 5,000 in the population."

"You ask what is to prevent the producers from buying theatres already being operated? Nothing. But this ordinance will license the theatres, and it is going to be a mighty hard thing for a producer to have a license transferred."

Explains the Deposit Bill

Continuing, he stated that as soon as the ordinance is in operation in Minneapolis, they will turn their attention to St. Paul to get a similar ordinance passed.

"And an ordinance of this kind can be passed in every city in the United States if the exhibitors will work for it," he declared.

The advance deposit bill, which is to be introduced into the Minnesota legislature next fall, is aimed to put an end to advance deposits in the state. Its feature, he said, is to require the distributors to put up an amount equal to that required from the exhibitor to guarantee performance of a contract.

"Instead of asking a $2,000 deposit, they will be content with $400 or $500," he concluded. "In fact, I'll gamble that they'll quit asking any advance deposits."

Hedda Nova at Work

(Special to Exhibitors Herald)

LOS ANGELES, May 4—Hedda Nova has started work on "Byrd of the Dawn," the first LaGuna Del Rey Art Film Corporation production.

Not Samuel Berman

Harry M. Berman, and not Samuel Berman, spoke before the recent convention of independent exhibitors in Chicago in behalf of the Universal Film Manufacturing Company.

United Picture Theatres to Fight Bankruptcy Action, Says Goldsmith

(Special to Exhibitors Herald)

NEW YORK, May 4.—That the effort to place the United Picture Theatres of America, Inc., in bankruptcy will be bitterly fought and that the company is financially sound, is the substance of a statement issued by Milton H. Goldsmith, treasurer of the corporation.

Following closely on the petition in bankruptcy for the distributing organization, similar action was brought against United Pictures Productions Corporation, the producing unit. The creditors and claims are: Royal Ribbon and Carbon Co., $5,890; Linnmnitz Press, $1,278, and Bernard Kowsinsky, $496.

Harry Zalkin has been appointed receiver in both actions. Creditors meeting recently in the offices of Percy L. Waters of Triangle, appointed a committee to discuss the company's affairs with Mr. Zalkin.
Pathe To Publish “Simple Souls”
Starring Blanche Sweet May 23

Producers Sponsor The Statement That Picture Is
The Best In Which The Star Has Ever Played
With Her Work More Charming

“Simple Souls,” Blanche Sweet’s next production which Pathe Exchange, Inc., will distribute, will be published on May 23.

Pathe assures exhibitors in making the announcement that the production undoubtedly is the best motion picture play in which the star ever has appeared. Her work, it is said, also is more charming than in her previous vehicles.

The production, it is said, comes as a chime to the success of the star in “A Woman of Pleasure,” “Fighting Cressy” and “The Deadlier Sex.”

Advance Publication Sought

The date of publication on “Simple Souls” was advanced, it is pointed out, because of the many appeals from exhibitors for another Sweet production of the calibre of “The Deadlier Sex,” which started out with a greater number of advance bookings than any other Pathe subject of the season.

In every case, it is said, “The Deadlier Sex” met with such widespread approval that exhibitors who played it wrote in asking for the early issuance of another production featuring the star.

Although the first announcement of the new picture was made but a short time ago, bookings have started to roll into the Pathe branches, it is declared.

The steady increase in the popularity of the star, it is said, has been measured in the increase in contracts on each production. Today she is playing in as great a number of motion picture houses as any other woman star, according to the Pathe announcement.

In “Simple Souls,” Robert Thorneby again has distinguished himself. The sets are wonderful examples of art, it is said, the gowns are master creations, and an air of elegance has been worked into the production which will entitle it to a high place in the list of really fine productions.

Exteriors Are Beautiful

In addition to the sumptuous interiors, there are scenes in the outdoors and some unusually beautiful ocean scenes in which a gay yachting party figures. One of the striking scenes is a dance held on board the yacht at night.

Miss Sweet, in the role of Molly Shine, a shop girl who later becomes a Duchess of Wymingham, is given new opportunities for the display of her ability, it is said. Molly and the duke are simple souls who love books, ideals and dreams. Their innocent mutual love for these things brings about a scandal in which gossip alone is guilty and they are innocent.

The duke and Molly marry, much to the distress of the kin of the duke, and a trying time for the shop girl among the aristocracy of England follows. The great simplicity of the duke and the girl prevails and brings them happiness, but the story in its development is full of drama and of contrasts. It is a baring of human souls on the screen.

The cast has been selected with the greatest care and Charles Meredith is ideal in the role of the duke. Herbert Grunwood does some excellent character work as Molly’s father, who learned that alcohol made a good shock absorber for his wife’s eternal whine. Mayne Kelso is Molly’s mother, who never heard that silence is golden.

Herbert Standing, another excellent character actor, is seen in the role of Peter Craine, a gentleman, and Kate Lester is a real siren as Lady Octavia, who thinks Molly is going to be the skeleton in the family closet. Other minor roles are handled capably by Frederick Huntley, Aaron Edwards and Oliver Brobst.

To Issue Carpenter Film Decoration Day

NEW YORK—Robertson-Cole will publish the production featuring the French fighter Blanche Sweet, on Decoration Day. No title has been given this society drama, which will be replete with action, including a prize fight.

Reelcraft Expands In Distributing Activities

New Production Units Also Will Be Formed To Make Short Subjects

Reelcraft Pictures Corporation’s distributing organization now covers the entire United States through Reelcraft exchanges and allied independent exchanges, it is announced.

Foreign distribution for various units of the Reelcraft program for South America, Europe, Asia, Africa, Australia and Canada has been obtained through Apollo Trading Company and Export and Import Film Company, both of New York, and Exhibitors Film Exchange, Ltd., of Toronto, Canada.

Demand for more and better short subjects by the exhibitors and the distributors has compelled Reelcraft to plan many more additional producing units, it is declared, in addition to the companies now working at the Reelcraft studios in Chicago and Hollywood, where such stars as Texas Guinan, Billy West, Alice Howell and Billy Franey are delivering productions at the rate of one a week, or one every two weeks.

The new units to be formed will produce serial attractions, a series of scenes, educational and short subject novelties. Reelcraft firmly believes that the short subject feature means as much to the motion picture industry as short stories do to the world of fiction. Several stars of prominence in the short subject field have been under consideration and announcement of further productions will be made shortly.

Durning Manager For Special Pictures Corp.

E. L. Silcocks, who was formerly identified with the Los Angeles Vignaphe, Kleine and Select exchanges and who is now traveling representative for the Special Pictures Corporation, has started the physical distribution for the Comedtart productions in the New Orleans territory by appointing Al Durning as branch manager. The Pearce Film Corporation of that city will also distribute the Comedtart productions.

THREE SCENES FROM “SIMPLE SOULS” WITH BLANCHE SWEET

Miss Sweet is cast as Molly Shine, a shop girl who later becomes a Duchess, a role said to give her new opportunities to display her ability. Pathe will publish the feature May 23.
Ground to be Broken June 1st for Chicago Film Exchange Building

Frederick H. Elliott, Executive Secretary of N. A. M. P. I., Brings Word From New York Contracts. Are Signed and Bonds Are Posted

Declaring that all leases have been signed and that bonds have been posted by the contracting parties, Frederick H. Elliott, executive secretary of the N. A. M. P. I., arrived in Chicago May 4, with the announcement that construction of the proposed new Chicago Film Exchange building at Kinzie and North Clark streets, will begin on June 1.

Mr. Elliott was accompanied by J. E. Brulatour, chairman of the committee on fire prevention regulations of the N. A. M. P. I., and Albert de Roode, a member of the committee. He expected to be joined by Thomas H. Butler, manager of the film exchange building department of the N. A. M. P. I.

Confident City Will Grant Extension

“When we show city authorities that the contracts have been signed and bonds posted for the new building, I am confident that they will grant an extension of time before strictly enforcing the ordinance sending Chicago’s film exchanges out of the loop,” he said.

In the meantime, all exchanges in Chicago are operating under difficulty and keeping theatres supplied with film.

In the Consumer’s Building, an effort was made to prevent the film companies remaining from bringing film into the building. The courts were immediately appealed to, and an injunction against interference was granted.

Are Still Operating

As a result, the Universal, Pathé and Sibley film exchanges continued to operate in the Consumer’s building. Pathe, as before, is handling the Hodkinson and American films. Sibley handles physical distribution for several companies in Chicago.

The Greater Stars Productions moved Friday, April 30, to the sixth floor, 837 South Dearborn street, without interrupting its service to exhibitors. It required work most of the night but the change was made successfully.

Robertson-Cole Distributing Corporation, which occupied the eighteenth floor of the Consumer’s Building, also moved Friday night. Offices were opened on the fourteenth floor of the Consumer’s Building. The shipping and poster departments were moved to 24-26 North Wells street.

Films Out of Mallers

No films have been handled in the Mallers building since last Friday night. As reannounced, the Fox offices were removed to the Famous Players-Lasky building in South Wabash avenue, and the films transferred to the Film Exchange building.

D. M. Vandawalker, manager of the Hallmark Exchange, and Jack S. Grauman, manager of Metro exchange, faced a serious crisis Friday afternoon when they were notified no film would be permitted in the building after midnight.

Together they solved the question by securing storeroom for their vaults in the Burton Holmes building in Evanston. Mr. Vandawalker arranged for truck service to take care of his deliveries. Mr. Grauman made an additional arrangement whereby his current film will be handled by the Goldwyn exchange.

Both the Hallmark and Metro offices are still in the Mallers building.

Negotiate for Building

Four plans for the erection of a film exchange building which would house practically all of the exchanges in the city are being considered.

Robertson-Cole and the Fox Film Corporation are prepared to lease or build their own building in South Wabash avenue, in case the negotiations are not brought to successful conclusion within a few weeks.

Several other exchanges are considering propositions for individual buildings.

N. A. M. P. I. Attends N. F. P. A. Conference

J. E. Brulatour, Albert de Roode and Frederick H. Elliott represented the National Association of the Motion Picture Industry at the twenty-fourth annual meeting of the National Fire Protection Association held in Chicago May 4, 5 and 6.

Mr. Elliott, executive secretary, presented the report of the N. A. M. P. I. to the meeting. It dealt with three phases of activity of the National Association—its educational campaign, its rigid inspection of exchanges, and its construction of film exchange buildings in leading cities.

While in Chicago, Mr. Elliott was the guest of Watterson R. Rothacker, president of the Rothacker Film Manufacturing Company.

French Fans Aroused At Ban on U. S. Films

PARIS—The government decree prohibiting the importation of American motion pictures into France has aroused considerable discussion among the fans. The French people are frank in admitting that they like American pictures and stars the best. They consider the edict “a restriction against laughter and enjoyment.”

Ince Separates Team Of MacLean and May And Features Former

(Special to Exhibitors Herald)

LOS ANGELES, May 4.—Thomas H. Ince has separated the team of Douglas MacLean and Doris May, with the former already in production on the first of a series of pictures which Ince will distribute through Paramount Artcraft. The initial MacLean picture is an adaptation of the Saturday Evening Post story, “The Yanconna Yillies,” by Herschell S. Hall.

Future plans for Doris May will be announced later. In outlining the plans for MacLean’s starring career, Ince stated that no set form of story material would be employed. “Mr. MacLean is first of all versatile,” he said. “His ability to portray farce, broad comedy and light drama has been demonstrated clearly in the pictures already made. I expect to star him in pictures that will emphasize his diversity and bring to exhibitors and their patrons something new, different and unexpected with each release.”

HOPE HAMPTON
A new portrait of the star of “A Modern Salome,” the Metro production.
HERALD'S Report of First National Distribution of Mayflower Verified

Prager Announces That Agreement Has Been Signed With Associated First National for All Future Pictures Made by Firm

Benjamin A. Prager, president of the Mayflower Photoplay Corporation, has confirmed the report carried last week by the Exhibitors Herald that all future Mayflower productions will be distributed through First National Exhibitors Circuit.

Mr. Prager announces that such a contract has been signed with Associated First National Exhibitors. In consummating these negotiations, Associated First National Exhibitors was represented by Harry Schwabie, secretary-treasurer, while President Prager and General Manager John W. McKay acted for Mayflower.

Predict Splendid Attraction

Under the terms of the contract, Associated First National will take over the distribution of the Allan Dwan features: all future R. A. Walsh productions and the picture now being completed in Los Angeles by Sidney A. Franklin. Of the Dwan series the first subject, "A Splendid Hazard," from the Harold McGrath novel, has been completed and is ready for publication. When viewed by First National officials enthusiasm was expressed regarding this picture and it was predicted that it would be a splendid box office attraction.

The other Dwan pictures are "In the Heart of a Fool," based upon William Allen White's book of that name, and "The Scoffer," from a magazine story by Val Cleveland, a former New York newspaper man. Both of these pictures soon will be available. Dwan started another production on May 1.

With the exception of "The Deep Purple," which is being handled by Realart, all of Walsh's product will go through First National in the future.

It is expected that Franklin will be finished shortly with "Athalie," his current production, which is an adaptation of the Robert W. Chambers novel, and another picture, possibly "The Secret,"

will be the second Mayflower production to go through the First National channel. Incidentally, it will also be the third picture directed by Franklin to be handled by First National. The other two were Mary Pickford's "The Hoodlum" and "The Miracle Man," a picture of the first heart to be produced by First National. It is said to have been one of Little Mary's best box office attractions.

Announcement Expected

Announcements regarding distribution affiliations of Mayflower have been expected for more than a month. At one time it was reported that Associated Exhibitors would handle all Mayflower films, and of late there have been persistent rumors of a continued relationship with Realart. It is believed now that the latter report grew out of the idea that an arrangement was made with Realart for the handling of Miller's "Law of the Yukon" and Walsh's "The Deep Purple."

"In connection with the First National for the distribution of our pictures," said President Prager, "I believe the Mayflower company has put into effect an arrangement which will enable it to reach the photoplay public through the very best medium in the film industry. First National has demonstrated by results the practicability of its system. There can be no doubt that the magnitude of the facilities for distributing, advertising and exploiting, will give to all Mayflower productions the maximum of exhibition, as well as the satisfaction to exhibitors and picture patrons."

Two Strong Organizations

It is recognized by the trade that the alignment of Mayflower with Associated First National Exhibitors brings together two potent factors in the fields of production and distribution. Mayflower, despite its youth, has achieved phenomenal growth. Its initial contribution, "The Miracle Man," proved a startling revelation of the financial and artistic forces behind this organization. Following "The Miracle Man" came "Soldiers of Fortune," "The Mystery of the Yellow Room" and "The Luck of the Irish," and it is expected that at least half a dozen new productions will be added to the Mayflower total before the end of the year.

In closing the deal for First National, Mr. Schwabie said: "We feel that in taking on the productions which Mayflower is presenting that we are adding to our output photoplays having great possibilities from a box office standpoint and which also contain the very highest quality of entertainment value."

In New Quarters

Mallory, Mitchell & Faust, Chicago advertising agency, has changed its corporate name to Mitchell-Faust Advertising Company and has removed to new and larger quarters in the Tribune Building.

TOM MOORE

In a scene from "The Great Accident," a new Goldwyn picture.

Going Up!

Many New Theatres Are Planned With Others Now Being Constructed

OAK HILL, O.—Henry Thomas' new six-unit theatre will be completed and opened this month.

DAYTON, O.—Theodore Chifos has sold his Appolo theatre to Ben Wheeler, Theodore Lindsey, Jr., Wendhard Pfeiffer and Homer Guy.

PETERSBURG, ILL.—Purchase of the Elite theatre by J. G. Watkins is announced.

MILES CITY, MONT.—W. G. Hyde will begin construction work on his new theatre and apartment building, near Ninth and Main streets, on June 1.

MORRISTOWN, N. J.—The building now occupying the site purchased by Star Amusement Company is being razed preparatory to beginning construction work on the firm's new 600-seat Star theatre.

PITTSBURGH, PA.—A long-term lease on the former Strathley property at Penn avenue and the Pennsylvania railroad, East Liberty, has been obtained by Hamilton Theatres Corporation of New York, which will erect a picture playhouse with a seating capacity of 2,500.

HARRISON, ARK.—The new Lyric theatre, which is located on the site of the house which was destroyed by fire last fall, has been dedicated.

YAKIMA, WASH.—Jensen and Von Herberg contemplate the erection of a motion picture theatre here in the near future.

MANITOWOC, WIS.—John Lettenberger is converting the Glenn Inn property in Commercial street into a picture playhouse, which will be opened in two or three weeks.

NEW ORLEANS.—A new $100,000 theatre, which will seat 1,000 persons, will be constructed at Eunice.

SALEM, O.—Construction work on the new theatre at Main and Lindsey streets, which will cost $50,000, has begun and will be pushed as rapidly as possible.

BUTLER, PA.—A. P. Gillespie of Rowland-Clark Theatres Corporation announces that a $30,000 picture playhouse will be erected here by the concern.

LEBANON, IND.—Miss Leila Holin has purchased the Colonial and Olympic theatres.

MUSCATE, IA.—J. W. Luxe has begun construction work on his new motion picture theatre here.

BROOKLYN—Workers are busy on the foundation of the Borough Park theatre which is being built in Twelfth avenue between 51st and 52nd streets by Levy Brothers.
First National Begins Awarding Of Sub-Franchises to Exhibitors

Six Thousand Theatres Expected to be Taken Into Organization Under New Plan by Early Fall—Will Continue Work Through Summer Months

Conclusion of the joint conventions of Associated First National Pictures, Inc., and First National Exhibitors Circuit at the Hotel Congress, Chicago, last Friday marked the formal launching of the sub-franchising plan wherein approximately 6,500 independently owned and independently operated theatres will share in the mutualization of the protective and guaranteed production source benefits upon which the plan is based.

200 at Convention Make Application

Sub-franchise applications from about 200 of the independent exhibitors who had responded to the call by Willard C. Patterson, of Atlanta, for a national mass meeting were filed with the various First National exchange managers and members before the Circuit's sessions were finally adjourned on Friday evening.

Radical and extensive changes in the present system of film distribution are expected by exhibitor members of First National as the result of the sub-franchising plan. Speeches by Circuit officials treated at length on the obvious and certain reforms that would necessarily follow in the wake of the efforts seeking to unite approximately 6,500 theatres in one co-operative organization which seeks direct contact with independent producers as its source of film supply.

Members of the Executive Committee for Associated First National Pictures pointed out to the independent exhibitors who sought information during the convention that the sub-franchising plan is not a new and different system than any which has ever before been in vogue.

Extension of Present Plan

Instead, according to members of the committee, the sub-franchise is an extension to other independent exhibitors of the co-operative, protective and economic phases of the organization structure on which First National Exhibitors Circuit was started three years ago and on which it has steadily continued to bridge and narrow the gap between independent exhibitors and independent producers.

"For three years," explained the committee men, "First National members have provided their respective independent screens with quality entertainment by co-operative buying from independent stars and producers. They took a tremendous financial risk in getting away from old methods and driving straight at the producer monopoly with its arbitrary booking methods and attendant impositions on exhibitors. They succeeded because they pooled their purchasing interests and their theatre facilities to gain the strength and resources and exhibition facilities necessary to upset program booking. Now they are extending the same plan which won against the program, so that independent exhibitors in every territory may guarantee to themselves a definite and sufficient source of releases to meet any organized theatre competition from other than independent producers and with an arrangement whereby they pay a fixed percentage of the total cost of every release. In other words, the rental values are established at the studio rather than in the exchanges."

Stock Prevents Overcharge

"Through the stock equity which each subfranchised exhibitor will have in the exchange for his territory, he is guaranteed against film costs in excess of the fair valuation by the dividends which the stockholding will bring from the disbursement of any profits earned by the exchange over and above its nominal operating expense. This is mutualizing the group out of almost a year of intensive study by exhibitors of each whom realized that his entire future as a theatre operator would be determined in every detail by the caution, the fairness, and absolute justice of the terms which he is able to dictate to and control the way as directors are now subscribing as franchise owners in direct partnership with 6,500 other theatre owners."

Territorial awards of sub-franchises started this week upon the return of the First National exchange managers to their respective offices. In F. P. Patterson's district officials that at least three months will be needed to complete the allotment. By Fall it was said First National attempts will be pledged by sub-franchises to at least 6,000 theatres.

The Executive Committee for Associated First National Pictures, composed of N. H. Gordon of Boston, Moe Mark of New York and H. O. Schwab of Philadelphia, will devote practically all of its time during the summer to the consideration and granting of applications for sub-franchises. Schedules of exchange ratings of every theatre in each territory were given to the exchange managers at the concluding session of the First National sales conference.

In fixing the individual theatre percentages, the statistical division of the Exhibitors Defense Committee for First National culminated in many instances the matter of population as a determining factor and considered the more conclusive conditions of industrial advantages, prevailing average film costs for individual houses, booking on a flat rental basis in the past, competition, and the strategical location of the theatres.

J. D. Williams

Manager of First National Which Is Forming a New Alliance With 6,000 Independent Theatres.

Fairer Sex Takes to Denims at Universal

ST. LOUIS, May 4—No sign hearing the words, "Stop, Look and Listen," was needed the day Barney Rosenthal's stenographers and film inspectors promenaded in front of Universal's branch office here during one noon hour in khaki denim bloomers.

St. Louis was no more amused and delighted than the girls themselves. They went to a nearby lot and played leap-frog and "catch." accompanied by the plaudits of a large gathering—mostly masculine. Universal's lead was followed by other exchanges and then by students of Washington University, the Y. M. C. A. and other institutions. It was not many days before the overall movement took over the entire city by storm.
Heard in the Congress Lobby

Fred C. Quimby, general manager of the Associated Exhibitors, received the congratulations of scores of leaders of the industry on the successful launching of his company. His hand was shaken so often that his arm became numb.

Charles G. Kempster, who once featured the Barnum shows as the greatest living "one legged bicyclist" but who is now busily engaged in the insurance business, renewed acquaintances with many of his old time friends.

Ivan Abramson selected the exhibitors' convention as a fitting place to announce his plans for great expansion of activity in the independent producing field. He stated the men associated with him would back independent exhibitors to the limit.

On behalf of Carl Laemmle, Harry M. Burman and Harry Levy offered the Independent Exhibitors of America $1,000 to assist them in their campaign. Although the offer was declined, others expressed their appreciation of the proffered gift.

Joe Brandt, director general of the National Film Corporation and eastern representative of the Marion H. Kohn Productions, who has been advocating organization among independent producers, and independent exchanges, was more than pleased to see the independent exhibitors get together.

Andrew J. Callaghan, head of the film corporation of that name, starring Bessie Love, is enthusiastic over the movement to combine independent producing units in both their studio and business branches in order to cut down the tremendous overhead cost, He made a number of converts during the convention.

Nathan Gordon of Boston had to answer many inquiries concerning whether or not he had brought his namesake gin with him.

D. F. Howells, the foreign diplomat of the First National, said the Chicago weather reminded him of "Dear Ole Lunnin." It was that rainy and foggy.

A reception at the press was given by the Talmadge sisters in the Joseph Schenck suite royal. It proved one of the most popular social functions of the convention.

When Fred Dahmsen of San Francisco heard nearly ninety thousand had been paid for "Twin Beds," he remarked "Holy Gee, how these hotel rates are going up!"

"Oh, Lawd, how I'd like to make just two passes in that game," exclaimed the porter in the Pullman car that brought the First National chiefs to Chicago.

Dave Beshisho, Los Angeles exchange manager, was the satirical sensation of the convention with his new camel's hair coat, latex model hat, immaculate grey suede gloves, and a debonair walking stick.

A. H. Blank is reported to be planning to build another theatre in Omaha as the result of certain financial results obtained from mingling with the galloping donkeys.

Sol Lesser, the newest member from Los Angeles, staged a star party at the Marigold gardens with D. F. Howells and Bruce Johnson as guests of honor.

Colonel Fred Levy of Louisville radiated Southern hospitality in more ways than one.

C. L. Yearsley, First National's publicity director, proved he could talk as well as write when he addressed the assembled exchange managers on Tuesday.

John C. Rangel, vice president of Arthur S. Kane productions, heard a great many rose-yued predictions as to the future of Charles Ray as a First National star. First National officials were especially pleased that "Forty-Five Minutes from Broadway" is to be Ray's first production.

Colvin W. Brown, who recently resigned from the Clark-Cornelius Corporation to become associated with David D. Howells, was among the convention visitors.

These convention delegates were among those who made pilgrimages to Dexterway Parkways to see where and how Watterton R. Rothmacher makes First National prints.


Lt. "Jill" Anderson was much in evidence throughout the convention. His sombrero created a mild sensation along Peacock Alley.

Eugene Zukor to Wed Miss Emma Roth in Chicago on May 6

The wedding of Eugene J. Zukor, son of Adolph Zukor, president of Famous Players-Lasky Corporation, and Miss Dorothy Roth, daughter of John Roth of Kansas City, Mo., will take place on the evening of May 6, at the Blackstone Hotel, Chicago. The ceremony will be performed by Rev. G. B. Levi of Chicago, and about 100 relatives and close friends of the young couple will be present.

The bride will have two matrons of honor, Mrs. Arthur M. Loew of New York, a sister of the bridegroom, and Mrs. Leon Katzenberg of Kansas City. The bridesmaids will be the Misses Irene Roth, a sister of the bride; Beulah Kohn, Frances Kaufman and Lucille Metz. The best man will be Melville A. Shauer of New York, and the ushers will be Arthur M. Loew of New York, Leon Katzenberg of Kansas City, Ralph W. Kohn, Norman E. Kohn and Archie Weissberg of Chicago. The bride will be given in marriage by her father. Following the ceremony there will be a supper and dancing in the main ballroom of the hotel.

Mr. Zukor is assistant treasurer of Famous Players-Lasky Corporation and is one of the youngest executives in the film industry. Miss Roth has been a teacher in the Kansas City public schools.

Miss Emma Dorothy Roth and Eugene J. Zukor, who will be wed May 6 at the Hotel Blackstone, Chicago.
Universal To Feature
Edith Roberts In Play
Of South Sea Islands
(Special to Exhibitors Herald)
Los Angeles, May 4—Edith Rob-
erts, whose portrayal of Lasca, the half-
wild heroine in Universal's adaptation
of Frank Desprez's "Lasca," is now
working at Universal City in a remark-
able picture of the South Sea Islands
which will be titled "Marama."
The heroine of this new production is
a half-caste native girl who is educated
in an American seminary and who re-
turns to her wild customs and native
dress. The story was bought for Prisc-
cilla Dean, but at the last minute, it is
said, a story was found that suited Miss
Dean far better. Miss Roberts then was
cast in the lead.
Norman Dawn will supervise the mak-
ing of the picture. "Marama" was writ-
ten by Ralph Stock. Miss Roberts will
be supported by Jack Perrin, the popu-
lar player who took the leading part in
Universal's recent serial, "The Lion
Man." Others in the cast will be Noble
Johnson, Richard Cummins, Arthur
Jervis, Lucille Moulton and Lillian Phili-
ps.

Acquisition By Selznick
Of Solax Studio Gives
Concern Three In East
(Special to Exhibitors Herald)
NEW YORK, May 4—Solax Pic-
tures Corporation has leased the Solax
studio at Fort Lee, N. J., and will take
possession of the plant on May 10.
Acquisition of this studio gives the com-
pany three in the East, the other two
being located at West Fort Lee and in
the Bronx.

Steadily increasing activities made it
necessary for Selznick to move into an ex-
panded studio space. The Solax plant
will be remodeled and an entire new
lighting system will be installed. It is
located within half a mile of the main
Selznick Studio in West Fort Lee.
The Solax studio will provide two
large stages, affording ample space for
the working of two separate produc-
tions at the same time.

Billie Burke Signs To
Make Paramount Series
(Special to Exhibitors Herald)
NEW YORK, May 4—Arrangements
have been completed between Famous
Players-Lasky Corporation and Flo
Ziegfeld, Jr., whereby Billie Burke will
make a series of Paramount Artercat
pictures. Production on this series will
start in the near future.
The comedienne's latest subject, "Away
From Prudence," will be published in
July. The first picture under her new
contract will be an adaptation of a well
known play.

The Red Letter in the Back
of the Book next week. Too
busy this week!

WHO "PUT UP" FOR PATTERSON?
Southern Theatre Manager Who Sponsored
Recent Convention of Theatre Owners At
Chicago Lays All of His Cards on Table

The recent convention of independ-
ent theatre owners in Chicago was
one of the largest exhibitor gatherings
in the history of the industry.
Willard C. Patterson, who called
the theatre owners together, inserted
advertisements in trade papers; sent
letters to practically every exhibitor
in the country, and spent hundreds of
dollars for telegrams.

There was considerable speculation
as to who "put up." At the opening
of the convention, Mr. Patterson
placed his cards upon the table.

WHC put up the money I spent in
calling this meeting; advertising
in the trade papers: sending out thou-
sands of letters and hundreds of tele-
grams?

Willard C. Patterson, in response to
whose call five hundred exhibitors as-
sembled in Chicago a week ago to plan
their defense against the producer in-
avision of the exhibitorial field, asked
the question himself during his opening
speech.

Not Surprised at Question
"I have been asked this question a
dozen times, and I dare say every man
at this convention who hasn't asked me
has been wondering about it in his own
mind," Patterson continued.

"I am not surprised. You can't buy
thousands of postage stamps; you can't
send hundreds of telegrams; you can't
travel on railroad trains; you can't ad-

vertise in trade papers; in fact, you can't
turn around without spending money.
And this convention, gentlemen, repre-
sents an advance expenditure of $3,000.

"The man who footed the bill is one
of the finest men in the South—my em-
ployer, Mr. Sig Samuels of Atlanta, Ga.

"We don't own an interest in any pro-
ducing company. We don't own a franch-
ise of any company. We go out on the
open market and buy our pictures.

"I'll tell you how this meeting hap-
pened to come about. Mr. J. D. Willi-
ams of the First National Exhibitors
Circuit had an article in the trade paper
in which he stated it was time for the
producers and exhibitors to get on one
side of the line or the other.

Receives 127 Letters

"It interested me and I wrote my opin-
ion on the question and it was printed.
I got 127 letters from exhibitors from
all parts of the United States, all sug-
gestting that we get together and plan
this fight. No one wanted to take the
initiative. I finally decided I would.

"I went to Sig Samuels and told him
my plans. He said to go ahead, and he
would back me to the limit.

"I have the receipted check for every
penny expended. My books are open to
everyone.
His announcement was the signal for
prolonged applause. The convention at-
tempted to make him chairman but he
declined. He was placed on the commit-
tee of sixteen to interview all producers
on their intentions. Mr. Samuels was
enthusiastically named secretary of the
organization.
Three Los Angeles First-Run Houses Play Hodkinson Pictures Same Week

W. W. Hodkinson Corporation publications fairly monopolized first-run houses in Los Angeles last week, it is announced. With J. Parker Read, Jr.'s Louise Glamm production, "Sex," at Gore Brothers & Lesser's Kinema, "Desert Gold," Benjamin B. Hampton's Zane Grey picture at the Garrick and "His Temporary Wife," at the Victory, the Hodkinson organization set a new mark for a week's picture distribution in Los Angeles, it is claimed.

Backed by a campaign of powerful advertising, "Sex" smashed all opening day figures, it is said, a fact verified by the Gore-Lesser management's action in arranging with F. A. Wagner, Hodkinson Los Angeles manager, for the following week's showing of the Louise Glamm production at the firm's other first-run house, the Alhambra.

Seven Bookshops Co-operate

Claud E. Halbell of the Garrick theatre won a fair share of the exploitation laurels during Hodkinson week with a "Desert Gold" campaign as effective and attractive as the production itself, it is declared. No less than seven of the biggest Los Angeles bookshops gave over their show windows to a display of Zane Grey novels all during the run at the Garrick. Three of the bookshops gave Mr. Halbell carte blanche in their window display arrangement.

Appreciating Zane Grey's audience-pulling power as well as his popularity with book lovers, Mr. Halbell gave special prominence in his big newspaper advertising spread on "Desert Gold" as well as in his big appropriate lobby exhibit. The Garrick's front-of-the-house display had a life size portrait of the author surrounded by enlarged stills of powerful scenes in the picture with signs denoting where the Zane Grey novel was on sale.

Capitalizes Leap Year

At the Victory, where "His Temporary Wife" held the boards during Hodkinson week, Chris Glinn, owner of the house, stressed the leap year angle of the production co-starring Ruby De Remer, Edmund Bruce and Mary Rol-land in all his advertising, the features of his lobby display being hand painted cards with some catchy paragraphs on the advantages or evils resulting from girls taking the initiative at "popping the question." Glinn also staged a five minute prelude caricaturing the sub-ject that provoked capacity crowds to laughter and applause at every perfor-

St. Louis Cashier Defends Cash Drawer Like Film Heroine

Displaying the cool-headedness and courage of a serial heroine, Mrs. Adele Price, cashier of the Liberty theatre, St. Louis, Mo., successfully defeated the threat of a would-be bandit who entered the box office from the rear and, brand-ishing a gun, demanded the evening's receipts.

Mrs. Price had just checked up on the night's business and placed the money in a sack when the door opened and a "very red-faced man about 40 years old wearing a green cap" pointed a revolver at her and demanded that the sack be turned over to him.

"I haven't any money," Mrs. Price argued. "I'm just getting by here. I'm running the place myself and I don't want to lose any more money."

The man looked at her for a moment and seemed to alter his intentions. "You look like a good fellow," he said, "and I never hold up a good fellow. Keep your money and good luck to you. And I also ask you not to touch that buzzer until I have time to get on a street car." When attaches of the theatre answered Mrs. Price's summons the man had lost himself in the crowd on the street.

Good Plots Needed In Short Subjects

Marion Kohn Declares Story Is The Thing in Feature and Comedy Pictures

Marion H. Kohn, president of Marion H. Kohn Productions, which is making the Polly Moran comedies, the weekly "Illiterate Digest" by Will Rogers, the "Smiling Bill" Jones comedies and the Grace Cunard westerns, has indicated that in the future more attention will be paid to the plot in these short sub-

"Just as with the big productions," says Kohn, "at first all that was needed to carry them over was a pretty face or spectacular stunts. The day for this has passed and now with the big pro-
ductions the story is the thing. People demand a story in a comedy now as well as in a big production."

"It is my intention to pick only clever stories for all my short subjects. I have added several more scenario writers to my staff because I want every Kohn short subject to be thoroughly up-to-the-minute in plot as well as picture. Grace Cunard westerns will have lively, fast moving action and there will be a logical reason for every move. Polly Moran and "Smiling Bill" Jones romp through reels of laughs but they will have plots to bolster up their clever work."

Polly Moran has completed the first of her new "Sheriff Nell" series and "Smiling Bill" Jones has completed his fourth comedy single-reeoler, "A Fishy Affair," in which the Kohn bathing girls are featured with him.

Joe Brandt, eastern representative for Kohn is making the publication arrange-

McGaffey Finishes Tour (Special to Exhibitors Herald)

LOS ANGELES, April 27.—Kenneth McGaffey, personal representative of Mary Pickford, has returned to Los Angeles after a tour of the country in behalf of the star.
Associated Producers Will Open Exchange System Early In August
F. B. Warren In Interview States That “Big Six” Will Have Steady Supply of High Class Features Beginning September 1

That the newly formed Associated Producers, Inc., will open its exchanges in the key cities of the United States early in August and will probably publish its first picture September 1st was the gist of a statement issued through an F. B. Warren, general manager, who is already busily engaged in organizing the company’s distributing machinery.

Mr. Warren stated that the “Big Six” has five pictures ready for distribution, and has so thoroughly organized that it will be able to offer its clientele a steady supply of high class features from the start.

List of Managers Already Chosen

Although declining to make public the list at this time, he continued that men have been chosen to act as managers of the “Big Six” exchanges in practically all of the cities, and most of the details of organization had been decided upon.

Announcements of other distributing companies of forthcoming pictures produced by the six directors in the Associated Producers does not mean that all of the directors are still at work on productions for these companies, he said.

Many of these pictures have already been completed,” he said.

Product Is Discussed

When asked if the directors in the “Bix Six” have planned to produce four pictures annually, Mr. Warren replied:

“Probably five each.”

“That will make a picture every week or two?” he was asked.

“There will be more than that,” he said.

Official announcement of the forming of the company was accompanied by a statement that “one and possibly several other important producers will affiliate with the Associated Producers in the near future.”

Telegraphic reports from the West Coast indicated that the “one” referred to is J. Parker Read, Jr., who acted as business manager for the “Big Six” during recent negotiations with distributing companies.

No Statement As to Stars

When asked if Thomas H. Ince would bring his entire list of stars into the “Big Six,” Mr. Warren stated that there were existing contracts with the Famous Players-Lasky Corporation in regard to several players, and he was unable to make any statement on the matter.

National Exchanges Formed by Bennett
Walter L. Johnson Appointed President of New Distributing Firm

Hunter Bennett is associated with Johnson & Hopkins Company, 395 Fifth avenue, New York, in the organization of National Exchanges, Inc. The firm, it is announced, will publish only a limited number of high class productions yearly and will exploit big pictures in a big way.

Mr. Bennett, well known to the industry as general sales manager for large distributing corporations, has been elected vice-president and general manager.

Until recently he was a special representative for Famous Players-Lasky Corporation. He was sales manager of Mutual Film Corporation and also assistant general manager of World Film Corporation.

“I know that I am in a position to secure a branch office organization,” he said, “which will prove second to none in selling efficiency. We intend making our branch managers and franchise holders partners in our business. Our capital is fully paid and there is no stock for sale.”

Allan Dwan at Work
On Last Production
For Mayflower Corp.

Dwan has been in conference with his technical staff since his return, outlining the sets for the picture. He has begun casting. Mary Thurman will again play important role for Dwan.

The new production will be the sixth and last which Dwan is to make under his present contract with Mayflower.

Allan Dwan, the Mayflower director-producer, has returned from his two weeks in the mountains of California, spent in the search of locations for his next story, and commenced production on May 1.

I. and A. Gold Put on Denims to Get Parade

Cameramen are just as much opposed to the high cost of living as anyone else, reasoned I. Gold and A. Gold, who turn the crank on news happenings in New York City and vicinity for Fox News. Therefore, the “Gold Dust Twins,” when assigned to cover the giant over-all parade in New York, sallied forth with the Fox studios attired in a rich shade of blue denims.

They made their way to Columbus Circle, the starting point of the demonstration against profiteers, in a Fox News automobile, and when they alighted they became the center of an interested group of onlookers, who mistook them for the parade.

The cameramen figured that if they dressed the part of a parader they would get more atmosphere into their pictures. They did get atmosphere—which goes to prove that the artistic temperament has its place among “photographers” as it has among the common people.
EXHIBITORS HERALD

May 15, 1920

Signal Amusement Company Holds Franchise In Associated Exhibitors

Atlanta Territory Includes All of Georgia and Most Of the Territory In the States of Tennessee, Alabama and Florida

Associated Exhibitors, Inc, franchise in the Atlanta territory has been acquired by Signal Amusement Company, with independent theatre holdings in Chattanooga, Knoxville and Meriville.

The territory acquired by the exhibitor company includes the eastern half of Tennessee, Alabama and Florida. In Chattanooga the firm owns the Royal, Alexar, Fine Arts, Bijou, Lyric, Superba, Bonita, American, Royal and Post theatres, and their interests in Knoxville include the Strand, Majestic, Queen, Rex and Bijou theatres. The Palace and Princess theatres in Meriville, Tenn., also are owned by Signal.

Building Tivoli Theatre

Signal has under construction several theatres in various cities and plans under way for many more. Chief of these new houses is the $500,000 Tivoli theatre now being built in Chattanooga. It will have 2,500 seats. The auditorium towers four stories above the front.

The architects for the Tivoli are Rapp Bros., of Chicago, who also designed the Riviera and Keith's Palace, Cincinnati. The Chattanooga house will be built on very similar lines to the Palace, Cincinnati. When completed the Tivoli will be one of the finest in the South, it is said.

Beside the Tivoli in Chattanooga, construction also is under way in Knoxville, the Riviera theatre. This house will cost $1,000,000. Leases also have been signed and contracts let for the construction of the Rivoli, a building that will cost a half million. The Signal Company's $500,000 theatre in South Pittsburgh, Tenn., will open within a month, and another new house is announced for Harriman, Tenn.

Represents First National

Signal Amusement Company represents First National exhibitors in their territory. They also are affiliated with National Theatre Companies of Knoxville, which combination controls eighteen other theatres.

F. H. Dowler, Jr., vice president and general manager of Signal, said at the time of signing his Associated Exhibitors franchise that his main reason for joining hands with the association was the advantage that the affiliation held for the future construction of an organized body of independent exhibitors in the Atlanta territory. He emphasized his belief that the cooperation of independent exhibitors would be obtained through the Film Franchise Plan, which offers every exhibitor in the territory a chance to come in on an equitable basis with the Signal Company.

Some Blowed Out

"The South," Mr. Dowler said, "always has been the battleground in the war of the producer against the theatre interests. It is perhaps more exposed than any other part of the country. Threats, intimidations, unfair prac-

tice—unfair both morally and legally—have frightened several of the smaller theatre owners to divest themselves of all theatre holdings. They were bluffed or hoodwinked into believing that by remaining out of the supposed octopus trust they would either meet with disaster through competitive theatres or through inability to obtain pictures. It is my emphatic belief that the Associated Exhibitors franchise means the financial and moral salvation of the exhibitors in this territory.

The officers of Signal Company are Judge W. E. Wilkerson, president, F. H. Dowler, Jr., vice president and general manager and F. H. Dowler, Sr., secretary and treasurer.

Other States Sold On Chaplin Reissues

Sol Lesser Gets Right for California, Arizona And Nevada

Victor Kremer, president of Victor Kremen, Film Features, Inc., reports the consummation of sales for California, Arizona, Nevada, Texas, Oklahoma, Kansas, Eastern Missouri and Southern Illinois on the five Chaplin comedies controlled by the company.

Sol Lesser, holder of the First National Theatres chain, which covers Arizona and Nevada, has purchased the five Chaplin comedies for these three states and will start immediately a whirlwind campaign, also half the Chaplin exchanges in San Francisco and Los Angeles. Mr. Lesser has ordered twenty prints of these subjects for immediate first-run bookings.

The Champion at present is playing a two-weeks' engagement at Grauman's theatre, Los Angeles. Metro Pictures Corporation of Dallas, Texas, has obtained the pictures for Texas, Oklahoma and Arkansas. The Standard Film Corporation of St. Louis, has acquired the Chaplin productions for Eastern Missouri and Southern Illinois. Kremer expects to close soon for Washington, Oregon, Idaho, Montana and Alaska.

With the consummation of the above sales, the only territories now available to the state right buyer for "A Burlesque on Christmas," are Minnesota, Colorado, Utah, Wyoming, New Mexico and Wisconsin, and for "The Champion," "Jitney Elopement," "Work," and "By the Sea," Iowa, Nebraska, Colorado, Utah, Wyoming, New Mexico and Eastern Canada.

United Artists Select O'Brien Vice-President Banzhaf Is Named Secretary And Treasurer at Meeting Of Directors

Hiram Abrams announces that at a recent meeting of the board of directors of United Artists Corporation Dennis F. O'Brien was elected vice-president, and Albert H. T. Banzhaf was elected secretary and treasurer.

Mr. O'Brien, in addition to taking the vice-presidency, also becomes general counsel, thus occupying the post formerly held by William G. McAdoo.

Mr. O'Brien, a number of years has been the counsel for Mary Pickford and Douglas Fairbanks and is one of the leading attorneys in the theatrical and motion picture field.

The election of a president of the Corporation was deferred until a later meeting.

The resignations of Oscar A. Price, president, and George B. Clifton, secretary and treasurer, were accepted, effective immediately.

Friedman Will Call Meeting In New York

J. L. Friedman, president of the Celebrated Players Film Corporation of Chicago and executive head of the Federated Film Exchanges of America, Inc., is planning franchise for California, New York and the other states of the organization in New York the latter part of the present month to take up several matters of importance. The date has not been decided.

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Hallmark Takes Over Triangle Exchange System and Pictures

Four New Productions Completed and Ready for Distribution—Eight Others Will Follow at Short Intervals Is Announcement

The Triangle exchange system and pictures, which were controlled by United Picture Theatres of America, Inc., up to a few weeks ago, were taken over May 1st by the Hallmark Pictures Corporation under the terms of an agreement entered into by Frank G. Hall, president of Hallmark, and Percy L. Waters, president of Triangle.

Eighteen Exchanges Figure in Deal

Eighteen film exchanges are included in the deal, Boston, Buffalo, Chicago, Cincinnati, Cleveland, Denver, Los Angeles, Minneapolis, New York, Philadelphia, Pittsburgh, San Francisco, Seattle, Salt Lake City, Washington, New Haven and Milwaukee. Hallmark managers have been placed in all of these exchanges.

The pictures taken over include all of the famous Triangle re-issues, which were the subject of an elaborate exploitation campaign conducted by United Picture Theatres recently.

This move by Frank Hall is the opening gun of a campaign to greatly increase Hallmark activities as independent producers and distributors. Preparations for expansion have been going on quietly for several months and with the announcement of the closing of the Hall-Waters deal comes the news of four pictures completed and ready for immediate publication with eight more to follow at short intervals; two of which are already in preparation.

The finished specials are: "The Discarded Woman" and "For Love or Money," both Burton King productions; and "Should a Wife Work?" and "What Children Will Do," staged by Horace Plimpton. "The Common Sin," another Burton King production, is in preparation, as is also a new Plimpton production the title of which has not been decided upon.

George Montgomery in Charge

The former Triangle distributing organization, now Hallmark, will be kept intact and the personnel of each office will remain the same with George N. Montgomery, general sales manager for Hallmark, in charge. Mr. Montgomery recently completed an extended trip through all of the branches which took in all of the branches.

The productions controlled by Hallmark through the purchase include nine recently released films, four Fairbanks pictures, seven Talmadge pictures in addition to sixteen Keystone comedies and other productions.


Launch Testimonial Drive for Selznick

And Republic Forces

As a welcome testimonial to Sam E. Morris and Charles R. Rogers, Britton N. Busch and Lewis J. Selznick, in order to reward all the branch managers for the business results they are obtaining, have inaugurated a special drive for volume business during the months of May and June, to be known as "Sam. E. Morris and Charles R. Rogers months."

The purpose of the special drive, according to an announcement, has been started merely as an added impetus to the spirit and enthusiasm that was manifested by the Selznick and Republic branch managers at the recent Selznick convention in New York. The spirit is said to have imbued Mr. Selznick with such enthusiasm that he decided to offer all his salesmen some token of his appreciation for their efforts in more firmly implanting Selznick and Republic productions in the hearts of exhibitors.

Accordingly a special drive was suggested and inaugurated, and Mr. Busch stated that ten prizes ranging from $500 down to $150 are offered to the branches showing the highest percentage of increase in rentals over March and April, highest percentage of increased collections and advance payments over March and April, and highest percentage in reaching or exceeding quota assigned for new contract business to be written during the period of the drive.

Hodkinson To Increase Its Staff Of Salesmen

W. D. Hodkinson Corporation announces that its selling staff will be enlarged 30 per cent immediately.

"The progress of our organization and the constant improvement in the quality of our pictures," said Mr. Hodkinson, "naturally have resulted in an increased volume of business, with which the present selling force is scarcely able to cope. We are, therefore, looking for the best material which can be found in the selling field of the industry. I want to take this occasion to point out the unusual opportunity offered to young men gifted with energy and vision. These qualities are as essential as experience, and much harder to find."

"I hope that every man in the selling field who is looking for a career rather than a mere job will send me his name. I want the best brains in the selling field, as well as every other department of our organization. The motion picture industry today offers a maximum of reward to a young man with ambition and the ability to think and look ahead."
Miss Love, whose popularity extends back to Triangle-Fine Arts days, is about to appear under the banner of the Andrew J. Callaghan Productions. Her first play will be "The Midlanders."

C. A. Willat Appointed Manager of National Film's West Coast Studio

C. A. Willat, pioneer in motion pictures, has been appointed general manager of the West Coast studios of National Film Corporation of America, according to Harry M. Rubey, president. "Doc" Willat, as he is known, is a brother of Irvin Willat, who directed "Behind the Door."

"Doc" Willat has been actively connected with the industry since 1904. He is credited with many innovations in production and was responsible largely for the organization of New York Motion Picture Corporation.

Built Willat Studio

National's new chief's greatest contribution to the film business was the Willat studio and laboratories at Fort Lee, N. J., for which $500,000 was spent, it is said, for buildings and equipment.

Under "Doc" Willat's management National will resume the production of features, with several well-known stars, with whom Mr. Willat is now negotiating.

Victor A. Nulty will continue as production manager for National.

The Son of Tarzan," which will be under way as soon as the necessary sets have been completed, will be more than a serial, according to Harry J. Revier, who was chosen to direct it. He has arrived on the West Coast and is superintending all phases of production. Roy Somervile, photodramatist, who was chosen to adapt the last of Edgar Rice Burrough's books of the "Tarzan" series for the screen, has completed three episodes of the film. Actual production is scheduled to start in the middle of May.

Will Not Be Serial

"The Son of Tarzan" will not be a serial under the general acceptance of the term, states Mr. Revier. An entirely new idea of presenting a picture-play of this kind has been evolved.

"Simply because it will be released in episode form it will not necessarily have to be a serial," declares Mr. Revier. "On the contrary, each release will be a feature and can be exploited as such."

Many Records Broken

By "The River's End"

Throughout America

Marshall Neilan's initial independent production through First National, "The River's End," continues to break records in all parts of the country, according to the New York offices of the Neilan organization. The success of the production, adapted from James Oliver Curwood's novel, in the big cities, is now being duplicated in smaller communities, it is said.

Among the reports being received on how this film is being exploited are a number of contests held by exhibitors, which have greatly assisted in hanging up new box-office records. At Proctor's Theatre, Plainfield, N. J., a contest running daily in the Plainfield News during the entire presentation of the picture attracted widespread attention. The contest involved the compiling of lists of words which can be made up of the letters appearing in the phrase "The River's End at Proctor's Theatre." Ten prizes of $100 in cash passes covering periods of time from two months to one year were announced as the awards, for those offering the largest number of words.

The Proctor's Theatre, Yonkers, N. Y., a week in advance of the showing of "The River's End," conducted a contest in the Yonkers Herald inviting readers to send in the name of the greatest picture released this year. Two hundred persons stated that "The River's End" held this honor despite the fact that the film had not been shown in Yonkers, their opinions having been formed as a result of the success of the picture in New York and from the notices it has received in all the city and suburban papers. Season passes were awarded the winners.

Celebrate Anniversary

Of "Topics of the Day"

During the last week, Pathe Exchange, Inc., and Timely Films, Inc., celebrated the first anniversary of "Topics of the Day," which Pathe distributes. The close of the first year finds the film in use in at least one theatre in every city, town and village in which a motion picture theatre is located. It is the most widely distributed film of its kind in the world, it is claimed.

Aside from its function as a distributor of the best laughs of the week, all selected by the editors of The Literary Digest, it has aided, it is declared, in many public movements in the course of the year and has become a decided influence on the public opinion of the nation.
Fox Film Corporation will publish four regular Fox entertainments and one of the Tom Mix star series productions this month. These five publications, Fox announces, represent as brilliant an array of literary and artistic talent as ever has been issued by this firm on a regular schedule.

Fox Mix will be seen in "The Terror," the sequel of the star's productions to be directed by Jacques Jaccard. It is heralded as a remarkable web of wits, horsemanship and daring of the American cowboy woven through a story which places the devil dog in a new series of backgrounds. The director also is Paul H. Slogan, the Fox press department is heralding "The Dead Line" as an outstanding Walsh production ever issued by the firm.

Paul H. Slogan has given "The Dead Line" a theme of intense human interest and a singularly interesting locale. The supporting cast includes Irene Boyle, Baby Anita Lopez, Joseph Hanaway, Al Hart, Henry Pemberton, James Milady, Gus Weinberg, G. A. Stryer, James Birdsong, Johnny Hopkins and Virginia Valli.

Dell Henderson, who directed Walsh in "The Shark" and whose artistic skill and technique were developed by his experience on the staff of the famous Griffith, held the megaphone through the production of "The Dead Line."

Another Bell Story

In "Love's Harvest" the winsome Shirley Mason shines forth in her second screen role from the versatile pen of Pearl Doles Bell. The story of the novel on which the production is based is an adaptation of Mrs. Bell's novel, "His Harvest," and is said to be quite as becoming to the tiny star as was "Her Elephant Man," in which she made her debut under the William Fox banner and which also was from a book by Mrs. Bell.

Under the direction of Howard M. Mitchell, Shirley Mason has given her best efforts to "Love's Harvest." She has created her most lovable character in the role of Jane Day, and the business which she injected into the scenes makes her at once as a leader among the feminine stars, who are steadily increasing their following. In the cast supporting Miss Mason are Raymond Mckee and Lilie Leslie.

Another eminent author contributing to Fox entertainments for May is Charles Alden Seltzer, whose "Forbidden Trail" is the fourth of the publications for the month. Buck Jones, who first appeared as a screen star under the Fox trade-mark in Harold Titus' film, "The Man From Missouri," will be seen in this Seltzer story. It is a Western theme and gives the sensational cowboy actor his second opportunity to show his skill as a horseman. The principals supporting the star are Winifred Westover, Stanton Heck, William E. Beall, George Kunkel, Harry Dunkinson and Fred Herzog.

Clift Supplies Story

An author who, while not quite so well known to short story and novel readers, is far better as a writer of original screen plays, is Denison Clift of the Fox west coast staff, author of "The Indian Hunt," May 1st, which Madame Travers is the star. Clift wrote the scenario and then directed the production, in which the star is supported by George McDaniel, Edwin Booth Tilton, Melbourne McDowell and Ben Deely.

In addition to these features a total of five Fox Sunshine Comedies will go to first-run houses during May. The titles of these are: "A Waiter's Wasted Words," "Dangerous Eyes," "The Diver's Last Kiss," "Should Dummies Wed?" and "Mongrels."

Including the Mutl and Jeff cartoons there will be a total of fifteen productions from Fox Film Corporation in May.

Mayer to Produce

"The Trail's End"

As Special Feature

The popularity of James Oliver Curwood's story and the growing demand for special pictures have induced Louis B. Mayer to produce Curwood's famous novel, "Isobel," as a special attraction. It is announced.

Work on the production has been started at the Mayer studio, with Edwin Carewe directing House Peters and a cast including Jane Novak. The working title of the picture is "The Trail's End."

The cast, it is said, was selected with great care after the entire available field of thorough search among those engaged are Tom Wilson, Edward J. Piel, Bob Walker, Pearlie May Norton and Edward Carlson. The last two of the picture are to be made at the Mayer studio and the exteriors will be shot in the north woods.

STUART PATON

Kosnak Films director listening attentively to Jack Wheeler, while the production manager reads a few subtitles for "The Hope Diamond Mystery." A new serial.

HARRY H. POPPE

Who has resigned as advertising manager for A. H. Fischer Features to devote his time to writing original stories for the screen.

Harry Poppe Leaves Fischer Features, Inc.

To Write Scenarios

Harry H. Poppe has resigned as advertising and publicity manager for A. H. Fischer Features, Inc., and has embarked in business for himself as a writer of original stories for the screen. He has established his headquarters at 5 East 44th Street, New York City.

Aside from several years service as a member of the editorial staff of The Billboard, Mr. Poppe has been connected with stage and film producing companies since his entrance into business, and therefore takes up his new line of work with a thorough understanding of all its requirements.

In the field of the spoken play he was associated with several seasons with the producing firm of Baker & Castle, for whom he acted as company manager and advance agent for "The Goose Girl" and "Graustark."

His picture experience covers a period of five years, during which time he directed advertising and publicity campaigns for David Horsley, Yorke-Metro, Octagon Films, Inc., the producers of the Houdini serial, and A. H. Fischer Features, Inc. now operating at the former Thanthouse studios in New Rochelle.

His training and long experience in the advertising and publicity fields have taught him the value of the exploitation angle and he announces that he will combine this feature with entertainment quality in every story he writes.

Judge Lindsey Has Role In "The Boy"

(Special to Exhibitors Herald)

LOS ANGELES, May 4—Judge Ben Lindsey of Denver, Col., foremost jurist of the United States, is playing an important role in Louis Sargent's picture, "The Boy," directed by William Desmond Taylor at the Lasky studios. While Judge Lindsey likes the work immensely, he has been suffering from the intense lights used in the close-ups.
In August last year, Elaine Hammerstein began working on her first starring vehicle for Selznick Pictures Corporation. Since then she has won many friends among the fans, both because of her histrionic talents and her screen personality.

Recently Miss Hammerstein renewed her contract with Selznick enterprises and extended it for a period of seven years. A perusal of the terms signed by the star and Myron Selznick reveal an agreement of unusual character, it is declared.

One of the Favorites

This contract, it is pointed out, "is the evidence of a mutual faith in a future that will be a continuation of the past."

When Mr. Selznick first added Miss Hammerstein's name to the list of Selznick stars, his action represented a judgment gained in a painstaking study of her previous work, it is said, and the intention that, given the advantage of unlimited facilities in production, she soon would become one of the favorites in her profession.

Seven years is a long time as film contract time is reckoned. It is just as rare for a star to agree to enlist under a producer's banner for more than two years as it is for a producer to want to engage a star for longer than that period. Miss Hammerstein's contract punctuates precedent because it is the outcome of the popularity that she has achieved in so short a time.

Her First Production

The new star's initial picture for Selznick was Booth Tarkington's "The Country Cousin." One reviewer said of this production: "Elaine Hammerstein's first Selznick picture places her in the ranks of the foremost stars of the screen. Let us hope that her future pictures will realize the high standard set by her initial appearance as a star."

This same reviewer was one of the first to capitate to the charm of her second Selznick picture, "Greatest Than Fame." That he was not alone in his opinion was exemplified by the avalanche of mail that "Greatest Than Fame" brought to its star. Within two weeks after the picture's publication Miss Hammerstein was receiving hundreds of letters from film fans.

Success Has Continued

The chain of success continued unbroken, it is pointed out, with the issuance of the two succeeding Hammerstein pictures, "The Woman Game" and "The Shadow of Rosalie Byrnes." The reception accorded these productions proved beyond all question that Miss Hammerstein had "arrived" as a screen star in all that is meant by that term of the profession.

With the completion of "Whispers," a picture that is being edited and titled, Myron Selznick entered into negotiations with his star for the purpose of drawing up the contract that has since been signed. Unlike most contracts, it was discussed, drawn up and signed all in the course of a day. Mr. Selznick wanted Miss Hammerstein to remain with his producing company and Miss Hammerstein wanted to remain with Selznick. These were the simple, if unique, facts in the case and, with this mutual purpose as a starting point, it is not surprising, it is declared, that Miss Hammerstein dismissed the many offers that had been made her by other picture concerns.

SCENE FROM "WHAT WOMEN LOVE"

Annette Kellerman in her new comedy-drama, which is to be distributed by Sol Lesser. Ralph Lewis and Will J. Brown are her fellow players in this scene.

Exhibitor Is Head of New Producing Firm

Screen Crafts Now Working On Its First Picture "Great Physician"

Screen Crafts, Inc., has been organized for production purposes, with H. M. Lawson, owner for a chain of theatres in Arizona and northern California, as president and general manager.

A seven-part picture, "The Great Physician," now is being produced under the direction of Chadwick Ayres. Rhea Mitchell and Robert McKin are playing the leads, with Snowden Baxendale, Arnold Gregg, Lillian Loud, Mabel Loves, Robert Anderson, Max Davidson, Olga Gray and Maxine Adair in support.

Carrie B. Hutcheson wrote the story being adapted. It is said to be metaphysical in nature and presents the teachings of Mark Baker Edwards, founder of the Christian Science church. Three productions of this general character will be made this year.

DeWitte Hager is production manager of the concern and Ralph DeLacy is technical director.

Big Theatres Install Automaticket Register

Among the sales mentioned in a current report from the Automatic Ticket Selling and Cash Register Co., 1780 Broadway, New York, are the installations of Automaticket Registers in the new Grauman theatre in Los Angeles and the transformed Criterion Theatre in New York.

Other theatres mentioned in the list are the Garden, Paterson, N. J., and the Harris in Pittsburgh, Pa.

Reports Successful Trip In the Interest of Read

Sig Schlager, representative of J. Parker Read, Jr., has returned to Culver City, Calif., after making a successful sales and exploitation trip through the East in the interest of Louise Glauq productions. Schlager visited practically every key city, holding conferences with the exhibitors, newspaper editors and the managers of the Hodkinson exchanges, through which organization Mr. Read is at present distributing the Louise Glauq productions.

His tie-up with the editors in the novel exploitation of "Sex" has put the production over as one of the truly big films of the year, it is declared. Exhibitors everywhere are reporting record business on the picture.

Cohn's "Laughographs" Published Semi-Weekly

A new novelty reel will be published semi-monthly by Jack Cohn under the title "Laughographs." With "Screen Snapshots," Cohn will offer a short subject to exhibitors every week.

"Laughographs" is composed of a succession of animated jokes, and is said to be new in its conception. In the first issue, which is ready for publication, is a negro preacher explaining to his congregation the meaning of the word "miracle," and is said to offer exceptional comedy. It is slated for state rights publication.
Snap-shots Made on the Realart Lot at Hollywood, Cal.

Mary Miles Minter enjoys the company of such well-known actors as John Bowers (left), and Wallace Reid (right), but she believes in making them useful as well as ornamental, hence the home-made chin rest.

Wanda Hawley and her director, Donald Crisp, debating a point of action for her first Realart picture.

CHARLES MILLER
Director of "The Law of the Yukon," the special feature presented by Mayflower Photoplay Corporation through Realart. At the right is a scene from the play which was adapted from Robt. W. Service's famous poem.
Better Showmanship and Increased Attendance Noticeable Everywhere

People Find Motion Pictures Offer Cheapest and Best Form of Dramatic Entertainment—Quality of Film Is Improving

More advanced showmanship and greater attendance at the motion picture theatres are the outstanding facts noticeable to a representative of the industry in a tour of the country. According to Al Lichtman, general manager of distribution for Famous Players-Lasky Corporation, who has returned to New York after visiting every city of importance in the United States.

"The most notable impression which I received is the tremendous volume of business that is being done by the motion picture theatres," says Mr. Lichtman. "All the theatres are selling a greater number of people than ever before in spite of the fact that the better theatre have increased the admission prices to a point where they are more in keeping with the quality of entertainment they offer. This is due in a large measure to the improvement in the quality of motion picture entertainment being presented and to the fact that the people have more money to spend than they had in other years.

Quality of Pictures Improves

"It undoubtedly is true that the quality of motion pictures is improving and the theatres in which they are presented are more comfortable, more beautiful and more pleasing in every way than they were even two or three years ago. The physical improvement of motion picture theatres is very noticeable in all parts of the country. And the people find the motion pictures offer them the best and the cheapest form of dramatic entertainment.

"Motion picture theatres all over the country are presenting a decided tendency to longer runs of pictures. The tendency in all parts of the country is to give the drawing production a chance to get all the patronage that it can draw regardless of the length of the run.

"There is a noticeable improvement in showmanship everywhere. This is being brought about to a certain extent by the increased runs the productions are getting.

The field of exploitation men sent out by this organization to carry the message of applied showmanship to the small theatres has won the unstinted praise of exhibitors everywhere. The story will soon be heard are pleased with the work of these live-wire showmen. These exploitation men are doing a wonderful job of showing the exhibitors in the little places who have not had the opportunity to do big stunts how to get the business. One exhibitor in a small town told me that he never knew there was so much money in the show business until our exploitation men showed him how to get it.

"Sid Grauman at Los Angeles probably is the greatest showman in the world. His theatre and his methods of presentation are the talk of the whole United States. I have found that he has made a wonderful impression by his showmanship on every exhibitor.

"I would recommend to everyone that pay exhibitors who are trying to improve the conditions in his own theatre pay a visit to Los Angeles and study the methods of Sid Grauman.

"This idea is suggested because of the extreme courtesy and friendliness that Mr. Grauman shows every visiting exhibitor. He has no secrets and he is glad to give his time and his service to the showman who really is in earnest.

"Through changes of Famous Players-Lasky Corporation I have found a splendid spirit of loyalty and sacrifice of purpose to carry out all the policies of this organization to the letter. The spirit of service to the exhibitor dominates every exchange and the theatre runs to extend from the highest man in the field to the latest addition in the humblest capacity in the smallest exchange."

Zena Keefe Completes Exteriors In Bahamas

George Archeaibaud, director, has completed the exterior scenes in the Bahamas for "Marooned Hearts," starring Zena Keefe, supported by Conway Tearle. Other players in the cast are Eric Mayne, George Backus, Joseph Flanagan and lavalla Selbert.

In addition to securing many novel outdoor scenes in Miami, Florida, and Nassau, Director Archeaibaud is said to have filmed the taking of a 150-foot yacht at an estimated cost of $35,000. Interior scenes for the production were taken at the Seabreeze Studios. The story is by Lewis Allen Browne.

Spoor-Thompson Moves

Spoor-Thompson Laboraories, Inc., has discontinued its New York sales office, which was located at 110 West 40th Street. Temporary headquarters for the East are in the new Laboratory Building at 6th and Pearce Streets, Long Island City, in which an office is in use, and where space is secured, which will be opened under the name of the S-T-M Film Laboratories, Inc., which will be the name of the New York operating company.

A. LINCOLN MART
Formerly a prominent stage director, who has become production manager for J. Parker Read, Jr., and will have charge of the Louise Glaum and Hobart Bosworth units.

Harry Leonhardt Fights High Cost Of Making Films

Harry Leonhardt of Los Angeles, one of the well-known film men attending the recent convention in Chicago, brought with him the announcement that he had opened a drive on the H. C. P.—the high cost of producing.

Mr. Leonhardt is promoting a co-operative idea which he declares will materially decrease production costs. Eight of the fifteen producing companies needed to make the plan a success have already entered an agreement.

"We intend to do away with the waste of duplication," he declared, "and reduce our costs by buying in bulk.

"Practically every producer has a number of employees who are kept busy only an hour or two a day. By working under one roof, the producers could reduce their number of employees, one man serving several.

"I regard the buying in bulk as equally important, however. In renting props, buying lumber, and many other ways, the price reductions possible are surprising.

"Deep Purple" Booked By First Run Houses

A number of first run exhibitors gathered this week in the projection room of Realart Pictures Corporation to view "The Deep Purple," an R. A. Walsh production, presented by Mayflower Photoplay Corporation, and declared the picture to be the best of the director's career.

Edward Bowes, managing director, and Thomas F. Walker, director of film, of the Capitol Theatre, were present, and at the close of the showing announced that they would run the feature in the big Broadway Theatre during the week of May 2. Representatives of the Park Theatre, Boston, also were present and, after viewing the picture, concluded a contract to present the Mayflower special during the same week.

The Rose Theatre in Chicago also has taken a contract to show the picture for two weeks.
“Suds” Will Be Issued On June 27
And “The Mollycoddle” On June 13

Mary Pickford’s Vehicle Is Adaptation of the Play “‘Op O’ Me Thumb” and Fairbanks’ Picture Is Based On Heredity

United Artists Corporation announces that Mary Pickford’s second “Big Four” production, “Suds,” will be issued on June 27, while Douglas Fairbanks’ third picture for the company will go to the exhibitors on June 13.

“Suds” is based on Maude Adams, famous play, “‘Op O’ Me Thumb,” which had a long run at the Empire Theatre in New York, as well as on the road. Frederick Fenn and Richard Pryce wrote the story.

The theme of the Fairbanks production deals with two great factors of life today, heredity and environment.

Required Four Months

For several years Miss Pickford had had the character of Amanda Afflick in mind, it is said, and has been waiting the opportunity to present it in the proper manner and with the proper settings.

Since the completion of “Pollyanna” in the latter part of 1919, Miss Pickford has been at work with her staff of assistants on “Suds.” Over four months were spent in the adaptation of the story for the screen by several of the best scenario writers in the photoplay profession, and this versatile little star went over the entire story again and again, word for word, until in its typewritten form it was a photo-play gem.

Not until she was satisfied that the story was flawless would Miss Pickford begin rehearsals and production. In the meantime her technical staff had been at work on interior and exterior settings. Photographs of several streets of London slums were taken by Miss Pickford’s English representatives and these were sent to the studio and exact reproductions were constructed in the huge lot adjoining her dressing room.

Comb City for Characters

The photoplay colony, as well as the city of Los Angeles, was combed for people to appear in the crowded street scenes and when everything was to her entire satisfaction Miss Pickford gave orders for the filming to start.

In “The Mollycoddle,” Fairbanks, as Richard Marshall the Fifth, is an offspring of many generations of fearless fighters. His ancestors fought all the way through the Revolution; all across the plains and all down the coast of the western country. They were not dainty or even civilized in their undertakings, and it mattered little just how they gained a point, just so long as it was gained quickly.

Fairbanks as Mollycoddle

In the title role Fairbanks is transplanted to England at an early age. He arrives at his youth through the so-called hot-house cultivation, with the result that his early manhood found him gentle in manner, quiet of voice, fastidious in dress and addicted to such affectations as a monocle, perfume and cigarette holders. He was considered just a plain “mollycoddle.” This gives the star a different role to those he has played in the past.

Wallace Beery as the villain has considerable to do in developing the ancestry of “The Mollycoddle” over his environment, and Ruth Renick, as the pretty girl who starts the turning point of it all, is responsible for many of the thrilling situations.

Kaufman Announcement

On N. Y. Plans Expected

Albert Kaufman, who is allied with Marshall Neilan in production activities, has returned to the west coast from New York, where he contemplates purchasing a theatre for premier showings of his pictures. An announcement of his plans is expected shortly.

Production has started on his first Allen Holubar production starring Dorothy Phillips. Agnes Ayres will start work soon on her first Kaufman picture. In Kaufman’s announcement of his New York plans there will be included, it is said, the names of a new star and director, whom he has contracts with.

Geraldine Farrar In “The Riddle: Woman”

Stage Play Which Featured Bertha Kalich Had Long And Successful Run

“The Riddle: Woman,” the stage success in which Bertha Kalich starred, will be Geraldine Farrar’s initial production for Associated Exhibitors, Inc. Edward Jose will direct.

“The Riddle Woman” was purchased from the Shubert theatrical interests because of its box-office record as a play, it is said, and because of its singular fitness as a vehicle for Geraldine Farrar. The play was written by C. M. Jacoby, and adapted by Charlotte Welland Dorothy Donnelly. It ran for more than nine months on Broadway, seven months in Chicago and five months in Boston.

It is a play that will appeal particularly to women and is a modern story with a society setting. The subject matter and title are ripe with exploitation possibilities. This fact, coupled with the further fact that the picture will be produced as well as it is possible for human endeavor to produce a picture with everything necessary at command, promises that “The Riddle: Woman” in picture form will be one of the big pictures of the season.

Fox Gets Hendryx Tales

For Adaptation By Mix

Two western novels by James B. Hendryx, “The Texan” and “Prairie Flowers,” have been purchased by Fox Film Corporation as vehicles for Tom Mix. Production will start soon on the first named. While both are western stories and can be made in the same locality, the leading roles are in contrast.

Two Scenes From Guy Empey’s Picture “Oil”

Florence Evelyn Martin and a special cast appear in Mr. Empey’s support. Announcement of distributing arrangements and publication date will be made soon by the Guy Empey Pictures Corporation.
Vitagraph Titles Fifteen Episodes Of Its New Serial, "Hidden Dangers"

Albert E. Smith, president of Vitagraph, who is on the West Coast supervising the production of the latest serial of which he is co-author, "Hidden Dangers," has wired to John M. Quinn, general manager, the episode titles of this serial, in which Joe Ryan and Jean Paige are starred. They are:


Complete Before Publication

At the present rate of production it is believed that the entire serial will be finished and the prints in the various Vitagraph exchanges before the publication date is set.

A big pre-release booking is announced, exhibitors having been impressed with the first episode, it is said, in which occurs the exposition of a most unusual serial plot. It is in this episode that Joe Ryan is seen bulldozing the steer which fell on him and sent him to the hospital for several weeks.

The bulldozing incident, however, is not the capital thrill of the opening episode, it is said. The capital thrill for the final fadeout has to do with electricity, and in fact many of the subsequent thrills do also. The employment of current to the power of 4,000,000 volts punctuates many of the scenes. Acts of wizardry in which stone and steel are melted instantly at the touch of a finger, and human forms pass through solid walls, occur.

Who's Who

In Chicago Film Circles

Intimate Studies of Men Who Have Made Their Marks in the Motion Picture Business in the Central West.

HALBERT W. BROWN IS VETERAN CHARACTER MAN

Halbert W. Brown, who portrays the role of the "Doctor" in Lee Francis Loyeager's thought drama, "Democracy—the Vision Restored," produced by the Democracy Photoplay Company, will be remembered as the dramatic actor who impersonated Ambassador Gerard in "My Four Years in Germany," which was also directed by William Nigh.

Mr. Brown was born "down east" in the little town of Jacksonville, in the state of Vermont. In his early youth he went on the stage and was featured as a prominent actor in melodrama, on the "Stair and Havlin" circuit. He later made a name for himself as an interpreter of heavy and character roles. He was three years with Margaret Anglin, playing such parts as old Benjamin Wright in "Helena Richie," Admiral Grice in "Green Stockings," Ritchy in "Mrs. Dane's Defense," and the judge in "Lydia Gilmore."

WHERE A CHRISTIE COMEDY BROKE A RECORD

James Sams, of the Raymond Amusement Company, in front of the Rosemary Theatre, Ocean Park, Cal., where "Petticoats and Pants" was featured with a five-part production.
PRESS SHEET PRaised AS BEST

Exhibitor in New York State Declares That Fox Advertising Aids Often Are Determining Factor in the Successful ScreeninG of a Production

Many different expressions of sentiment have been made regarding the material furnished by the Fox Film Corporation in its press sheets. Some exhibitors are very commendatory in their remarks about such advertising aids, while others are just as strong in their opposition.

Victor Allen Warren who owns and manages two theatres in New York state property is that the efforts of the producers are very credible. Mr. Warren says that the press sheets furnished by the Fox Film Corporation are surpassed by none in the industry.

Own Two Theatres

Mr. Warren owns two theatres in Massena, a city of 10,000 population, with 190,000 additional to draw from in the surrounding territory. He is now playing 100 per cent Fox productions and has had marked success in their showing. Besides handling his two theatres, the Strand and the Opera House, Mr. Warren is a real estate operator and higher with a wide reputation throughout Lawrence county, and it is from the business man's viewpoint that he finds the Fox Film Corporation publicizing the matter the most valuable for his purpose.

In a letter to William Fox, president of Fox Films, he says:

"As the owner of the Strand theatre and the Opera House here in Massena, and as Mr. Warren engaged in several different lines of business in this section of the country, please permit me to congratulate you upon the excellence of the press sheets you are furnishing the theatres showing your pictures."

No Time Wasted

"I consider the Fox campaign aids or press sheets, as you call them, the best sent out by any producer in the market. No matter what angle the exhibitor finds it necessary to advertise from he can readily find just what he wants in your press sheets. This without the loss of valuable time in wading through a mass of reading copy. Invariably we can arrange our newspaper aids, slide-dodgers, window cards, etc., in one-third less time, and your catch-lines are invaluable, suggesting the points to play up in catering to different clientele.

"In this business, unfortunately, there are many times when we are obliged to kick, but it is a distinct relief to turn from this to compliment and to extend all good wishes to an organization whose efficient advertising aids are so often the determining factor in the successful exhibition of pictures."

EILEEN PERCY, who has been placed under contact by William Fox to appear in a series of productions opposite Tom Mix, William Russell and Buck Jones.

Majestic Theatre at

Port Huron Is Added To Battlefield Chain

PORT HURON, MICH.—The Majestic theatre here has been purchased by W. S. Butterfield, Battle Creek, president and general manager of Bijou Enterprise Company. Mr. Butterfield recently opened the Regent at Flint and is constructing a $300,000 house at Lansing. He is about to purchase from John G. O'Neill Realty Company for the 1,600-seat theatre, four stores, eight office rooms and an adjoining plot of ground. The Majestic theatre is in the heart of the business district and has a street frontage of 150 feet.

In addition to the $300,000 and $40,000 which will be expended this summer in remodeling the playhouse, the management will play a combination program of pictures and vaudeville.

Wolff New Manager

Of New York Offices

Character Pictures Corporation has appointed W. Wolff as head of the New York offices. He has served in almost every branch of the industry for the last ten years. During the war, he was connected with the War Department and is now handling the southern division of Liberty theatres and also with the training camp activities of the war. Mr. Wolff lately severed his connections as manager of the Fox Circuit theatres in New Jersey. Character Pictures' new studios in Florida have been completed and work has commenced on "The Isle of Destiny."

Reports of Increased Patronage Put Four Pathe Specials on May Schedule

Four special productions will be published by Pathe Exchange, Inc., in May as a result of reports from branch managers indicating that attendance records over the country will reach new levels.

Frank Keenan will be seen in "Dollar for Dollar." This very popular Pathe special will present "The Miracle of Money," and "Sherry" will come from Edgar Lewis, whose previous Pathe production "Men's Shoes" is said to be meeting with popular favor in every territory. Another Pathe special will be issued, details of which are being withheld at present.

Story of Finance

"Dollar for Dollar" will be published on May 2. It is a Keenan drama of high finance, society and politics. The central theme is "As we give, so do we receive," and the action moves from the fine mansions of kings of politics and finance to the broad rugged mountain country. The highlights and shadows of the strong plot are developed in excellent style by Kathleen Kirkham, Harry Van Meter, Kate Van Duren, Jay Belasco, and Gertrude Clair.

The exterior scenes were taken at Bear Valley, a suburb of Southern California and they are exceptionally beautiful.

"Sherry," the latest Edgar Lewis production, will be released as a Pathe extra special on May 30. It is the story of a man's degeneration, of his battle for his own soul, and it is unfolded on the screen with all the strength that has characterized the work of Edgar Lewis in his several recent successes. A strong cast headed by Jack O' Malley effectively carries the theme.

The picture arouses sympathy at the very beginning when "Sherry," young and handsome, but a wreck through the spending of a great fortune left him, is introduced. From the romantic figure of a spender with limitless wealth he is a scorned and pitied wreck. Pride remains, however, and the scorn of a woman arouses it.

In "The Miracle of Money" Hobart Henley has produced a picture which reminds one of his best efforts in the creation of Pauline Frederick, Will Rogers, and Frank McIntyre features. The story is from "Marrying Off Emmy," by Beatrice Poynter and it is a quaint tale rich in philosophy. The types are strong and deep and in casting the picture this feature of the story was remarkably well handled.

Store and Hotel Tie-Up

With "Sex" Followed by Record Show at Kinema

Tie-ups with stores and hotels in Los Angeles were followed by record business when "Sex," J. Parker Read Jr.'s big production starring Louise Glaum, opened at the Kinema theatre.

Prior to the opening date oil paintings of the star were displayed in department store windows and in hotel lobbies. Miss Glaum's gorgeous gowns were shown in the spacious windows of the Ville de Paris, one of the larger stores.

An elaborative prologue, arranged by Mr. Read and Jack Callicott, manager of the house, received great applause. Los Angeles critics praised highly the production and the work of the star. Gores' Alhambra has booked the picture for a continued run.
THE "stronger sex" may be in the minority numerically at the studios, but is still much in evidence. At the left above are Director Sam Wood, Wallace Reid, Paramount star; Richard Keenersdell, chairman of the contest board of the A. A. X. and Byron Morgan at the Lasky studios. Just below are Robert Warwick, Norman Selby ("Kid McCoy"), Roscoe Arbuckle, George Melford and Donald Crisp "having their pictures taken" at the Lasky studios. Another step down are a group on the Christie lot, Al Christie, Charles Grapewin, Dick Dubby, Chic Sale, Johnny Ray "Jiggs," Tom MacNamara and Ward Caulfield. To the right above are Tom Forman, Theodore Roberts and Charles Ogle who appear in Paramount Arctecraft pictures. Below is Signor Cesare Gravina sliding by the gateman at the Goldwyn studio, where he appears in the new Rupert Hughes comedy "Scratch My Back."
NEWS PUBLICITY

Of the five hundred exhibitors that attended the recent convention in Chicago it is safe to venture that not more than a dozen had made preparations for keeping their home newspapers informed of the business transacted and the ends accomplished.

Every exhibitor who did not do so missed a very important opportunity.

The ultimate purpose of that convention, as all exhibitorial conventions, was to improve theatre conditions and consequently screen entertainment.

This improvement is of vital interest to theatregoers—to the public. Any thing that pertains to such improvement has legitimate new value and is entitled to space in the news columns of every newspaper.

Those who kept the home newspaper informed undoubtedly were rewarded by publicity of the best sort—genuine news.

Every week does not witness a convention of that magnitude.

Every exhibitor does not attend such conventions.

But every week does witness a number of important events in the film world and every exhibitor can insure mention of them in his newspaper by reporting them.

Showmen can devote their time to no more important and profitable business.

Interest Is Keen

Public interest in motion picture events is more keen, perhaps, than in any other class news. All walks of life are well represented in the body of picture enthusiasts, and no form of amusement holds its devotees more securely.

The announcement of a new star is legitimate news. The genuine enthusiast knows all the important players by name, face and history. When a new one is announced the public wants to know all about him or her at once.

The first duty of a newspaper is to keep the public informed upon matters of general interest.

Opportunities Are Plentiful

There is genuine news value, also, in announcements such as the formation of the Associated Producers, Inc., the purchase of the Hoyt stage formulas for Charles Ray in his new productions from his own studios and the publication of a new and unique form of short subject, Comix, by the Special Pictures Corp.

These are things which the public will hear of in due time through the agency of the screen itself. When a theatregoer sees the pictures upon the screen he will be surprised and interested. Surprise is an important element in the determining of news value.

Obviously, that same person will be interested when he reads of the event in his newspaper. It is use-

NEWS

When the D. W. Griffith party was lost at sea, the biggest newspaper in the country gave the event their scareheads.

When you, an exhibitor, attend a convention, sign a big contract, remodel your theatre or give a benefit performance, you have a legitimate claim to a certain amount of news space.

Somebody had to report the Griffith matter to the press.

Every exhibitor should make himself a reporter on theatrical matters for his local newspapers.

ful information and should be mentioned in every newspaper that is represented as covering the news field.

Theatre News Important

The instances cited concern matters of national interest. They are as important in one city as another. They can be printed as cold statements or, in case you are going to exhibit the attractions, with a personal application which is valuable.

No less important because they are strictly of local interest are the events that transpire within your theatre.

The installation of new projectors, a new organ, screen or ventilating system, is entitled to space and usually gets it. The signing of new contracts for unusual attractions, any change in policy, the addition of new musical talent and any and all presentation or exploitation stunts of unique character are events of real news value that seldom get into the news columns.

Should Effect Reform

It is here that reform is needed. Business moves rapidly in newspaper offices. It is not always possible to cover every lead that is known to exist. In the process of selection quantity and quality come into consideration. Press agents of the speaking stage have brought in their material for so many years that it has not occurred to many newspaper men to include the theatre in their list of possible news sources.

This condition must be changed. And the exhibitor must be the man who changes it.

Middle Course Best

It is a considerable task, this re-educating of the news profession,
A Chicago exhibitor was recently overheard to remark, "Lithos? Yes. I stick up one or two, usually on the comedies, so the kids can see what's on." There are not many exhibitors who would care to make such a statement. It is certain that the man who makes it is overlooking one of the "bets" that make up the bulk of exhibitorial conversation.

The gentleman who manages the Tudor theatre, Atlanta, Ga., does not share the Chicago exhibitor's opinion. He believes that lithographs were not intended primarily for the information of the children below the reading age. He does not believe that they would be manufactured if they had no other purpose.

The Tudor lobby, a photograph of which is reproduced herewith, shows that the management has confidence in the efficacy of the poster. He realizes that the lobby may be dressed up with paper intelligently used as effectually as by expensive and intricate made sets.

In the accompanying illustration it will be seen that the bulk of the space is devoted to the comedy, a Larry Semon Vitagraph production. The feature is given the center position, but no other mention.

Comedy is an important program element. It would be interesting to know the number of additional patrons a good comedy well advertised brings to a given theatre. It is certain that the theatre that advertises the comedy element as it has been advertised at the Tudor finds the investment in lithographs paying off.
"Overalls Parade" Down Broadway
Gains Capitol Theatre Publicity

People who had never heard of New York's Cheese Club became keenly aware of its existence and its general nature when the members paraded Broadway in overalls as a more or less seriously intended protest against high prices. And a number of people who were not familiar with the Capitol theatre had it called to their attention at the same time.

At least one newspaper story branded the overalls movement as a publicity enterprise. Whether or not there was a foundation of truth in the claim, it is true that no event of recent occurrence has been made to serve publicity purposes to better effect.

Upon this page are reproduced two photographs showing the parade that marched down Broadway. On the right, a Hearst cameraman is shown photographing a section of the parade in which the Capitol theatre staff was represented, and a sign bearing the theatre name was held aloft.

The gentleman in the silk hat and overalls in the front rank is Ben Atwell, exploitation genius at the theatre and the man who took advantage of an opportunity.

The other photograph shows a close-up of the Capitol theatre squad as it marched in the parade.

Mr. Atwell has done notable work before this in behalf of the big New York theatre, as readers of this department have cause to know. He is an energetic man, a thoughtful man, and a man of courage. These qualities are requisites to effective exploitation. The man who does not possess them naturally is better off in another capacity, for it is by seeing opportunities and acting upon them promptly and decisively that exploitation is made successful.

The newspaper story in question stated that a New York newspaper man had conceived the overalls idea, that he had sold it to an overalls manufacturer for $10,000 and that that manufacturer had retired from business in something like two weeks, selling his business at a profit of $1,000 per cent.

It doesn't look like the truth. It is a good story, though, which probably accounts for its appearance in print.

The fact remains, however, that the exploitation man in the theatre business who might have originated the idea would have had just cause to boast. And it is not beyond probability that he might have received something like the above mentioned consideration for his enterprise.

If it was a publicity idea, it was a big one.

Big publicity ideas are infrequent, but very much worth striving for.

It is easy to become so absorbed in matters of the immediate moment as to overlook opportunities of less immediate application but infinite promise. Exploitation men, and exhibitors who are their own exploitation men, should see to it that they do not become thus isolated by reason of preoccupation. Big things happen these days. The very unrest of which so much is printed makes especially easy the "putting over" of stunts that would be impractical in more settled times.

To increase this unrest is certainly not the proper business of any man. But when, as in this instance, it can be capitalized and at the same time alleviated—it is a duty as well as an opportunity that the exploitation man faces.

William Hearfield, International News camera-man, photographing the Capitol theatre squad in New York's overall parade. Ben Atwell, Capitol exploitation expert, is the gentleman with the silk hat.

Chorus girls from the Capitol theatre staff, clad in the popular denim, marched New York streets in the interests of publicity for that institution.
Phil Gersdorf Uses all Angles
In Exploiting "Excuse My Dust"

One of the most far-reaching exploitation campaigns that have come to attention recently is that conducted by Phil Gersdorf, director of publicity for the six theatres controlled by Southern Enterprises, Inc., in Jacksonville, Fla., in behalf of "Excuse My Dust," Wallace Reid's latest Paramount Artcraft production.

The picture, an automobile story, was exhibited at the Arcade, and the advertising and publicity forces centered upon that theatre for the occasion.

Banners were used extensively. These were printed especially for the occasion and consisted of canvas strips of suitable dimensions bearing in big red letters the title of the picture and nothing more.

No attempt was made to identify the banners with the theatre or the picture, but Mr. Gersdorf states that the thought connection was definite and effective.

The South Atlantic Motors Company showed exceptional readiness to cooperate in the campaign, as the reproductions presented herewith bear witness. The advertisement of the automobile agency, the force of which is directed altogether toward the theatre, was paid for by this concern. The reader, which states that this company has obtained the agency for the Roamer car and goes on to tell about that car's declared popularity with motion picture people, was also the result of the company's industry.

This willingness to cooperate is explained by Mr. Gersdorf in the opening paragraph of his letter, which follows:

"I am enclosing a copy of last Sunday's Times Union, as well as a little special automobile ad and reader on 'Excuse My Dust.' The latter, of course, was paid for entirely by the automobile dealer of the Roamer, but as his instructions came from the factory, evidently Paramount Artcraft has been busy creating a most effective tie-up to benefit exhibitors. I thought perhaps this might interest you, as it certainly helped the box office receipts here for this picture, and is an interesting example of how the publicity department of some

SOUTH ATLANTIC MOTORS COMPANY GETS ROAMER CAR

The South Atlantic Motor Company, 626 Riverfront avenue, distributors for the Stanley steam car have recently acquired the agency for the Roamer, known as America's Electric Car. This is the car that is so popular with the movie starrs, two speed and eight stock models being used in producing Excuse My Dust, often picture showing all this week at the Arcade theater.

The Roamer is a beautiful car, well built for speed, comfort and durability. It has distinctive lines and promises to be one of the most popular sellers in this territory.

A news story which appeared in a Jacksonville newspaper during the "Excuse My Dust" engagement at the Arcade.

of the big film corporations can easily and effectively aid the exhibitor who plays their products.

"The banner, which I am also enclosing, was gotten up very hurriedly here, and could be improved upon were the printing facilities available. The idea of keeping the theatre name off the banner kept it from appearing as an advertisement, and thus no trouble was experienced in tying them on the rear ends of automobiles. We only had several hundred, but could have used at least a thousand, and many people inquired for them the following day, wanting them for their cars.

"However, we had several hundred autos carrying our advertisements for 'Excuse My Dust' and, although the theatre name was not mentioned, I am sure the thought connection was there just the same."

Readers will share Mr. Gersdorf's certainty that the thought connection was effective despite the omission of the theatre name. With the newspapers carrying the sort of advertisements that Mr. Gersdorf prepares, plus the advertisement used by the South Atlantic Motor Co., from which the theatre benefited.

The power of such thorough exploitation cannot be measured in words. Box office records tell the story far better, and exhibitors who have used such methods know what those records show.

In the present instance, the connection between picture and automobile was an intimate one. Though the name, Roamer, does not appear at any time in the picture, it is apparent that that make of car was employed. By the very nature of the picture, some car had to be used. Surely there can be no objection to exhibitor capitalization of the incident.

Where Roamer cars are not controlled by a local agency, however, and this is important, practically the same cooperation could be effected with any other company. The benefits to the automobile company are obvious.

Memorial Day

Governor Coolidge of Massachusetts and Myron T. Herrick, former American ambassador to France, have suggested that all American theatre men arrange for exhibition on Memorial Day of pictures showing the graves of American soldiers who gave their lives in the war.

The idea is splendid.

There is no doubt that every genuine American exhibitor will go into the work seriously and prepare a program that is suitable for the occasion in every respect.

Too much stress cannot be put upon the importance of identifying the theatre with work of this nature.

Too much effort cannot be expended upon elaboration of the skeleton idea presented. There is no limit to the possibilities presented.

Phil Gersdorf's four-column display used for the Arcade theatre, Jacksonville, Fla., during the run of "Excuse My Dust."
An Alhambra Sidewalk-to-Screen Dressing

GEORGE FISHER, manager of the Alhambra theatre, Milwaukee, Wis., and Edward J. Weisfeldt, exploitation director, have perfected a system of theatre dressing which serves as a valuable example for all exhibitors interested in the proper presentation of pictures. The above photographs show the lobby side-panels, entrance to the theatre proper and the stage setting as they were prepared for the presentation of "The Inferior Sex," Mildred Harris Chaplin's First National attraction. The figures are in all cases cutouts available to all exhibitors. The method of their display is distinctive and typical of the Alhambra. A fashion show was staged in connection with the presentation.
“Full Pages Free of Charge” Is Policy at Strand in Omaha

Were it not for the paper shortage, full-page theatre advertisements would be the order of things rather than the exception today. As it is, they are no common as to occasion no furor. But full pages free of charge is another matter. And a practical exhibitor who is also a business man has made this extraordinary condition a rule at this theatre.

H. B. Watts, manager of A. H. Blank’s Strand theatre, Omaha, Neb., is the gentleman who has found a way to obtain the advantages of full-page advertisements without the inconvenience of paying for them. He tells about it interestingly in his letter, as follows:—

“Am mailing you today under separate cover a bunch of ads which have been recently used by this theatre. Would like to have your honest opinion of them. If they are punk, let me know.

I am not sending them to you with the idea they are masterpieces nor because I’m proud of my brain-children, at all. You will find among them a full-page ad on ‘Double Speed.’ This ad cost me—nothing—which price I consider most reasonable. ‘Twas auto week and, after

A striking seven-column advertisement used during the showing of “In Old Kentucky” at the Strand, Omaha.

I have opened my heart and allowed them to pay for it all. And there you have it in Mr. Watt’s own words, and better than we could tell it. The advertisement in question is reproduced, along with two of similar proportions recently used, as illustration and for the reference of the many exhibitor readers who will be anxious to take advantage of the suggestion contained in Mr. Watt’s letter.

In answer to the letter we may say that we do not consider the advertisements “punk” or anything like it. They are well constructed and in the original were very convincing arguments for attendance at the Strand. Mr. Watts may not be proud of his brain-children, but he ought to be. He ought to be particularly proud of the process of reasoning which brought about the condition of affairs existing.

Exhibitors are familiar with the manner in which full-page advertisements are sometimes obtained at part cost by reason of exchange co-operation. The co-operative advertising page is even more commonly known.

But the obtaining of full pages from disinterested parties is decidedly new stuff. And it is adaptable to any exhibitor’s problems anywhere.

The idea permits of unlimited elaboration and development. Enterprising exhibitors will make sure that it is given due attention.

The automobile industry advertises extensively. The linking of interests is particularly well advised.

Citizens’ Testimonials Aid “Copperhead” Ad

The cry of the industry today is co-operation. The day of “cut-throat” tactics and unfair methods is past. The best news that can be chronicled concerns events that indicate clearly that co-operation is not a myth or theory but an actual element in every-day business. An interesting example of this type of work is seen in the support which prom-
Minneapolis Advertiser Makes Capital Of Newspaper Contest

If Norma Talmadge is not regarded as the most popular screen star by citizens of Minneapolis, Minn., for many seasons to come it will not be the fault of the New Garrick theatre advertising manager.

A page from the Minneapolis Journal while the popularity contest was in progress.

The Minneapolis Journal had just concluded a popularity contest in which votes were received from all sections of the country. Norma Talmadge received the greatest number and was acclaimed the screen's most popular star.

"The Woman Gives," the star's most recent First National production, was booked for a showing at the New Garrick and the advertising man took advantage of the newspaper contest by inserting three lines immediately following the star's name in the three-column upright which was used to advertise the production.

The advertisement is reproduced here-with, as is also one of the newspaper pages used during the contest.

The connection is intimate. There is not a doubt that the attendance figures at the New Garrick during the engagement showed distinctly the influence of the enterprise.

In itself the incident is interesting. As pointing a policy it is important. The advertiser's material is everything. No event that can be connected in any manner with the theatre or with the attraction being exhibited should be considered unadaptable.

If the picture is a railroad drama and a railroad strike is in progress innumerable methods can be contrived to so associate the two events in the public mind as to bring additional business. Several thousand exhibitors failed to take advantage of just that opportunity recently.

With sugar prices soaring beyond all calculations it is to be hoped that some exhibitor will have presence of mind enough to advertise a feminine star as "Sweeter Than Sugar and Not Half So Expensive."

The same exhibitor, if he exists, will doubtless advertise on another day—"Don't Pay the High Rents, Live in a Tent and Entertain Your Friends at the Strand."

A few days later he will run a line reading—"The Country May Still Be at War But You'll Always Find Peace and Contentment at the Strand."

With a little attention to topics of the day he can keep himself supplied with pertinent and purposeful paragraphs that will point up his advertisements and at the same time convince his readers that he is something more than a name—that he has a personality and is a man of affairs.

This impression is no less important than a reputation for the best advertisement under the best circumstances at all times.

There is all too little of this material in American advertising today. The exhibitor is particularly well situated to take advantage of current events.

New Garrick

STARTING SUNDAY

World's Premier Presentation of
Norma Talmadge

"The Woman Gives" by the owners of the Minneapolis Journal Star, under the direction of Jack B. Bendinger, Manager of the New Garrick Theatre.

A First Rate Star

Arriving

"The Woman Gives" The Complete Adventures of the Successful Woman By OWEN JOHNSON

An adrovable Star in an Extraordinary Play—A Theme That's New, Clever and Wonderfully Human.


A little known, but well worth the attention of those interested in moviemaking.

An advertisement used by the New Garrick theatre after Norma Talmadge was announced as the winner of the contest.

Lighting

A costly and complicated lighting system is less desirable than no lighting system at all, unless judgment is used in its operation.

One of Chicago's leading theatres, a magnificently structured where pictures are presented lavishly, destroys good effects created by throwing all the white lights in the house on abruptly at the end of each performance.

Judgment is important. It can be cultivated easily by the exhibitor who takes the time to sit through a performance in his own theatre.

Frisco Theatres Join To Beat Ad Opposition

Advertising opposition is no less keen, no less serious, and no less important than actual box office competition. Your newspaper location is no less a matter of concern than your street location. Yet your voice in the matter carries considerably less weight. Luckily, there are more ways than one of governing the situation.

The advertisements Eugene A. Roth and Jack A. Partington employ for the California, Imperial and Portola theatres, San Francisco, Cal., have been mentioned in this department before for their excellent qualities. All good, they have been regarded as strictly competing advertisements because of their position in the newspapers.

But a step has been taken that at once dispels this impression—an impression that has not always worked to the best interests of the theatres in the eyes of San Francisco readers, and eliminates dangerous opposition by crowding it off the page.

Under the new system the advertisements for the three theatres appear as a spread under or above the line, "The Three Leading Photoplay Theatres."

The logic back of the arrangement is sound and the execution effective, as the accompanying illustration bears witness.

Eugene H. Roth and Jack A. Partington dominate San Francisco pages by pooling the advertising for the California, Imperial and Portola.

May 15, 1920  EXHIBITORS HERALD  61
"Washington Post" Capitalizes
News Value of Picture Events

The Washington Post, Washington, D. C., is one of the lamentably few American newspapers that have grasped the opportunity for capitalizing motion picture news as it should be capitalized not sufficient excuse for the backward newspaper.

The population of America, as of the world, is made up of human beings who are interested in motion pictures. It may be safely said that there is not a normal free per-on of reading age in this country who does not know the names of most of the motion picture stars and the types of motion pictures for which they stand. They know them by sight. Their names mean something. Events involving them are as interesting as news as any events that can be printed.

People want to read about motion picture activities.

They will buy the paper that prints news of motion picture events and motion picture people.

Circulation is the most important newspaper possession. The newspaper that does not have it is an early failure. It is the life blood of the publication.

The more strange, then, that more editors have not taken the same sensible stand—the stand that serves their own interests best.

This may be due in a measure to a

by the newspaper that pretends to cover the news field. It is a paper that may be held up as an example to the less enlightened with good results.

Exhibitors generally realize the importance of newspaper publicity of the right sort. They have been made to realize in some cases by ill-advised publications that undesirable publicity is one of the most destructive forces that can be launched against the theatrical institution.

All that should be history today.

A more enlightened condition exists. Ignorance of existing circumstances is not enough excuse for the backward newspaper.

The Washington Post, Washington, D. C., conducts one of the best motion picture sections in the country.

The title and illustration method is changed every week, the page being at all times attractive.

The idea is ridiculous on the face of it and a discredit to the newspaper that harbors it for a moment.

Public realization is keenest on this score, perhaps, than on any other industry. Everybody knows that pictures are made in California and New York City for the most part, that this star is with that company, that this star's pictures can be seen at this theatre and that star's at the other. It is vitally interested in these things, and these things are of news value.

The Washington Post has the right idea.

Here it is realized that a page of motion picture news is going to be read by more people than a page of any other matter that could be written. Few of the biggest events of ordinary occurrence, and only a few extraordinary ones, will stand a page of text. Certainly no other class of subject has one-tenth the claim upon space.

We have reproduced for presentation herewith three of the motion picture pages carried in the Washington Post. They are eloquent testimonials to the importance of this type of subject matter.

Washington, D. C., is a modern city. It is a city of intelligence. People from all parts of the world make up its population, and the educational average is high.

In Washington they read the pages. The section is a big circulation getter and it is conducted by people who know how and what to write.

In no other direction, perhaps, could the expenditure involved be placed to better advantage. Exhibitors might do much worse than to obtain copies of the paper to show to their editors.

Gives Place of Honor
To Lithograph Display

Times change. A year or so ago the suggestion that anything under the sun be placed in front of the theatre box office would have been laughed at. The importance of advertising is more keenly appreciated today.

The Victory theatre, Waco, Tex., has a small lobby. A. Levy, the manager, believes in advertising. He believes in advertising as few other exhibitors in America believe in it—to the extent of placing a mounted lithographic display directly in front of his ticket window.

The accompanying illustration shows the display in that place. Its faith in "A Daughter of Two Worlds," Talmadge's most recent first National attraction, was great enough to win it this position.

The wisdom of his act is open to question.

The belief in advertising that it represents is not. It is the sort of belief that makes good advertising men—and good advertising men are a crying need in the exhibitorial department of the industry.
Space Competition Is Keen In Detroit

Howard O. Pierce, advertising manager of the John H. Kunsky theatres, the Adams and the Madison, and Louis K. Sidney, manager of William Fox's Washington, match wits for the domination of Detroit, Mich., advertising pages. The result is better advertising for Detroit newspapers.
Volplaning Around N’Yawk

With J. B.

The Famous Players studio ball was a huge success. Adelle Penny won the Ankle Contest at the ball and will be starred as a result.

Adel Gordon was the winner of the Beauty Contest. Adel has a fifteen-inch smile and she smiles and smiles and smiles.

There were several members of the Motion Pictures Directors’ Association present at the Famous Players ball, including the recent newlywed Truett Nace, who spent the afternoon introducing his bride to old friends.

The high cost of living seems to be holding its own but the cost of high living is going up. That’s Joe Sameth’s opinion.

Vidyan Movess, general manager of the Guy Empey Pictures Corporation, says without any gush that “Oil” will knock em’ over.

The next big convention that looms on the horizon is that of the House of Fox to be held at the Commodore Hotel, May 21st.

H. H. Van Loan has the author’s spotlight all to himself for the past fortnight. Now comes “The Third Eye” by H. H., a special showing of which was had at the Stanley theatre on Tuesday, May 4th.

Anna Walden, the Idaho winger of the Universal beauty contest, expects to leave California for New York very soon. She shows some for the past she does. We would like to give her the once-over and see if she lives up to the glowing description of H. H. Van Loan. Van says she’s a regular “shookum.”

Unheralded and unannounced, Sergeant Peter C. E. Simonc has just returned to his home in Albany, N. Y., after miraculously escaping death in France and spending twenty long months in a hospital. The leg is not yet finished with hospitals, however, for a serious operation must yet be performed upon him. After a ten-weeks’ convalescence, Mr. Simonc will enter a New York hospital for a stay of six months. By next February young Simonc expects to be well enough to resume picture activities.

Jack Weaver, who for the past year has been taking care of posters, heralds, plates, etc., for “Bill” Yearley, has resigned and is now located at the Eagars Engraving Company. S. C. Einfeld is Jack’s successor.

Charles A. Miller, who has been attending to business interests in Boston, will return to New York prepared to start preliminary work upon his next production, scheduled for an early date.

Following the announcement that Robert Gordon will become the star of his own producing company early in the fall, comes the news that meantime he will play again with Adelle Joyce in his second Vitaphone production with the popular star. The premiere is the second also in which Miss Joyce will be directed by George L. Sargent. Mr. Gordon is spending a busy time, looking over scenarios and reading numerous books hunting for the kind of story he deems his first starring vehicle. However, as his contract with Mr. Blackton holds option on his services until late in July, he will have plenty of time to find the story and appear in another pictures with permission of Mr. Blackton.

The initiation of Harry MacRae Webster to the Motion Picture Directors’ Association was one of the events of the first Tuesday in May meeting. Mr. Webster is about to start direction of “Determination.”

Negotiations for the services of Everett A. Butterfield, well known actor of the legitimate stage, were under way for picture playing, but have been postponed since a Washington stock company signed Mr. Butterfield to appear at their theatre during the summer. At the termination of his engagement Mr. Butterfield will again consider the screen, which is not entirely new to him, having played two prominent roles in screen plays before his enlistment in the army three years ago.

Mary Shostell has been engaged by Whitman Bennett for an important role in Lionel Barrymore’s first special production under Mr. Bennett’s management.

Mr. Barrymore is doing a screen version of the stage play, “The Marrying Kind,” in which Edmund Breese starred. Miss Shostell recently completed an important role opposite Thomas Meighan in “Civilian Clothes.” She was one of the famous Charles Frohman Company and one of its most popular leading women. Her biggest successes on the stage were “The Prisoner of Zenda,” and “The Lion and the Mouse,” Kenneth Webb is directing “The Master Mind.”

There’s something absolutely new on Broadway at last. A chorus of pretty girls that bears its knees and dances its hardest to the tune of a song that might well be a motto for an adult Sunday school. “Will Change Your Wife” songs the Criterion Theatre’s ballet chorus and as toes twinkle and knees rise and drop, arguments follow for sticking to witty. It is a rare job for a Broadway ballet.

S. G. Slamber, formerly western exploitation manager for Goldwyn, is now exploitation manager for Famous Players in New England.

Eddie Bouns has resigned from Warner Brothers and is now sales manager for C. L. Chester. Eddie is now en route to Los Angeles for a conference with Mr. Chester.

“Jenny Be Good” Next Realart Minter Drama

Following its policy of presenting Mary Miles Minter in roles that will emphasize her dramatic talents, Realart Pictures Corporation announces that the star’s next appearance will be in the title role of “Jenny Be Good.” Wilbur Finley Fauley’s novel of New York City social life.

The picture will be available some time in May. It was directed by William Desmond Taylor, who directed Miss Minter in “Nurse Marjorie” and who is engaged in making his own production. Miss Minter is supported by a Realart cast which includes Jay Belasco as leading man and the star’s sister, Margaret Shelby, in an important role.

Others in the cast are Jack Stanton, Sylvia Ashton, Edwin Brown, Lilian Rambeau, Catherine Wallace, Warner Cregar, Maggie Fisher and Grace Pike.

Numa Now Plans Unique Exploitation in Issuing Its “Return of Tarzan”

Numa Pictures Corporation is planning an unique exploitation campaign which will be launched simultaneously with the publication of its “Return of Tarzan.” The company that will issue the production has not been announced. This drive will start shortly, it is declared.

Film men who have witnessed private showings of this latest “Tarzan” subject praise it highly and are of the opinion, it is said, that Numa has produced the biggest and most artistic Edgar Rice Burroughs’ tale heretofore offered to the screen. Gene Pollar plays the title role.
With the Procession in Los Angeles
By Harry Hammond Beall

Allen Holubar has started work on his first independent production since he left Universal. With Dorothy Phillips starring, he has begun the filming of a feature which he says, will surpass "The Right to Happiness" and "Ambition" in dramatic value. The title of the new story has not yet been announced. It was written by Allen Holubar and Olga Scholl in collaboration. Space at the Hollywood studios has been leased and the actual work of filming is well under way. Ten weeks will be devoted to the registering of the scenes, then will follow the editorial work of editing. Mr. Holubar has not yet decided upon the releasing organization.

The house physician at the Hollywood Hotel is following Christy Cabanne around with a stretcher. Cabanne, who is directing Bessie Babcock at the Brannon studios, is in the grip of the flu, although he has so far declined to lay himself out on the little white cot. He converses with friends only over the long distance telephone.

Hope Long, production manager of serials, westerns and short reel features, at Universal City, was married recently to Louis D. Lighton, the magazine writer.

Ward Lascelle, director general for the Special Pictures Corporation, states that two-reel dramas will be produced shortly. The success in their ability to condense a two-reel comedy to a thousand feet decided the Special Pictures Corporation officials in their resolution to make dramas.

Monroe Saliba has formed his own company and is at work at the Brunton studios on his first independently produced picture. The story, which has not yet been given its screen name, was purchased from a nationally read magazine and is said to be typically Saliba. Striking a new note, the organization is to be known as "The Monroe Saliba-Players" and the star-producer has announced that every member of every cast is to receive full recognition. Seven months have been consumed in buying a story, selecting a supporting cast and perfecting the business arrangements.

She Schiller, personal representative of J. Parker Reid, Jr., has returned to Los Angeles after a whirl around the country in the interests of his chief.

Production of "The Palace of Darkened Windows" for the National Picture Theatres has been started at the Selznick studios with a well balanced cast, among them Claire Anderson, Arthur Carewe, Jay Beiseco, Cecile Mumford and Adele Farrington.

"Better Keaton" won the golden watch at the Metro studios for the week with this one: "I have a friend whose father is a moonshiner—but I love her still."

Bonny Vernon has signed another long term contract with Christie. Bobby started his screen career several years ago, forsaking the glare of the Kolb and Dill footlights for the purpose.

"Many from Make Believe," William Desmond's latest feature from Jesse D. Hampton, has just been completed and will soon be on its way to the playhouses. The picture was directed by Joseph J. Franz and will be distributed through Pathe.

One of the film oddities of the year will be the two-reel comedies produced by the Paragon Pictures Corporation of Long Beach, California, starring the Reverend George LeRoy Clarke, a Baptist clergyman. Upon the completion of twenty-six two-reel comedy features the Reverend Clarke has announced that he will return to the pulpit.

The fourth of the "Smiling Bill" Jones series of one-reel comedies has been finished by the National Film Corporation for Marion H. Kohl Productions and will be published under the title of "A Fishy Affair."

Louis W. Thompson, President of Special Pictures Corporation, has returned to Los Angeles for an extended eastern trip. And now H. J. Roberts, general sales manager, who has been in charge, is breathing easier.

Max Roth, general manager of Sol Lesser enterprises, is in charge of the Hallman building offices, while the big chief is in the East.

Guy Price, motion picture editor of the Los Angeles Evening Herald, has a new home and a new baby. The home is in the fashionable Wilshire district, while baby is named Guy Junior.

Joe Brandt, the new Director General of the National Film Corporation of America, is expected to arrive soon to assume his production activities at the studio.

Oliver and Emil Kehrlein, junior, are reigning supreme over the Oakland and Fresno Kinema theatres, while Emil senior and Mrs. Kehrlein are enjoying a trip to Chicago.

Louis Hyman, general manager of the All-Star Film Exchanges of San Francisco and Los Angeles, became a benedict on May 2. He was married in San Francisco.

Ben Feinman, who is best known for his association with the Katherine McDonald company, has been engaged to act as representatives for the King Vidor productions in New York.

"Down on the Farm" broke all house records for the week at the Kinema theatre. Both Eph Asher, Mack Sennett's personal representative and Jack Callcott, managing director of the theatre, are exceedingly jubilant. The week's total was in excess of $16,000.

Nate Watt, who directed Annette Kellerman in "What Women Love," is rumored to have been engaged by Colonel Selig to do a big special production.

Several prominent motion picture stars were given a bad scare recently when Federal officers made an inspection visit to the Vernon Country Club to see whether the guests were "bringing their own."

A Buttinski Gets His

"Bull" Montana, the Marshall Neilan actor, attempts to stop an elopement with disastrous results. The elopees are "Wes," Barry, well-known actor, and Miss Barbara Rothacker, daughter of Watterson R. Rothacker, of Chicago.
Director and Author Confer

King Vidor (left) and Ellis Parker Butler, the famed author of "Pigs Is Pigs," discussing the latter's novel, "The Jack Knife Man," which is being filmed by Vidor as his second independent picture for First National Exhibitors Circuit.

HOBART HENLEY
Who has joined the Selznick forces as a director. Mr. Henley shed his light as a Universal star for several years and won an enviable record as a screen player.

Vitagraph Stars in Intensely Human Dramas

Alice Joyce in "Dollars and the Woman" (Vitagraph), Albert Payson Terhune’s popular novel.

Corinne Griffith in one of the dramatic scenes from "The Garter Girl," Vitagraph’s adaptation of the O. Henry story, "The Memento."
H. H. VAN LOAN AU Sells Manuscripts

Writer Disposes of "The Nobleman" As O'Brien Vehicle and Contracts to Write Stories for Mix, Norma Talmadge, Bessie Barriscale and Others

H. H. VAN LOAN, well-known scenarist, arrived in New York recently from the Coast with a portfolio filled with manuscripts. It is announced now that his supply of stories has been disposed of to several producers and he has contracted to write others for prominent stars.

Completed stories were sold to Hope Hampton, Selznick and others. "The Nobleman," a crook play, will be used by Selznick as a starring vehicle for Eugene O'Brien, and while in New York Van Loan will complete a story for Owen Moore.

To Write for Mix
In addition, Van Loan is in New York to discuss with the producers the stories which he has in mind, and which have been contracted for by Norma Talmadge, Tom Mix and Bessie Barriscale.

Although a young man, Van Loan has reached a high plane in his profession and lays his success to his experience and his consistency in continuing to put forth stories until motion picture producers recognized their value.

Born in Hudson, New York, his first job was on the "Hudson River Republican" owned by his brother. From Hudson he went to Aberdeen, S. D., on the "Dakota American," which he left when the "Delta News" was organized, and then returned East again on a desk for the Buffalo "News." The "New York Times" was the next scene of Van Loan's endeavors, but it was only a short time before he was promoted to the city night desk of the Associated Press, and later became the assistant United States cable correspondent for Reuter's Agency.

Circles the Globe
His next affiliation was with the International News, for which he covered Washington and then proceeded to London. This was followed in turn by a trip around the globe which lasted almost two years, and during which Van Loan covered feature stories for this syndicate. It was while on this trip that he spent a month at Cairo, where he obtained material for "The Virgin of Stamboul." On his return to the United States in September, 1913, he joined the editorial staff of the New York Evening World and after a year entered the scenario department of one of the leading motion picture producers. It was only a short time before Van Loan branched out into free lance writing.

Travel Benefited Him
"I feel that my newspaper experience," says Van Loan, "is primarily responsible for whatever luck I have had as a scenario writer, since it trained me to observe life as I saw it and to see the dramatic possibilities in what others may have thought slight events. The news angle and the human interest aspect of the daily doings of ordinary people can form the basis for the most startling plays if seen through the proper imaginative eye."

The various positions which I have held around the country, as well as my foreign assignments, gave me a unique background for the stories which I have since written. It was in Cairo that I got the idea for "The Virgin of Stamboul," and it was during a nine weeks' trip to Hawaii, when I covered the death of Queen Liliuokalani, that first made me determine to write a Hawaiian story that would portray life as it really is on the Islands.

"It is the impressions which I gathered on that trip that formed the background for the story which I have just sold to Hope Hampton Productions, Inc."

Those of his stories which have not yet reached the public screen are "Fightin' Joe." Harry Carey's next Universal picture: "Danger," a Louis B. Mayer special, and "The Great Redeemer," which Maurice Tourneur has completed for Famous Players-Lasky.

Howells Cine Equipment Moves to Larger Offices
Howells Cine Equipment, which has occupied offices with David P. Howells, Inc., has moved to larger quarters in the Godfrey building, 729 Seventh avenue, New York. The company was organized but six months ago by David P. Howells and placed under the management of Joe C. Hornstein. It was formed largely to handle equipment, supplies and accessories in connection with the Howells International Film organization and it has grown and expanded, it is said, far beyond expectations.

Have Laid Away the Slapsticks

Roscoe (Fatty) Arbuckle and Bebe Daniels, who made their marks in comedies throwing pies, are now scaling the heights of "legitimate" photodramas under the Paramount Artcraft banner.
R. ROSS RILEY, proprietor of the Wigwam theatre, Oberlin, Kan., recently reported to Exhibitors Herald that the picture "What the Picture Did for Me" as being photographed out of focus a feature production in which effort had been made to attain the artistic by means of the diffused close-up. He based his objection upon complaints of patrons.

Upon being informed that the diffusion was intentional Mr. Riley replied, in part, as follows:

"I am a professional photographer, have made portraits for several years, know that a picture that is diffused is considered artistic by the profession, but find that a greater number of people prefer a good sharp picture. The mass of theatregoers demand this type of picture.

"A picture that is out of focus is a bad thing for the eyes, as they try to focus on the blurred image, resulting in just what exhibitors are trying to eliminate—eye strain.

"In closing I would ask—which would you rather see, a sharp, rounded close-up of a pretty girl or a blurred, fuzzy mass of hair, eyes and other features that reminds you of the days before John Barleycorn cashed in? Follow exhibitors, what do you think?"

Mr. Riley states that the theatre side of the question clearly and briefly. Producers should give his statement careful thought.

"TERROR ISLAND" (Paramount Artcraft) has the mechanics of a standard length serial within the confines of the feature footage. Houdini and Lila Lee are the principals in a cast numbering well into three figures. There is action galore, a degree of logic, excellent production technique and an unbroken series of genuine thrills. Those who marketed the Houdini serial successfully should find the production an attractive offering.

"RIO GRANDE" (Pathe) was produced by Edwin Carewe upon the actual locations and impresses as genuine. It is a careful picturization of Augustus Thomas' well known stage play and presents the story with the advantages of the cinema's better facilities. Rosemary Thelby and Allan Sears give excellent performances in the leading roles. The picture promises much for the box office.

"THE YELLOW TYPHOON" (First National) contains an excellent double characterization by the star, Anita Stewart, some fine locations and sets, finely photographed, a complex plot and considerable action. It differs materially from recent productions of the star and lists a cast of players whose names have a definite meaning to the public.

"A MAN THERE WAS" (Radio-Soul) brings a familiar Ibsen character to the screen in the characterization by Victor Seastrom, star and director of the production. A typical Ibsen play, it departs from American story style and has a certain additional interest because of that difference. It is staged in attractive surroundings and brilliantly photographed.

"THE TOLL GATE" (Paramount Artcraft) surpasses in general merit and marketability anything that William S. Hart has produced in the past year. It is the type of story that served the star in the making and will be welcomed by that great portion of the public that placed the stamp of approval upon his early offerings. It will bear up under the most thorough advertising that can be given it.

"THE ORPHAN" (Fox) starring William Farnum is a typical western melodrama with a pleasing love story and a strong comedy vein running through it. A splendid cast including Louise Lovely, George Nicholls, G. Raymond Nye and a dozen other well known Fox players lend Mr. Farnum excellent support. The beautiful stretches of prairie country and several long shots are outstanding features of the picture.

"THE DEVIL'S CLAIM" (Robertson-Cole) is a mystery play interesting in its improbability. Sessue Hayakawa is surrounded by Oriental atmosphere, the type of picture which always presents him to the best advantage. Though the plot is improbable it has been given a plausible turn and includes many dramatic incidents.

"LOCKED LIPS" (Universal) should be exploited by capitalizing the name of Tsuru Aoki, the wife of Sessue Hayakawa. The picture is an adaptation of a story of the same nature as "Madame Butterfly" with the introduction of different characters and a change in locale. More adept handling of the subtitles would have given a more clearly defined picture.

"OLD LADY 31" (Loew-Metro) should win wide favor. It is a distinct novelty and decidedly meritorious. Emma Dunn achieves a real triumph in the leading role and the support is in every instance excellent. There is a bare chance that in some theatres it will fall short of expectations because of too fine composition, but proper presentation should overcome such a situation.

"VANISHING TRAILS" (Canyon Pictures Corp.) is an out-and-out thrill serial with all of the qualities that make them money attractions. Franklyn Farnum and Mary Anderson have the leading roles and a capable cast assists. Mystery, suspense and action, the serial requisites, are present in proper proportion and the fifteen weeks of its exhibition should be fifteen weeks of good business.
William S. Hart in

THE TOLL GATE

Five-part drama; Paramount Artcraft.
Directed by Lambert Hillyer.
Published in April.

OPINION: The Hart of the old days, the bandit Hart in whose nature the evil stands out as more than a memory, is the crux of "The Toll Gate," a better picture than Hart has made for many months. It should surpass in popularity any of his last half dozen productions.

Perhaps the most practical service that a review of the picture can serve is to refer the reader to the report of the Boston theatre in the "What the Picture Did" for May department of this issue of Exhibitor's Herald. Here is a practical showman's statement of its box office value based upon actual exhibition.

It may be well to add, however, that there is more of the Hart "red-blooded stuff" in this publication than has been the latter-day custom. Hart made his reputation with material of that sort. The public imagined that it wanted a change and a change was made. It is a matter of record that it was not a change for the best.

There is a strong story at the base of "The Toll Gate." It is not luke-warm Westernism. It is not sickly sentimentalism. It is drama of a rather sensational nature, the type of drama that made the star.

Humanity has not changed. There is still a demand for pictures of this nature and it is just possible that the demand is keener today than ever before.

Presentation and exploitation possibilities are plentiful. Exhibitors playing the picture can take advantage of them with confidence that the picture will back up their promises.

SYNOPSIS: Black Deering, bandit leader, leads his band upon what is declared to be their last raid, only to be captured when Jordan, one of the members, betrays them to the authorities. After his escape, he attempts to reach the Mexican border. But hunger forces him to enter a western town and here he meets Jordan, whose opposition results in a burning of the town and Deering's escape and pursuit by a posse. He takes shelter in the home of Mary Brown, a widow who lives in a lonely cabin with her little son. She willingly poses as his wife, but the sheriff is not convinced and asks permission to house his men in the cabin for the night. This brings about a situation which forces Deering, in honor, to reveal his identity. Then comes news of a threatened attack by Jordan's men upon other members of the posse. Deering asks a chance to die fighting and is given it. In the fight he kills Jordan, Mary Brown's missing husband, and the sheriff grants him his freedom.

Rosemary Theby and Allan Sears in

RIO GRANDE

Seven-part drama; Pathé.
Directed by Edwin Carewe.
Published in May.

OPINION: The stage success of Augustus Thomas' drama should be eclipsed by the screen version. Edwin Carewe, working upon the actual location represented with the facilities denied the stage producer, has obtained results impossible within confines of the three walled stage.

There is backbone in Mr. Thomas' play, as its record bears witness. It has strength of plot and is told throughout in terms of action.

The Rio Grande provides long shots and settings that have seldom been equaled. Against this background a cast at times numbering hundreds is seen to the best possible advantage.

Rosemary Theby should come rapidly to the front as a result of her work as the leading player. She performs a trying role brilliantly.

Allan Sears, a striking personality, as the male lead, is effective at all times. To Edwin Carewe great credit is due. He handles the big scenes, involving hundreds of players, and the more intimate passages with equal mastery. He manages continuity and pace expertly and never loses attention for a moment. His own mistake lies in an anti-climax of some length and it is a mistake that can be recited with little trouble by judicious elimination of unimportant scenes.

Mexico and matters pertaining to the international boundary are of live interest today. The papers are making much of Carranza's request that he be allowed to take his army through American territory and the sending of American ships to Mexican waters.

The timeliness of the picture should be capitalized in advertising, though its dramatic merit is sufficient to warrant its exhibition.

SYNOPSIS: Felipe Lopez, Mexican, leaves his American wife and dies in Mexico, taking Mary, their daughter. Years later he becomes a revolutionary leader and Mary is known as Marie linear, his first aid. Danny O'Meall, who has been raised by Mary's mother, is the first Gringo who Marie believes unprejudiced and she falls in love with him. When she is led to believe that he has betrayed the Mexicans she leads an attack upon the town in which he lives, but he rescues her father and she learns the truth about her parentage as her father dies of wounds. Following the readjustment she marries Danny.

Victor Seastrom in

A MAN THERE WAS

Five-part drama; Radiosoul Films, Inc.
Directed by Victor Seastrom.
Published on state right basis.

OPINION: Colorfully produced, capably directed and well acted, the film version of Henrik Ibsen's poem, "Teren Viken," has qualities that overcome in great measure the lack of the personal touch and romantic atmosphere which is expected in current American screen drama. Readers of Ibsen's works will pronounce it first class entertainment, and the general public will find it satisfactory, interesting pastime.

Victor Seastrom is capable as the stalwart red-blooded sailor and, later, the gray bearded, sorrow stricken old pilot. The picture may well be called a Victor Seastrom production, as the star.
who is also the director, is the ever present and always central figure upon the screen, the balance of the cast being comprised chiefly of "types," fisherfolk who inhabit the island where most of the action takes place.

From a production standpoint no fault is to be found. The scenes are rich in color and naturally picturesque. Ocean and night effects are artistically handled and effective.

"Love your enemies, bless them that hate you, and do good unto those who despitefully use you" is the theme of the piece, and the story unfolds itself in the presentation of the star as a young sailor who returns home from sea to find himself a father. He gives up the life of the sea and determines to spend the remainder of his life upon land.

Shortly afterward war is declared and the island is blockaded, cutting off the food supply. Facing starvation for himself and family, he runs the blockade to the mainland. Returning, he is taken prisoner and the boat is sunk.

Five years later he is released from prison and returns to the island, where he finds, that his wife and child died on the day of his capture. He becomes a pilot and, some time later, goes to the rescue of a ship in distress. He finds that the captain of the ship is the man responsible for his capture and the death of his family. Hungry for revenge, and in a position to exact it, he is won over by the pleas of a young mother and child and saves the ship.

William Farnum in

**THE ORPHAN**

Five-part drama; Fox. Directed by J. Gordon Edwards. Published in April.

**OPINION:** There is a delightful blending of comedy and Western melodrama in "The Orphan," Clarence E. Mulford's story adapted to the screen by Roy Somerville. In it Farnum plays the wandering outlaw, who at heart is far from a bad fellow, and the Fox star imparts a convincing touch to the various situations that make them ring true. It is a role well adapted to Farnum's personality.

At no time does the feature depart from the philosophy of the story. It is logical; it is a typical Western tale and the vast stretches of prairie, rough riding cow-boys, Indians and a hundred other characters are all found in the west. There is a love story woven into the latter part of the play which makes it all the more appealing. Louise Lovely, who has the role of Helen Shields, the sheriff's sister, fits into the picture very nicely and the supporting cast, which includes Henry Hebert, Ed Crain, G. Raymond Nye, Harry DeVere, Al Fremont, Alice White, Carrie Ward and George Nichols, are thoroughly satisfactory.

With a combination such as this offers popular Fox star, splendid western story and handsome leading lady, it ought not be hard for the average theaterman to work up interest in the picture.

**SYNOPSIS:** The Orphan, an outlaw who had terrorized the citizens of Ford's station, in the heart of the cow country, for some time, was thoroughly detested by all and several lynching parties had been organized to get him. When news of a new sheriff's coming, the Sheriff he decided to square accounts with him. The Orphan surprises and captures the Sheriff and in a fight with Indians is the only one to come won condition that they fight Indians together. The Indians are routed and the Sheriff wounded. He listens to his horse and takes away the smoothing of later. A stage coach, in which the Sheriff's sister is returning home, is attacked by Apaches, and the Orphan comes to the rescue. He is instrumental also in saving the life of Bill Howland, who has been unjustly accused by Tex Willard, a ringleader of a villainous gang, and the tables are turned on Willard. The Orphan is made foreman of the Sheriff's ranch and finds happiness with Helen, the Sheriff's sister.

Anita Stewart in

**THE YELLOW TYPHOON**

Five-part drama; First National. Directed by Edward Jose. Published in May.

**OPINION:** Assigned a dual characterizing involving roles as foreign as the poles, Anita Stewart again demonstrates her claim to the title of star in Harold MacGrath's story of romance and adventure. It is her acting, chiefly, that the picture depends upon for entertainment value.

MacGrath, perhaps more than any other writer, indulges in frequent change of locale. In the present instance New York, Paris, the Orient and Manila are among the places visited. It is not strange, therefore, that some suspension is lost in the necessarily frequent shifting of location.

Edward Jose, a skilled technician, labors effectively to maintain uniformity. The MacGrath coincidences, prominent factors in any of his works, are made to seem logical. In the prompt establishment of a government atmosphere the director has scored a triumph.

The story is a free moving affair setting forth the events in the lives of two sisters, a good girl and her unscrupulous twin sister. Numerous adventures befall each, the ending coming about naturally and to the satisfaction of all. Though it lacks the exploitation possibilities of "In Old Kentucky" and ranks second to "The Fighting Shepherdess" in dramatic qualities, it is a carefully made melodrama. It should give general satisfaction.

**SYNOPSIS:** Berta Nordstrom, sister of Hilda Nordstrom, marries against her mother's wishes and is herself taken by a villainous ship. In the Orient, known as "The Yellow Typhoon." Her sister, Hilda, after her marriage, is found killed. Returning, she is rescued now a sailor, and he finds her sister and her bigamous husband involved in a plot to steal the plans which he is to carry to Washington. She is mistaken for Berta and Hilda's friend, who is entrusted with the papers. In Washington another attempt is made to obtain the plans, at which time Hilda effects the arrest of the conspirators. In attempting to escape Berta is shot and dies in her sister's arms. The marriage of Hilda and Lieut. Mathison follows.

**Synopsis:**

**TERROR ISLAND**

Five-part drama; Paramount Artcraft. Directed by James Cruze. Published in April.

**OPINION:** The pendulum of public favor is in the melodramatic sector of its arc. The big pictures of the past few months have been, almost without exception, emphatically melodramatic. It follows that "Terror Island," the ultimate in improbable, should please the general audience.

Director James Cruze dispenses with formalities and has the heroines in hand. The main characters are introduced, quickly, abruptly, and their motives made clear. Then the ruffians are put in hot pursuit of the hero and heroine and the chase continues with quickening pace until the picture finishes, abruptly as it opened.

Houdini's well known ability to wriggle out of the most desperate situations not overplayed. Sufficient additional interesting factors are introduced to give the star's peculiar talents the maximum value.

Lila Lee is an admirable choice as the feminine lead. And Rosemary Theby's feminine "heavy" is convincing in every particular.

The composition makes no pretense to be other than it is—a thriller. Better thrillers are not often placed upon the market.

**SYNOPSIS:** Harry Harper, a young philanthropist and inventor, agrees to aid Beverly West in her search for her father, who has been captured and held in bondage by South Sea Island natives. She has a pearl which must be returned by a certain day to save her father. Her life is at risk. A map fixes the location of a valuable sunken treasure. Beverly's uncle, his son and his wife, plot the prize and employ ruffians to obtain the plans. To chronicle the events that transpire before, during and following the journey to the island. The subsequent finding of the treasure would be impossible in this space. Suffice to say that the action is spirited and at all times interesting, and the finish is as desired.
Five scenes from the First National picture, "The Yellow Typhoon," starring Anita Stewart.
Sessue Hayakawa

And Calleen Moore in a scene from "The Devil's Claim" (Robertson-Cole).

Sessue Hayakawa in

THE DEVIL'S CLAIM

Five-part drama; Robertson-Cole. Directed by Charles Swickard. Published in in

SYNOPSIS: Sessue Hayakawa appears to better advantage in plays that surround him with Oriental atmosphere and it is for this reason that his present vehicle does not involve the imaginative instincts in the unconvincing manner as did "The Brand of Lopez." He handles a difficult role creditably and his efforts in assuming three different characters in the subject will be appreciated.

The type of story adapted in this production requires skillful work on the part of the director to relieve the finished picture of any possible trend toward the ludicrous. What is accomplished in this case is interesting and will supply pleasant entertainment for an evening.

"The Devil's Claim" has a very visionary plot, slightly complicated. It is a mystery story based to a great extent upon superstition and therefore is decidedly unrealistic. These facts have been given such consideration as to make the whole work out logically regardless of the impossibility of it.

Stories of this type generally are very popular among the reading public and if this is any criterion the pictorial work also should have its appeal. There is a certain suspense apparent in these mystery tales which never fails to attract readers and the same will be applicable to the picturization of such stories.

While there is a certain tendency on the part of the public to lean more strongly toward the realistic, yet there is no objection universally to an occasion picture of a fantastic nature, especially when that production has been carefully produced in point of obtaining logical sequences.

Calleen Moore has done excellent work in the production and lends a certain charm that would not prevail otherwise. Others in the cast who capably assist the star are Rhea Mitchell, William Buckley, Sidney Payne and Joe Wray. The settings are good.

The names of four of the players can be capitalized by exhibitors playing the picture in the following cities and towns: Rhea Mitchell is a Portland, Ore., girl; Calleen Moore was born in Portland, Mich; William Buckley was educated at Northwestern University, Evanston, Ill., and Sidney Payne is a San Francisco man, educated at the University of California.

In all adventures play very prominently the name of the star and also the fact that it is a picture of Hindu mysticism. Give the box office the appearance of a fortune telling booth with incense burners placed at both sides of the office.

FINISHES: Akbar Khan is a successful author living in the bohemian atmosphere of a large city. Indora had loved him and after a long search makes up for a story he deserts her and she returns to her home broken-hearted. Virginia Crosby, a society girl, promises Indora to take care of her. Through his contact with Virginia, Khan gets copy for a serial story, "The Devil's Claim." He is not sufficiently inspired to write the last installment of his story and then he sends it to Indora to him and in her presence he finishes the story and his romance with Indora becomes real.

Emma Dunn in

OLD LADY 31

Five-part comedy-drama; Loew-Metro. Directed by John Ince. Published in in

OPINION: "Old Lady 31" is a distinct novelty. It is also a fine picture, a better picture than is commonly found in the monthly calendar of publications. The industry and all interested therein should watch its career closely, for it is entertainment of a most unusual and desirable type. If it succeeds as a box office attraction it should be followed by others of similar nature.

There is nothing melodramatic in the production. Neither is there a single spectacular incident. Yet there is a wealth of interest in the characters of both the daintier and the sternier sort, and the arrangement of comedy and drama is such as to give maximum satisfaction with elements.

The story, which should be well known to many because of the stage play's popularity, concerns the experiences of an elderly couple whose weekly penances are auctioned off to satisfy their creditors. The husband is taken into an old ladies' home, making the thirtieth member of the colony. It is here that the bulk of the action transpires and highly interesting action it is.

Emma Dunn and Henry Harmon have the leading roles and do excellent work. A cast of unfamiliar players give highly satisfactory performances. The results of the story as a whole leaves no room for criticism.

The picture is made of finer stuff than is commonly used for such purposes. Yet the advertising possibilities which are considered essential by the modern exhibitor are promising. Practically any class of audience that could receive the offering warmly. It is certainly worth the exhibitor's time to experiment with it.

SYNOPSIS: Aggie and Captain Abe Rose, penniless in their old age, have one hundred dollars left after their goods are auctioned off to satisfy their creditors. Abe takes Aggie to the Old Ladies' Home, intending to go on to the circus. farm, but the old ladies in the home insist that he stay with his wife. As the only man in the home his life is not always one of pleasure. Their solicitude for his well being extends too far for comfort and he loses an opportunity to escape. That night Angie waits up for him until morning, a storm raging. They are forced to stay and gone to sleep in the parlor for fear of waking her. The happy ending is brought about when mining stock supposed worth fifteen thousand dollars and their future welfare is assured.

Franklyn Farnum and Mary Anderson in VANISHING TRAILS

Fifteen-episode serial; Canyon Pictures Corp. Directed by Leon de la Mothe. Published in in

OPINION: Despite its many inconsistencies and improbabilities, "Vanishing Trails" is a good serial. It is replete with the type of hair-raising stunts and heart-stopping thrills that will have the kids bouncing from their seats with loud cheers. Deep, dark mystery and wild-eyed suspense reign supreme. The story is rather confused, although by the time the final episode is reached it really doesn't matter, since the allibis and general clean-up and inestimable lovers' embrace sends them out pleased, and satiated even more than pleased.

There's a lot of rough riding, shooting, hurling of bodies down deep cliffs, abduction of the heroine, and the inevitable rescue by the hero in that state, of time and a great many more miraculous happenings of things that always do happen in serials—just the sort of stuff that the kids "eat up."

Franklyn Farnum as the hero, is the serial type of hero—not morose, but genial. He's physically fit for his part and is called upon to do lots of dare-devil stunts and to suffer untold tortures in order to create sympathy, and he gets away with it all in regular hero fashion. Mary Anderson as the heroine is supported by Mr. Farnum, and she does throughout the offering in plucky Western style.

Things begin stirring thick and fast in the first episode, "Death of Mystery," and there are some good looking sets and night scenes and interesting data and actions of his characters, such as "The Shadow" and "Bad Eye" are introduced in habitual melodramatic order.

Included in the balance of the cast are Duke Lee, Buster Pegg, Bud Osborne, Pedro Leon, and others, all meeting with the requirements of their respective roles.

The plot revolves about the mystery of murder of Stilwell, a powerful factor in the world of finance. In a banquet in his home, he announces to his guests that he expects that night to receive some financial information later in the evening promising to name the heir to his fortune. Franklyn Farnum, as "Joe," a worker in Stilwell's home shortly before the murder, and shortly after all papers disclosing the heir's identity are gone from the house. Follows then the disappearance of Stilwell's evil-looking butler. Complications develop in the search for this butler, Steve Durant, head of a criminal gang, seeks to gain possession of Stilwell's millions, and is thwarted in his attempts to do away with "Silent Joe" representative of the underworld, Lou. Lou and Joe ultimately come into their equal shares of the fortune and enjoy happiness together.
Chester Productions Own Plant On West Coast Is Nearing Completion

C. L. Chester Productions, Inc., has completed its new plant on the West Coast with the exception of the laboratory and offices. The entire output of this company will be distributed through Educational Films Corporation of America.

Mr. Chester is in personal charge of all the activities on the coast, having offices for the present at 6378 Hollywood Boulevard, Los Angeles. Here also are located Katherine Hilliker, whose work on the titles for Chester Outings is so well known and who will do the title work for all the Chester offerings; and Arthur W. Loomer, director of art work.

Use Horsley Laboratories

Until the new Chester laboratory is completed, the cutting and projection rooms are located in the William Horsley laboratories at 6600 Sunset Boulevard. Here Joseph LaRose, who is assembling and editing the comedy and travel productions under the direct supervision of Mr. Chester, is located.

The Chester studios, where the comedies are being produced, are located near Lincoln Park, not far from Selig zoo. William S. Campbell is in charge of activities, with Harry Burns as his assistant. Mr. Campbell has been connected with motion pictures for fifteen years. He served a long period in writing and editing with Selig and then went to the Sennett organization where he was a staff writer for three years and three years a director. He was with Fox in the early days of Sunshine Comedies and then was with Universal, originating the Joe Martin comedies.

Zoo Adjoins Studio

Adjoining the studios is the Chester zoo. Animals figure as prominently in the second of the Chester comedies, now nearing completion, as they did in "Four Times Foiled," the initial production. The Chester zoo offers a variety of animal stars including the lion family of six, headed by Leo and Queenie; Meat-sie, a leopard, and her two cubs; a puma, an ant eater, a pair of raccoons and an African vulture. There also are twelve breeds of the monkey family, including Alexander, who took the hero’s role in "Four Times Foiled."

Before leaving Los Angeles the Chester comedies will be ready for the exhibitor. There also the Chester outlings and screenics will be edited and titled, the film being dispatched to Los Angeles by the Chester cameramen.

Comedyart Company Leaves For Abroad

Louis W. Thompson, president of the Special Pictures Corporation, arrived in Los Angeles after a four weeks trip to Chicago, Pittsburgh, Cleveland and New York. Mr. Thompson has started camera expeditions from New York to different parts of the world to secure for the Special Pictures Corporation the best scenic subjects, that will be colored by the Artcolor process and distributed each week with the regular Comedyart productions.

Meighan at Work as Star

Thomas Meighan is working at the Lasky Studio on the Coast in the title role of William De Mille’s special production for Paramount Arctarct, "Conrad in Quest of His Youth." Kathryn Williams and Margaret Loomis will portray the two leading feminine roles, while others in support will be Mabel Van Buren and Maym Kelso.

AN OLD FAVORITE IN A NEW PLAY

Bessie Love in a scene from "The Midlanders," her initial Andrew J. Callaghan production, adapted from the famous novel of the same name.
ETHEL CLAYTON STEPS IN AND "SAVES" A "CHAMP"

Twenty-Eight Sets Standing in Fox Studio With Room for Twelve More

An idea of the size of the new Fox studio in West 55th street, New York, is contained in an announcement that twenty-eight sets are standing on the floor at the present time with sufficient space left to accommodate twelve more.

Although several companies are using the various scenes, the floor space is so large, it is said, that there is no friction or interference in activity.*

Pictures Not Announced

The sets now standing are for productions directed by Harry Millarde, Dell Henderson, Richard Stanton, George A. Beranger and Charles J. Brahin. The pictures being made have not been announced, nor have the names of the players in the titular roles been given. The pictures will be published in early fall.

The designs of these sets range from the poorest attic interior to the most elaborate stage boxes copied from the original in the Metropolitan Opera House. There are drawing-rooms, cabarets, ball-rooms, boudoirs, barrooms of the rough Northwestern type, East side dives, and schoolroom sets; there are police courts, and heavily barred prison cells; and there are roof-garden settings and grand staircase backgrounds.

Guide Lights Placed

Many electricians have been added to the studio staff, it is said, and have nearly completed the last of the overhead bank light installations. Some are engaged in installing over the doorways leading to the various departments on the second floor the electric indicator signs showing the names of the departments and their heads, for the guidance of visitors to the building.

Work on the new laboratories is reported as progressing favorably, and it is thought that Fox productions soon will be completed under the same roof where they are staged and photographed. Equipment for the special novelty subtitles has been received at the building and will be installed in conjunction with the laboratories on the ground floor of the building.

Several special features are being planned for summer production, it is said.

Title Ruth Roland's Seventh Pathe Serial

Ruth Roland's seventh Pathe serial, now in production at the Astra studios, has been titled "Ruth of the Rockies." The production is a picturization of "Broadway Bab," written by Johnston McCulley and published in All Story Magazine. The company now is working on exterior scenes for the seventh episode.

In addition to starring in the picture, Miss Roland is taking an active part in the producing of it, and consults with George Marshall regarding all details of direction. The supporting cast is headed by Herbert Heyes and the heavy role is played by Tom Lingham. Other players are Jack Rollens, Fred Burns, William Gillis, Gilbert Holmes and Norma Nichols.

Too much doing this week to write the Red Letter in the Back of the Book. Next week!
Selznick Completing Four Pictures
And Beginning Production On Eight

Players Now Working Are Elaine Hammerstein In
“The Point of View,” Olive Thomas, Zena Keefe and Ralph Ince

Twelve pictures are in course of production by Selznick Pictures Corporation, according to Myron Selznick, president, four of which are nearing completion. Selznick claims that this probably is the largest number of productions ever under way at the same time under one banner.

Prominent in the list of productions which got under way recently is a screen version of Roy Horniman’s widely read novel, “Jenny.” Olive Thomas is starring in it under the direction of Larry Trimble.

Elaine Hammerstein’s next Selznick picture is announced as “The Point of View,” a screen adaptation of the play of the same name by Edith Ellis, author of “Mary Jane’s Pa.” “The Seven Sisters,” and other Broadway successes. Included in the cast is Arthur Houseman, portrayed of heavy roles. F. Alan Crossland is directing.

Interior Scenes Taken

At the Bahamas, George Archainbaud, director, is taking scenes for “Marooned Hearts,” a Selznick special production in which Zena Keefe and Conway Tearle are playing the leading roles. Interior and exterior scenes already have been taken at the Selznick Fort Lee studio and at Miami, Fla.

Final scenes have been taken for Owen Moore’s forthcoming production, “Stop That Man,” written by George V. Hobart, the famous playwright. Frank G. Griffin directed.

Ralph Ince is producing “The Man of Iron” at the Selznick Fort Lee studio. This will be a Ralph Ince special production, with the well known director appearing in the leading male role. John Lynch is responsible for “The Man of Iron.”

Largest Special Picture

What is claimed to be one of the biggest special productions ever made by Selznick Pictures will be “The Wilderness Fear,” a screen version of the Michael J. Phillips story which created a sensation when it ran serially in McClure’s Magazine. This picture is being directed by Burton George, scenes for which are being taken at Raniff, Canada, in and around the Canadian Rockies, on Lake Louise and in International Park.

Rounding out the dozen productions under way or being started by Selznick Pictures are five feature films. It is stated. Two of these productions have been completed and three more are to be started.

Tourneur Film Ready

Maurice Tourneur’s newest screen offering, adapted from Robert Louis Stevenson’s short story, “The Pavilion on the Links,” will be presented in the very near future by Famous Players-Lasky. The production is now receiving its final editing, and those who have seen it are said to have predicted that it will take its place among Mr. Tourneur’s most successful screen productions.

Interior Scenes in “Athalie” Taken
In Millionaires’ Club in New York

The stately white marble Millionaires’ Club, at Sixtieth street and Fifth avenue, New York, is practically thrown open to the public in the screen reproduction of Robert W. Chambers’ novel, “Athalie,” now nearing completion under the direction of Sidney A. Franklin, for Mayflower Pictures.

Few visitors to New York fail to see this exclusive home of the men who make the wheels go round in railroad, banking, mining, and manufacturing activities. Situated at the main entrance to Central Park, the structure, owing to its simple but impressive lines, immediately attracts attention. It nestsles unobtrusively in a group of buildings that tower imposingly around it.

The home of Mrs. Astor, who for more than a generation ruled with unshaken sway over New York’s ultra-Knick-erocker society is a few doors north on Fifth avenue. The palatial residences of the Vanderbits, the Whitneys, the Huntington’s and the Goulds are all short distance away. A great fountain splashes its myriad streams in the center of the broad plaza across the way, flanked by the celebrated bronze, equestrian statue of “Sherman and Victory.”

It was a rare achievement to secure permission to photograph the interior views of this exclusive club of the giants of finance for reproduction in the adaptation of “Athalie.”

The spiritualistic theme on which Chambers based his thrilling novel is portrayed in its truest form in the adaptation of “Athalie.”

Conan Doyle’s activity in the promulgation of spiritualistic propaganda in the British Isles has given it a worldwide interest. Therefore the theme worked upon in the screen adaptation of “Athalie” comes at a time that can be described literally as the psychological moment.

In the Mayflower presentation, Sylvia Breamer enacts the title role. This young actress has made a rigorous preparation to properly portray the part of the heroine who is supposed to be actuated by supernatural powers. Conrad Nagle, whose screen work in “The Lion and the Mouse” brought him well earned commendation, is the leading man.

“Fixed by George” Is
Lyons-Moran Feature

“Fixed by George,” one of Edgar Franklin’s recent novels, has been bought by Universal, for Eddie Lyons and Lee Moran. It will be produced as a five-reel comedy.

Franklin has come to be recognized as one of the leading writers of farce plots. Two of his stories recently put into films with remarkable success were “Everything but the Truth,” Universal, starring Lyons and Moran, and “Don’t Every Marry,” a Marshall Nellan production.

“Fixed by George” will be the third five-reel Lyons and Moran comedy. The first was “Everything but the Truth” and the second a screen version of Fred Jackson’s musical comedy, “La La Lucille.”
Exhibitor Today Is Business Man In Contrast to "Skipper" of Yesterday

Financial Reports Are Striking Examples of the Passing of the Old Order and the Encroachment of the New

A decided change has occurred in the exhibitorial phase of the motion picture industry, according to Reelart Pictures Corporation. The "fly-by-night" exhibitor, or the "skipper," as he was known in the early days of the industry, is no more. In his place, points out Reelart, has come the new type of exhibitor, a practical, efficient business man, using straight business methods.

The passing of the old order and the encroachment of the new has had no more striking illustration, it is said, than the financial balance sheets of two branch offices just published by Reelart.

These reports show that for three consecutive weeks the Detroit office of the company, managed by Ralph B. Quive, has turned in trial balance sheets without a debit, or in other words, without a cent being owed the company by a single exhibitor in that territory.

No Association in West

The Los Angeles office, managed by Oren B. Woody, has turned in a similar report. The record in this case is the more remarkable, it is indicated, because there is no association of film exchange men in existence in Los Angeles, as there is in Detroit.

This accurate and definite information is advanced by Dario L. Faralla, comptroller of Reelart, as striking evidence of the new order of things, which everywhere has been felt in the motion picture business throughout the country.

According to Mr. Faralla, a similar financial report probably never before has been made in the history of the business, and a few years ago would have been regarded as impossible. He declares that such a condition having been attained demonstrates the rapid progress made in sound, business methods, not only by producers, but by exhibitors.

"The absence of a debit in the balance sheets," said Mr. Faralla, "means that for the week for which the report was rendered, exhibitors had paid their bills promptly.

Check With Order

"Some exhibitors pay their bills weekly, some every fifteen days. To hang up such a record as those turned in by our Detroit and Los Angeles offices, for the entire number of rentals during a week, the exhibitor must have sent a check as soon as he had booked the picture."

"What has become of the old 'fly-by-night' showman, and his pictures that were packed to the limit with thrills? Well, I suppose he is down in the new oil fields selling stock. I don't know surely but that would be a likely place to find his type. Certainly he is not in the motion picture business any more." The exhibitor of today, individually and as a class, is accepted as the best and soundest business man of which this country boasts.

"It is almost impossible to calculate the prospects which this new established order opens up. It is a sound and healthy condition that is going to breed better relations between exhibitors and producers, but particularly in the United front which they present to the public.

Better Business Methods

"It may be of interest to exhibitors to know just why this condition means to the producer and is a reflexive condition to himself. Of all the producing companies in the field ten or even six years ago, how many are in existence today? "This situation has been the subject of criticism on the part of financiers. In how many other lines has such a condition existed? The big standard products in the American household of twenty, even fifty, years ago, are still the standard products today.

"Now the motion picture industry has stabilized itself. Accurate and careful business methods are being employed on every hand. The business has attracted the highest type of business men, both in its exhibiting and its producing branches, and the rewards both financially and as a self-sufficient art, are going to hold them."

Reelcraft Issues May 17

First of Franey Comedies

R. C. Cropper, president of Reelcraft Pictures Corporation, has set May 17 as the publication date for the first of the Billy Franey series of one-reel comedies. Franey has appeared in both Keystone and Universal comedies. The titles for the first three issues are "The Paperhanger," "The Dog Catcher," and "The Water Plug!" Exchanges distributing the Franey one-reel comedies will be advertised in the national campaign just started for the Billy Franey subjects.

"Tony's" in Good Hands

PAULINE CORLEY
In a scene from "The Veiled Mystery." Vitaphone's serial in which Antonio Moreno stars.

Five-Reel Comedy to Be Made by Arbuckle

From Irvin Cobb Tale

Irvin Cobb's story, "The Life of the Party," will serve as a vehicle for Roscoe Arbuckle's first five-reeler comedy to be made by arrangement of Famous Players-Lasky Corporation and Joseph M. Schenck. Joseph Henaberry will direct and Frank Cappeau will play the heavy role.

No announcement has been made as yet giving the names of the other players who will support the comedian.

Although Arbuckle recently completed "The Round-Up," it will not be known as one of his starring vehicles, "Instead, it was made and will be published as a George Melford special production,

"The Life of the Party" therefore is the first of the Arbuckle features.

Buys Cleveland Property

CLEVELAND, O.—Clifford Calvin and his wife have purchased an interest in the Artcraft theatre at Detroit and Lake avenues. Mr. Calvin will take over active management of the house.

Blank Will Build Rialto

AMES, Ia.—A $100,000 theatre will be constructed here this summer by H. Blank of Des Moines. It will be known as the Rialto.

Construction Is Started

MUSKEGON HEIGHTS, Mich.—Schlossman Company is building in McKinney avenue a new $20,000 theatre.
"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 cooperative 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 positive guide to box office values. Address, "What The Picture Did For Me", EXHIBITORS HERALD, 417 S. Dearborn St., Chicago.

First National
The Idol Dancer, a D. W. Griffith production—This is a picture out of the ordinary on account of Southern Island scenery. Acting is excellent. Good story with just the right amount of comedy. Photography extra good. Easily advertised on account of exceptionally good paper and extras. This picture ran two days to good business. Patrons well pleased.—H. G. Stettners, Jay’s Odeon theatre, Chandler, Okla.—General patronage.

The Fighting Shepherdess, with Anita Stewart. This picture is great. Pleased everybody. Anita Stewart always draws big here. This is one of her best pictures.—Family theatre, Portland, N. D.—Neighborhood patronage.

A Virtuous Vamp, with Constance Talmadge.—A from any angle. Contains story, star, cast, continuity, good direction and everything that goes to make a good picture. Did not draw as it deserved.—K. A. Batts, Grand theatre, Prescott, Ariz.—General patronage.

A Daughter of Two Worlds, with Norma Talmadge.—Society and underworld atmosphere. A title that means something with a star who ranks among the ten best bets in the film field. Ran it two days to a good crowd. Many patrons complimented the picture in passing out.—Chas. H. Ryan, Garfield theatre, 2844 Madison St., Chicago, Ill.—Neighborhood patronage.

Daddy Long Legs, with Mary Pickford. My second run on this picture, and did very good in spite of bad conditions. Every exhibitor should run this picture.—R. A. Botts, Grand theatre, Carrington, N. D.—Small town patronage.

The Hoodlum, with Mary Pickford. A good picture, but naturally did not draw like Daddy Long Legs. The story is interesting. It pleased very well.—Chancellor Bros., Dreamland theatre, Arcanum, O.—Neighborhood patronage.

The Turning Point, with Katherine MacDonald. Just a fair picture. If Miss MacDonald could deliver a few more like The Thunderbolt she would soon be on top.—Jack Cairns, Brooklyn theatre, Detroit, Mich.—Neighborhood patronage.

The Virtuous Vamp, with Constance Talmadge. This is a big one and gave us a full house. Will take anywhere. Let it as soon as you can.—W. J. Perry, Grand theatre, Alvin, Tex.—Neighborhood patronage.

Back to God’s Country, with Nell Shipman. Good picture, but no better than other Northern pictures have shown.—Majorie theatre, Reedsburg, Wis.—Town patronage.

The Turning Point, with Katherine MacDonald. A swell picture with a good star. Katherine is sure there with the goods.—G. N. La Monnier, Majestic theatre, Liberal, Kans.—Transient patronage.

A Twilight Baby, with a special cast. Too long. The first half is great, then it begins to drag. Two reels is long enough for a comedy.—Jack Cairns, Brooklyn theatre, Detroit, Mich.—Neighborhood patronage.

Daddy Long Legs, with Mary Pickford. Very good picture. Did fair business on two nights, with a local talent on one night and benefit dance the other night in opposition. Should make good for most everyone.—William M. Roob, Grand theatre, Port Washington, Wis.—Neighborhood patronage.

Heart o’ the Hills, with Mary Pickford. In our judgment the best this star has ever made. Each character acts with merit and by following the play carefully it proves one of the best productions on the screen. Fine direction.—Will C. Perry, Grand theatre, Alvin, Tex.—Neighborhood patronage.

A Day’s Pleasure, with Charlie Chaplin.—Better than Sunny Side, which wouldn’t have to be much. Chaplin is not delivering the goods.—Meyers & Ford, Star theatre, La Grande, Ore.—Small town patronage.

Heart o’ the Hills, with Mary Pickford. Excellent. Many considered it her best. Mary always brings out the children and adults also.—E. J. Degenhart, Princess theatre, Mendota, Ill.—Small town patronage.

The Turning Point, with Katherine MacDonald.—Somehow she failed to register as well as in her other two pictures. She is a beauty to look at, but there was no story for her to interpret. Faultlessly produced.—Mrs. J. A. Dostal, Ideal theatre, Omaha, Nebr.—Neighborhood patronage.

In Wrong, with Jack Pickford.—This is a dandy picture, and one that will please. Did only fair business on it, but picture is good.—A. H. Swift, Grand theatre, St. Marys, O.—Transient patronage.

A Virtuous Vamp, with Constance Talmadge.—Extra good picture, but for some reason poorest business this year. If you haven’t used it get it.—G. F. Rediske, Star theatre, Rytage, Mont.—Small town patronage.

Auction of Souls, with Aurora Mardigan.—Laid off one for a long time. Got more favorable compliments from any picture I’ve run to date.—William M. Roob, Grand theatre, Port Washington, Wis.—Neighborhood patronage.

A Midnight Romance, with Anita Stewart.—Very slow. Could have been put in three reels. Had a good house and few kicks.—R. R. Hess, Marion theatre, Edna, Tex.—Neighborhood patronage.

In Old Kentucky, with Anita Stewart.—A return booking. Did not do good, as broke all records for a four-day run early in season and expected all had seen it that wanted to.—Fred Cosman, Electric theatre, St. Joseph, Mo.

The Turning Point, with Katherine MacDonald.—The poorest of this star’s productions to date. Too long drawn out.—P. R. Matson, Flandreau, S. D.

The Hoodlum, with Mary Pickford.—Was liked as well as Daddy Long Legs and drew better, but even at that this star does not draw well enough.—A. N. Miles, Eminence theatre, Eminence, Ky.—Small town patronage.

Back to God’s Country, with Nell Shipman.—As good as we have used. Lots of comments. Never a kick. Seen every good and splendid acting.—C. H. Thomas, Community theatre, Galva, Ia.—Small town patronage.

Day’s Pleasure, with Charlie Chaplin.—I waited as long as I could but had to play it. Not as good as a Sennett comedy.—Albert Metzger, Fairy theatre, Knox, Ind.—Small town patronage.

Mary Regan, with Anita Stewart.—Very good picture. Has lots of action and will please any audience.—T. J. Reminger, Lyric theatre, Crete, Nebr.—Neighborhood patronage.

MARIANNE POWERS
Who will have the leading feminine role in Lee Francis Lyburger’s play, “Democracy, the Vision Restored.”
"Daddy Long Legs," with Mary Pickford.—The only place in the world that this picture will not make good is in an asylum for the blind. It is certainly a masterpiece.—Bill Leonard, Mystic theatre, Cedar Vale, Kans.

Back to God's Country, with Nell Shipman.—Very good production, but did not draw as it should.—Brookham & Weeks, Electric theatre, Arenzville, Ill.—Neighborhood patronage.

Human Desire, with Anita Stewart.—Just a fair picture. Business poor.—Whitman & Graffort, Princess theatre, Buchanan, Mich.—General patronage.

A Day's Pleasure, with Charlie Chaplin.—Patrons did not like this. Nothing to it. Chaplin about lost his drawing power here.—R. H. Stephens, Royal theatre, Sheridan, Ark.—Small town patronage.

The Hoodlum, with Mary Pickford.—Good production. Fair business. Not as good as Daddy Long Legs.—Brookham & Weeks, Electric theatre, Arenzville, Ill.—Neighborhood patronage.

Back to God's Country, with Nell Shipman.—The best of its kind and one that will satisfy any kind of audience.—Elks Theatre Co., Elks theatre, Prescott, Ariz.—General patronage.

A Twilight Baby, with a special cast.—Fair slapstick comedy.—S. A. Haymou, Lyda theatre, Grand Island, Neb.—Transit patronage.

Heart o' the Hills, with Mary Pickford.—Without a doubt her best picture. Patrons pleased. Full house.—Fred Paulick, Paulick theatre, Muscoda, Wis.—Neighborhood patronage.

Fox

Should a Husband Forgive? with a special cast.—A good picture. Miss Barry screens it well, not like her usual performance.—A. T. Follers, Isis theatre, Dana, Ind.—Neighborhood patronage.

The Cyclone, with Tom Mix.—Good Western that pleased.—A. La Force, Happy Hours theatre, Two Harbors, Minn.

Mother of His Children, with Gladys Brockwell.—Did not seem to please as well as her former production. Brockwell not liked in her new role of vamp. Picture is well made with good acting and is clean.—Days two to fair business.—L. C. Farquhar, Opera House, Guide Rock, Nebr.—Neighborhood patronage.

Pitfalls of a Big City, with Gladys Brockwell.—Good night picture. Please our patrons.—T. Metcall Opera House, Greenfield, Ill.


Checkers, with a special cast.—It rained us out on this one, but I am going to see it because I think it is the best I have ever played. Play it and raise your admission.—J. F. Alred, Lyric theatre, Pryor, Okla.—Neighborhood patronage.

Evangeline, with Miriam Cooper.—This is a good, clean picture, but did not draw for me. I advanced admission and they came out kicking.—W. E. Anderson, Rex theatre, Dilfer, Neb.—Neighborhood patronage.

Tim Pan Alley, with Elinor Fair and Albert Ray.—Good picture. For those who like some stars that help you to lose money.—J. L. Charles, Grand theatre, Chetek, Wis.—Neighborhood patronage.

Checkers, with a special cast.—Fine picture. Pleased everyone.—P. C. Azzara, Happy Hour theatre, Cresson, Pa.—Neighborhood patronage.

Heart Strings, with William Farnum.—Pleased, but my patronage, Detroit, Mich.—Neighborhood patronage.

Should a Husband Forgive? with a special cast.—A very good special feature. Race course is much better than the race in Checkers or Mickey. Big business two days.—A. H. Schurr, Grand theatre, St. Marys, Ohio.—Small town patronage.

The Last of the Duanes, with William Farnum.—A Zane Grey story that pleased 100 per cent, and many came back the second night to see it again. A god plot and story, with a great star.—Guy W. Johnson, Mystic theatre, Marthi, N. Dak.—Transit patronage.

The Last Straw, with Buck Jones.—Good picture. Good business.—I. T. Sollers, Isis theatre, Dana, Ind.—Neighborhood patronage.

Never Say Quit, with George Walsh.—Very good picture, and did a very good business on it.—Whitman & Graffort, Princess theatre, Buchanan, Mich.—General patronage.

Pitfalls of a Big City, with Gladys Brockwell.—Splendid picture. Please the crowd.—Haven't had a poor Fox yet.—C. H. Thomas, Community theatre, Galva, Iowa.—Small town patronage.

Evangeline, with Miriam Cooper.—A very beautiful picture. Went in with schools and business was very good business. This picture will stand behind any amount of advertising.—A. H. Schurr, Grand theatre, St. Marys, Ohio.—Small town patronage.


Wings of the Morning, with William Farnum.—Exciting business on account of rain. Everybody seemed well pleased. Farnum kept himself cleaned up and his beard off in this one.—W. B. Henderson, Ripton, Tenn.—Neighborhood patronage.

Desert Love, with Tom Mix.—Poor picture. Not up to Mix's standard.—L. H. Seal, Lyric theatre, Superior, Neb.—Neighborhood patronage.

Wings of the Morning, with William Farnum.—Excellent picture. People like Farnum in any kind of a picture he plays in. Book him and raise your admission.—H. L. Peckles, Rex theatre, Palmyra, III.—Neighborhood patronage.

Evangeline, with Miriam Cooper.—Picture good, and up to my personal expectations, but disappointing to my patrons. Business very light.—Mart Cole, Liberty theatre, Rosenburg, Tex.—General patronage.

Evangeline, with Miriam Cooper.—Beautiful picture. Photography great. But did not draw well. Should be worked through the schools.—C. L. White, Aleta theatre, Portland, Ore.—Neighborhood patronage.

Wings of the Morning, with William Farnum.—An excellent picture, but did not draw as well as Last of the Duanes.—Albert Norton, Kozy theatre, Eureka, Ill.—Neighborhood patronage.

Vagabond Luck, with Elinor Fair and Albert Ray.—Went big, but business dropped off on second day. Advertise big horse race, as that went big.—Wm. Thacher, Royal theatre, Salina, Kan.

Wolves of the Night, with William Farnum.—Very good. Can raise your price on this one, though not as much fighting as in others this star made.—Stephan Drizlik, Derby theatre, Derby, Conn.—Mixed patronage.

The Cyclone, with Tom Mixture.—I cannot see any reason for introducing the bathing girls into this plot. It reminds me of "the motion picture patent's idea of California after a night at the movies," as illustrated in a late weekly. Good melodrama.—T. C. Shipley, Essesness theatre, Rushville, Neb.—Small town patronage.

Goldwyn

Jubilo, with Will Rogers.—This is a good one. Far better than anything he has done before. If they will keep him in this kind of stories he will make good.—J. F. Alred, Lyric theatre, Pryor, Okla.—Neighborhood patronage.
Almost a Husband, with Will Rogers.
Star unknown here, but his first picture made any ad position on those who saw it. Business fair.—Whitman & Grafford, Princess theatre, Buchanan, Mich.

Jinx, with Mabel Normand.—Disappointing. Cannot be advertised only as a kid picture.—Mart Cole, Cole’s theatre, Rosenberg, Tex.—General patronage.

Through the Wrong Door, with Madge Kennedy.—The best Kennedy picture of the Boost it big. Everybody will like it.—C. T. Metcalfe, Opera House, Greenfield, Ill.—Small town patronage.

The Little Shepherd of Kingdom Come, with Jack Pickford.—Like a lot by all. Drew much more business than expected.—John Hafner, Princess theatre, Donora, Pa.—Neighborhood patronage.

The Blooming Angel, with Madge Kennedy.—A clever comedy-drama that pleased the majority of my patrons.—Otto Bell, Bell theatre, Sparta, Wis.—Excellent patronage.

When Doctors Disagree, with Mabel Normand.—Very poor. In fact this is the worst we have ever seen Mabel Normand in. Nothing to the plot and poor direction.—Elliott Wis.—Odd community.

The Kingdom of Youth, with Madge Kennedy.—Production was excellent. Stars popular. Lighting and photography good. A story that will please the people.—Joseph F. Allman, Globe theatre, Monticello, III.—Neighborhood patronage.

One of the Finest, with Tom Moore.—The people please them all. This comedy is fine, and this story puts it over good. Good patronage.—Will C. Perry, Grand theatre, Avrth, Tex.—Neighborhood patronage.

The Little Shepherd of Kingdom Come, with Jack Pickford.—Did the largest week’s business in this house for the season. Appeals to all classes. A 100 per cent picture.—Frank Cook, Strand theatre, Milwaukee, Wis.—Trans.

ient patronage.

The Eternal Magdalene, with Maxine Elliott.—Poor. Can’t express it. It is 4½ reels.—Palace theatre, Mound City, Ill.

Laughing Bill Hyde, with Will Rogers.—This is one of Rex Beach’s good plays and was well received. Good patronage.—Will C. Perry, Grand theatre, Alvin, Tex.—Neighborhood patronage.

Laughing Bill Hyde, with Will Rogers.—This fellow is going to the top. His work is wonderful in this picture.—L. A. Hasse, Majestic theatre, Mauston, Wis.—Small town patronage.

Hodkinson

The Westerners, with Roy Stewart.—The best western picture of its kind ever produced. Good business for the one night. Roy Stewart should be a starred often. He has the goods. This picture worthy of any house.—J. A. Dostal, Strand theatre, Omaha, Neb.—Neighborhood patronage.

Desert Gold, with E. K. Lincoln.—A very good picture that did good business for two days.—Otto Bell, Bell theatre, Sparta, Wis.—Neighborhood patronage.

A White Man’s Chance, with J. W. Kerrigan.—Just a program picture. That’s all.—Fred McCoy, Liberty theatre, Ft. Scott, Kan.—Neighborhood patronage.

The Heart of Rachael, with Bessie Barriscale.—Believe this picture was well liked. The scene in the last reel of the doctor setting the child’s broken arm is especially good.—Landis & Crane, Monticello, la.—Small town patronage.

Metro

Fair and Warmer, with May Allison. One of the best I ever ran for comedy drama. Don’t judge it by Please Get Married.—A. A. Spradling, Opera House, Merna, Neb.—Small town patronage.

The Willow Tree, with Viola Dana.—beautiful picture. Not as good as Please Get Married. Star is well liked here.—Walker Bros., LeRoy theatre, Lampasas, Tex.—General patronage.

Blackie’s Redemption, with Bert Lytell.—A dandy crook story that pleased. Played same with tab show. Big business.—A. H. Schurtz, Grand theatre, St. Marys, Ohio.—Transient patronage.


Please Get Married, with Viola Dana.—Absolutely no good, and my patrons complained. Was entitled to something better.—Guy W. Johnson, Mystic theatre, Marmath, N. D.

The Right of Way, with Bert Lytell.—A wonderful production. Better than the story. Will stand all the advertising you can give it.—Walker Bros., Le Roy theatre, Lampasas, Tex.—General patronage.

The Red Lantern, with Nazimova.—Was afraid of this. Ran it only one day sure did fall for it and failed to give a kick on it.—W. H. Mart, Strand theatre, Grinnell, la.—College town patronage.

Stronger Than Death, with Nazimova. Not the kind of a picture for this star, and photography poor. Am sorry Metro put this one out.—R. A. Botts, Grand theatre, Carrington, N. D.—Small town patronage.

Houdini in a Paramount Artcraft Thriller

"The Heart of a Child," with Nazimova.—Best picture star has ever made. This comment was made by all patrons. Biggest box office attraction ever played.—E. C. Bostick, Merrill theatre, Milwau.

kee, Wis.

A Favor to a Friend, with Emmy Wehlen.—Very good, but not as well liked as other Wehlen productions.—Hardin Ent. Co., Odeon theatre, Hardin, Mo.—General patronage.

Revelation, with Nazimova.—Shown during the blizzard of Easter. It is a thing of art that has a strong appeal to the cultured people of the community.—Joseph F. Allman, Globe theatre, Monticello, Ill.—Neighborhood patronage.

The Walk-Offs, with May Allison.—Good production, but not up to the standard set by Fair and Warmer. Miss Allison has certainly captured the community.—T. C. Shipley, Essaness theatre, Rushville, Neb.—Small town patronage.

Easy to Make Money, with Bert Lytell.—Good program picture.—L. M. Kuhns, Gibson theatre, Gibson, N. M.—Mining camp patronage.

The Microbe, with Viola Dana.—Up to the Dana standard, and that is enough. She is the cleverest little star in the business.—R. Ross Riley, Wigwam theatre, Oberlin, Kan.—Small town patronage.

Lombardi, Ltd., with Bert Lytell.—Played this as a special and raised prices to 25c and 35c. Did not draw. Picture fairly good, but does not please small town patronage.—H. H. Owen, Bungalow theatre, Oakland, Ore.—Neighborhood patronage.

Some Bride, with Viola Dana.—Fine picture.—Good patronage.—W. E. Anderson, Rex Theatre, Diller, Neb.

Fair and Warmer, with May Allison.—One of the best comedy-dramas that

A scene from "Terror Island." The handcuff expert was directed by James Cruze.
I ever ran.—C. N. LeMonner. Majestic theatre, Liberal, Kan.—Transient patronage.

The Winning of Beatrice, with May Allison.—Sure a dandy comedy-drama. Boost it. You can't go wrong on it.—R. A. Botts. Grand theatre, Carrington, N. D.—Small town patronage.

The Amateur Adventuress, with Emmy Wehlsen.—One of the best comedies we have had for a long time.—L. M. Kuhns, Gibson theatre, Gibson, N. M.—Mining camp patronage.

Peggy Does Her Darndest, with May Allison.—This one is sure fine. Wish for more like it.—W. E. Anderson, Rex theatre, Diller, Neb.—Neighborhood patronage.

Paramount Artcraft

The Woman in the Suitcase, with Enid Bennett.—Very good. Patrons enjoyed it.—Elks theatre, Prescott, Ariz.—General patronage.

The Make Believe Wife, with Billie Burke.—Good picture. Billie Burke is always good.—Simmons & Collins, Idle hour theatre, Wellsville, Kan.—Neighborhood patronage.

Male and Female, a Cecil B. De Mille production.—Picture failed to please. Don't raise your admission. In fact it's our drawing card for a small town.—Preston Bros., Crescent theatre, Audubon, la.—Neighborhood patronage.

The Miracle of Love, with Lucy Cotton.—Weakest picture I have played for a long time.—Otto Bell, Hill theatre, Sparta, Wis.—Neighborhood patronage.

The Miracle Man, with a special cast.—Some picture. Pleased everybody at 25c and 50c. You can't boost it too much.—H. H. Crow, Bungalow, through Oak- land, Ore.—Neighborhood patronage.

String Beans, with Charles Ray.—This is one of Ray's very best pictures. Don't let this one get by you. It is a dandy.—J. F. Allred, Lyric theatre, Pryor, Okla.—Neighborhood patronage.

"Dr. Jekyll and Mr. Hyde," with John Barrymore.—This feature drew patrons in my house that were never in it before. Ran fifteen days to capacity. Don't make the mistake of booking a short playing date.—W. Dineen, Rose theatre, Chicago, Ill.

The Misleading Widow, with Billie Burke.—A good, clean picture. Please our people.—Preston Bros., Crescent theatre, Audubon, la.—Neighborhood patronage.

Treasure Island, with Shirley Mason.—This is a picture anyone will appreciate and adds greatly to the prestige of your house. Drawing capacity. Wonderful photography.—W. Dineen, Alcazar theatre, Chicago, Ill.—Transient patronage.

Bill Henry, with Charles Ray.—Very good, but not as good as most of Ray's pictures.—L. M. Kuhns, Gibson theatre, Gibson, N. M.—Mining camp patronage.

The False Road, with Enid Bennett.—Very good. Acting of entire cast and fine direction an outstanding feature of the production.—Elks Theatre Co., Elks theatre, Prescott, Ariz.—General patronage.

Widow by Proxy, with Marguerite Clark.—Pleasing little picture. Clark at her very best.—Majestic theatre, Grand Island, Neb.—Neighborhood patronage.


Mirandy Smiles, with Vieve Martin. A good picture. My patrons all liked it. In fact her pictures are all O.K.—G. J. Eberwind, Auditorium theatre, Marblehead, Ohio.—Small town patronage.

33\text{1/2} Hours Leave, with Douglas MacLean and Doris May.—A good picture. Played to good crowds at increased admission.—Preston Bros., Crescent theatre, Audubon, la.—Neighborhood patronage.

Why Smith Left Home, with Bryant Washburn.—A dandy comedy.—L. M. Kuhns, Gibson theatre, Gibson, N. M.—Mining camp patronage.

John Petticoats, with William S. Hart.—We liked this picture. It was better than we expected, because others said this was a poor picture. We were pleased with it.—J. W. Smith, Empress theatre, Beresford, S. D.—Neighborhood patronage.

Captain Kid, Jr., with Mary Pickford.—The last she made for Paramount and it is the poorest one. Had better not made it.—G. J. Eberwind, Auditorium theatre, Marblehead, Ohio.—Small town patronage.

Too Much Johnson, with Bryant Washburn.—A fair picture. Not as good as other Washburn pictures.—Elks theatre Co., Elks theatre, Prescott, Ariz.—General patronage.

A Girl Named Mary, with Marguerite Clark.—Same old stuff. If they don't give Clark better stories she will drop down in Pickford's class.—Jack Nash, Strand theatre, Trinidad, Colo.

The Toll Gate, with William S. Hart.—A wonderful drawing card, even after the censor board threw some of it in the ash can. S. R. O. all day. Patrons remarked it was the best Hart ever made.—W. Dineen, Boston theatre, Chicago, Ill.—Transient patronage.

The Rescuing Angel, with Shirley Mason. Please a large audience. Very weak in our opinion.—Peters & Johnston, Liberty theatre, Milligan, Neb.—Small town patronage.

Red Hot Dollars, with Charles Ray.—Excellent. Star well liked and patrons seen to like subject better than Crooked Straight.—Elks theatre, Prescott, Ariz.—General patronage.

Daughter of the Wolf, with Lila Lee. Picture liked by majority. Failed to draw.—W. L. Uglov, Crystal theatre, Burlington, Wis.—General patronage.

Men, Women and Money, with Ethel Clayton.—This star draws here. The play was well liked.—Preston Bros., Crescent theatre, Audubon, la.—Neighborhood patronage.

Pathé

The Bishop's Emeralds, with Virginia Pavson.—My patrons out talking about it. Pearson does well, and picture ends with a good climax. Book it.—R. A. Botts, Grand theatre, Carrington, N. D.—Small town patronage.

Other Men's Shoes, with Craufurd Kent.—Here is a good story and a well-produced picture that lacks box office pulling power. If you can get your patrons in by hook or crook, you can rest assured they will be more than pleased with this picture.—Chas. H. Ryan, Garfield theatre, Chicago, Ill.—Neighborhood patronage.

The Gay Old Dog, with John Cumber- land.—Nothing to it. Far from being a special. A weak program picture.—Meyers & Ford, Arcade theatre, La Grande, Ore.—Small town patronage.

OTHER MEN'S SHOES, an Edgar Lewis production.—A very good special. Get it and boost it. Also boost the price. It's a real picture. Many favorable comments from my patrons. They said, "Give us more like it." One of the pictures that send them away talking.—Albert Metzger, Fairy theatre, Knox, Ind.
Winning Grandma, with Marie Osborne.—Marie Osborne is as popular with us as May McAvoy. Always a drawing card, Simons & Collins, Idle Hour theatre, Wellsville, Kan.—Neighborhood patronage.

The Master Man, with Frank Keenan.—Pleased over 100 per cent. It's better than lots of the so-called specials.—Family theatre, Portland, N. D.—Neighborhood patronage.

Other Men's Shoes, an Edgar Lewis production.—An extra fine production. Did big business and pleased 95 per cent. Proof as well as we expected.—H. P. Thompson, Liberty theatre, Pardeeville, Wis.—Neighborhood patronage.

The Little Diplomat, with Baby Marie Osborne.—First time I had Baby Marie. We've all known someone had a word of praise for this one. Also, the thirteenth episode of Elmo the Mighty. Is getting better.—A. W. Primley, Primley Cozy theatre, Lydora, Pa.—Neighborhood patronage.

The Gay Old Dog, with John Cumber

land.—Not up to expectations. We don't class this with our boys. A good program picture. That's all.—Family theatre, Portland, N. D.—Neighborhood patronage.

Oh Boy, with June Caprice and Creigh
ton Hale.—This is a peppy, lively picture. Get back of it and boost it. You can't wrong on this.—Majestic theatre, Neodesha, Wis.—Small town patronage.

The Virtuous Model, with Dolores Casinelli.—Good picture, but did not draw as well as we expected.—Crane & Landis, Crane theatre, Monticello, Ia.—Small town patronage.

Realar

The Stolen Kiss, with Constance Bin

ney.—This one is a good, clean little picture. First time this star ever played here, but most of my patrons liked her. J. T. Allred, L. Ladora theatre, Pryor, Okla.—Neighborhood patronage.

Erstwhile Susan, with Constance Bin

ney.—A most delightful picture. Clean, wholesome and full of heart interest. Some people say it's too slow and bound to be forgotten. It is very popular.—Barrus & Bassett, Gem theatre, Clinton, Wis.—Neighborhood patronage.

Sinners, with Alice Brady.—Alice Brady is a good card for us, and this picture was liked by our people, but Alice should wake up. She is slowing down. Working too hard.—C. T. Met
call, Opera House, Greenfield, Ill.—Small town patronage.

The Beauty Market, with Katherine Ma

Donald.—Very fair business on two day run. Katherine's good looks make up for a lot.—Meyers Ford, Arcade theatre, LaGrande, Ore.—Small town patronage.

Erstwhile Susan, with Constance Bin

ney.—A big coming star. Very good picture which highly pleased. Very poor business on account of weather.—Mrs. J. A. Dostal, Ideal theatre, Omaha, Neb.—Neighborhood patronage.

Judy of Rogue's Harbor, with Mary Mil

es Minter.—Good picture and big crowd. Everybody satisfied.—John Haf

ner, Princess theatre, Donora, Pa.—Neighborhood patronage.

The Fear Market, with Alice Brady.—

Somehow they won't entice over here any more. It was a pretty good picture, all right, but it has been my experience that the boys out here in the "overall belt" don't think the same thoughts as do the slickers in the "soup and fish" regalia. Consequently they are out of sympathy with the story as well as the actors, and the net result is they come out with their thumbs turned down.—R. L. Hensler, Bijou theatre, Carroll
ton, Ill.—Small town patronage.

Sinners, with Alice Brady.—Here is one I do not care for. Very poor picture. The worst I ever saw Brady in. Nothing to it.—J. F. Allred, Lyric theatre, Pryor, Okla.—Neighborhood patronage.

Sinners, with Alice Brady.—Brady looks old and worn in this. It is not a good small town picture in our opinion. Our people did not care much for it.—R. L. Hensler, Bijou theatre, Carrollton, Ill.—Small town patronage.

Soldiers of Fortune, with a special cast.—A wonderfully directed picture. Women did not care for this, but the kids and men came from all over.—Mrs. J. A. Dostal, Ideal theatre, Omaha, Neb.—Neighborhood patronage.

Robertson-Cole

The Tong Man, with Susse Hayakawa.—The best Jap picture. Turned them away for two days. Keep Hayakawa in this type of plays and it will mean money for the box office.—M. R. Ritch, Myrtle theatre, Lewiston, Mont.—General patronage.

In Search of Arcady, with Billie Rhodo

se.—A trifle slow in places, and does not come up to some of her other productions, but pleases generally.—T. C. Shipleys, Essaness theatre, Rushville, Neb.—Small town patronage.

The Heart of Juania, with Beatriz Miche

lena.—Splendid western and good business. If your patrons like westerns, play it. Good support and excellent outdoor photography. Many good comments from patrons.—T. E. Walton, National theatre, New Bedford, Mass.

Joscelyn's Wife, with Bessie Barris
cale.—Picture pleased. Good program picture.—H. H. Owen, Bungalow theatre, Oakland, Ore.—Neighborhood patronage.

The Bottom of the World, with Sir Ern

est Schackelton.—First feature of its kind ever shown here. Played this fea

ture with a ZaSu Pitts comedy-drama, and packed them in for two days. The patrons were more than satisfied.—D. C. Scott, Margaret theatre, Macomda, Mont.—Downtown patronage.

Better Times, with ZaSu Pitts.—Good picture.—C. Oldham, Oldham theatre, Manchester, Tenn.—Neighborhood patronage.

Her Purchase Price, with Bessie Barr

iscale.—First class in every respect. My patrons say one of Bessie's best produc

tions. Book it, you won't go wrong.—J. H. Wall, Auditorium theatre, High
dale, Wis.—Neighborhood patronage.

The Beloved Cheater, with Lew Cody.—Excellant production. Played this fea

ture up big and knocked them cold for three days. Expect Cody to be my best male bet shortly.—Henry Turner, Em

press theatre, Missoula, Mont.—General patronage.

The Tong Man, with Susse Hayakawa.—A new type of picture for this star which should be a welcome change for his followers. Marc Robbins is enti

titled to much credit for his handling of the role of the Oriental villain.—D. Frazer, Sterling theatre, Fairmont, Neb.

Dangerous Waters, with William Des

mond.—Fair program picture. Desmond is coming to the front. Our patrons are beginning to like his work.—J. H. Wall, Auditorium theatre, Highland, Wis.—Neighborhood patronage.

The Beloved Cheater, with Lew Cody.—This picture failed to please. Do not advance prices on this unless you have something with action on same program. Only fair business.—A. H. Schurr, Grand theatre, St. Marys, Ohio.—Transient patronage.


Select

The Woman Game, with Elaine Ham

nerstein.—This was issued March 20 and we played it March 18. It was a very fine play, and, notwithstanding this was a new star with us, it went over big.—Will C. Perry, Grand theatre, Al

vin, Tex.—Neighborhood patronage.

His Wife's Money, with Eugene O'Brien.—This is O'Brien's very best picture to date. It is a pleasure to run pictures like this. Many favorable com

ments on this one. Business fair.—John

Inexpensive but effective street work is carried on for features exhibited by Altman & Trifon at the Cozy theatre, Goose Creek, Tex.
United Artists

Pollyanna, with Mary Pickford.—An excellent picture. Pleased all present. Crowd light on account of big revival and the worst show-lighting preacher in existence. I guess J. L. Lumpkin, Cupid theatre, Miles, Tex.—Small town patronage.

His Majesty, the American, with Douglas Fairbanks.—Excellent picture. Poor house on account of the weather. Plot a trifle far. L. M. Kuhns, Gibson theatre, Gibson, N. M.—Mining camp patronage.

Broken Blossoms, a D. W. Griffith production.—Great picture, but did not draw well. H. B. O'Brien, Great theatre, Starkie, Fla.—Small town patronage.

His Majesty, the American, with Douglas Fairbanks.—Don't see where anyone gets the idea that this is a slow picture. We consider it the fastest and best picture Fairbanks ever made. Did S. R. O. business.—R. Ross Riley, Wig-wam theatre, Oberlin, Kan.—Small town patronage.

Pollyanna, with Mary Pickford.—The book carried this over big, and a very good picture. Bill C. Terry has the best production, although Pollyanna gave us the largest patronage.—Will C. Perry, Grand theatre, Alvin, Tex.—Neighborhood patronage.

Pollyanna, with Mary Pickford.—Don't be afraid of this. It will pack your house and they will all like it. Played to good house.—J. Kemphus, Lyric theatre, Crete, Neb.


When the Clouds Roll By, with Douglas Fairbanks—Fairbanks did his best, with the exception of a few parts that were overdone. Not as good as His Majesty, the American. Business good.—Marie Cole, Cole's theatre, Rosenberg, Tex.—General patronage.

Pollyanna, with Mary Pickford.—Beautiful story well done. It is clean.—L. F. Charles, Grand theatre, Chelsea, Wis.—Neighborhood patronage.

Broken Blossoms, with a special cast.—Not a picture for small towns. I ran a two-reel slapstick comedy with this and figured I could get by, but I was mistaken. Just broke even. Fair business. Not the business I expected after heavy advertising.—G. F. Rediske, Star theatre, Yegate, Mont.—Small town patronage.

When the Clouds Roll By, with Douglas Fairbanks.—First time I ever raised prices on Fairbanks, but they didn't kick and I got them. R. R. Hess, Marion theatre, Edna, Tex.—Neighborhood patronage.

Pollyanna, with Mary Pickford.—A very good production.—P. R. Matson, Crystal theatre, Flandreau, S. D.

United Picture Theatres

The Coward, with Frank Keenan and Charles Ray.—This feature is one of the best pictures ever run in our theatre. Also was the making of Charles Ray as a big star. Book this and advertise it big.—Mrs. R. J. Slack, Majestic theatre, Zamorame, Wis.—Neighborhood patronage.

The Good Bad Man, with Douglas Fairbanks.—Doug. is always good and draws fine.—F. Coffman, Lyric theatre, Caro, Okla.—Town patronage.

A Man in the Open, with Dustin Far- num.—This was a good one. Drew a large crowd, and they were well satisfied. Give us more like this one.—Majestic theatre, Liberal, Kan.—Transient patronage.

The Light of the Western Stars, with Dustin Farnum.—Picture drew well and pleased everybody. Much better than a good western.—H. H. Owen, Bungalow theatre, Oakland, Ore.—Neighborhood patronage.

Martha's Vindication, with Norma Talmadge.—No good. It is out of fashion. Did good business but did not please my people.—C. H. Langager, Akron theatre, Langford, S. D.—Neighborhood patronage.

Wool Lowry, with William S. Hart.—We found this picture of Hart's very best. Pleased a big crowd of Hart fans and made a lot of new ones for him.—Mrs. R. J. Slack, Majestic theatre, Mazomanie, Wis.

His Picture in the Papers, with Doug- las Fairbanks.—Good business. It's a reissue, but surely got the business. Made good on it.—C. F. Booske, Star theatre, Yegate, Mont.—Small town patronage.

The Wild Goose Chase, with Hazel Dale.—A picture of the production, but the opening of the picture in the Arctic regions, and pleased immensely. I find the Triangle features I am using are better than most of the other one-acters yet exchanged, with exception of C. H. Langager, Akron theatre, Langford, S. D.—Neighborhood patronage.

The Flare of the Yukon, with Dorothy Dalton.—Fine. Sure some great picture which makes patrons talk.—B. A. Bell, Bennington theatre, Bennington, Kan.—Neighborhood patronage.

The Habit of Happiness, with Doug- las Fairbanks.—Did fair business on it, but it is not the kind of picture that I want. It is old-fashioned. Not like the new pictures we are getting now.—C. H. Langager, Akron theatre, Langford, S. D.—Neighborhood patronage.

Love's Prisoner, with Olive Thomas.—A very good program picture.—J. J. Kudlack, Star theatre, Ponte, Neb.—Neighborhood patronage.

Universal

The Pointing Finger, with Mary Mac- Laren.—A picture of real life. Mary is sure a real actress, and the big "U" have given her a story to fit her talents in this one.—R. Ross Riley, Wigwam theatre, Oberlin, Kan.—Small town patronage.

The Phantom Melody, with Monroe Salisbury.—Just fair. I don't know why they thought a man could play the char- acter he can suit best.—Jack Cairns, Brooklyn theatre, Detroit, Mich.—Neighborhood patronage.

The Trembling Hour, with Kenneth Hurlan.—A very entertaining theme built around the young man who comes back from France suffering from shell shock. Carl Laemmle has one of the best crowd players here.—T. C. Shiplely, Eassanes theatre, Rushville, Neb.—Small town patronage.

The Great Air Robbery, with Lusat Lockwood.—For a laugh this is a very good one. Played three days to good business.—Meyers & Ford, Arcade theatre, La Grande, Ore.—Small town patronage.
EXHIBITORS HERALD

May 15, 1920

What Am I Bid? with Mae Murray.—I played Mae Murray against opposition and bad roads; the opposition did not amount to as much as the bad roads, Mrs. J. L. J., is in doing good work. She draws well. You do not know the solution until the finish.—H. J. Longaker, Howard theatre, Alexandria, Minn.—Small town patronage.

A Silk Lined Burglar, with Priscilla Dean.—This is a very good feature, and many of the patrons came to me to say so. Priscilla Dean is doing good work. She draws well. You do not know the solution until the finish.—J. Allsop, Columbia Hall, Grace, Iowa.—Neighbourhood patronage.

The Gun Fighting Gentleman, with Harry Carey. Good Harry Carey picture to fair crowd on account of rain. E. J. Degenhardt, Palace, Beverly, Kan.—Small town patronage.

The Big Little Person, with Mae Murray.—Poor picture I have run in some towns. It plays. Flawed from the start. Mary like this would soon close your doors.—Guy W. Johnson, Mystic theatre, Mamaroneck, N. Y. —D.


The Day She Paid, with Francelia Billington.—Well produced and well acted program picture that played to good business. H. S. Stine, Picture theatre, Clinton, Ind.—Neighbourhood patronage.

Forbidden, with Mildred Harris Chaplin. An excellent picture that cannot help but satisfy. Edith Roberts a coming star.—Mrs. J. A. Dostal, Ideal theatre, Omaha, Neb.—Neighbourhood patronage.

The Right to Happiness, with Dorothy Phillips.—A good special, but did not draw as expected.—Chancellor Bros., Dreamland theatre, Arcanum, Ohio.—Neighbourhood patronage.

Paid in Advance, with Dorothy Phillips.—Good all around picture. Played in advance prices a good turnout.—Anderson & Jacobs, New Lyric theatre, Castlewood, S. D.—Neighbourhood patronage.

Lascas, with Mayo & Roberts.—A good, clean, pleasing picture. Some fine acting and action in this. These two costars should make good. Is very suitable for family.—Ernest Stelling, Grand theatre, Washington, Ind.—General patronage.

The Prince of Avenue A, with J. C. Corbett.—An excellent picture of the first time I ever had Corbett. Was good to a good house. Most of my patrons wanted me to have Jim Corbett again.—A. W. Primley, Primley's theatre, Ladora, Ia.—Neighbourhood patronage.

The Trap, with Olive Tell.—This is a good program picture. It is a good display of acting, and action in this. The two co-stars should make good. Is very suitable for family.—T. E. Walton, National theatre, New Bedford, Mass.—Neighbourhood patronage.

W. J. B. CORNERS BILLY WEST IN "WHAT NEXT?"

Vitagraph

The Winchester Woman, with Alice Joyce.—A fine production, and the star unusually good. Woman patron.—Will C. Perry, Grand theatre, Alvin, Tex.—Neighbourhood patronage.

The Bramble Bush, with Corinne Griffith.—Placed to good house. Fairly good picture.—Robinson & Lewis, Gaiety theatre, Starke, Fla.—Small town patronage.

Pegeen, with Bessie Love.—A good comedy-drama. The kind that sends people away feeling happy and with a good word for the theatre. Star well liked here.—E. J. Degenhardt, Princess theatre, Mendota, Ill.—Small town patronage.

The Black Gate, with Earle Williams. This is a new star with us but pleased well and the play good.—Will C. Perry, Grand theatre, Alvin, Tex.—Neighbourhood patronage.

The Tower of Jewels, with Corinne Griffith.—Good program picture. No drawing power. Will someone please tell me why Vitagraph pictures do not draw?—Albert Metzger, Fairy theatre, Knox, Ind.—Small town patronage.

Pegeen, with Bessie Love.—A good, pleasant comedy-drama. Everybody enjoyed this. Can't go wrong. Nothing big about it.—Stephen Dziadik, Derby theatre, Derby, Conn.—Mixed patronage.

The Darkest Hour, with Harry T. Morey.—This is a cracker-jack picture. Will please very critical audience. I ran this April 20, 21 and 22 in all three of my shows to good business, and patrons took the trouble to tell me it was a dandy.—John A. Stephens, Jewell, Ionia and Randall theatres, Jewell, Kan.—Small town patronage.

A Girl at Bay, with Corrine Griffith. Very good picture. As a rule Vitagraph has good pictures.—Louis Frana, Olympic theatre, Calmar, la.

The Birth of a Soul, with Harry T. Morey.—Good picture, but first two reels had very poor light on them when taken. Good business. First night. Dropped flat the second.—T. E. Walton, National theatre, New Bedford, Mass.—Neighbourhood patronage.

"The Sporting Duchess," with Alice Joyce.—Best work of this star. She never equalled this. Wonderful scenery, gowns and photography. Big, yes, biggest business for many weeks, at a two-day run. Please keep it up. This is good medicine.—Mrs. J. A. Dostal, Ideal theatre, Omaha, Neb.

Specials

Eyes of Youth (Equity), with Clara Kimball Young.—High-class production that pleased the better class, but not the general small town patronage. Too much footage is the only fault I found outside of the fact that I didn't get the money.—A. LaForce, Happy Hour theatre, Two Harbors, Minn.

Mickey (Western Import), with Mabel Normand.—Played this on percentage to big business at advanced prices.—F. Coffman, Lyric theatre, Carmen, Okla.—Neighbourhood patronage.

Silk Husbands and Calico Wives (Equity), with House Peters.—A very good picture. Very well directed. Acting good and scenes very real. Ran it one day to a very poor business, due to a severe wind storm. Will use again, as it is well worth it.—Mrs. J. A. Dostal, Ideal theatre, Omaha, Neb.—Neighbourhood patronage.

Eyes of Youth (Equity), with Clara Kimball Young.—Wonderful picture. If advertised sufficiently will do big business anywhere. Patrons remarked at Young's impersonation of dope fiend. Big business.—A. H. Schurr, Grand the-
EXHIBITORS HERALD
May 15, 1920

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

Theatres

The Black Secret

(Daye) with Pearl White. We are now on the 13th episode and the serial pleases.

Drazewin Jack

(Fate), with Jack Dempsey. I have used seven episodes of this serial, and

The Unpardonable Sin


Eyes of the World

with a special cast. Weather was very cold when I ran this, but did fair. Picture is too long. H. B. Axtile, Scope theatre, Wenona, III. Small-town patronage.

Once to Every Man

with Jack Serril. Oh boy! Cleaned up on this. It will stand a raise in price. Derby theatre, Derby, Conn. Mixed patronage.

The Snail

with Shorty Hamilton. Fair picture, Somewhat drawn out. Shorty is out of place in this one. He is much better in Western stuff. Fair business. Wm. Thacher, Royal theatre, Salina, Kan.

Foot's Gold


The Sign Invisible


Brown of Harvard


The Long Arm of Manister


Serials

Lightning Bryce (Arrow) with Ann Little and Jack House. Has made the poorest day of the week my best. Has everything a serial should have—pep, punch, action. Samuel Abarrias, Waverly theatre, Chicago, Ill.

Adventures of Ruth

(Pathe), with Ruth Roland. Second episode indicates that this serial will hold good to the end. Hardin Ent. Co., Odeon theatre, Harlin, Mo. General patronage.

The Adventures of Ruth

(Pathe), with Ruth Roland. A very good start. Please well. However, Ruth Roland not liked very well here. This serial will go without a star. MartCole, Cole's theatre, Rosenberg, Tex. General patronage.

The Silent Avenger

(Vitagraph), with William Duncan. Ran first episode to 1,100 school children on a Saturday morning. All the youngsters like Bill Duncan. First episode is a little tame, but has a thrilling finish. Chas. H. Ryan, Garfield theatre, Chicago, Ill. Neighborhood patronage.

The Silent Avenger

(Vitagraph), with William Duncan. Have run three episodes and can say it is a class serial to date. Duncan is very popular and draws big. Chancellor Bros., Dreamland theatre, Arcanum, Ohio. Neighborhood patronage.

The Invisible Hand

(Vitagraph), with Antonio Moreno. On 14th episode. Lost money on this. No mystery. Nothing to it. People walked out on it. Majestic theatre, Reedsburg, Wis. Small-town patronage.
Barton Organ Production is Trebled

Now for the first time greatly increased factory facilities permit us to offer the Barton Organ for delivery within the near future.

We introduced the Barton Organ January last and within thirty days realized the demand for an organ of superior merits exceeded our expectations.

We had to expand and can now furnish organs for prompt shipment for the next short while.

Write today if you are interested in a theatre organ of especial merit and want shipment without a prolonged delay.

The Barton Organ introduces the Divided Manual, a new invention producing thousands of new and beautiful combinations never heard before. Played by any organist.

The Barton Organ has a reputation based on merit.

WRITE TODAY.

Use the coupon; it's for your convenience.

Bartola Musical Instrument Co.,
5 So. Wabash Ave., Chicago, Ill.

Please send catalog explaining the many advantages of the Barton Organ.

Name..................................................
Street............................................... 
City...................................................
State.................................................. E. H.
Big Exploitation Aids Prepared for Serial
President of Canyon Pictures
To Confer With Selig
On Future Films

A big publicity and advertising campaign is being prepared by Canyon Pictures Corporation for the distribution on the state right market of "Vanishing Trails," the new fifteen episode serial produced by William Selig which features Franklyn Farnum and Mary Anderson.

Jack Weinberg, president of the company, is on the coast where he will confer with Colonel Selig regarding future productions featuring Franklyn Farnum. He also will visit state right buyers during his absence from New York. J. M. Goldstein, secretary and treasurer of the company, will handle other sales from the New York office.

Mr. Weinberg has with him new western stories which will be used in future Farnum productions. In addition to a contributing staff which includes such writers as Frederic Chapin, author of "The Lost City," William E. Wing, author of "Vanishing Trails," E. M. Bower, Bertram Sinclair and many others, the company should have a list of very precarious material, it is said. Leon de La Mothe will direct Mr. Farnum in his new productions. He also directed "Vanishing Trails."

Priscilla Dean's Next Feature to Be "Marama"

The next big picture scheduled by Universal for Priscilla Dean, star of "The Virgin Of Stamboul," will be "Marama," a story of the Fiji Islands by Ralph Stock. "Marama" was published as a magazine story in 1913.

As "Marama" Priscilla Dean will have an opportunity, it is said, for the display of her emotional ability. and Universal heads have stated their belief that the character will eclipse her "Sari" in "The Virgin of Stamboul."

Like The Adage, "My Face I Don't Mind It For I'm Behind It Etc."

She has been termed the "ugliest woman in the world," but cameramen discovered when she arrived in the United States recently that she is not at all shy of the motion picture camera.

In fact, says a Fox News photographer, Mrs. Mary Bevan, who came to this country to join a circus, was rather eager to accommodate him. She gazed stoically into the camera without even producing the customary smile.

Mrs. Bevan won a contest in London based on the absence of facial beauty. One look at her face and it must be conceded that the judges did their work well, it is said.

McFarlane Makes Good
As Manager at Detroit

John H. McFarlane, Chicago boy who broke into the film business several years ago and gave up a promising career to enter the army when the war broke out, is back on his way to the top, according to word received from Detroit, where he is making a record for himself as manager for the American Film Company.

McFarlane started in the Chicago office of the Famous Players-Lasky Corporation, later going with F. O. Neilson to exploit "The Spoffers." After three years with "The Spoffers," he spent a year exploiting "Cabiria," covering Illinois, Indiana and Wisconsin for E. L. K. He refused several tempting offers when he enlisted. After being discharged from service, "Mac" went to Des Moines for American and two weeks later was named Detroit manager.

Virginia Lee in "The Road to Arcady"

A scene from Burton King's first independent production which he has just completed.
Can you imagine this egg? Why don't I carry a watch!

Why, I'll tell the whole world right out loud that all I'm monkeying with nowadays is THE BIG TIME.

Say, Bill Barbee flung up a picture palace right where the heart of Chicago's loop palpitates. Who's headlining there? Huh? A. CARNEGIE GUMP—THAT'S ME.

If that ain't big time, what is it?

Boy, I travel in fast company. For instance, everybody knows that Sam Katz is the champeen attraction picker of his weight in the middle west. Sam placed a laugh bet on me, and I finished win, place and show. Now I hang out at the Riviera regularly.

Book me in. Book me in and call a cop to watch your box office—and then call somebody to watch the cop.

Yours for a happy bankroll,

ANDY GUMP.

The Gumps
They Make Happy Audiences

Celebrated Players
Film Corporation
Had 1200 children at matinee and had EXCELLENT BUSINESS at night. Ran first episode Wednesday and Thursday, April 21 and 22. See no reason why this serial should not take everywhere.

HARRY CRAWFORD
Marlowe Theatre, Chicago.
By all Odds the Biggest Money Maker of the Serial Field

HARRY CRAWFORD knows. We picked his letter out of a bunch—but they were all just about the same—only some better than others.

The idea is just this. Don’t let your hesitation spell “loss of money.” The sooner the bigger. If you’ve seen the picture, we don’t have to talk. If you haven’t seen it, see it quick.

Above everything else, put it in. It’s the biggest business building serial that ever flashed across the film horizon.

Be quick—time lost is money lost. Get yours.

Celebrated Players Film Corp.

Now Booking
Indiana Illinois
ANNOUNCES THE BIGGEST SERIAL OFFERING IN THE TERRITORY

KING-BAGGOT in "The Hawk's Trail"

A Face as Well-Known as the Man in the Moon

Grace Darmond

Rhea Mitchell

A distinct novelty in serials!
The first noteworthy success in presenting a powerful hypnotic situation on the screen—introducing marvelous triple-exposure effects that will amaze, astound and delight you.
The Screen's greatest actor in a Protean Role of ten Great Characterizations—KING BAGGOT—the idol of millions.
The Screen's Most Beautiful Women Stars—GRACE DARMOND and RHEA MITCHELL.
An All-Star Cast of Twelve Principals.

—A story of unequalled distinction.
—Action that sizzles with exciting incident.
—A thrilling climax at the end of each amazing episode.

If you love a thrilling serial novel in your favorite magazine—you can't afford to miss "The Hawk's Trail" in 15 fascinating episodes.

BOOKINGS FOR NORTHERN ILLINOIS AND INDIANA

UNITY PHOTOPLAYS COMPANY

FRANK ZAMBRENO, Pres.

207 So. Wabash Ave.

CHICAGO, ILLINOIS
 Reported by “Mac”

The May day riots may come and go but you should have with that gang of exhibitors trying to locate the various film exchanges last Saturday. It’s rumored that after the flurry had subsided E. M. Vandawalker, manager for the Hallmark exchange, came up for air in St. Paul. He is the raffish club of Northwestern University. The exchange of the Greater St. Pauls with its usual top-flight line of films, Elliott, Crockett, and Callaway—was more like a head southward, landing in the Ellisworth building on South Dearborn Street. The Select army, led by Ben W. Beadell, marched to the Film Exchange building to share quarters with Manager Paul H. Bush of the Republic exchange. The film evidently caught Max Levy, manager of the Robertson-Cole exchange, sittin’ pretty, for he dropped to the fourteenth floor of the Consumers building, as though nothing had happened, making arrangements to handle their films at a building on West Madison street just out of the loop. Fox Film Corporation moved the exchange’s executive offices to the Famous Players-Lasky building and the films will be handled from the Film Exchange building.

Al Normal dropped into the old city for a brief visit from sunny California last week. From the way the boys were pumpin’ that right wing of Al’s, imagine Chicago’s former exchange manager was unable to lift anything heavier than a demitasse for several days.

One of the recent theaters opened in this territory was the Orphuem at Hillisboro, Ill., by J. P. Williams.

Joe Friedman was observed in close conference with many of the big fellows from New York and the Coast, but to date we have heard of no new film buys for the busy Celebrated exchange.

Harry Rice, publicity manager for the local Universal exchange, made several inspection trips to the coast along the famous Peacock Alley, convincing his many Gotham friends that the best break New York could expect is a TIE.

M. J. Mintz, special representative for the Celebrated Players Film Corp., in charge of the state rights sales for the famous cartoon films, “The Gumps,” featuring Andy and Min, postponed his trip to the West Coast pending the Convention. Looks like the trip is off for keeps the way he closed sales for territory.

Andrew J. Callaghan, president of the Andrew J. Callaghan Productions, Ind., must have registered about a half dozen hours slumber during the entire session of the Convention with the many parties tendered to him by his many Chicago friends. We heard a Lient. McGuire pass his guard on the first three evenings with no luck.

H. A. Sowards, president of the Commonwealth Pictures Corporation, was in daily convention visitor, giving the many territorial buyers ample opportunity to hear about his company’s recent offering, “Billy Whiskers,” being distributed on a state rights basis.

There were several rumors flitting about the Congress Hotel that Al Lyons, manager of the People’s theatre, had accepted a proposition to go East with the well known Tom Moore theatre interests.

In order to supply his vast following of exhibitors with film at its best, Joe Friedman, president of the Celebrated Players Film Corporation, arranged with Abe Teitel to put all reels of the serial, “The Lost City,” through the Teitel conservation process.

With most of Chi film lights hovering about the Congress Hotel last week we will let ‘er flicker with the Boul Mich date line.

Most of the boys were all dolled up in crepe at the departure of L. H. O’Donnell of Washington, Ind., with his book of “Hoover’s poems.” The last words we heard him say were: “Where, oh, where is Percy Wells?” We wonder.

Between wires from the East and West and selling state rights territory in car-load lots, Joe Brandt seemingly had nothing to do.

Edgar Trinz, of the Madison Square theater, was busy about the Congress lobby giving the many sons of Illinois who served the Colors a brief chat regarding the organization of a film post to the American Legion.

Floyd Brockell and Clyde Elliott of the Greater Stars exchange were over without the overalls but the smiles were beaming. Guess it was the purchase of Will Rogers’ “Illiterate Digest” for this territory that did the work.

Frank Zambrano was kept very busy showing his many friends the route to 207 South Wabash Avenue. Must have been too much noise to converse properly about the Congress, eh Frank?

W. D. Burford has been ill at his home in Aurora, Ill., for the past ten days.

The smiling countenance of Samuel H. Trigger, prominent in film circles for a number of years, especially around convention time, was seen about the loop recently. Sam was in Chicago buying a collection of relics and was being entertained by William J. Sweeney, secretary of the Illinois Exhibitors’ Alliance during his own journies in our midst.

The Loop sales squad sought to tender a measure of gratitude to W. D. Dineen, manager of Harry Moir’s Rose, Alcazar and Boston theatres. Double-header first-runs at the Rose certainly alleviate the situation. And have you see the show at the Rose lately? Two first-run features, a two reel comedy, a news reel and an orchestra for 33 cents certainly builds the record.

What with lady ushers in overalls, operators in silk shirts, janitors coming to work in their own Fawds and musicians dolled up like first nighters, it’s a wise exhibitor who knows his own who’s who these days.

Frank Losch from St. Louis, now holds down the publicity and exploitation chair at the Goldwyn exchange, recently vacated by S. G. Sladid.

Dreamland dance hall was the scene of the motion picture operators ball on Tuesday night. There was a big turn out, this being their twelfth annual affair.

H. J. Almodovar, treasurer of the Rothacker Film Mfg. Company, will spend about a week in the New York office of the concern. He leaves May 12 for Los Angeles where he will give personal supervision to the placing of contracts for the construction of the west coast Rothacker laboratories.

Eddie Polo, Universal’s noted serial star, was a guest at the Blackstone Hotel Sunday and Monday of this week.

Wanda Doubts Him

—*—

“Slept all night on a department store roof, eh? That’s a tall one,” says Wanda Hawley to Bryant Washburn in the Paramount Aircraft picture, “Mrs. Temple’s Telegram.”

Capital Will Distribute Foreman Sporting Reel

Distribution rights to Bill Foreman’s sporting page, “The Pink Sheet of the Movies,” has been acquired by Hugh Woody, president, and B. Herbert Milligan, general manager, of Capital Film Corporation, Chicago.

Twelve of these features will be issued annually, and every even numbered month will be covered in them. William S. Foreman, former sport editor on the Chicago Evening Post, will edit the publication.
Woody Enthusiastic At Capital Progress

Returns to Chicago Offices From Production Center On West Coast

Enthusiasm at the progress being made on productions at the Hollywood studios is expressed by Hugh Woody, president of Capital Film Corporation, who has returned from a trip to the Coast. Neal Hart, Al Jennings and Helen Gibson are in the midst of production, he announces.

Work also is progressing, he declares, on a five-part feature, details of which will be announced shortly, on "For the Freedom of Ireland" and on the Pippin comedies, "Witch's Gold," a picture of the Texas oil fields, has been completed. Dancide, a new star, is featured in this.

Rights to "Mother Love and the Law" have been acquired by the company. Dolly Ledgerwood Matters stars in the piece.

National Gets 300 Aps To Start the Production Of "The Son of Tarzan"

Joe Brandt, director general of National Film Corporation, has been advised that Harry Revier, who will direct "The Son of Tarzan" serial and Roy Somerville, who will prepare the continuity, have arrived in Los Angeles to start production. Brandt will leave for the coast soon to be on hand before the players sail for the south Pacific island, where the serial will be made.

Harry M. Rubey, president of National, says that as far as practicable only live animals will be used in this serial, in which Jack Hoxie will play the leading male role and Lucille Rubey will take the feminine lead. Over three hundred apes, orang-outangs, gorillas and chimpanzees have been contracted for.

This is another Edgar Rice Burroughs story. It is understood that $20,000 was paid for the screen rights of this book and in addition a royalty will be paid the author.

ARROW HAS SIX-REEL FILM TO STATE RIGHT

Feature Deals With a Feud Between California and the Mexicans

A six-reel feature depicting a feud between the Californians and the Mexicans and titled "The Daughter of the Don," will be offered to state right buyers by Arrow Film Corporation.

There are said to be some very stirring scenes in this picture and through it all runs a love story that will have a big appeal to all classes of motion picture fans.

Arrow reports that although the print has just been received, two big sales are reported. The first sale is for the seven western states, Washington, Oregon, Idaho, Montana, California, Arizona and Nevada, and also the six eastern states, Connecticut, Massachusetts, Rhode Island, Vermont, New Hampshire and Maine.

It is expected that exhibitors will welcome such a picture because of its exploitation possibilities.

Long-Term Contract Is Signed by Nagle, Lasky

Conrad Nagle has been engaged on a long-term contract to play leading roles in Paramount Artcraft pictures produced at the Lasky studio, according to Jesse L. Lasky, vice-president of Famous Players-Lasky corporation.

Nagle will begin work next month by arrangement with William A. Brady in the latter part of 1919. Mr. Nagle was engaged by Famous Play-Lasky to go West and play the role of Stephen Steward in "The Fighting Chance," from Robert W. Chambers' novel, which was filmed a year ago at the Lasky studio. Since then he has played in a Mayflower production.

"The Silent Avenger"

Sets Vitagraph Record

That the normal selling time required for serials has been beaten by three weeks in the case of "The Silent Avenger," in which William Duncan and Edith Johnson are starred, is the report from Vitagraph headquarters.

At the report was made, some time before the close of the selling campaign, the entire volume of business on previous serials has been exceeded. It is said that many exhibitors have contracted to run each episode a full week, numerous others having booked it for three and four day showings weekly.

Great Southern Organizes

LOUISVILLE, Ky.—Incorporation papers have been filed by Great Southern Film Corporation, which will be capitalized at $10,000. The firm will operate theatres and deal in motion picture products. The incorporators are Henry C. Anderson, Lexington, A. Harrison, J. New Orleans, F. C. Anderson, New Orleans and M. Harrison, New Orleans.

Business before pleasure always. Write the Red Letter in the Back of the Book next week.
No Vibration in the De Vry!

YOU can balance a De Vry on a tea cup and it produces motion pictures as if shot from a stone wall.

You can put the De Vry on a table, a chair—on any non-rocking object with four legs or none, and it does perfect work. It's in a class by itself in this, as in all other respects. See it and know for yourself.

Preview with a De Vry!

A projector which stands up to that test is what professionals need for previewing.

To a Film Exchange, also, a De Vry is invaluable.

We ask that you let us give you a De Vry demonstration. Say the word and our representative from one of 60 cities will come and show you—in your own office.

There's nothing like the De Vry. So light! So handy! So compact! Remember, a poor projector kills a good film. So see the De Vry before you decide. It is endorsed by the best and most successful people in the motion-picture profession.

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City
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"Kathleen Mavourneen," with Theda Bara.
"Should a Husband Forgive?" with All Star Cast.
"The Strongest," with All Star Cast.

WILLIAM FARNUM SERIES
"Wings of the Morning."
"Heart Strings."
"The Adventurer."
April—"The Orphan."

TOM MIX SERIES
"The Daredevil."
"The Feud."
"The Cyclone."
"Gold Coins."
March—"The Daredevil."
April—"Deputy Love."
May—"The Terror."

FOX ENTERTAINMENTS
"Flames of the Flesh," with Gladys Brockwell.
"Her Elephant Man," with Shirley Mason.
"What Would You Do?" with Madalaine Traverse.
"The Last Straw," with Bently Varga.
"The Hell Ship," five reels, with Madalaine Traverse.
"A Manhattan Knight," with George Walsh.
"Molly and I," with Shirley Mason.
"Leave It to Me," with Wm. Russell.
"Would You Forgive?" with Virginia Rich.
"The Tailors," with Madalaine Traverse.
"The Dead Line," five reels, with George Walsh.
"Love's Harvest," five reels, with Shirley Mason.
"Forbidden Trails," five reels, with Buck Jones.
"The Spirit of Good," five reels, with Madalaine Traverse.

SUNSHINE FAMOUS
"A Light Weight Lover."
"Training for Husbands."
"The Heart Snatcher."
"The Lightweight Lover."
"Training for Husbands."
"The Great Nickel Robbery."
"A Waiter's Wanted Life."

HARRY GARSON
The Unpardonable Sin," eight reels, with Blanche Sweet.
The Hushed Hour" five reels, with Blanche Sweet.

MURRAY W. GARSON
"A Dream of Fair Women."

GAYETY COMEDIES
"Twin Bedlam," with Billy Bletcher-Vera Reynolds.
"Why Does He Cook?" with George Ovey.
"Dry and Thirsty," with Billy Bletcher-Vera Reynolds.
"Good Morning, Nurse," with George Ovey.
"Parked in the Park," with Billy Bletcher-Vera Reynolds.
"Hop, Hip, Hypnotism," with George Ovey.
"Bought on a Shoe," with Billy Bletcher-Vera Reynolds.
"Big Stockings," with George Ovey.
"Rushed in a Pants," with Billy Bletcher-Vera Reynolds.
"Beneath the Border," with Billy Bletcher-Vera Reynolds.

GOLDWYN PICTURES CORPORATION

GOLDWYN STAR PRODUCTIONS
"Flame of the Desert," seven reels, with Geraldine Farrar.
"The Loves of Letty," five reels, with Pauline Frederick.
"Jubilo," six reels with Will Rogers.
"The Gay Lord Quix," five reels, with Tom Moore.
"Toby's Bow," five reels, with Tom Moore.
"The Silver Horde," five reels (From Beach)." "The Cup of Fury," five reels (Rupert Hughes).
"Pinto," five reels, with Mabel Normand.
"The Blooming Angel," five reels, with Madge Kennedy.
"Duda," five reels, with Tom Moore.
"The Little Shepherd of Kingdom Come," five reels, with Jack Pickford.
"The Pailver Case," five reels, with Pauline Frederick.
"The Street Called Straight," six reels, Basil King Special.
"Partners of the Night," six reels, Eminent Authors Special.
"The Strange Broucher," five reels, with Will Rogers.
"Dangerous Days," seven reels, Eminent Authors Special.
"Trimmed with Red," five reels, with Madge Kennedy.
"The Woman and the Poppy," seven reels, with Geraldine Farrar.
"Last of the Lords," five reels, Eminent Authors Special.
"The Great Accident," five reels, with Tom Moore.

GOLDWYN SPECIALS
"For the Freedom of the East" (Betwood), six reels.
"The Border Legion," six reels.
"Eternal Magdalene," six reels.

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May 15, 1920
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The Story of Zinc.
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CAPITOL COMEDIES

"The Little Dear," two reels, with Carter De Haven.
"A Sure Cure," two reels, with Carter De Haven.

BENNINGSON STAR SERIES

"Speeds Meade," five reels, with Louis Benningson
"The Road Called Straight," five reels, with Louis Benningson
"A Hob Pocker," five reels, with Louis Benningson.
"A Man of Earl," five reels, with Louis Benningson.

GOLDWIN-HRAY PICTOGRAPHS

"In Far Away New Zealand," five reels, with Marguerite Marsh.
"Girl Pottery Makers of the Caribbeans," five reels, with Marguerite Marsh.

GREEN'S EDUCATIONAL

"Serpent's Tooth," five reels, with Louis Benningson.
"Speeding Thru Dixie," five reels, with Louis Benningson.
"The Gipsy," five reels, with Louis Benningson.
"The Spirit of the North," five reels, with Louis Benningson.
"The Veiled Marriage," five reels, with Louis Benningson.
"Carmen of the North," five reels, with Louis Benningson.

SPECIAL PRODUCTIONS

"Wanted for Murder," six reels, with Ethel Manns.
"The Littlest Scout," five reels, with Violet Blackstone.
"A House Divided," six reels, with Sylvia Bremer.
"Life's Greatest Problem," five reels, with Rash Willard.

W. W. HODKINSON CORPORATION
Distributed through the Pathé Exchange

ARTCO PRODUCTIONS

"The Capitol," six reels, with Sylk Blair.
"Cynthia of the Minories," six reels, with Sylk Blair.

ZANE GREY PICTURES, INC.

"Desert Gold," seven reels, with Sylk Blair.
"Riders of the Town," six reels.

BENJAMIN H. HAMPTON PRODUCTIONS

"The Wanderers," seven reels, with Sylk Blair.
"The Sagebrusher," seven reels, with Ernest Brough.

J. PARKER READ, JR., PRODUCTIONS

"The Lone Wolf's Daughter," seven reels, with Louise Glau.
"Sex," seven reels, with Louise Glau.

DEITRICH-BECK, INC.

"The Bandit," six reels, with Billie Rhodes.
"The Harvest Moon," six reels, with Billie Rhodes.

DIAL FILM CO. PRODUCTIONS

"King Spruce," seven reels, with Harold Lewis.

ROBERT BRUNTON PRODUCTIONS

"The Joyous Liar," five reels, with J. Warren Kerrigan.
"The Lord Loves the Irish," five reels, with J. Warren Kerrigan.
"The Nose of the Circle," five reels, with J. Warren Kerrigan.
"The Spirit of the West," five reels, with J. Warren Kerrigan.
"The Dream Hunter," five reels, with J. Warren Kerrigan.

NATIONAL-BILLIE RHODES PRODUCTIONS

"The Blue Bonnet," six reels, with Billie Rhodes.

JOSEPH LEVERING PRODUCTIONS

"His Temporary Wife," six reels, with Special Cast.

HALL-ROOM BOYS PHOTOPLAYS, INC.

Dec. 15—"Farming the West," two reels.
Dec. 20—"The Millionaire Paupers," two reels.
Jan. 10—"Wrong Again," two reels.
Feb. 5—"Passing the Buck," two reels.
Feb. 25—"Can You Beat It?" two reels.
Mar. 4—"Breaking Into Society," two reels.
Mar. 18—"Oh! Baby," two reels.
Apr. 15—"This Way Out," two reels.

JANS PICTURES, INC.

"Love Without Questions," seven reels, with Olive Tell.
"Nothing a Year," seven reels, with Olive Tell.
"A Woman's Business," seven reels, with Olive Tell.

JUNGLE COMEDIES

"Dreamy Chinatown," seven reels, with Olive Tell.
"One Big Night," seven reels, with Olive Tell.
"As Others See Us," seven reels, with Olive Tell.
"The Housekeeper," seven reels, with Olive Tell.
"The First Flyer," seven reels, with Olive Tell.
"Tell All," seven reels, with Olive Tell.
"Catching the Goods," seven reels, with Olive Tell.
"Shopping Bullets," seven reels, with Olive Tell.
"Circus Bride," seven reels, with Olive Tell.
"Perils of the Beach," seven reels, with Olive Tell.

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STAR PRODUCTIONS

*Anne of Green Gables,* six reels, with Mary Miles Minter.
*Eusthalian Susan,* five reels, with Constance Binney.
*The Fear Market,* five reels, with Alice Brady.
*Lady of Rogues’ Harbor,* five reels with Mary Miles Minter.
*The Stolen Kiss,* five reels, with Constance Binney.
*Sinners,* five reels, with Alice Brady.

REELCRAFT PICTURES

BILLY WEST COMEDIES

*Mustered Out,* two reels.
*Strike Breaker,* two reels.
*Happy Days,* two reels.
*Cleaning Up,* two reels.
*Foiled,* two reels.
*The Dodger,* two reels.
*Masqueraded,* two reels.
*Brass Buttons,* two reels.
*Hard Luck,* two reels.
*Beauty Shop,* two reels.
*The Artist,* two reels.
*Going Straight,* two reels.
*What Next?* two reels.

TEXAS GUINAN WESTERNS

*Fighting the Vigilantes,* two reels.
*The Lady of the Law,* two reels.
*Not Guilty,* two reels.
*Letters of Fire,* two reels.
*Unsuspected,* two reels.
*My Lady Robin Hood,* two reels.
*The Wildcat,* two reels.
*The Night Rider,* two reels.
*The White Squaw,* two reels.
*A Moonshine Feud,* two reels.

ALICE HOWELL COMEDIES

*Distilled Love,* two reels.
*A Wooden Legacy,* two reels.
*Her Bargain Day,* two reels.
*Her Lucky Day,* two reels.
*Cinderella Cinderella.*

WILLIAM FRANKEY COMEDIES

*The Dog Catcher,* one reel.
*Paper Hanger,* one reel.
*The Water Plug,* one reel.
MILBURN MORAVITZ COMEDIES

"His Wedding Day," two reels.
"The Kuck," two reels.
"Love, Where Art Thou!" two reels.
"Installation Plan," two reels.
"Wild West," two reels.
"Young and Satan," two reels.
"Jealousy," two reels.

ROBERTSON-COLE PICTURES

SUPERIOR PICTURES

"Haunting Shadows," five reels, with H. B. Warner.
"The Beggar Prince," five reels, with Sees Hayakawa.
"The Luck of Geraldine Laird," five reels, with Beatie Barriscale.
"The Brand of Leper," five reels, with Senex Hayakawa.

SPECIALS

"Seeing It Through," five reels, with All-Star Cast.
"Who's Your Servant?" five reels, with All-Star Cast.
"The Broken Butterfly," five reels, with Tournour.
"The Flame of Hell Gate," five reels, with All-Star Cast.
"The Third Woman," five reels, with All-Star Cast.
"The Butterfly Man," five reels, with Lew Cody.

SUPREME COMEDIES

"Are Honeydews Happy?"
"Eyes the Apples Eve."
"Their Little Wife."
"Hearts and Diamonds."
"Her Nearly Husband."
"Molie's Millions."
"A Four Cylinder Frame Up."
"Mollie's Mist."
"Her Novel Idea."

ARTISTIC TEMPERAMENT.

"In Room 14."
"Come into the Kitchen."
"Take Doctor's Advice."
"Oh, You Kid!"

MARTIN JOHNSON PICTURES

"Saving Savages in the South Seas."

ADVENTURE SCENICS

"The Last Resort."
"Flambeau."
"Sheriff Of Lonely."

LEWIS J. SELZNICK ENTERPRISES

SELEZNIK PICTURES

Distributed by Select Exchanges.

"Piccadilly Jim," seven reels, with Owen Moore.

"Out Yonder," five reels, with Olivia Thomas. (A Ralph Ince Production.)
"A Regular Kate," five reels, with Elise Janis.
"Greater Than Fame," five reels, with Elaine Hammerstein.
"Who's Who Among Old Men."
"Sooner or Later," with Owen Moore.

"Poulterer," with Elise Janis.
"His Wife's Money," with Eugene O'Brien. (A Ralph Ince Production.)
"The Woman's Choice," five reels, with Elise Janis.
"The Imp," five reels, with Elise Janis.
"The Woman Game," five reels, with Elaine Hammerstein.
"Youthful Folly," five reels, with Elise Janis.
"His Word and His Money," five reels, with Owen Moore.
"A Fool and His Money," five reels, with Eugene O'Brien.
"They Fill the Shadow of Rosie Byrne," five reels, with Elaine Hammerstein.
"Out of the Snows," five reels, with Ralph Ince.

SELECT PICTURES

Distributed by Select Exchanges.

"The Undercurrents," five reels, with Guy Emey.
"Path of the Strong," five reels, with Mitchell Lewis.
"Isle of Captives," five reels, with Norma Talmadge.
"The Last of His People," with Mitchell Lewis.
"She Loves and Lies," with Norma Talmadge.

Premea P'features Every Saturday.

NATIONAL PICTURES

Distributed by Select Exchanges.

"Blind Youth," five reels, with special cast.
"Just a Wife," five reels, with special cast.
"Who Am I?" five reels, with Special Cast.

REPUBLIC PICTURES

Distributed through Republic Exchanges.

"Twelve Ten," five reels, with Marie Dorio.
"The Blue Pearl," five reels, with Edith Halper.
"Three Little Knights," five reels, with Claire Kemble Young.
"Jim: J. Flynn Series," two reels, with Herbert Rawlinson.
"Judge Brown Series," two reels.
"Twelve Charms," five reels.
"Dad's Girl," five reels, with Jackie Saunders.
"The Only Way Trail," five reels, with Edythe Stuywell.
"Mothers of Men," five reels.

"The Amazing Woman," five reels, with Ruth Clifford.
"Girl of the Sea," six reels (Williamson Submarine Production).
"The Adventures," five reels, with Julian Eltinge.
"The Plaything," five reels, with Grace Davison.
"Children Not Wanted," five reels, with Edith Day.

News Reels

Kiongrama, one reel, every Tuesday and Thursday.

WM. L. SHERRY SERVICE

Available at all Hallmark Exchanges. "Marriage for Convenience," six reels, with Catherine Calvert. "Caliber AX.

TWILIGHT," six reels, with Doris Kenyon.

Pineapple," six reels, with Grace Davison.

UNITED ARTISTS CORPORATION

"The Red Roper," six reels, with Garrett Hughes.
"It Happened in Paris," five reels.
"Broken Hearts," five reels.
Johnny Dooley Comedy, two reels, monthly.

UNITED PICTURES THEATRES

"The Eternal Mother," with Florence Reed.
"The Corsican Brothers," seven reels, with Dustin Farnum.

UNIVERSAL FILM MFG. COMPANY

UNIVERSAL FEATURES

Jan. 13—"The Trifler," six reels, with Edith Roberts.
Feb. 1—"Rouge and Riches," five reels, with Mary MacLaren.
Feb. 8—"The Prince of Ave. A," five reels, with James Corbett.
Feb. 22—"The Peddler of Love," five reels, with Frank Mayo.
Feb. 29—"The Poised Bride," five reels, with Mary MacLaren.
Apr. 5—"The Road," five reels, with Mary MacLaren.
Apr. 19—"Her Five Foot Highness," five reels, with Edith Roberts.

JEWEL PRODUCTIONS

"Forbidden," six reels, with Mildred Harris.
"Blind Husbands," seven reels, with Eric Stroheim.
"The Virgin of Stamboul," seven reels, with Priscilla Dean.

VITAGRAPH

"When a Man Loves," five reels, with Earl Williams.
"The Sins of the Mother," five reels, with Anita Stewart.
"Roller Derby," five reels, with Gladys Leslie.
"Human Collaborator," five reels, with Frank Mayo.
"The Birth of a Soul," five reels, with Harry T. Morey.
"The Juggernaut," five reels, with Anita Stewart.
"Deadline at Eleven," five reels, with Corinne Griffith.
"The Fashion Hall," five reels, with T. O. Meery.
"The More Excellent Way," five reels, with Anita Stewart.
"The Gardener Girl," five reels, with Mary MacLaren.
"The Sea Rider," five reels, with Harry T. Morey.
"Clever's Rebellion," five reels, with Anita Stewart.

VITAGRAPH SPECIALS

"Slaves of Pride," six reels, with Alice Joyce.
"The Fortune Hunter," seven reels, with Earl Williams.
"The Sporting Duchess," seven reels, with Alice Joyce.
"Captain Swift," five reels, with Earl Williams.
"Dollars and the Woman," six reels, with Alice Joyce.
"The Courage of Margie O'Donne," six reels, with Curtis Special.

0. HENRY SERIES

"Tell'mache, Friend," two reels, with Shade Price.
"The Dream," two reels, with Alice Calhoun.
"The Call Loan," two reels, with Jay Morley.
"A Philistine in Rome," five reels, with Edna Murphy.
"The Passing of Black Eagle," two reels, with Joe Ryan.
"The Ransom of Mack," two reels, with All-Star Cast.
"The Fly Cop," two reels.
"School Days," two reels.

LARRY SEMON COMEDIES

"Between the Acts," two reels.
"Dull Care," two reels.
"Dev Drop Inn," two reels.
"The Head Waiter," two reels.
"The Grocery Clerk," two reels.

CURLNT SERIALS

ARROW, "Lightning Breeze," with Ann Little and Jack Holis.
HALLMARK, "The Sign of the Rat," with Claire Anderson.
PATER, "Jerry Nitey Nite," with Maurice Tournier Production with Clara Kimbrel Young.
W. J. Flynn Series, two reels, with Herbert Rawlinson.
Judge Brown Series, two reels.
Twelve Charms, five reels.
"Dad's Girl," five reels, with Jackie Saunders.
"The Only Way Trail," five reels, with Edythe Stuywell.
"Mothers of Men," five reels.
EXHIBITORS HERALD

The Independent Film Trade Paper

Current
GOLDFYIN PICTURES
WILL ROGERS
in The Strange Boarder
PAULINE FREDERICK
in The Woman in Room 13
MADGE KENNEDY
in Dollars and Sense
TOM MOORE
in Days
MABEL NORMAND
in Pinto
MARY ROBERTS RINEHART'S
Dangerous Days
REX BEACH'S
The Silver Horde
JACK PICKFORD
in The Little Shepherd of Kingdom Come

GOLDFYIN PICTURES CORPORATION

May 22, 1920
They'll Welcome it With Open Arms!

Your people laughed and cried and told their friends about it when you showed "Young Mrs. Winthrop".

Now Ethel Clayton has made another picture with the same deep searching into the human heart, the same emotional appeal. They will laugh and cry at this one too.

And every picture that has this quality is a big money-maker.

By Harriett Ford and Caroline Duer

Directed by Walter Edwards

Scenario by Alice Eyton
"Virgin of Stamboul opened at Alhambra Theatre today. Crowds standing on sidewalks two hours before doors opened. House filled to capacity from two o’clock to eleven. Experienced large crowds before, but never witnessed anything like crowds flocking to see the Virgin. Congratulations."

George Levine, Alhambra, Milwaukee, Wis.

"Great success marked opening of Virgin of Stamboul, Palace Theatre, today. Never in the history of the house has management experienced such tremendous crowds. Enthusiastic to the brim. Scores turned away every minute of the day. No words can express our appreciation. Recommend Virgin of Stamboul to every exhibitor."

N. Blumberg, Mgr., Palace, Racine, Wis.
Arthur F. Beck presents

LEAH BAIRD
in
Cynthia-of-the-Minute

From the famous novel by
LOUIS JOSEPH VANCE
Directed by PERRY VEKROFF

An Adventure at Sea Told in Pictures
Is Bound To Hold Your Crowds

The Tale is Acted by

Leah Baird, true princess of the screen in a role calling for the exquisite style of acting which has made her a legitimate favorite.

Hugh Thompson, a lover such as women love; bold, adventurous, ardent and tender.

Burr McIntosh who puts all his renowned skill into a part that is thoroughly original.

Reads like the front page of
"Who's Who in Stardom"
ACTION

INTRIGUE

ROMANCE

MYSTERY

The Elements in "Cynthia-of-the-Minute" are
The Makings of an Excellent Show

Your Audience Expects
These Qualities on
Your Screen

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527 Fifth Avenue, New York City
Distributing through PATHE Exchange, Incorporated
Foreign Distributor, J. Frank Brockliss, Inc. 729-76 Ave.
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J. WARREN KERRIGAN
and his own company in
No. 99

By Wyndham Martyn
Directed By Ernest C. Warde

In '99' Kerrigan Rivals and in Spots Excels The Best Male Screen Stars of the Day.

'99' is the story of what the police reporters call a Frame-Up:

It reveals the secret working of 'malefactors of great wealth', unscrupulous politicians and master minds of the underworld.

From first to last the sweetest of love stories runs with the changing fortunes of the tale.

Just the ideal length on any program—a little short of an hour.

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Distributing through PATHE Exchange, Incorporated
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How Many Extra Days Will You Allot?

Yes, the last foot of it tumbled onto our screen a little while ago. And we knew we had witnessed Miss Minter’s greatest photoplay. We knew that

"JENNY BE GOOD"

was as good a screen production as ever has been made. We knew that Director William Desmond Taylor had "given us something." So it happens that our exchanges will give YOU something—the finest star production you have ever played. But this means little to you unless you can cash in on it. And the opportunity for THAT is through EXTRA DAYS. Our nearest branch manager will tell how we make these extra days of SURE profit to you.

Adapted by Julia Crawford Ivers from the Book by Wilbur Finley Fauley

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NEW YORK CITY
Castles In The Air

He Pictured for Her
A City Pinnacled in
The Clouds, But His
Words Were Selfish
Lies and Finally His
Structure of Deceit
Toppled About Her in
The Sordid Realism
of Shattered Dreams

***

Your Audiences Will
Throb With Sympathy
For This Disillusioned
Country Girl.

***

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An R. A. WALSH
Production

Based on the famous stage play by
Paul Armstrong and Wilson Mizner

Directed by R. A. Walsh

Presented by

MAYFLOWER
Photoplay Corp.

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Pictures Corp.
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THE LAW OF SUCCESSFUL SHOWMANSHIP DIRECTS YOU TO BOOK

"The LAW of the YUKON"

A CHARLES MILLER Production
Based on the Verse Classic by ROBERT W. SERVICE
PUBLISHED BY BARSE & HOPKINS NEW YORK CITY

Presented by MAYFLOWER PHOTOPLAY CORP.
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First National Exchange Men
Will Explain

FIRST NATIONAL FRANCHISES

Write the nearest First National Exchange for details of what we believe to be the fairest and most progressive plan of distribution ever conceived.

“There’ll be a Franchise everywhere”
Oh Boy! Have YOU Seen It?

Here's what one exhibitor thinks:

"First National Exhibitors’ Circuit, Inc.
6 West 48th St., New York City.

"Can’t wait to tell you, ‘Don’t Ever Marry’ is the greatest, fastest, cleverest comedy I ever saw. If the town doesn’t stand up on its hind legs and howl next week, we’ll have to send out a hurry call for Rameses and his burying squad."

S. Barrett McCormick

Marshall Neilan

presents

“Don’t Ever Marry”

A Mirthquake
In Six Acts

From the story by
Edgar Franklin

Adapted to the screen by
Marion Fairfax

Photographed by
Henry Cronjager and David Kesson
Lighting effects by Howard Ewing
Technical Director, Ben Carri

A First National Attraction
Critics Call It

"A Sure Winner"

BOUND TO PLEASE ALL
"The Love Expert" is a sure winner, bound to please wherever shown. It is distinctively a screen comedy by people who know how to write one."—Moving Picture World.

RICH CLASSIC IN COMEDY
"Vital and vibrant personality of the star. Soars with true farcical pretentions and finishes in a blaze of glory. Highly conducive of laughter."—Motion Picture News.

BIG LAUGHS AT STRAND
"Constance Talmadge was the cause of much amusement at the Strand theatre in 'The Love Expert.'"—New York Evening Post.

PACKED WITH FUN
"Packed with humorous situations and both the acting of Miss Talmadge and the titling of John Emerson and Anita Loos are up to the standard set by this capable team."—New York Tribune.

A RIOT OF FUN
"Runs riot with theories of romance—a romantic love research with diverting results."—New York Sun and Herald.

CONTINUOUS LAUGHS
"Great. You can't help but like 'The Love Expert.' Get this one if you can. It's good all the way through. The laughs were continuous and it wasn't difficult to observe that everyone was mighty well pleased."—H'ids.

IRREPRESSIBLE CHARM
"Light comedy plot of purely whimsical order with many amusing complications, developing speed and winding up in satisfactory climax."—Exhibitor's Trade Review.

BRIGHT, AIRY AND GAY
"It is a typical Constance Talmadge picture, bright, airy and gay, and certainly amusing to the onlookers. A novel love plan."—New York Morning Telegraph.

A CLEVER IDEA
"Entertaining, with a clever idea of pantomime in connection with novel lighting effects thrown in for good measure."—New York Evening Sun.

NOTHING BETTER SEEN
"Nothing better of the sort has been seen in any sort of theatre in New York in some time."—New York Evening Telegram.

Joseph M. Schenck presents

Constance Talmadge

in

"The Love Expert"

A John Emerson—Anita Loos Production

Directed by David Kirkland
Photographed by Oliver Marsh
Tech. Director, Willard M. Reineck

A First National Attraction
Foreign Representative, David P. Howells, Inc.
729 Seventh Ave., New York City
What a Thriller!

Louis B. Mayer presents

Anita Stewart

In Harold MacGrath’s greatest adventure story—a thriller of thrillers

“The Yellow Typhoon”

The story of a woman who lived for excitement

Directed by
Edward José

Screen Version by
Monte M. Katterjohn

You must see it to appreciate it.

Any First National Exchange

Another BIG
First National Special
Foreign Representative, David P. Howells, Inc.
729 Seventh Ave., New York City
A VOTE OF APPRECIATION!

To the Officials, Franchise Holders and Salesmen of the First National Exhibitors' Circuit!

'GREETINGS!

...... On the eve of stepping across the $400,000.00 mark the amount which now represents the bookings—after but a 5 month campaign—on

"BACK TO GOD'S COUNTRY"

By JAMES OLIVER CURWOOD

we—its producers—desire to thank you one and all for your splendid co-operation and fine sense of justice in all your business dealings, which has carried us so successfully along the first half of our journey towards

the $750,000.00 mark

As a result we are encouraged to continue in the making of an occasional "OUT DOOR CLASSIC" and will always endeavor to contract with such authors of established reputation, who are in position to give us exclusive rights to their stories in order to protect your salesmen against unfair competition.

We also desire to seize this occasion to make public our vote of thanks to

ERNEST SHIPMAN

the originator of the enterprise and upon whose capable shoulders rested the burden for

"CARRYING ON."

Our next announcement will be of NATIONAL IMPORTANCE and of great interest to the trade.

CANADIAN PHOTOPLAYS, Ltd.

CALGARY, CANADA

ATTRACTIONS DISTRIBUTING CORPORATION

Is Gratified to Announce to the Trade
the Election of

B. P. SCHULBERG

as

President and General Manager

and the Election of

B. P. FINEMAN
As Vice-President in Charge of Productions
and Los Angeles Headquarters

To Stars, Directors and Other
Independent Factors—

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Longacre Building

In Los Angeles
B. P. FINEMAN,
Katherine McDonald Pictures Corporation Studio,
Georgia and Girard Streets

Specialized and Personal Sales or Exploitation Service
and General Representation
It Will Haunt You—

Its impelling fascination, its breathless action—its rich color, its stirring love story, its glorious atmosphere, its baffling mystery—all will haunt you and stay with you and all others who see this splendid big special production that

VITAGRAPH has made from one of

JAMES OLIVER CURWOOD'S greatest stories of the Northwest—

"The Courage of Marge O'Doone"

The most fascinating, unique photoplay story brought to the screen in a generation. You will follow its snowshoe trail to that trackless white waste north of fifty-three. Against that savage background of mountain and gorge, snow and ice, unfettered by society's conventions, you shall see romance, mystery and adventure unfolded in one of the most haunting, startling, electrifying mysterious screen stories ever told.

You will meet David Raine—whose soul has been sundered by a faithless woman, seeking a living tomb in the Arctic.

You will meet Marge, brave and beautiful, slender as a reed, wild and palpitating.

You will hear the call of the North—feel it in fact, as this story of breathless mystery and red-blooded romance unfolds itself before you. And a clarion call it is. The magic wand of the motion picture has turned the warm and glowing pages of a masterly story into a superb, big special photoplay production—made of it a pulsing, living drama, whose sheer charm and realism carries one away to that vast white country "up there" with all its grim glory and grandeur.

Directed by

DAVID SMITH.
“Nipoo-win Ooyoo!”

If you knew what that meant in Indian it would make you shiver—make your teeth chatter.

When David Raine, just into the North and mushing along the frozen Arctic trail, heard Mukoki, the Indian guide, mutter it, he was puzzled.

“‘The dogs—they are giving the death howl!’—that is the way Mukoki explained it. And David found later that the old Indian guide was right!

Death was near.

That night they camped in the old deserted cabin of Tavish—the mystery man of the North. Then came that damnable devilish noise against the cabin wall—thud—thud! thud—thud!

Like a ghostly tattoo it sounded. David’s dreams of Marge were interrupted—he decided to investigate—and he found—swinging gently in the wind tap-tapping against the logs—the body of a man. The cold moon shone on the pale bearded face, the gaping mouth was shaped in a frozen grin of agony. It was Tavish—the man whose villainy causes all the pangs, the mystery, the complications, adventure and stirring romance in—

“The Courage of Marge O’Doone”

by JAMES OLIVER CURWOOD—

that splendid story of the Northland; of a man who had “lost himself,” of a brave, beautiful girl who kept herself untrammeled, alluring, in the midst of a den of human beasts.

Made into a sensational, gripping big special photoplay production by VITAGRAPH.

Directed by DAVID SMITH.
UP IN MARY'S ATTIC

WILL BE READY SOON

FINE ART PICTURES, INC.

MURRAY W. GARSSON, PRES.  CHAS F. SCHWERIN, GENL. SALES MGR.
130 WEST FORTY-SIXTH STREET
NEW YORK
TELEPHONE BRYANT 7493
He's Cleaning Up!

A versatile star whose type of comedy appeals to all classes of theatregoers.

Lewis J. Selznick
Presents

OWEN MOORE
in
'The Desperate Hero'

By Edgar Franklin
Scenario by Zelda Crosby
Directed by Wesley Ruggles

Distributed by Select
The SIGN of CAREFUL PRODUCTION and DEPENDABLE DISTRIBUTION

This attractive one-sheet poster is being displayed before many of the leading motion picture theatres throughout the country where exhibitors appreciate real enterprise in the preparation of a news release.

To Make SELZNICK NEWS "Different" We Have Made It Better
The
MIGHTY HAND
of CHIEF WILLIAM J. FLYNN

This remarkable series of two-reel releases are based upon actual police history.

Now featuring programs in leading theatres throughout the country.

PHOTOPLAY TRUTHS STRANGER THAN FICTION.

Story and direction by Wilson Mizner.

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"Children of Destiny"
The EDITH HALLOR
Adapted by Cyril Townsend Bradley
Scenarist by Edward Montague
Directed by GEORGE IRVING

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LEWIS J. SELZNICK, Advisory Director
729 SEVENTH AVE., NEW YORK

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EXCHANGES EVERYWHERE
STATE RIGHT MEN of the West

The opportunity you have been seeking is knocking at your door.

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"MRS. SESSUE HAYAKAWA"

in

"ASHES OF DESIRE"

Directed by Frank Borzage

Mrs. Sessue Hayakawa is a proven box office attraction, backed by a big advertising campaign, complete advertising accessories and an attractive press book.

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AND
MILDRED H
MAN AND MAN
Personally directed

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IN AUTUMN
MAYER

ARATION

cinema triumph

RIS CHAPLIN

D WIFE

by John M. Stahl
The foremost theatres of the country are preparing now for their presentations of one of the year's most important releases—

DORIS KEANE
in Edward Sheldon's Celebrated Play
"Romance"

Directed by
CHET WITHEY

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MAY PICKFORD  CHARLIE CHAPLIN
DOUGLAS FAIRBANKS  D.W. GRIFFITH
Hiram Abrams, General Manager.
Here's what happened when
The Kinema, Los Angeles
played
MACK SENNETT'S
Five Reel Comedy Sensation
"DOWN ON THE FARM"
and broke all house records
by $3500.00
And the story is
the same wherever the
picture is being
shown.

UNITED ARTISTS CORPORATION
MARY PICKFORD  CHARLIE CHAPLIN  DOUGLAS FAIRBANKS  DWIGHT GRIFFITH
MARIE ANGÉS  GRACE MALLORY
ATTENTION
EXHIBITORS

ROBERTSON-COLE

Requests the pleasure of your company at a preview of

"THE FORTUNE TELLER"

Directed by Albert Capellani
Starring Marjorie Rambeau

at

The Playhouse
410 So. Michigan Ave.
Thursday, May the Twentieth,
at Eleven in the Morning

Special Orchestra

"THE FORTUNE TELLER," as directed by the master hand of Albert Capellani, is the great production of the year—Be sure to be present on the 20th.

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Distributing Corporation
220 So. State St.
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A COMMON LEVEL

The sets are truly lavish—the atmosphere is faithfully and vividly obtained—photography is excellent! Would probably go big!

—Motion Picture News

An uncommon screen story. Spectacular ensembles in which not hundreds but thousands take part. Great mass effects are handled with masterly skill. Settings are on a grand scale. Edmund Breese gives dignity and sincerity to the entire production. It has an idea and should win with spectators because it will hold close attention wherever it is shown.

Moving Picture World

Exceptional scenes, careful attention to details, interiors all that could be desired. Direction is adequate throughout. Edmund Breese is strong and convincing. Claire Whitney does well.

Exhibitors’ Trade Review

The Reviewers are Men of Judgment, Intelligence and Experience. You Can Take Their Word for this Great Six Reeler.

Get after this picture at once for your territory. It’s a Sensation.

TRANSATLANTIC FILM CO. of America (Incorporated)
Herbert C. Hoagland, Vice President and General Manager

729 SEVENTH AVE. NEW YORK CITY
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Subscription Prices United States, Cuba, Hawaii, Porto Rico and Philippine Islands, $1.00 a Year, Fifteen Cents a Copy. Canada, 50c a Year. Foreign, 60c a Year.
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1400 feet of varied comedy
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LOS ANGELES
HUMORESQUE

featuring

ALMA RUBENS

DIRECTED BY FRANK BORZAGE

Story by FANNIE HURST  Scenario by FRANCES MARION

Facts and Figures

Appearing first in Cosmopolitan Magazine, with a guaranteed circulation of over 2,000,000, "Humoresque" was reprinted on the magazine pages of the Hearst Evening papers. This picture will be exploited with page, half and quarter page advertisements in this same chain of newspapers, (whose circulation is over 5,000,000) and whose zone of influence reaches across the United States.
COMMENT OF THE WEEK

by MARTIN J. QUIGLEY

The Great Issue

The coming Cleveland meeting is either for the benefit of the exhibitors of the country as a whole without reference to the interests and ambitions of any individual or group, or there is no good reason why it should take place at all.

A monumental injustice would be done to the interests of the exhibitors' body if an effort is made to divert this meeting to any purpose other than that pertaining directly to the major issues confronting the theatremen at this time.

The great issue of the moment is producer-owned theatres and this issue should receive before the convention the attention it deserves. And this can only be done by barring from consideration many minor matters of comparatively lesser import at this time. Doubtless there are many matters of lesser gravity which could be considered and acted upon with profit.

But the issue of producer-owned theatres is sufficiently important that the way of wisdom would be to bar out distracting issues, however important in their own sphere, in order that the convention may proceed with dispatch and directness toward a solution of the critical question created by producers' theatre activities.

Leaders in exhibitors' circles representing various sections of the country are showing a thoroughly commendable sincerity and earnestness in mapping out preliminary plans for the convention. An excellent spirit of unselfishness in the face of the great question affecting the common good is being displayed on all sides. Unless a decidedly changed situation is encountered within the next few days, the Cleveland meeting will mark the beginning of the day when the exhibitors' voice will be a voice of real authority in the industry.

* * *

The "Show-Down"

The "show-down" approaches. Following many months of discussion, the organized exhibitor comes forward with a definite plan of finding out just what he is to expect in the way of competition from sources to which he has been contributing revenue in the form of rentals.

It may be assumed that a violent effort will be made to block this show-down. The men who have taken upon themselves the heavy responsibility of finding out what the immediate future promises for the exhibitor must steel themselves to the point of thorough determination. No half-way methods will serve any good purpose. The committee in charge must determine as definitely as possible just where every producer stands on this great issue and with this knowledge in hand the exhibitors of America can make their plans accordingly for the coming season.

* * *

Politics

With the approach of national elections the motion picture industry, holding today the attention of millions of citizens, finds itself in a position of exceptional authority, influence—and responsibility.

Politics, merely as politics, must never become an interest of the motion picture industry. But as with all good citizens individually the motion picture industry must not be neglectful of political issues which involve the common good.

And in one matter which involves the common good and the particular good of the industry—censorship—the power of the motion picture must be made felt in the coming political contest.

For those who really understand censorship, whether it be of motion pictures or any other popular form of expression, it is not a question for further debate or discussion.

Candidates, nationally or locally, should be invited to make known their attitude on censorship and then should be allowed to abide by it in consideration of what the industry knows to be the right side of the matter.
**Heraldgrams**

Harry Hammond Reall and David Ber- 
son, West Coast celebrities who attended 
the First National convention in Chicago 
and continued on to New York, passed 
through Chicago May 3, on their way back 
to Los Angeles.

Randolph Bartlett has been appointed 
head of the editing department of Selznick 
Pictures by Myron Selznick, associated 
with him are Joseph Hayden, George Ar-
thur, Cyril Gardener, Harold J. McCord 
and Irene Rae.

W. F. Seymoure, personal representative 
of W. W. Hodkinson, is in Chicago. It is 
his first stop on a swing around the impor-
tant exchange centers.

Jack Harlow, director and producer, 
passed through Chicago May 6, on his way 
to Los Angeles.

Benjamin P. Rogers has been placed in 
charge of both the Republic and Select 
offices in Boston. E. C. Fielder, former 
manager of the Boston offices, has been 
transferred to another branch.

Eugene H. Kaufmann, manager of the 
accessory department of Inter-Ocean Film 
Corporation, is in Los Angeles making 
arrangements to open a Los Angeles office 
in the next few weeks.

Paul H. Combein, president and gen-
eral manager of the Inter-Ocean Film 
Corporation, who has been spending several 
weeks in London, Paris and Vienna, ex-
pects to go to Berlin.

H. C. Cohen, formerly assistant manager 
of the Select branch at Los Angeles, has 
been appointed manager. Tom N. Parker, 
former manager of the Dallas Republic 
branch, has resigned and has been suc-
ceded by H. L. Binford.

Ethel Gillette, daughter of ex-Govern-
or James N. Gillette of California, has 
been added to the continuity staff of the 
Anita Stewart Productions.

Cecil B. DeMille, director-general of 
the Famous Players-Lasky Corporation, is 
in New York in conference with Jesse L. 
Lasky. Mr. Lasky is planning to sail for 
Europe shortly.

R. C. Seeby, general manager for the 
First National Exhibitors' exchange in Illi-
nois, is spending a two weeks' vacation at 
Excelsior Springs, Mo.

Blanche Sweet will sail for Europe in 
August, where she will star in a Jesse D. 
Hampton special. Paul Scardon has been 
signed to direct her.

Arthur Zeiser, Metro scenario writer 
who recently left Hollywood for New 
York, will be permanently attached to 
Metro's New York studios.

Frank Mccollough of Kosmik Films, 
Inc., is in a Los Angeles hospital, stricken 
with appendicitis.

L. Bickel has taken over complete 
duty of the Dallas exchange of Metro 
Pictures Corporation.

Winfield R. Sherwan, general mana-
ger of the Fox Film Corporation, is due back 
from Europe this week.

Fred C. Quimby, general manager of 
Associated Exhibitors, Inc., has left New 
York on a trip West, during which he will 
stop at several of the important exchange 
centers.

Louis J. Frank, Lindley Schindler and 
H. A. Spanuth of Chicago were among 
the Chicagoans who dropped into New 
York last week. Frank was interested in 
the exhibitors' gathering; Schindler was 
fast in the interests of "The Woman H. 
Choose" and Spanuth in the interests of 
his company's pictures.

Albert E. Smith, president of Vitaphot, 
who has been on the West Coast supervis-
ing production, has returned to the New 
York offices.

Fred Bonva said hello to Chicago this 
last week while en route to Los Angeles 
where he will confer with C. L. Chester re-
cord ing his new position as sales manager 
for C. L. Chester Productions.

Friends of Warren K. Wait, formerly 
of Monarch Film Producing Company, Chi-

cago, have inquired through the Stage, Lon-
don, of his whereabouts. Any person 
knowing his present connection may notify 
1502 Broadway, New York.

Fred Linick, of Fred Linick Enterprises, 
Chicago, in company with Mrs. Linick, at-
tended the opening of the Beauty Bathing 
Girls' show at the American Theatre in 
St. Louis on May 9.

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**CELLULOID and gun-cotton are almost identical as far as their chemical constituents are concerned—but there is just about as much difference between them, as far as their dynamic power is concerned, as there is between an ordinary poster and a RITCHEY poster!**

**RITCHEY LITHOGRAPHING CORPORATION**

406 West 31st Street, New York

Phone: Chelsea 8388

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**How's Your Sample?—**

It's quite the thing now while at-
tending conventions to carry some-
thing in the way of samples with you. Every hotel used to have one sample 
room, now every bed room is a sample room. And there are a lot of different 
tastes to match the different samples offered.

**Dubb Enroute to Yap**

*Note:* Percy Dubb stopped at Havana, on the first leg of his trip to the Isle of 
Yap, where he has gone to study film condi-
tions abroad. He says the prices are "fierce" in Cuba but the stuff is O.K. He 
sailed for Mexico, Saturday.

Hurrah! Percival A. Dubb is off for 
foreign shores. Our intrepid exploita-
tion expert and friend and ready 
advisor of the exhibitor is seek-
ing pastures new. Nothing 
broader, one like travel and P. 
D. is rapidly developing 
into one of our broad-
est citizens.

In the Isle of Yap Dubb 
hopes to make a close study of the 
Hula Hula dance, as used to exploits big features in this country. Already 
exhibitors from all parts of the U. S. A. 
have wired him "God Speed the 
Barefoot Voyager," 1. Ith., of Horses Neck, Ky., wired Dubb, just before he left Chi-

cago, as follows:

"In my opinion no man in the indus-
try is so well equipped to go to Yap to study the Hula Hula. He thoroughly 
understands it, and I hope he is gone 
for a long time."

**Those Triangle Pictures Won't Know Their Master's Voice by AND BY IF THEY KEEP MOVING AROUND MUCH MORE.**

The Pilgrims Had Right Idea—

In the good old days when a vamp 
broke loose in a quiet little burg, they 
promised the hoo-egoos instead of in 
pictures.
Proctor Resigns From "Big Four"
To Join Quimby
(Special to Exhibitors Herald)
NEW YORK, May 11.—Ralph O. Proctor has resigned as assistant general manager of the United Artists' Distributing Corporation to become assistant to Fred C. Quimby, general manager of the Associated Exhibitors, Inc.
Mr. Proctor has been assistant general manager of the "Big Four" since the corporation was formed, having resigned from the Pathé organization at that time.

Paramount Is Sued by Warwick for $525,644
NEW YORK.—Alleging a breach of contract, Robert Warwick has sued Famous Players-Lasky Corporation for $525,644. According to the star his contract began on April 1, 1919, and was to continue for three years.
The star claims that his contract, signed with Jesse L. Lasky for the corporation on January 30, 1919, and which became effective on April 1, 1919, continued only until April 7 last, when he was discharged "without cause." Under the agreement, Warwick says he was to receive $185,000 a year as salary.
Of the total amount asked, the star declares that $325,644.23 is due him on the contract and the additional $200,000 is asked for damages for the injury inflicted to his reputation and standing as an actor.

Censorship Measure Is Passed by House
(Boston, Mass., May 11.—The House of Representatives today passed the censorship bill, which was recently reported favorably by the ways and means committee.

Pickford-Fairbanks Defer Trip Abroad
LOS ANGELES.—It is announced here on the Coast that Mary Pickford and Douglas Fairbanks have postponed their honeymoon trip to Europe. They were scheduled to sail the middle of this month.

Has New Road Show
(Los Angeles, May 11.—Mack Sennett has announced a road show of bathing beauties, which will soon invade New York.

To Direct Faversham
(Special to Exhibitors Herald)
LOS ANGELES, May 11.—Hobart Henley has been assigned to direct William Faversham under Faversham's new contract with Selznick Enterprises.

Exhibitors Plan Show-Down On Theatre Question June 3
Producers Asked to Announce Attitude on Theatre Building to Committee Which Will Report to National Convention at Cleveland
Actual work looking toward a solution of the producer-owned theatre question was commenced in New York last week.
Every producer of motion pictures has been invited to make a plain statement of his attitude on the matter.
A sub-committee of the Committee of Ten which was appointed at the Chicago meeting with instructions to present a comprehensive report at the Cleveland meeting, held a three-day session in New York last week.
The sub-committee consists of Frank J. Rembusch, C. G. Whitehurst, William Brandt and Louis F. Blumenthal.

EXPECT REPLIES JUNE 3 AND 4
The sub-committee decided upon a tentative plan of action and issued an invitation to all producers to meet the full committee, a session scheduled for New York City on June 3 and 4. At this meeting it is planned to receive statements from producers indicating what their attitude is to be toward theatre competition with exhibitors.
Following this meeting the committee hopes to be equipped with full information upon which to base a detailed report which will be submitted to the Cleveland convention which will meet on June 8, 9, 10 and 11.

In the preliminary work undertaken by the sub-committee calls were made upon the heads of various producing and distributing organizations who are known to have no theatre plans. In every instance the exhibitors received full assurance that the independent producers are not inclined to enter the work that has been undertaken.

Pledges Are Promised
Exhibitors were advised that agreements would be entered into whereby the independent producers would pledge that they would refrain from entering the theatre business under any consideration and that these agreements would be submitted as the committee meeting on June 3.
A member of the sub-committee outlined the situation as follows:
"With an idea of obtaining some definite data of the prevailing sentiment among independent producers, our group made several calls in New York last week and in each instance were assured of co-operation in our fight against producer-owned theatres.
"This work was entirely of a preliminary nature and the entire proposition will be taken up formally at the meeting of the full committee on June 3 and 4. This committee hopes to be able to furnish complete data to the Cleveland convention which will enable the exhibitors of America not only to understand the situation thoroughly, but which will afford the basis for action.
"Must Be "Showdown"
"There need be no questioning the fact that the exhibitors are going clear through on this proposition. There is going to be a showdown and we are going to find out who are our friend and who are our enemies among the producers. This is a finish fight. There will be no compromise.
"At the conclusion of the meeting it was announced that everything points to a big harmonious meeting at Cleveland and that there is every indication that the various factions among the exhibitors will work hand in hand toward a solution of "The Great Issue."

"Landslide" Declares Frank J. Rembusch
INDIANAPOLIS, Ind., May 11.—Frank J. Rembusch, chairman of the Independent Exhibitors of America, who has just returned from New York, where he served on a committee which demanded producing companies to state their attitude on theatre building, declared that Selznick Enterprises, Universal, First National, Pathe, Vitagraph, Robertson-Cole and the United Artists have agreed to sign written contracts with the I. E. A. to remain out of the theatre business. He said that the "Big Nine" will come in.
"Wall street capital has already been stopped in one instance and cancellations of service is beginning wholesale," he stated. "It looks like a landslide."

Blumenthal Predicts Split in Industry
(Special to Exhibitors Herald)
NEW YORK, May 11.—Louis F. Blumenthal today predicted 5,000 independent exhibitors would ally themselves with the I. E. A. He declared the theatre question will split the industry in two, compelling producers and exhibitors to take one side or the other.

M. P. E. A. Directors Will Confer May 28
(Special to Exhibitors Herald)
NEW YORK, May 11.—Alfred S. Black and a committee of the Motion Picture Exhibitors of America, Inc., will arrive in Chicago May 25 to confer with Maurice A. Choyinski, president, and Samuel Atkinson, business agent, of the A. A. A. of Chicago, in regard to preparations for the M. P. E. A. convention to be held in Chicago June 28.
The possibility of the M. P. E. A. being officially represented at the exhibitors' conventions in Cleveland June 8 will be discussed.
Pledge Cooperation In Fire Prevention Work
National Committee Attends Association Convention
In Chicago

The pledge of the National Association of the Motion Picture Industry to cooperate with the National Fire Protection Association in fire prevention work was reaffirmed at the twenty-fourth annual convention of the protective organization in Chicago on May 4, 5 and 6.

The National Association of the Motion Picture Industry was represented at the convention by J. E. Brulatour, chairman of the committee on fire prevention regulations; Albert de Roode, a member of the committee, and Frederick H. Elliott, executive secretary. The report was submitted by Mr. Elliott and was one of the most interesting and comprehensive documents presented. It was favorably commented on by delegates representing all branches of trade and industry, and many public officials and others identified with fire prevention work.

The report dealt with three phases of activity of the National Association. The first referred to the educational campaign carried on for several years by the fire prevention regulations committee. The second phase dealt with inspection, and the convention was told that during the last ten months field work of the National Association had inspected 129 exchanges in fifty-six cities, a total of 1,375 inspections. The third feature of the report dealt with the constructive activity of the National Association, which included not only the improvement of the existing buildings housing exchanges, but the erection of new and additional buildings. It referred to the fire preventive requirements recommended by the National Fire Protection Association, and adopted by the National Board of Fire Underwriters.

Accompanying this part of the report was a concrete evidence of the National Association's activity in the way of a photograph of the new film Exchange Building in Kansas City, the first building erected in this country for the housing of film exchanges. Similar buildings are in course of construction in Cleveland, Buffalo, Atlanta and New Haven. Negotiations are pending for the erection of new exchange buildings in Omaha and Chicago. The estimated cost of these new buildings is $3,895,000 for the structures, $370,000 for the land, or a total cost of $4,265,000.

June Elvidge Appears
Personally At Houses
NEW YORK.—June Elvidge, one of the featured players in "The Law of the Yukon," which was directed by Charles Miller for Mayflower-Rcalart, is appearing personally at a number of combination theatres in Pennsylvania. Before entering picture the star was in musical comedy and her vaudeville act includes stories and songs.

This is a unique exploitation enterprise for an actress, who, so far she is scheduled to appear at theaters at Lancaster, Harrisburg and Pitts-burgh.

Canadian Photoplays Votes Cash Bonus to Star and Director
(Special to Exhibitors Herald)
CALGARY, ALTA, CANADA, May 11—The annual meeting of Canadian Photoplays, Limited, of this city, passed a cash bonus of $4,000 to Nell Shipman, star, and $5,000 to David Hartfield, director of "Back to God's Country," this being in addition to salaries already paid them and as agreed when a certain amount of profits had been realized by the company.

It was resolved to continue operations with two of the Ralph Connor stories for the First National Exhibitors Circuit. A half interest in "Back to God's Country" and all new operations was voted to Ernest Shipman, who was present, for his cooperation and enterprise.

Film Exchange

Kansas City, Mo., has the first building to be erected in the U. S. exclusively for housing film exchanges.

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Town Uses Reviews Of National Board Pictures Will Be Censored In Accordance With Bulletin Instructions
ADRIAN, MICH., May 11.—The commissioner of public safety has announced that hereafter motion pictures will be censored in compliance with instructions contained in the bulletin compiled by the National Board of Review.

The commissioner says that censorship is not intended to injure the owners of motion picture theatres but merely to insure patrons of clean and wholesome entertainment.

Reference to the National Board's weekly bulletin, he said, would show what pictures to permit and the ones to bar, and also would instruct what portion of some films should be eliminated.

Springfield Adopts New License Scale
SPRINGFIELD, MO.—City council has amended the ordinance governing the license fee paid by motion picture houses. This action equalizes the tax, seating capacities now governing the license fee.

The amendment provides for a tax of $50 for a 500-seat house or less, and the fee is increased in proportion to the number of additional seats. The highest license fixed was $150 for houses seating 2,000 persons.

"Humoresque" Makes Hit At Premiere In New York
Motion picture and social leaders of New York were assembled in the Ritz-Carlton's grand ball room, May 5, to attend the premiere of "Humoresque," Cosmopolitan's latest screen offering, a Fannie Hurst story directed by Frank Borzage and featuring Alma Rubens.

The crowd was given a preview, as the ball room was inadequate and even standing room was at a premium. A twenty-piece orchestra furnished the musical accompaniment. The picture was well received, and the director, Miss Rubens and the cast were congratulated at an impromptu reception which followed.

"The Gamest Girl" D. W. Griffith's Next

"The Gamest Girl" is the title which has been decided upon for D. W. Griffith's latest First National picture, which will be published on May 31. It was changed from "Black Beach," the name of the story by Frank S. Stone, from which it was adapted. The leading roles are played by Richard Barthelmess and Carol Dempster.

Smith Syndicate to Build Coast Studios
(Special to Exhibitors Herald)
LOS ANGELES, May 11.—The R. C. P. Smith Syndicate is to build a studio on thirty acres here. ZaSu Pitts is under contract.

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Personally At Houses

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This is a unique exploitation enterprise for an actress, who, so far she is scheduled to appear at theaters at Lancaster, Harrisburg and Pitts-burgh.
NEW YORK, May 11.—Moved by the declarations of a special committee representing three hundred independent exhibitors of Texas, Oklahoma and Arkansas, officials of the Associated First National Pictures, Inc., this week invaded the Southwest in force, established a new First National exchange at Dallas, and started machinery which will ally independent theatre owners of that territory in open opposition to the Hulsey-Lynch interests.

This action was decided upon after a committee of exhibitors from the three states appeared before the First National members at their convention in Chicago two weeks ago and explained conditions alleged to exist which made immediate action necessary.

Say Hulsey Refused Sub-franchises

The present status of affairs is particularly threatening to theatre owners, the committee declared, because of the Lynch ownership of Hulsey theatres and control of the Paramount Artcraft program and Hulsey’s refusal to sign new agreements wherein he is obligated to extend protective defensive benefits of the First National interests through sub-franchises to independent theatres in the Southwest.

Made after selling his theatres to S. A. Lynch Enterprises, this decision convinced the independent exhibitors that radical measures were essential to avoid costly and protracted war between themselves as individuals and merged interests entirely controlling one source of film supply and directing in part the disposition of another.

Promise Immediate Relief

First National members in Chicago requested the Southwestern exhibitor committee to report back to their three hundred associates that prompt steps would be taken to establish Associated First National in Texas, Oklahoma and Arkansas with no entangling alliances on a basis devoid of personal elements seeking to use to its advantage the production sources to establish competing theatres that could not be classed as independent.

Fulfillment of this began Monday of this week, when Robert Lieber, president of the Associated First National Pictures; H. O. Schwalbe, secretary-treasurer; J. D. Williams, manager; N. H. Gordon, Boston, and Moe Mark, New York, arrived at Dallas and established headquarters at Hotel Adolphus, preliminary to establishing a local office.

The First National branch will be administered from the home office in New York and will function exactly as other First National exchanges in awarding sub-franchises in the three states to independent theatre owners. It will automatically guarantee to each sub-franchise holder exhibition rights for all releases made by the Associated First National.

Call Exhibitors to Dallas

Official notices from New York to the three hundred independent exhibitors calls them to Dallas. It is expected that by Saturday the entire number of theatre owners, represented by the special committee in Chicago, will be in Dallas personally to discuss the situation with First National members and supply information necessary to their applications for sub-franchises.

"While Texas, Oklahoma and Arkansas constitute only four and one-half per cent of the territory, the necessity of maintaining absolute independence among exhibitor holders of sub-franchises is as important and necessary here as in the large territories," declared J. D. Williams.

"Our members would not be keeping faith with themselves or with independent exhibitors throughout the country if they did not rally to aid fellow theatre owners, who because of their desire for continued independence are entitled to co-operation.

Regrets Present Situation

"I am extremely sorry this situation has arisen, as Mr. Hulsey was one of the original First National franchise holders, and was counted as a valuable member of the organization. The action we are taking here is evidence that the Associated First National members are unalterably pledged to the preservation of exhibitor independence."

It is stated that the action will not disturb the relationship of Tom Boland of Oklahoma City with the First National in owning the franchise in Oklahoma City territory. The re-alignment of the First National interests at Dallas make it possible for Boland to proceed with the disposition of sub-franchises in his territory.
**Corinne Griffith Making Exteriors For "Bab's Candidate' at Savannah**

Vitagraph announces that "Bab's Candidate" is the title of the next Corinne Griffith production, which will be published in June. Miss Griffith and a large company are in the vicinity of Savannah, Ga., making the final exteriors for this picture. The company also will make a flying trip to Charleston, S. C., for additional Southern locations not available in the Savannah district.

George Fawcett, a prominent member of the supporting cast, will go direct from Charleston to Florida when he finishes this picture, to start a South Sea story there with Famous Players.

**Wins O. Henry Prize**

"Bab's Candidate" as a story has a more or less interesting history. It was written by Forrest Crissey, who won it the prize offered by the O. Henry Memorial contest conducted by the American Society of Arts and Sciences, which had for its object the encouragement of young authors to follow the style of the famous master of the short story.

Lucien Hubbard, who adapted "The Sporting Duchess," wrote the scenario for this production, and while doing so stated that there was enough "story" here for seven or eight reels. It is being directed by Edward Griffith, who put on "The Garter Girl," Miss Griffith's previous picture. The O. Henry touch to this story may be seen in many places.

**Cameraman Injured**

Production on this film was delayed for a few days by an injury at Poolesville, Ga., to Charles Davis, one of the two cameramen on the trip. Davis, a former star motorcycle rider, having won the world's championship in 1916 in the four-mile race at Brighton Beach, put a little too much speed behind a car he was driving to location.

Miss Griffith is supported by a splendid cast. Fuller Mellish, an actor well known on the spoken stage, will be seen as Henry Dawes, the village pauper. George Fawcett, who has starred on the legitimate stage and appeared in D. W. Griffith pictures, will be seen as Senator Melvin. Webster Campbell will appear as David Barrow, a young lawyer, in love with the senator's daughter, played by Miss Griffith. Charles Abbe, who played the character lead in Taylor Holmes' stage production of "Bunker Bean," also has a prominent character role. Others in the cast include Roy Applegate, Joseph Burke, William Holden, Blanche Davenport and Frances Miller Grant.

**Manners Seeking to Modify Court Decree**

Desires to Exhibit "Peg O' My Heart" in Motion Pictures

WASHINGTON.—Modification of the court's decree so as to permit J. Hartley Manners to exhibit "Peg O' My Heart" in motion pictures under certain conditions has been asked of the United States supreme court by David Gerber and William J. Hughes, counsel for Mr. Manners.

It is proposed that the court's decree shall be so amended as to permit the exhibition of the film without delay except in any city where the spoken play is being exhibited by Oliver Morosco, this being accomplished by the issuance of an order by the court "that there shall be no motion picture exhibition given in any city, town or place during the period the play is being produced by the defendant, in the United States or Canada, during the term of the contract and while defendant complies therewith."

**Performed in Large Cities**

If this cannot be done, it is suggested that the proceedings be remanded to the district court for such further proceedings as may be necessary to protect each party in their respective rights. "Manners in his right to use the play-in moving pictures, and Morosco the right to produce it under the terms of the contract by living actors."

"The play has been performed in every large city in the United States by Morosco during the past six years, so that a performance in spoken drama, with any hope of profit, can only be given in small cities or towns, or in stock theatres," it is declared in the brief accompanying the petition.

**Might Continue Indefinitely**

"Under the protection of the decree directed, Morosco may continue indefinitely giving performances in small towns seventy-five times during the theatre season, if only he is willing to hold up the exercise by the author of his motion picture rights, and coercing an arrangement with him (Morosco) giving him an interest he does not at present possess."

Petitioner asks that power be not removed in the respective states and arbitrarily prevent the use of the motion picture rights which the court has decided are the property of the petitioner."

**Ingram May Direct Aviation Spectacle**

Rex Ingram, director of Metro's successful screen version of "Shore Acres," which stars Alice Lake, may be called to Canada to make a great aviation spectacle to show what part the Maple Leaf birdmen played in the great war.

Ingram is a former member of the Canadian flying forces during the war and is a keen student of aeronautics.

Although he made a number of successfully highly successful productions for Universal and other companies, his "Shore Acres" is the only picture as is regarded as his best piece of directorial work.
Exhibitors Seek Lower Production Costs To Reduce Admission Prices

Northern Ohio Showmen Claim That Salaries Paid To Stars Are Too High—Will Affiliate With Other Theatre Owners At Convention

(Special to Exhibitors Herald)

SANDUSKY, OHIO, May 11.—Efforts are to be made by exhibitors to provide motion picture entertainment to the public at reduced prices.

George J. Schade, of the Schade theatres, made this statement following the adjournment of the meeting of Northern Ohio showmen at his Market street playhouse.

Discussion of this subject at the meeting centered on the large salaries purported to be paid to screen stars. The exhibitors condemned these salaries as altogether out of reason, according to Schade, and that they were indirectly responsible for the higher admission prices at the box office.

Theatre owners from Cleveland, Elyria, Toledo, Oberlin, Lorain, Norwalk, Tiffin, Milan, Fremont, Lima and Shelby attended the meeting.

Oppose Risque Film

One of the purposes of the gathering, stated Schade, was to consider ways and means of fighting so-called suggestive and immoral pictures. Schade declared that many of the films distributed today contain questionable characteristics.

The Northern Ohio exhibitors as a unit will affiliate with the theatre owners who convene in Cleveland on June 8, for the purpose of instituting several reforms.

Schade stated that other propositions which would be considered at the national convention would be elimination of advertising from feature productions. refusal of pictures made by producer-exhibitors and elimination of screen advertising for commercial purposes.

One of the local questions considered at the meeting here was the removal of the board of censorship from Columbus to Cleveland. Exhibitors contended that the latter city was the advantage point for the board, as it was the center of distribution activities.

Conditions May Boost Prices

BURLINGTON, Ia., May 11.—L. P. Blank, manager of the Palace theatre, and F. E. Leiser, manager of the Garrick, declare that the high cost of motion pictures is keeping pace with the high cost of living. These increased costs, however, have affected only theatre owners so far, they state.

If conditions continue, they said, local theatres would be compelled to boost prices because of the increased rental fees. They declared that one reason admission prices had not been raised higher than they are was because motion pictures "are considered the poor man's amusement."

Cosmopolitan Acquires New Oppenheim Stories

(Special to Exhibitors Herald)

NEW YORK, May 11—Cosmopolitan Productions has acquired several new stories for motion picture production purposes. Contracts have been signed with E. Philip Oppenheim and Cynthia Stockley, whereby several of the best stories of these authors which have been published or will be published in Hearst's Cosmopolitan, Harper's Bazar, or Good Housekeeping magazines, will revert to Cosmopolitan Productions.

Fitzgerald Story Is Eileen Percy Vehicle

F. Scott Fitzgerald's Saturday Evening Post story, "Myra Meets His Family," has been purchased by Fox Film Corporation as a vehicle for Eileen Percy, the new Fox star.

Going Up!

Many New Theatres Are Planned With Others Now Being Constructed

MONROE, LA.—Work is being rushed on the new Meteor theatre and it is expected that it will be opened on May 15.

NEW ORLEANS.—The Globe theatre, the lease of which is held by Saenger's, was sold at auction to Peter Cope land and J. Miller for $180,000.

COLUMBUS, O.—W. J. and J. W. Dusenbury are erecting a $50,000, 1,000-seat theatre at West Broad street and Eldon avenue.

COREY, PA.—A new $75,000 theatre is being erected by D. Manley, Parker and C. R. Robers on the site of the playhouse destroyed recently by fire. The new house will seat 1,200 persons.

JOLIET, ILL.—George, Louie M. and Maurice Rubens have leased the Lincoln theatre at Chicago and Clinton streets and will make several improvements this summer.

COLLINGSWOOD, N. J.—Haddon Highlands Company has started construction work on its new $100,000 theatre building at Haddon and Fern avenues. A seating capacity of 1,400 will be provided.

WARREN, PA.—George Sarvis is manager of the Strand theatre since its acquisition recently by Columbia Amusement Company.

JACKSON, MICH.—The remodeled and redecorated Bijou theatre has been reopened by Fushan Brothers.

CAMERON, WIS.—A new theatre building is being constructed here for Dan Skrupsky at an expenditure of $20,000.
M. Emile Chautard
To Direct for Fox
His First Work Will Be The Adaptation of A Series of Detective Tales

M. Emile Chautard, the well-known French director, has been engaged by Fox Film Corporation to adapt the series of famous detective stories, "Fantomas," by Pierre Souvestre and Marcel Allain. It is the plan of the Fox organization to make these productions special, with M. Chautard writing his own continuities and with Irene Wareple continuing as cutter.

The work of casting the first story will start immediately at the Fox studio in West 55th street. Several scenic men, carpenters, electricians and painters have been added to the regular staff to aid on the productions.

While portions of these stories already are known to the screen, having been produced in Europe several years ago, it is announced by Fox that all the material which will be utilized for this series will be new and will number twenty-six stories in all.

M. Chautard will be augmented by the addition of the director's entire staff of cameramen, art and technical experts, property men and assistant directors.

Prominent in the personnel of M. Chautard's staff is M. Henri Monessier, art and technical expert; Albert Lena, assistant director and location man; Jack Bizeul, chief cameraman, and Tommy Brannigan, second cameraman.

Dowst Story Is Butler's Second Independent Film

David Butler has chosen Henry Payson Dowst's "Alice in Wonderland" for his second independent production for D. N. Schwab Productions, Inc. "Smilin' All the Way" will be the screen title.

Leatrice Joy will play the leading feminine role and Fred J. Butler will direct.

Say Warfield Consents To Star In Production

(Special to Exhibitors Herald)

LOS ANGELES, May 11.—David Warfield may film "The Music Master" for Metro. Marcus Loew admits that he has practically obtained Warfield's consent. The price is said to be $75,000.00 for the one picture.

Joseph de Grasse who with Ida May Park is directing Bessie Love in her first A. J. Callaghan Production.

LONG RUN PRODUCTIONS THE AIM

Mayflower President Says Producers Are Now Concentrating On Pictures of Such Standard To Guarantee Showing of Indefinite Length

Motion picture producers today are concentrating their efforts to put before the public productions of such high standard as will be calculated to guarantee to the exhibitors indefinite runs with corresponding profitable returns, says Benjamin A. Prager, president of Mayflower Photoplay Corporation.

"We have given much consideration to the continually growing demand for such feature productions," declares Mr. Prager, "and it has been our aim to sponsor pictures that will not merely be used for restricted dates but may be kept going for a prolonged period because of popular demand.

"Under the Mayflower plan, directors of the most unquestioned reputations are allowed absolute sway, untrammeled by any restrictions whatever in the preparation of film versions of the works of authors of the highest standing. This brings out the best that is in the director who benefits from the realization that he alone is responsible for the picture from the first step in its evolution to the moment it is flashed upon the screen.

Unlimited Directorial Powers

"With such able directors as Allan Dwan, Sidney A. Franklin and K. A. Walsh equipped with these unlimited powers, their already splendid records undoubtedly will be materially enhanced. It can be taken for granted that all those things that might in the slightest degree militate against the success of a picture will be eliminated.

"To coordinate with these full-power directors, there is a highly organized machine which places at their disposal the very latest developments of the camera, lighting and other equipment, all procured by the liberal expenditure of funds intelligently invested."

Mr. Prager then went on to show that fully 70 per cent of the amusement-seeking public of America attend motion picture shows. Therefore, it should be evident that every possible effort must be made to satisfy such an immense clientele.

"Judging from advanced information furnished with the census of 1920," he said, "it is apparent that the interest in motion pictures is growing in the same phenomenal ratio that has characterized it up to the present. The industry is rapidly striding to second place among the nation's great enterprises.

"We had become somewhat accustomed to the trite but overworked remark that 'the motion picture industry is only in its infancy,'" continued Mr. Prager. "As a matter of fact the infant is now a vigorous youth and soon will be a man full-grown. Then will be its greatest era of its development and usefulness.

"And so we propose to call into united effort the greatest of resources to please such an immense clientele—the forcible author, the artistic and realistic actor, the master director, and the enterprising exhibitor."

CO-DIRECTORS PRODUCING "THE MIDLANDERS"
Schulberg President
Of Distributing Firm
Fineman Will Cooperate With
Sam Rork on MacDonald
Productions
B. P. Schulberg, veteran motion pic-
ture man, has acquired an interest in
American-Slasky Corporation, which
issues Katherine MacDonald produc-
tions through First National Exhib-
itors' Circuit. He also has been elected
president of the company.
S. P. Fineman becomes vice-president
of the distributing unit. He will remain
in Los Angeles where he will co-operate
with Sam Rork, president of Katherine
MacDonald Productions, on produc-
tions of this star and others whom
Attractions plans to present on the
screen.

Headquarters in New York
Schulberg's headquarters will be in
the Longacre building, New York. This
executive since leaving Famous Players-
Slasky Corporation and United Artists
has been identified with the export phase
of the business. He aided Hiram
Abrams in the formation of the "Big
Four."

In a statement regarding the new
plans of the company, Mr. Schulberg
said:
"Although I have thought so for a
long time, I have never felt with more
conviction that the time has come when
individual initiative and original thought
and action are at last to bring their ful-
lest reward in the film industry. Whether
in the case of star, director, or sales or
exploitation, the independent worker in
the industry who really serves the screen
by conscientious effort and serious
purpose can accomplish more than
was ever before possible because the
industry has reached that stage
where personal and specialized methods
of presentation and exploitation accord-
ance in value and in effect all the machinery
of unwieldy organizations.

To Maintain Policy
"The big successes of the screen have
emanated from this spirit and from these
independent sources, and from them will
spring the future masterpieces of the
screen. It is our purpose to maintain
such a policy as will enable us to bring
more readily and with the least hindrance
to the open market all such pictures as
we may be selected to sell or exploit,
and to bring to independent producers
and distributors all stars and directors
who will establish independent units of
production."

Sydney Franklin To
Join Albert Kaufman
(Special to Exhibitors Herald)
LOS ANGELES, May 11—Sidney
A. Franklin, director, has resigned from
Metro-Goldwyn and will have after the
filming of "Athalie." It is understood
he will join with Albert Kaufman and
produce at the Hollywood studios, featuring
Sylvia Breamer.

Barthelmeus to Wed
(Special to Exhibitors Herald)
LOS ANGELES, May 11—Richard
Barthelmeus is to marry Mary Haye, the
Foiles girl.

Cleveland Convention Dates
Definitely Fixed June 8-11
Sydney S. Cohen Issues Statement of Questions to be
Considered at M. P. T. O. A. Gathering—
Fires Broadside at Producers
The national convention of exhibitors called for Cleveland early in
June will open June 8 and will continue in session until June 11.

Following a series of conferences between leaders, it has been decided
that the many steps necessary to bring about harmony among all factions
and effect a strong organization will require four days at least.

Cohen Issues Explanation of Call
Sydney S. Cohen, who will preside at the opening of the convention
of the Motion Picture Theatre Owners of America, has issued a detailed
statement explaining the objects for which the organization is called to-
gether.

He takes a series of sharp smashes at the producers, declaring they
have been "playing on our foolish jealousies and rivalries."

Then, one by one, he arraigns film rentals, advance payments, percentage, advertising
in films, and other questions, declaring all demand immediate action.

"This industry needs a thorough re-
adjustment along the lines of sanity and
judgment. The producers have been playing upon our foolish jealousies and rivalries.
Too long have they been counting on our indifference, on our

deplorable lack of leadership today near the verge of ruin and serfdom,"
declares Cohen.

Sees Start of New Era
"These foolish jealousies and rivalries
on the part of exhibitors have given
away to a clear understanding of our
community of interest and of our powers
to assist each other when ever
we unite and act as one body.

The convention will be judged by its fruits,
but I believe it will pass into history as
the start of a new era, in which the
exhibitor will no longer be a hewer of
wood and a drawer of water but an up-
standing, independent American man,
asking no odds, demanding no privi-
leges, but insisting upon proper respect
for the rights within the industry.

"We feel that within the last few years
the producer and distributor, almost in-
variably representing the same financial
interest, has rapidly en-
croached on the domain of the exhibitor
and by a series of coercive measures has
sought to prevent, control and just
control of his property—his motion picture
theatre.

"I complain of many abuses, but
most of them have their origin in the attempt of the producer-
exhibitor to step out of his legitimate
sphere and force the theatre owner into
an unnatural partnership. It is not dif-
ticult to trace the steps which have
finally led up to this organized attempt
at undermining the exhibitor's
property.

Excessive film rentals, the arbitrary
ex-
action of deposits or so-called advance
payments, the arbitrary
—
and the
artificial curtailment of production, the
hold and persistent drive for percentage
booking—all these measures aim at
weakening the exhibitor's
hold on his
investment.

"Constantly increasing film rentals are
placing many exhibitors today before the allocation of either selling out or rais-
ing their prices of admission. In most
cases, the exhibitor might better sell out
than make a substantial advance in his
price of admission. The existence of
the motion picture theatre, its progress
and prosperity, all depend on the popu-
lar price. It was the popular price
which accounts for the conquest of the
world by the motion picture. The fact
is so well understood that it does not
need repetition.

Scores Advance Deposits
"The advance payment now used by
producers for the deposit word 'deposit'
takes large sums from the exhibitor and
uses them not as a security for film
rentals but for the expansion of their
business and not infrequently for the
building or purchasing of competitive
theatres. The pretense that the deposit
is put as security is without merit as film
rentals has been abandoned even by
the producer. Film rentals, as we know,
are payable in advance.

"It is always an extremely difficult
matter to get your deposit back from
any producer. In all disputes arising
between the producer and exhibitor as
to payment of bills, delivery of reels,
contracts, etc., the man who holds the
deposit holds the whip hand. They have
be
nig points of the law. Cases have
been numerous throughout the country
where exhibitors had to invoke civil and
criminal authorities to get their money
back from producers.

Discusses Percentage Question
"In regard to the percentage system,
I know of no subject on which the ex-
hibitors of the country have ever been
more united. From my correspondence
and from the many personal visits and
from other sources, I know that the ex-
hibitors are determined to resist to
the utmost the attempt to force percentage
booking upon them. They feel that they
should not be content merely with of-
fering passive resistance to this system.
Some form of energetic and affirmative
action must be taken as quickly as possible
after the convention opens to make per-
centage booking impossible."

Gore and Lesser to
Build In Hollywood
LOS ANGELES—Sol Lesser and
Gore Brods, have purchased a $300,000
theatre building in Hollywood in associa-
tion with J. L. Swopphe, J. M. Young
and F. W. Builders of the play-
house hold a franchise in First National
Exhibitors' Circuit.

The theatre proper will seat 2,400 per-
sons. The playhouse will be flanked on
both sides by a 350-room hotel and an
office building. The site of the theatre
has not been announced.
Friedman Reports Heavy Booking
On Warner Brothers’ New Serial

"Phenomenal," continues to be the adjective with which J. L. Friedman, president of Celebrated Players Film Corporation, Chicago, qualifies the noun, "business," when discussing "The Lost City," the serial which has caused scores of theatres in the Illinois and Indiana territories to book that sort of entertainment for the first time.

With ten prints working, Celebrated finds it impossible to keep up with the demand from exhibitors, and not a day passes but some exhibitor is disappointed in his effort to obtain an early release in his vicinity.

Stern Voices Approval

Quite as loud as Mr. Friedman, in praise of the film, is Emil Stern, general manager of the Lubliner & Trine circuit in Chicago.

"We consider it," he said, "not only one of the very best serials ever produced, from the artistic standpoint, but one of the very best ever booked from a box office standpoint. I cannot say too much in praise of it."

Another exhibitor whose class of patronage makes his opinion of tremendous value is Al Lyons of the People’s theatre, Chicago.

"Different," Says Lyons

"It is different," was his comment: "the something different every exhibitor is searching for, and it has tremendous box-office value. It increased my Saturday matinee business by 900 the very first day I ran it, bringing my attendance for that afternoon up to 2,200. You can readily understand why I am a booster for it and why I have no hesitancy in predicting it will go over better than any serial we have had."

Numerous very attractive advertising and exploitation aids have been put out by Celebrated to aid the exhibitor in introducing the story to his patrons. Once that has been done, Mr. Friedman feels confident there is no question of its success.

Ten Additional Typhoons Installed In Playhouses

As a preparedness measure during the recent cool weather many exhibitors throughout the country installed their cooling and ventilating systems, according to reports from Typhoon Fan Company of New York.

The more recent contracts for the Typhoon system have been signed with the following theatres: Oracle theatre, Rock Springs, Wyo.; White Eagle theatre, Toledo, O.; Flash theatre, Tonawanda, N. Y.; Criterion Amusement Company, Chattanooga, Tenn.; Colonial theatre, Tarboro, N. C.; Star theatre, Tonawanda, N. Y.; Strand theatre, Amsterdam, N. Y.; Orpheum theatre, High Point, N. C.; Grand theatre, Anderson, S. C.; Garing theatre, Greenville, S. C.

Jacobs On Second Picture

Oscar Jacobs, producer of "The White Rider," has started work on his second production, "The Way of the Law." The same cast and director are making the picture. "The Way of the Law" was written by William J. Craft, the director. Eileen Sedgwick is starred in the picture under Joe Moore, Robert Flemying, G. A. Williams, W. C. Fellows and Curley Dresden supporting.

ATTENDED FAMOUS PLAYERS BALL

Left to right—Jesse L. Lasky, Elsie Ferguson and Col. William Wiegler, of the department of the East. Miss Ferguson and Col. Wiegler led the grand march at the Famous Players-Lasky studio ball held in New York City, April 28th, at the Hotel Commodore.

“Master Mind” First
Barrymore Picture

Error Is Made In Announcing
Initial First National Publication

Lionel Barrymore's initial First National Exhibitors' Circuit publication will be "The Master Mind," an adaptation of the Broadway stage success.

Whitman Bennett, the producer, declares that a recent announcement that "The Devil's Garden" would be the first publication was erroneous.

In "The Master Mind" Mr. Barrymore is given dramatic opportunities seldom offered, it is said. Incidents leading up to and surrounding the adoption of an orphan girl by a wealthy and fashionable family, the revelation that, unknown to the entire household, the butler (played by Mr. Barrymore) is the father of the girl, the love test that comes with the girl's decision between happiness and wealth, all work together to form a story of appealing tension. The production is now well under way.

Lesser Is Appointed
Coast Representative
Of the First National

In order to promote closer relations between the First National producing units on the Pacific Coast and the theatre owners who comprise the First National Exhibitors' Circuit, Inc. Sol Lesser has been appointed special representative of the First National executive committee to handle all business affairs for organization in Los Angeles.

The appointment of Mr. Lesser, who in association with the Gore brothers is First National franchise holder for Southern California and Arizona, was announced by J. D. Williams, general manager of the organization. The producing units of the First National at Los Angeles include the King Vidor studios, the Katherine MacDonald studio, the Anita Stewart and Mildred Harris Chaplin productions at the Louis B. Mayer studios, the Charles Ray productions, the Charlie Chaplin studios. The executive west coast headquarters will be established at 634 H. W. Hellman building, at Fourth and Spring streets.

A general publicity bureau will be established under Mr. Lesser's supervision to supply the home office bureau under G. L. Yearly's direction, with live advertising and exploitation angles and photoplay news and feature stories from the coast. J. E. McCormick, well-known publicity man, will handle the West Coast Bureau.

Ruskay Retires from
American Cinema Firm

Burrell Ruskay and associates have disposed of their interests in American Cinema Corporation to Walter Niebuhr, president, and Lucius J. Henderson. Mr. Ruskay has retired from the board of directors and the vacancy filled by Mr. Henderson, who has been elected secretary. The company has two successful features recently produced, "The Inner Valley," and "Women of the Forest." With Margarette Narama, the star of another production, "Stolen Moments," now in the course of production, and Wilfred Lucas directing a new picture, "His Brothers' Keeper," recently started.
Realart Managers Will Convene for First Annual Convention on May 17

Data Collected From Exhibitors to Be Discussed at Meeting Which Will Extend Throughout Week At the Hotel Astor, New York

Managers and special representatives of Realart Pictures Corporation will convene at the Hotel Astor in New York on May 17 for the first annual convention of the concern. The meeting will last through the week.

Executives announce that the gathering will be a jubilee meeting in keeping with the great strides made by the infant concern in its first year of business.

To Discuss Exhibitor Sentiment

An unusual feature of the convention, according to the plans outlined by Morris Kohn, president, and J. S. Woody, general manager, will be a discussion of exhibitor opinion on important subjects of the industry.

The twenty-one branch managers of the company will arrive in New York primed with exhibitor sentiment on all the live problems of the day. Subjects that will be discussed by the managers include general policies, exploitation of productions, marketing methods and contracts and the problems arising from increased production costs. Exhibitors visited by Realart salesmen have been queried on these and other subjects and the data collected will be scrutinized collectively.

The managers will arrive in New York on Sunday, May 16, and register at the Hotel Astor. The convention will open officially Monday morning, when Mr. Kohn will welcome the managers.

The succeeding sessions will be presided over by Mr. Woody. The morning sessions will begin at 9:30 and last until 12:30. The afternoon sessions will last from 2 to until 5:30. The first day will be devoted to a discussion of the results obtained in the campaign on Wanda Hawley's first picture for Realart, "Miss Hobbs." In the evening the managers will see "Irene" at the Vanderbilt theatre.

Seek Exhibitor Harmony

The sessions of the next four days will be given over to discussing plans for the coming season and outlining views of exhibitors on problems confronting the producer. The objects of these meetings, according to Mr. Woody, will be to arrive at decisions that will bring Realart family of exhibitors and the company in closer working harmony.

On Wednesday evening the managers will see Ina Claire in "The Gold Diggers" at the Lyceum theatre. On Friday night the managers' dinner will be held at the Hotel Astor and following this the exhibitors will attend a performance of the Ziegfeld Midnight Frolic on the New Amsterdam roof.

At the last sessions of the convention Friday afternoon and Saturday morning, the managers will hear from the various officials of the company regarding departmental matters. Mr. Woody, Jay A. Gove, assistant general manager; Dario P. Parilla, comptroller; Lewis Kniskern, supervisor of contracts; John P. Fritts, director of advertising; Norman Kohn, purchasing agent, and Alan B. Marr of the sales department will present a variety of subjects.

Kohn Issues Statement

In calling the convention, President Kohn said:

"It is with considerable pride that Realart has issued a call to its managers to gather in New York for the first annual convention. Succeeding years may bring increased prosperity and wider recognition to the company, but the first year, with its struggle to establish and perfect a working organization, always will retain a most vital place in its history.

"Realart has accomplished in the past year, I believe, more than has ever been done before in the history of the industry. The company was organized and twenty-one branch offices established in a few months. It engaged three well-known stars and began to make its own productions and to market them in an incredibly short time.

"The success which has accompanied these efforts within six months of actual business is well known in the trade. To have attained the pinnacle in producing quality pictures at the very outset constitutes an achievement of no little consequence. This fact is attested, if in no other way, by Realart's Broadway record, which shows that every picture put out by the company has played at one of the big Rialto houses.

First Is Most Important

"Naturally we regard this first convention as the biggest and most important step in our development to date. It is the first opportunity we have had to get together and talk things over. And, considering the position that Realart has made for itself among producing companies in less than a year, I am sure it is bound to prove an event of no little importance to the trade as a whole.

The Realart field men who will attend the convention are as follows:

MORRIS KOHN
President of Realart Pictures Corporation.

JAY A. GOVE
Assistant general manager of Realart Pictures Corporation.

JOHN S. WOODY
General manager of Realart Pictures Corporation.

WALTER S. SCATES, Boston; Henry E. Wilkinson, Buffalo; Harry W. Willard, Chicago; Mark Goldman, Cincinnati; James B. Reilly, Cleveland; D. J. Callahan, Dallas; Bert R. Lutz, Denver; Ralph Quive, Detroit; John N. MacLean, Kansas City; Oren F. Woody, Los Angeles; Henry L. Hollander, Minneapolis; Lester Adler, New York; Truly B. Wildman, New Orleans; Cornelius G. Keys, Omaha; J. E. Hennessy, Philadelphia; Harry E. Lotz, Pittsburgh; Ben F. Simpson, San Francisco; Albert W. Eden, Seattle; Floyd H. Lewis, St. Louis; William H. Rippard, Washington.
Hampton’s "Riders of the Dawn" Is Given Premiere at New York Strand

Benjamin B. Hampton’s latest production for Hodkinson distribution, "Riders of the Dawn," was given its world premiere at the Mark Strand theatre in New York last week. Publication date of the picture has not been announced.

The production met with immediate success at the Strand, according to reports, the crowds at every performance packing the house.

Shelve Another Picture
Hodkinson reports that Moe Mark, president of the theatre company, and Jack Earle, who is managing director, shelved another picture after previewing the Hampton subject so as to give it presentation at once. Newspaper critics praised highly this screen version of Zane Grey’s "The Desert of Wheat," which is a story of the Northwest.

Its premiere at the Strand is said to bear out the statement of a prominent Eastern exhibitor that "Riders of the Dawn" has the combined ingredients of Hampton’s previous successes, "The Westerners," "Desert Gold" and "The Sagebrushers," wonderful acting, heart interest, faithful scenic effects, plenty of action and a wealth of realism.

Recognition of Zane Grey’s audience-pulling power was shown conclusively in the great volume of business done by the Hodkinson organization on its previous Hampton production, "Desert Gold.”

To Eclipse Predecessor
"Riders of the Dawn," it is said, gives every promise of eclipsing the mark set by its predecessor. The famous novelist manifestly expresses his own satisfaction with the breath-taking rapidity and power of this picture by putting his autographed signature on the opening title of the second of his novels made by Hampton. Mr. Grey has at all times been in close attendance at the Hampton studios, personally assisted in the building of the scenario and continuity and titled the picture in conjunction with Mr. Hampton.

Following are excerpts from the New York daily newspaper reviews:
"The picture is a good melodrama well acted," say the Tribune.
"The big thriller at the Strand this week might be called ‘Action Unlimited,'" declares the Times reviewer.
"The Sun and Herald:" "This photo-play deals with the Northwest grain region vividly and thrillingly, without overstating its case.
"The Morning Telegraph says: "Riders of the Dawn' is an exciting and vivid story."

Taylor Holmes Will Do Serious Role On Stage
(Special to Exhibitors Herald)

LOS ANGELES, May 11.—Taylor Holmes will return to the stage shortly in an A. H. Woods’ production, "Tomorrow's Price." Although he has played comedy parts in pictures, his stage vehicle gives him a serious role.

As an independent picture producer, Taylor Holmes recently has made three comedies for Metro. They are "Nothing But the Truth," William Collier’s stage success; "My Every Idea," by William Le Baron, and "Nothing But Lies," by Aaron Hoffman.

Makes Third for Republic
"The Sowing of Alderson Creek," fearturing Bernard Durning, will be the third production made for Republic Distributing Corporation by Macauley Photoplays. "When Bearcat Went Dry" and "The Gift Supreme" were the two previous pictures. Ollie L. Sellers will direct the third.

Earle Directs Goulding Tale Adopted By Browne as Louise Huff Production

Preliminary work has been completed and actual production will start soon on Louise Huff’s first starring vehicle under the Selznick banner.

Associated in the making of this production are four names well known in the industry. They are Miss Huff, William P. S. Earle, who will direct, Edmond Goulding, the author, and Lewis Allen Browne, who supplied the continuity.

Many Noteworthy Pictures
Earle was assigned to handle the megaphone because of the success he achieved in directing Eugene O’Brien in "The Broken Mcloyd" and Elaine Hamerstein in "The Woman Game" and "Whispers."

Under his direction, some of the most noted successes of the stage have been translated into picture form, it is declared. Conspicuous among these were "Within the Law" and "Mary Jane's Pa."

Miss Huff needs no introduction. Beginning her professional career in stock, then playing an important role in " stolen Honor" for one season, she had made a name for herself before she was graduated into the position of ingenue lead on the screen. She was aｓ top-star with Jack Pickford for two years, and she starred in several productions before she signed her contract with the Selznick.

Author Also Director
Miss Huff’s first Selznick picture will be "The Dangerous Paradise." Edmund Goulding is credited with the authorship of the story. Mr. Goulding’s name is known to readers of fiction magazines as well as to countless film fans. During the past year he has written a number of stories in which Selznick stars have appeared and he has turned stories by other authors into picture form for Selznick and he has directed several Selznick productions.

The continuity of "The Dangerous Paradise" was written by Lewis Allen Browne, a Selznick staff writer whose name has appeared in connection with several productions of the company. He is the author of "Sooner or Later," in which Owen Moore was starred, and of "Marooned Hearts," which is being made by Selznick, with Zena Keefe and Conway Tearle in the leading roles. "The Land of Opportunity" also came from Mr. Browne’s pen.

Universal Will Make Scientific Productions

The new technograph division of the educational department of Universal Film Manufacturing Company will start work soon producing scientific films for theatre showing. Realizing that to obtain the most instructive, artistic and interesting results from educational motion pictures it would be necessary to install an animating art department, Harry Levey, general manager of the educational department, has added a specially designed trick-title apparatus.
Theatres Open on Sunday In Some Towns and are Closed In Others

Legal Action Taken Against Exhibitors In New York, Texas, Ohio and Iowa—Seven Managers Are Fined $30 Each

Sentiment favoring the exhibition of motion pictures on Sunday has been expressed in various towns over the country during the last month. At the same time adverse legislation has become effective in other localities and theatres that heretofore have shown on the Sabbath have been forced to remain dark.

For the first time in the history of Martins Ferry, O., theatres are in operation on Sunday. The first Sunday screening of pictures occurred recently at the Fenay and the New Pastime theatres, only instructive subjects being presented.

In inaugurating Sunday shows at the Fenay, the manager said:

"It has been proven that the movie theatre, properly conducted on Sunday, does not, as claimed, desecrate the Sabbath, but on the contrary has a tendency to eliminate many of the objectionable methods of observing the day.

Citizens of Wenona, Ill., at the recent election voted in favor of Sunday shows, 234 votes being cast in the affirmative and 166 in the negative.

Council Upholds Law

City council of Danville, Ill., upheld the exhibition of pictures on Sunday by voting 9 to 1 against repeal of the Sunday show ordinance. One of the aldermen in explaining the council's action declared that the vote of the people a few years ago in favor of Sunday shows, while not mandatory, was directory and therefore it would be unwise to revoke the law.

Bushnell, Ill., is preparing to vote on the question following a discussion of the matter before the council by Jackson Brothers, owners of a theatre there.

In four states—New York, Texas, Iowa and Ohio, officials of various communities have acted to bar the opening of theatres on Sunday as well as instigated legal proceedings in other cases.

Closed on Sunday

The Broad Street theatre at Waterford, N.Y., was closed recently for operating on Sunday. Sunday showings are unlawful, it is said, unless permission is obtained, and, according to local authorities, this had not been granted.

Exhibitors at Red Oak, Ia., decided, following the case which was brought before the justice of the peace for violation of the Sunday amusement law, to remain dark over the Sabbath.

A jury at Wichita Falls, Tex., returned a verdict of guilty in the case against Morris Pois, manager of the Gem theatre, who was charged with violation of the Sunday closing law. He was fined $20. Six other defendants, whose cases have been pending, also will pay the $20 fine.

Four showmen at Findlay, O., have been bound over to the grand jury in a charge of violating the state statute prohibiting Sunday amusements. The cases probably will come up this month.

NEW STATE RIGHTS FILM "PARTED CURTAINS"

Henry B. Walthall in a scene from the new National Film Corporation's production. William Clifford, Margaret Landis and Mary Aiden appear in support.

"Big Six" Directors To Remain on Coast

Associated Producers Units Will Be Separate—Four to Build New Studios

LOS ANGELES, May 11—The Associated Producers will continue to produce in California and no members will migrate to foreign fields as was reported recently. It is probable, however, that one or several of the producers will head companies to England and France for the locale of big serials.

The "Big Six," it is definitely stated, will not produce under one roof. Thomas H. Ince will continue to maintain his big plant in Culver City.

Mack Sennett will continue all production in his own big studios at Hollywood. Although officials of the Sennett organization announce alterations and additions that will materially increase facilities and equipment for the making of super comedies, Maurice Tourneur, George Loane Tucker, and probably Allan Dwan will construct, own and maintain their own exclusive establishments in Los Angeles or the adjacent suburbs.

Marshall Neilan recently entered into a co-operative agreement with Albert Kaufman.

Anita Stewart Begins

New Mayer Production

Anita Stewart's new picture, "Harry and the Piper," has gone into production as the first B. Mayer studio with Bertram Bracken at the directorial post. The story, by Kathleen Norris, originally appeared as a serial in the "Pictorial Review." The screen version was arranged by Monte M. Katterjohn. "Harry and the Piper" has to do with a girl who leaves her small town home to visit New York and see life in its gayer aspects. She becomes a Greenwich Village and enters into a Bohemian marriage contract with a disciple of free love, but realizes her error in time to avoid coming under the ban of convention. Later, when a real pure romance comes into her life, the girl's sad experience in Bohemia threatens to become a stumbling block, but her fiancé proves big enough for the occasion and the story ends with a little surprising twist and with everybody happy and satisfied.
Reelcraft’s Library of Short Films Is Given a World-Wide Circulation

Reelcraft Pictures Corporation’s program represents a “library of short features with a world-wide circulation,” according to executives of the organization.

The short subject, it is declared, holds the same relation to the motion picture industry as the short story does to the world of fiction.

One and two-reel comedies, however, are considered more popular than the short humorous stories of the magazines. The demand appears to be far greater than the supply at all times, it is said.

To date, Reelcraft Pictures has given comedy the first consideration, because of the demand of the exhibitors.

Four Companies Working

Four producing companies, already are furnishing comedies for the Reelcraft program. Billy West is supplying one two-reel comedy every other week. Alice Howell is a two-reel comedy every alternate week; Billy Franey’s one-reel comedies are being published once every other week, while Millburn Moranti is making a series of two-reel comedies that are different from the ordinary laugh producer for issuance every other week.

Moranti has surrounded himself with an excellent cast including Fritzi Ridgeway, Helen Williams, Joe Bonner and Albert Hulston.

For the followers of the melodrama and speedy Western action, Texas Guinan is featured in a series of two-reel Westerns directed by Jay Hunt. Texas Guinan is remembered for her dashing ingenue roles in musical comedies.

To Have Cartoon Issue

Cartoons also have been considered by Reelcraft, negotiations having progressed whereby a nationally known comic artist may soon be drawing an animated weekly issue for Reelcraft.

Educationalists also will be distributed by Reelcraft. The scenic series will consist of the Burnd Sunset series, now being taken by Leland J. Burnd, who travels from place to place in search of natural splendor and beauty by means of a motor car completely equipped to develop the negative as it is taken.

The scenes will be one-reel each and will be published.

Plan Something Different

One of the innovations planned by Reelcraft is a series of pictures different from any now being offered. A popular male star will be featured in a series of stories written by a prominent author. Other novelties are planned for distribution from time to time.

National advertising campaigns will be carried on each separate series. A service department has been established and is working out advertising plans for the individual exchanges distributing Reelcraft pictures.

Gladys George Plays Lead Opposite Douglas MacLean

Gladys George, a Thomas H. Ince find, has been cast in the leading feminine role opposite Douglas MacLean in his first individual starring vehicle, "Yanconna Yillies." Miss George has been with Ince for about a year, playing "bits" at first, then more recently the ingenue lead in "Below the Surface," with Roland Bowdworth and Lloyd Hughes, and the lead with Charles Ray in "Red Hot Dollars."

Douglas MacLean and his company have completed the shadow rehearsals for "Yanconna Yillies." The photographing of the first scenes in the play is now progressing under the direction of Jack Nelson.

Mary Miles Minter Is Star In American Films

"Peggy Rebels," starring Mary Miles Minter, adapted from "The Mate of the Sally Ann," soon will be put on the market by American Film Company. The drama will be presented five sets, and the cast includes Alonzo Forrest, George Periolat, Jack Connolly and Adele Farrington. The scenario was written by Elizabeth Mahoney and the direction was by Henry King. The drama was written by Henry Albert Phillips.

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National Film Has In Operation
Its Increased Program for 1920

Production activities at National Film Corporation's studios are proceeding in accordance with the prearranged increased program for 1920, according to Harry M. Rubey, president.

The "Buddy" Post unit is engaged on turning out twenty-six two-reel comedies which Goldwyn will publish as Capitol comedies. In addition to this the many Marion H. Kohn Productions' units are making things hum on the National lot.

Prepare to Film Serial

Preparations for the forthcoming National serial, "The Son of Tarzan," rapidly are nearing completion. Roy Somervile already has prepared the continuity for the first three episodes of this Edgar Rice Burroughs serial, which Harry Revier will direct. The company is awaiting the arrival of Joe Brandt at the coast before sailing for the South Pacific island where the main scenes of the serial will be filmed.

Very unusual costumes have been designed especially for the "Son of Tarzan" picture. Harry Revier states that he will introduce several unique ideas into the filming of this chapter picture feature, and that it will be absolutely different in many ways from any serial yet attempted.

Ready for Issuance

"Kentucky Colonel" now is ready for publication, but there will be a little lapse before another feature picture is started because of the illness of William A. Seiter who will direct the next of the "All American" series. Several big stories by famous novelists are now under consideration for a worthy successor to "Kentucky Colonel."

Joe Brandt, director general of National, is optimistic regarding his company's future. The company's "Parted Curtains," "Nobody's" Girl, and now "Kentucky Colonel" are pictures which are representative of National's capabilities," says Brandt. "Our future efforts will be centered on producing a small number of pictures of this calibre each year. We expect to make each succeeding picture better than its predecessors, we expect to spend more money on them and we expect that the exhibitors are going to find out that the extra expense is going to be justified."

Nicholas Power Rents Healy Building In N.Y.
For $1,200,000 Rental

The ten-story Healy building at 88 and 90 Gold street and 1 to 5 Ferry street, New York, has been rented by Nicholas Power Company for a period of twenty-one years at an aggregate rental of $1,200,000.

Charles F. Noyes Company leased the building for A. Augustus Healy to the manufacturing company. The Nicholas firm now occupies nearly the entire building.

This deal is said to be one of the largest ever negotiated in the "Swamp" district.

Metro Adapts Another Drury Lane Production

(Special to Exhibitors Herald)

NEW YORK, May 11—George Terwilliger of Carl Donner's "Vanishing Trails," the Marriages of Mayfair, is being adapted at Metro's New York studio in West 61st street.

The cast includes Thomas W. Ross, creator of "Checkers." On the stage, Willard Lytell, brother of Bert Lytell, Francis X. Conn, Lionel Pape, Henry Hallam, Jack Crosby, Louis Sealy, Gladys Coburn, Thea Talbot, Jennifer Dickerson, Effie Conley, Florence Court, and Marie Shafer. The director is George W. Terwilliger.

"The Splendid Hazard" Is
Given a Private Showing

The film adaptation of Harold MacGrath's widely read novel, "The Splendid Hazard," produced and directed by Allan Dwan at the Brunton studios in Los Angeles, has been privately shown to the executives of Mayflower Photoplay Corporation.

May 22, 1920

EXHIBITORS HERALD

VOTE OF THANKS GIVEN
First National Circuit
Canadian Company Celebrates
First Anniversary As A Producing Unit

Officers and executives of the Canadian Photoplays, Inc., celebrated the first anniversary of the company by a joint vote of thanks to First National Exhibitors Circuit and to Ernest Shipman for the splendid exploitation of its first production, "Back to God's Country," by James Oliver Curwood.

The treasurer's report shows, it is declared, that bookings ahead soon will reach the half million dollar mark. So successful has been the first venture under the guidance of Ernest Shipman that the men interested in the organization have decided to put unlimited capital into further productions, it is said.

The company has obtained the exclusive rights to the product of authors of prominence, and the officials estimate that at least $250,000 will be spent in publicizing the screen productions of Ralph Connor, one of the authors under exclusive contract to Ernest Shipman and the companies he represents.

A pleasurable feature of the first annual meeting of Canadian Photoplays of Calgary was the dispatching of telegrams of appreciation to the officials, franchise holders and salesmen of First National Exhibitors Circuit, during an informal dinner to Ernest Shipman, who had been invited to come on from New York for the occasion.

Charles Ray Has Sold
"A Contented Woman"
As Talmadge Vehicle

(Special to Exhibitors Herald)

NEW YORK, May 11.—Charles Ray, who recently purchased the famous Hoyt comedies, has sold the screen rights to "A Contented Woman" to Joseph Schenck as a vehicle for Constance Talmadge, according to word received from Los Angeles by the Arthur S. Kane offices.

Mr. Ray recently disposed of "A Texas Steer" to Samuel E. Kork, who in addition to his connection with the Katherine McDonald Pictures Corporation is about to begin production of a series of special film offerings in association with Eugene Roth of the California theatre, San Francisco. The big screen possibilities of the story, together with the publicity value in the title of a Charles H. Hoyt comedy, are to be recognized by Mr. Kork's organization in the assembling of an all-star cast for the production.

It is not yet announced whether Mr. Ray will do any of the Hoyt plays himself, and meanwhile General Manager Will reports that he is receiving many offers for screen rights.

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THIS BEATS THE THIRD DEGREE

Scene from "Vanishing Trails," the Canyon Picture Corporation's serial, made by Col. William Sellig, and featuring Franklin Farm and Mary Anderson.
Thomas Saxe and R. D. Craver Hold Franchises In Associated Exhibitors

Southern Independents Have Obtained the Dallas Territory, It Is Understood, and An Announcement Is Expected Soon

Thomas Saxe of Milwaukee and R. D. Craver of Charlotte, N. C., are the latest to obtain franchises in Associated Exhibitors, Inc.

The franchise for the Milwaukee territory was transferred to Mr. Saxe from Merrill Theatre Amusement Company, whose Merrill theatre recently changed hands. Mr. Craver, with large independent theatre holdings in the South, obtained the franchise for the Charlotte territory, which includes North and South Carolina.

It is understood also that the Dallas territory franchise in Associated Exhibitors has been obtained by prominent Southern independents, and that an announcement will be made shortly.

Active in Discussions

Both Mr. Saxe and Mr. Craver affiliated themselves with Associated during the convention of independent exhibitors at Chicago, and both were active in the discussions that took place among the franchise holders from Associated during informal meetings there.

Mr. Saxe stated that the majority of the exhibitors in his territory were enthusiastic over the possibilities of Associated sub-franchises. He says that already more than 130 theatre men in Milwaukee have expressed their eagerness to cooperate under Associated's plan.

Mr. Craver was equally enthusiastic over the acquisition of his franchise. He stated that in the South, particularly, exhibitors were in need of an organization that would give the theatre protection as well as profit. He stated that in Associated Exhibitors, Inc., he believed that the really cooperative organization had been found.

Informal Conferences

One of the significant sidelights of the gathering of independent exhibitors at Chicago was the informal "convention" of about a dozen of the franchise holders in Associated Exhibitors, Inc.

While no official connected with the Associated Exhibitors took official part in the doings of the independent exhibitors' convention, it was made known to those in Chicago that Associated Exhibitors, Inc., pledged its support to any plan or scheme that is designed to protect exhibitors' interests. This pledge dovetails with the exhibitors' endorsement of cooperative propositions such as is exemplified in Associated Exhibitors.

"The Associated Exhibitors are heart and soul in accord with any movement or plan that is designed to further the selfish interests of independent exhibitors," stated an announcement, "and for this reason we wish to compliment the First National Exhibitors' Circuit for the great progress made in their convention, and especially to emphasize the value of franchise protection and benefit offered by First National to independent exhibitors.

Cooperation Is Received

The gathering of the Associated men brought to light the fact that the franchise holders in Associated were receiving extraordinary cooperation and pledges of support of the Associated edge from the independent showmen throughout their respective territories. Associated franchise holders also stated that keen interest had been expressed in the announcement that Associated sub-franchises would be available very shortly.

Among those who took part in the informal meetings of Associated franchise holders were I. H. Ruben and M. H. Finkelstein of Ruben & Finkelstein, Minneapolis; Harry M. Lubliner and Joseph Trinz of Lubliner & Trinz, Chicago; John P. Harris, Pittsburgh; L. Libson, Cincinnati; C. M. Olsen of Olsen & Sourbier, Indianapolis; J. H. Cooper, Oklahoma City; Thomas Saxe, Milwaukee; R. D. Craver, Charlotte, N. C.; S. H. Harris, Little Rock; Judge Wilkerson and E. R. Rogers of Signal Amusement Company, Chattanooga; Joseph Morgan, Atlanta; J. E. Quimby, general manager of Associated, and Phil Ryan, also of Associated.

Bessie Love Will Star In "Old Curiosity Shop"

(New York) May 11.—Andrew J. Callaghan, who is in New York to purchase suitable material in which to feature the Thomas Hardy story "Little Dorrit," states that Charles Dickens' "The Old Curiosity Shop" will serve as a feature vehicle for the star. Negotiations are under way to engage a prominent director for the production.

So gratifying are the first results of Miss Love's initial production, "The Midlanders," it is declared, that Mr. Callaghan and his associates are reiterating their original announcement of backing this star to the limit in every detail of production. With this end in view, Mr. Callaghan will remain in New York until he has accumulated a sufficient number of well-known novels and plays to satisfy the star's needs in the immediate future.

Cameraman Mobbed By People Seeking To Quash Notoriety

CRISFIELD, MD.—Both the newspaper reporter and the cameraman for a news reel have their troubles. Neither is immune to the wrath of those who dislike publicity.

A cameraman representing one motion picture concern recently went to Tangier Island for pictures of the principals in the recent shooting affair there. When the irate citizens got through with the cameraman he was minus a machine and about two reels of film, all of which was destroyed.

The residents are resenting the wide publicity given them since Officer Con- traction shot Roland Parks for violating the Sunday ordinance. They claim reports of the case are greatly exaggerated and say they desire to be left alone.

Name of Author With Success of Past Films Exploit Latest Picture

Vitagraph's special production, "The Courage of Marge O'Doone," will go on the market strengthened by ample advance exploitation. The name of its author, James Oliver Curwood, has attained magic charm from his other recent novels and the films that have been made of them. In its original form "The Courage of Marge O'Doone" has been making a literary sensation for more than a year.

The locale of "The Courage of Marge O'Doone" is the region that borders on the Arctic circle. There are scenes of blizzards, bear fights and man fights of extreme heroism and hardship.

David Smith directed this special feature. Pauline Starke and Niles Welch have the leading roles.

Poli Circuit Books Three Select, Republic Pictures

Charles Rogers, sales director of Select and Republic, announces that the Poli Circuit in the Connecticut territory has booked the Selznick production, "The Woman God Sent," featuring Zena Keefe, and the two Republic productions, "The Girl of the Sea" and "Mothers of Man." In addition, Mr. Rogers says that the Keith and Frazier circuits have booked the two Republic productions.

In view of the fact that at least seventeen separate towns and cities will see two of the three productions, Mr. Rogers believes this to be a record booking for film exchanges in the East.

Portrays Three Roles

Olive Thomas is portraying three different characters in the production of "Jenny" for Selznick Pictures, which is being made at the company's West Coast studio under the direction of Laurence Trimble. Roy Hornman wrote the tale.
Wanda Hawley's First Realart Film Is "A Knockout," Declares Ritchey

"A knockout." That was the statement of Will M. Ritchey, supervising director of the Realart studios in Hollywood, after witnessing a run of "Miss Hobbs," Wanda Hawley's first starring vehicle, in its unfinished state.

"I never have seen a picture," said Mr. Ritchey, "that delighted me so much in its early stages. Barely three reels have been shot and of them only one has been assembled in anything like the form it will eventually take. So you can judge the play must have 'something on the ball,' or I wouldn't venture such a positive statement.

"To my mind, 'Miss Hobbs' completely satisfies the public's demand for something different. This story of a girl who hates men and takes to fads, house-furnishing and food of the 'futurist' order brings in effects that are quite out of the ordinary. The lover of the bizarre will appreciate the decorative ideas used in the Hobbson home.

"As far as the star is concerned the part is so different from anything she ever has that it has brought out an amazing store of originality. She shows a deft comedy touch that will, I believe, establish her right to stardom."

"Her fun-making efforts are ably seconded by Harrison Ford, Jack Mulhall, Walter Hiers, Helen Jerome Eddy and Julianne Norton. The five people I have named form a remarkably well balanced cast. In fact, I cannot find a single fault with the production as it stands. Elmer Harris must be credited with having created a remarkable picture plot from Jerome K. Jerome's laughable stage comedy."

McKim Has Role In Screen Crafts Film
Well Known Players Chosen to Portray Characters in Metaphysical Plays

Well known players comprise the cast assembled for "The Great Physician," the first of a series of three seven-reel metaphysical film plays to be produced by Screen Crafts, Inc. The cast has been contracted for the three feature productions.

Heading the cast is Robert McKim, who is remembered for his work as the villain in many screen successes, and Rhea Mitchell, whose pleasing personality and ability to play emotional roles has won for her a berth as favorite in the hearts of exhibitors and the picture public.

Other players in the cast include Arnold Gregg, who has just finished work as leading man for Betty Compson in her first independent production; Lew Morrison, whose work in "Dangerous Hours" and several other screen plays has brought him recognition as a character artist; Snowden Baxendale, a new film light who recently completed a successful career on the legitimate stage; Charlotte Woods, Max Davidson, Robert Anderson, Eugene VanSittert, Olga Gray and Maxine Aidar.

Chadwick Ayres will direct the stories.

Paul Brunet Again Named Vice President, General Manager Pathe

Paul Brunet for the second time was re-elected vice-president and general manager of Pathe Exchange, Inc., at the annual meeting in New York.

The officers named for the following year are: Charles Pathe, president; Paul Brunet, vice-president and general manager; Bernhard Benson, second vice-president; Lewis Innerarity, secretary; Leon Madieu, treasurer; W. C. Smith, assistant treasurer.

The remarkable progress made by Pathe Exchange under the direction of Mr. Brunet during the last two years made it a foregone conclusion, it is said, that he would be re-elected to his commanding position, the scope of which, in its varied activities, is being steadily increased.

The following directors were elected: Charles Pathe, Paul Brunet, Leon Madieu, Paul Fuller, Jr., Edmund C. Lynch, Lewis Innerarity, A. E. Rousseau, G. L. Chanier and Elmer R. Pearson.

Ray To Make First Trip To New York

Charles Ray, one of the few film stars who never has seen New York, plans to visit the metropolis soon to make scenes for "Fifty-Five Minutes From Broadway," the picture rights of which he purchased from George M. Cohan, the author.

The first two pictures the star will make for First National are "Peaceful Valley," adapted from Sol Smith Russell's successful stage comedy, and "Fifty-Five Minutes From Broadway."

Vitagraph Bookings Indicate Big Demand For Curwood Feature

That the booking records of any previous Vitagraph special production will be smashed by the forthcoming James Oliver Curwood production, "The Courage of Marge O'Doone," is becoming more apparent each day, Vitagraph officials state. Every mail brings contracts from the larger cities served by that company's various exchanges, it is said. The advance exploitation received by this film is believed to have created interest everywhere, and several hundred managers of theatres in the smaller centers have also booked it.

Officials at Vitagraph's Brooklyn studio who have seen the film claim that if there is much enthusiasm now, based on the exploitation and the merit of the book from which the story was adapted, the film itself will cause a sensation, as Director David Smith took advantage of many lucky breaks in getting blocked weather at the right time and in getting the grizzly bears and other wild animals to "act."

Vitagraph officials say that there is every evidence that even the records hung up by "Over the Top" will be smashed. This prediction was based on the figures totalled this week, which showed that in addition to the big city bookings, several hundred smaller town theatres had booked the film for showings during the month of June.

ANITA STEWART DONS A BLONDE WIG

In her latest Louis B. Mayer, First National production, "The Yellow Typhoon," Miss Stewart is the proprietress of a gambling den. Joseph Kilgour is in this scene with her.
Pictures Effect On Youth of Land
"Wholly Good," Says Judge Lindsey

Judge Ben B. Lindsey, founder of the famous juvenile court in Denver, and one of the foremost authorities on the American boy, who, incidentally, is appearing in a five-part feature written by Julia Crawford Ivers, entitled "The Boy," which William D. Taylor is directing for Famous Players-Lasky corporation, has this to say relative to the influence of motion pictures on the children of the country:

"You cannot preach in a motion picture. But you can get your story over without preaching. The audience will catch the spirit of it.

"That is the way motion pictures are having their beneficent effect on the public, old and young. The audience catches the spirit of the picture. Motion pictures are doing a very great work—I am speaking of the better class of pictures, you must understand—and their influence in the future will be even more sweeping than it is now.

"You ask me what I deem the effect of motion pictures on the youth of the land? I believe it to be wholly good. There may have been isolated instances where the effect was bad, of course. Undoubtedly some boys have played hookey to see a motion picture. But that is not the fault of motion pictures.

"I have heard people complain that boys learn to commit crimes from seeing them done on the screen. In all my experience, I do not recall any boy telling me that he did wrong because of a motion picture. But I recall many instances of boys—and girls—telling me they did wrong because of what they read in the daily papers.

"Is it reasonable to think that a motion picture is a menace to the youth of the land because it may depict crime? Should newspapers be called a menace because they print the news of crime? Should every book, every stage play, every magazine that tells of crime be called a menace?

"I believe that many motion pictures have not been what they should be. I am glad that the standard has been raised so high and feel that it will be raised even higher. But as pictures are now, the general effect is entirely good."

Tournier To Take Cast
To Catalina for Scenes

Maurice Tourneur has returned to Los Angeles from Balboa, where he spent several days with his company making scenes for his forthcoming production, "Caleb West, Master Diver." Most of the interior scenes have been finished. The company probably will leave for San Francisco within a few days and from there go to Catalina, where the undersea scenes are to be made. Elaborate preparations are now in progress for the under water scenes.
Suggests Creation of Committee of Three at Salary of $6,000 to Pass Upon All Films and Film Advertising—Would Abolish Pink Permits

Abolishment of the present censorship of motion pictures by the police and creating in its stead a Motion Picture Department, which will have three members receiving $6,000 each per annum, is the recommendation contained in the first draft of the report of the Commission on Moving Picture Censors of the City of Chicago, which has been made public by Judge T. D. Hurley, chairman of the committee.

Judge Hurley's recommendations have been submitted to the committee and will be discussed at a series of conferences. It is the aim of the committee to have the report in the final form within a month in the hope that the proposed ordinance can be presented to the city council before warm weather arrives, he stated.

Would Repeal the "Pink Permit" Clause

Repeal of the present provision of a "pink permit" being issued for pictures deemed suitable for adults only is asked and the recommendations conclude with the statement "no picture should be exhibited that could not be shown before the father and mother in company with their children."

The report recommends that not only films, but all posters, banners and handbills which are used in connection with the showing of film be submitted to the department for approval, and that all film and advertising matter must carry the "Chicago Label" before being shown or displayed.

Addition Is Suggested

At the present time the proposed ordinance reads that no permit shall be granted for pictures that are "immoral or obscene, sacrilegious, salacious, unpatriciotic, or holds up to scorn or ridicule any nation or the people thereof, or falsely represents any person or historical event, or portrays riotous, disorderly or unlawful scenes and has a tendency to debase the public morals."

Judge Hurley, after preparing his report, drew up an addition to this section which would prohibit any picture "whose dominant and principal feature of artistry show prominently the following:

- Adultery, fornication and incest.
- Malpractice and abortion.
- The burning of victims.
- Premarital incidents and scenes, and the continuation of such scenes.
- The consummation of marriage or other indissoluble unions.
- The sale and use of habit-forming drugs.
- Irreverent treatment of churches, clergy and religious customs.
- Vagrancy.
- Birth control.
- Grotiosa, strangulation and other murder scenes.
- Slaughtering and profuse bleeding.
- Torture of human beings or cruelty to animals.
- Counterfeiting.
- Vulgar exhibition of underclothing.
- Indecent and suggestive dancing.
- Drunken scenes carried to excess.
- Language in subtitles which is profane or which has a double meaning.
- Bedroom scenes in which men and women are shown in the nude.
- Dispersion of public characters, of the flag, the country and the national allies.
- Executions and other death scenes.
- Brainless and prolonged fighting.
- Burials of funerals, hospitals, insane asylums, criminals, and bodies of ill-fame.
- Burning, wrecking and the destruction of property.
- Safe cracking and pocket picking.
- The influence of liquor and criminal agents.
- Shooting, the taking of poison and other scenes which will serve to murder or suicide.

Judge Hurley stated that the clause was taken to some extent from the Pennsylvania law.

To Provide Qualifications

The draft provides that the three members include a woman, an educator of at least ten years' experience in the educational field, and a business or professional man of at least ten years' experience in the business or professional field.

It provides for an advisory committee of volunteers to serve without pay.

It gives the department power to recall a film at any time after permission to show it has been granted.

The ordinance provides a fine of not less than $50 and not more than $150 for every violation of the ordinance, and it was indicated that three convictions would result in a theatre license being revoked, and of the department refusing to pass upon films submitted by the offending company or exchange.

Report Is Voluminous

The report which accompanies the proposed ordinance consists of forty typewritten pages. It explains the creation of the commission, reviews its work during the past twenty months, gives excerpts from testimony offered before it, and concludes with the recommendations.

Several warm shots are directed at the National Association of the Motion Picture Industry for its stand on the censorship question.

"We expect the motion picture people to fight this ordinance to the last ditch," said Judge Hurley to the committee after making the report public.

"We have a hard battle ahead,"

Mae Three, critic of the Chicago Tribune, is given an entire page in the report, her review of "The Menace of the Modern" being cited as showing the "need of censorship."

"Give Them What They Need"

"In the final analysis the whole question, as one writer put it, is: Shall we give our children and the weak and thoughtful of the community what they 'want' or what they 'need'? It is one of the stances in the report.

"Motion picture representatives approve of censorship, but insist that they should be allowed to be the sole judge of the films to be shown," is another.

"The commission also realized that there is a small minority in the community who mingle and intertwine the terms 'liberty' and 'license,'" says the report in another part. "These latter people deny the right to prejudge a picture on the ground that it is opposed to American liberty, and in fact are referred to by the supreme court as 'that class of people that are shameless and unclean, to whom nothing is detestable and through whom no picture would be considered immoral and obscene.'"

Wants Report Published

Judge Hurley expressed himself as anxious that the committee's report, the ordinance as finally recommended, and the complete testimony before the committee be published in book form for general distribution.

"I consider it the most valuable data on censorship that has ever been compiled," he declared. "It must be preserved in book form. We have had both sides given their complete expression."

Martin J. Quigley Calls Report "Political Trick" of T. D. Hurley

Referring to the censorship report, Martin J. Quigley, publisher of EXHIBITORS HERALD, who acted as secretary of the commission during its deliberations, made the following comment:

"The report is a political trick of T. D. Hurley, a traditional office holder in Cook county. The report of the commission is the personal work of Hurley as no meeting of the commission has been held in more than a year. The members were not even aware a report was being drawn.

"The report is entirely at variance with the evidence and logical conclusions, and is a desperate effort of Hurley to land a $6,000 job which he recommends in the report. The report is predicated on ignorance, prejudice, and a deplorable minimum of knowledge about motion pictures."

"The city council, which has been aware of the motives of Hurley and the fact that the commission disbanded without action, has refused to permit the printing of the report and it has no official standing."
What Do They Think About When They Are Not Working?

Madge Kennedy, the Goldwyn star, for instance, devotes her time to studying natural history, when not filming scenes for "The Truth." A Deinodon, first cousin to a Dinosaur, is now occupying her time.

You can't kid Lucille Rubey, who appears in support of Jack Hoxie in the National Film Corporation's feature, "The Son of Tarzan," but it is evident she has somebody's goat.

Dinty Moore's bar in "Bringing Up Father," the International's new comedies, built at the Waldorf-Astoria, New York, for the benefit of the American Publishers' Association convention. George McManus, the artist and originator, is having the first kickless drink served, known as a rolling pin rickey.

Doris Pawn finds golf one of the best spring tonics. The Goldwyn star is rapidly making a name for herself on the links. A little thing like a bag of clubs doesn't interfere with her drive.
WRIGLEY'S SECRET

There is, perhaps, no more familiar national advertising than that which literally “tells the world” about Wrigley’s Spearmint Chewing Gum. Staring Americans in the face from billboard, building wall, magazine page and car card, it has become almost as well known as the American Eagle.

William Wrigley, Jr., whose fortune ranks among the industrial marvels of America, has demonstrated his faith in advertising and the value of such faith to the satisfaction of the most critical.

In a magazine interview recently printed Mr. Wrigley gave the following as his “secret of successful advertising.” It is an open secret, a secret that has been stated before, though probably not so pointedly—incidentally a secret that theatre advertisers should convert to their own purposes.

“TELL 'EM QUICK; AND TELL 'EM OFTEN. ADVERTISING IS PRETTY MUCH LIKE RUNNING A FURNACE. YOU'VE GOT TO KEEP ON SHOVELING COAL. ONCE YOU STOP STOKING THE FIRE GOES OUT. IT'S STRANGE THAT SOME PEOPLE'S IMAGINATION CAN'T COMPASS THIS FACT.”

The gist of Mr. Wrigley's statement, as contained in the first sentence, should be printed in letters six inches high, red preferred, and tacked up over the desk of every motion picture theatre advertiser. It is particularly pertinent to his work.

Chewing gum is a constant quantity. It is the same today as yesterday, the same tomorrow as today. The chewing gum advertiser has ample time to study his product and discover new angles from which to approach the public with his sales talk.

The motion picture is a variant. Today the sales talk must center upon, say, comedy. Tomorrow tragedy must be as attractively described. Each day brings its problem, and there is but a few hours, at most a few days, in which to perfect a sales argument.

Picture Is “The Thing”

In every case, however, every day, every week and every year, “the picture is the thing.”

The motion picture, not a single drama, comedy or tragedy, is the real product which the motion picture theatre advertiser must sell.

To create a buying public which will buy but one type of motion picture entertainment is to foolishly limit the appeal of the advertising used. It follows, since no theatre can find sufficient comedy, drama or tragedy of high grade to use it exclusively, that a separate patronage must be built up for each class of production.

Must Sell the Screen

By far the better way, though results may materialize a bit more slowly, is to direct the main force of every selling argument to the creating of a desire for screen entertainment, subordinating the claims made for the specific attraction and the class it represents.

It is better by far to have people say, “The Strand has the best pictures” than to have a certain portion of it say, “If you want to see good comedy go to the Strand,” another portion advise, “When the Strand advertises a drama you can depend upon it being good,” and still another faction claim, “I go to the Strand when they have a tragedy because I can always enjoy a good cry.”

Though more thought, effort and patience is required, it is worth while to educate your patrons to say in unison, “The Strand puts up the best show, no matter what the pictures are.”

What Wrigley Means

Mr. Wrigley’s meaning should be understood clearly.

He does not mean that it is necessary to repeat monotonously. As a matter of fact monotonous repetition is bad business.

He means that the important point, that the article advertised is the best buy available, should be made as briefly and as frequently as possible.

He centered upon a pointed statement of an important point.

“The Flavor Lasts” was his claim.

To see it is to read it.

Brevity Is Important

He “made it snappy.”

Exhibitors should do the same. No matter what they have to say about a picture, or about their theatre, it can be said more effectively in half a dozen words than in half a hundred.

It is easy to write at length.

It is profitable to condense.

Mr. Wrigley’s advice is not new. But it is good.

And it is expressed, like his advertising, snappily and impressively. At least one line of it should be memorized—

“Tell 'em quick; and tell 'em often.”
Thirty girls figured in the “Sassy Jane Revue” staged by Sid Grauman at his Million Dollar theatre, Los Angeles, as a protest against the high cost of feminine wearing apparel. The “Sassy Jane” gown is a Los Angeles especially desirable combination at this time. The feature served a double purpose—providing excellent entertainment and identifying the theatre management with the progressives of the day aligned on the side of humanity. There is no more paying form of advertising.

Grauman’s “Sassy Jane” Revue Strikes Blow At Living Cost

Sid Grauman, whose penchant for innovations in presentation is one of the boasts of Los Angeles picture enthusiasts abroad, accomplished a double purpose in his “Sassy Jane Fashion Revue,” given the last week in April at his Million Dollar theatre. As a feature, it was a distinct achievement. As stimulating him a man of the times, with public interest his interest, it gained him many friends. Incidentally, in giving the best sort of publicity to the “Sassy Jane” dress, an economical affair of calico and gingham that combines beauty with saving, a genuine service was rendered the community.

The “Sassy Jane dress” has evolved from a simple little checkered frock to its present elegance in the course of three years, and is the brain child of Miss Rand, 22-year-old Los Angeles miss who started at the age of nineteen with ten dollars, one sewing machine, two apple-boxes, a needle, some thread and much nerve! Today “Sassy Jane” frocks are sold nationally, and Miss Rand employs 456 girls. She is now president of the Sassy Jane Co., of which Syd Chaplin is vice-president. Her product strikes a death-blow at the high cost of living, as her dresses retail at from five to thirty-five dollars apiece.

Sid Grauman conceived the idea of presenting the “Sassy Jane” act at a time when the H. C. L. topic was paramount, and particularly that phase of it touching the cost of feminine wearing apparel. Twenty-five beautiful girls were used in the act, supplemented by a male solo singer and four musicians who stood in the towers seen in the accompanying photographs on this page.

The presentation opened with about one hundred and fifty feet of film showing June Rand designing a “Sassy Jane” frock on a plaster model, while the most diately came to life, a pretty and bewitching maiden. Then was shown Syd Chaplin seated across the room, making funny faces at the girl.

A spoken prologue followed, recited by a dainty little girl in gingham, after which the curtains parted, revealing an unusually pretty garden scene by moonlight, with tall, majestic cypress trees outlined against the moon. An Irish gardener then sang of “Mother Machree,” receiving tremendous applause.

Back of the garden wall, which seemingly en circled the back of the stage, was a concealed elevator, which raised each girl to the center of the top of the wall, from which point she descended a marble staircase, while the orchestra played a number which interpreted her particular dress and general character. Before the first girl gradually appeared on the top of the wall, outlined against the moon, her figure casting a great shadow against a Maxfield Parrish blue background, the caroling of a bird was heard. The bird proved to be the first girl of the “Sassy Jane Revue,” who, then descending the staircase, whistled the chorus of Clare Kummer’s “The Blue Bird.”

From then on, each girl descended in turn, posing to show off her frock in a most appealing manner, while colored lights playing upon her constantly changed the color of the dainty garment.

As the last girl descended the others poured onto the stage, and all formed a picturesque group. Then the Irish gardener again appeared and sang as a closing number a most tuneful little melody, “They’re Like A Great Big Bouquet.”

The act, which lasted nineteen minutes, was acclaimed as one of the most artistic ever presented by Sid Grauman.
Kinema’s “Down On The Farm” Parade Breaks Theatre’s Attendance Record

Seldom have such favorable circumstances marked a picture’s premiere as those which resulted in the definite establishment of “Down On The Farm,” Mack Sennett’s feature-length United Artists production, as one of the “money pictures” of 1920.

Los Angeles, the home of pictures and picture people, the scene of the most modern and spectacular exploitation and presentation, may be considered the telling test. And at Sol Lesser’s Kinema theatre in that city the picture has broken attendance records every day of its, at this time, unfinished run.

Preliminaries were opened on Saturday. The fact that Los Angeles was and is Mack Sennett’s home town, where his achievements have been celebrated in the past, made easy the way to arrange for a parade. It began at Second and Hill streets at two o’clock Saturday afternoon and the objective was the baseball game at Washington Park. Both with the police department and the management of the Park, where the Vernons and the Los Angeles nine were to struggle, the exploiters found co-operative and ready agreement. The police “passed” the parade and the baseball magnates declared it “Mack Sennett Day.”

A procession, the like of which never before made its way through this or probably any other city, wound through the downtown streets and made for the ball park. Everything that moves and has its being on farm was in that cavalcade—everything except a mortgage. Aged vehicles in which old Dobbin might have been hitched thirty-five years ago were occupied by Sennett representatives garbed and made up to resemble the Sennett principals. A steed of mighty horsepower upheld a close imitation of Jimmy Finlayson, who plays the role of the village landlord in “Down on the Farm,” and caused spasms of laughter along the line of march. A stubborn mule whose intelligence is as keen as his bull, and continuing with the assurance that it was no bull that “Mack Sennett’s Five-Part Super-Comedy ‘Down on the Farm’ opens tomorrow at the Kinema Theatre.”

Peril-loving persons on the edge and tops of buildings along the line of march pretended to be motion picture cameramen and snapped imaginary objects aloft till sufficient attention from the street was centered on their hazardous activities, when great banners fell from rolls in their hands announcing the presentation of “Down on the Farm” at the Kinema on the following day. The comedians on the street put up impromptu comedy and crowned their way triumphantly to the great gates of Washington Park, passing through which they gave an improvised show before the multitudes in the ball park and more than justified the fifteen minutes given them to celebrate “Sennett Day” with appropriate farcical and hilarious ceremonies.

It was a great success, and the credit for the event is due Managing Director Jack Callicott of the Kinema theatre, whose efforts to prove his picture-playhouse worthy of a premier were only begun with the Saturday show. Experts on exploitation concede to Mr. Callicott credit for what is probably the most sensational and successful publicity stunt over “put over” in the city where such efforts are events of nearly every week.

The advantage of surrounding a distinctive picture with a setting appropriate and “atmospheric” was disclosed by Manager Callicott on Sunday at the Kinema theatre. Indeed, it was remarked by many “showmen” that such an elaborate “prologue” as that provided would overweight and overshadow most picture productions and thus, having the effect of a too elaborate frame, over-

Stage of the Kinema theatre, Los Angeles, showing the stage setting used and one scene in the prologue. All previous attendance records were broken on the Sunday which marked the opening of the engagement, as upon the Monday and Tuesday following, the run being unfinished at time of going to press.
whelm the object framed—that the best would be the prelude. But Sennett's "Down on the Farm" justified its setting. The following:

There was Teddy "in person" and John Henry, Jr., the Sennett baby who after also to be seen shortly on the big screen in the midst of daffy adventures with his gallant friend and ally, Teddy. The latter, superbly unconscious of his celebrity, permitted the youngest to mauhl him, clamber over him and play with him.

To the strains of "The Village Orchestra," played by the Kinema's big orchestra, under the direction of Nicola Donatelli, the picture patron is ushered to a comfortable, commodious seat. Truly it is the "Intrins" of the village orchestra, for it is a version of the town band in the spasm of a first rehearsal. It may be discovered later by the per- spiring leader that there was a misunderstanding about which "piece" was to be played, but for the time it sounds more like the discordant echo—of a bad dream.

Follows then a Kinema Weekly. An organ solo in soft suggestion under the touch of Frank A. León brings back memories or conjures thoughts of other days—days of fine simplicity when most all the world was "down on the farm" and city jazz had not yet come into frenzied being. "When You and I Were Young, Maggie" is the song, and its horns, in the distance, float serenely from three voices. Charlie Murray, irrepresible comedian of the Sennett comedies and one of the princes of the house of Sennett is next represented on the screen by some of his inimitable "naive" full of wit and sharpened with the keen edge of a genial satire. "At the Sennett Studio Ball" sustains the suggestion of Sennett quality and is a song of lively gait and gay humor. "The Barn Yard Blues" comes next from the jazzeed ensemble of the big orchestra and after a Kinema Pictorial Review has achieved the advantages of contrast, there comes the "Prologue."

It was specially staged and devised by Manager Callieott and is a gem of humor called "Trials and Tribulations Around a Barnyard." The hero is a mail with a mind of its own and a dis- position not to be moved, though the heavens fall and the earth he dipped in the sun. The scene is an ensemble of everything that is expected in a farm- yard and some things not expected—hogs and cows, goats and dogs, hens and geese, and finally Teddy himself rumble through the meonte in which lively dancing of "hoe-down" type and ef- fective singing add to the effect, and all beautifullly illuminated and staged—a model set for a modern "Old Homestead," which is what that which comes next proves to be—an Old Homestead speeded up to 150 miles per hour. It is "Down on the Farm."

Let the boxoffice of the Kinema speak. That is the voice that carries ultimate conviction. Records are fre- quently broken—records covering a month of theatrical activity, or two months; records for this particular kind of attraction, but eliminating other and more popular kinds—in short, claims that records are broken are made with such frequency and established with such glib- ness that the mere boast of a record broken carries little weight unless it is known how inclusive the record may be.

The Kinema theatre has been built and occupied three years. It has had its exi- gent experiences—good weeks, bad weeks, great weeks, calamity weeks, triumphant weeks and weeks of defeat, just as come to all playhouses. But Sunday's receipts in dollars and cents were the largest ever taken in during any single day. This is true without exception, equivocation or reservation. And the amount of money that was received in excess of the biggest preceding day at the Kinema is ex- pressed in the hundreds of dollars. Just

A figure that drew much attention in the Kinema parade on its way to the base- ball park, where "Mack Sennett Day" was observed.
A scrim drop, used in connection with elaborate lighting arrangements, gave unusual photographic effect to the Capitol theatre presentation of "The Heart of a Child."

**Scrim Drop Gives Screen Effect To Interpretative Introduction**

For so many good reasons that it seems almost unnecessary to go into them in detail, the scrim drop should be made a permanent fixture of every motion picture theatre stage. It is the long-sought device that intimately identifies the stage presentation feature with the motion picture—essentially simple, as are most long-sought solutions.

The idea is certainly not new. The application is. And in this case the application is the important thing. Florenz Ziegfeld was probably the first showman to use it effectively, his 1918 edition of the "Follies" depending upon it for a great measure of its scenic splendor.

In that instance, as in practically all straight stage instances, color diffusion was the end desired. The drop served the purpose well.

For picture purposes, particularly for the blending of prologue with feature, it comes more fully into its own.

At the Capitol theatre, New York, as accompanying illustrations show, the device was used to bridge the step between stage feature and the opening scenes of "The Heart of a Child," Nazimova's current Screen Classics production.

The first scenes of the play show the star as a child of London slums, a carefree youngster whose chief delight it is to dance to the music of the street hurdy-gurdy. A clever bit of photography gives the impression of a London fog, and after the first few scenes showing the child dancing a strong dramatic element is abruptly and effectively introduced.

In the Capitol presentation lights came up on a stage set to resemble as closely as possible the first scenes of the play. The photograph reproduced here-with attests the fidelity of the representation. Players dressed like those in the play, with a dancer taking Nazimova's place in the ensemble, closely imitated the picture action.

After a few moments of dancing, during which music was furnished by a hurdy-gurdy, a policeman came upon the scene but did not interrupt the festivities. Then the scrim drop was lowered, giving the impression of the London fog, lights being manipulated to further this effect, and by a careful gradation of shading the picture was permitted to strike upon the drop.

Naturally, the first scene was seen but vaguely. Within a few moments, however, the shadings had been so dexterously changed that the picture was under way upon the screen without the transition having been realized by the audience.

The hurdy-gurdy music, continuing through, completed the illusion. One instance, it illustrates the effectiveness with which this transition, which has puzzled showmen for so long, may be accomplished.

In this case the curtain is black. It has been found that black is preferable where color work is not anticipated. When colors are used a white curtain has been found to give better results.

The cost of such a drop is not prohibitive. With care in hanging and operation it may be maintained indefinitely.

It can be used with any presentation feature and any picture. It would not be altogether unwise to make it a permanent detail. Lighting has everything to do with its success. Properly handled, it can be made to serve as front drop and illusion simultaneously.

**Attendants**

Among the incongruities of modern civilization must be listed the adult male attired in blue and brass uniform who directs patrons to their seats in a great many of our modern theatres.

There is some excuse for the male attendant at the ticket-chopper. Feminine attendants should make up the remainder of this staff for so many good reasons that it seems waste of space to print them. Any exhibitor who takes a good look at a representative of each sex on duty will see most of them.

Stage of the Capitol theatre, New York, with the scrim drop lifted. A bit of drama was injected to give the prologue strength.
They Use Tie-Ups That Tell In Seattle

When "Everywoman" was shown at the Strand theatre, Seattle, Wash., the Chauncey Wright Restaurants Co. used seven twenty-four-sheet stands to introduce the butterhorn, a new confection.

The Eastern Outfitting Co., one of the leading ladies' wear stores, contributed its best window to the campaign.
A masked girl in clown costume paraded Minneapolis Streets in behalf of "The Crimson Gardenia," which was showing at the New Unique.

**Masked Girl Feature**
**Good for any Picture**

Despite the most conscientious efforts of producers generally to make pictures that lend themselves advantageously to exploitation, there will always be pictures that are "hard to put over." There are many excellent works that will and should be pictured that do not contain great exploitation possibilities. It is necessary to develop a set of general exploitation devices to take care of these.

The masked girl feature is one that impresses because of its adaptability. The accompanying illustration shows a girl who walked Minneapolis, Minn., streets advertising the engagement of "The Crimson Gardenia" at the New Unique theatre. A. E. Abelson, manager of the New Unique, used the idea with gratifying results.

The girl idea is always good. People look at pretty girls. People look at all girls to see if they are pretty. When they see a girl in an odd costume, they are all the more certain to look at her. And when they find that she is masked, their attention is enduring.

It is obvious that the sign which she carries is going to be read.

**Synopses**

In preparing synopses for program or newspaper use, the advertising exhibitor should keep in mind the importance of suspense as an aid to interest. To divulge the complete details of a story is to diminish greatly its power to hold an audience.

Incidentally, the drawing power of the production is seriously impaired by the synopsis that tells too much.

The question of just where to stop, just how much to tell and how much to leave untold, is not a serious one. The synopsis in EXHIBITORS HERALD reviews is complete, but can always be made to serve advertising purposes by the elimination of the last two or three sentences.

**Criterion Gets Under Way With Riesenfeld's Best Presentation**

The Criterion theatre, New York, newly converted to motion picture purposes, got under way auspiciously with what many who were present pronounced to be the best presentation feature ever staged by Hugo Riesenfeld, managing director, "Why Change Your Wife?" Cecil B. DeMille's newest Paramount Artcraft special production, was the attraction, exhibited.

For the occasion special scenery had been built, and a chorus of dancing girls appeared in support of Helen Shipman, vocalist, in singing "Why Change Your Wife?" an especially written number.

Fogany's stage settings have gained considerable attention in New York, but even these had to be retouched to build the body color up to the required brilliance. This exceptional strength of tone was made necessary by the unique manner in which Riesenfeld had determined to open the feature.

The performance began with the orchestra outlined in silhouette against a scrim drop completely covering the proscenium. The lighting arrangement was such that the figures appeared in black and white outline, giving the impression of the motion picture. The music could be heard, the players could be seen, but the details were blotted out—giving the desired cinematic atmosphere.

When the overture was finished, the soloists and chorus appeared and rendered a vocal number. The substance of the word matter was a warning to husbands similar to that conveyed by the picture.

Following this number, a dance scene appeared and gave a number intended to interpret the role portrayed by Bebe Daniels in the picture. The character is a striking one and those who were present maintain that the dancer was entirely successful.

Again the chorus appeared, this time the chorus having the burden of the song. By combination with dance, another warning was directed to husbands, verses dealing with vampires and bright lights being sung, and a solo dance following to set forth the more dignified character assigned to Gloria Swanson in the picture.

At last the picture was flashed on, the transition being accomplished almost imperceptibly by careful manipulation of lighting effects.

Thus did the Criterion begin its motion picture career, and if there is anything in beginnings, as experience teaches that there is, the theatre is destined to success.

The Criterion may properly be considered Hugo Riesenfeld's first independent enterprise, his first entirely original creation. As musical director and later managing director of the Rialto and Rivoli theatres, he found precedent established which necessarily influenced his work.

In the Criterion, he may properly be termed the creator.

The theatre was converted under his instructions—instructions given with his definite individual aims and ambitions in mind.

**Stage of the newly converted Criterion theatre, New York, with Hugo Riesenfeld's opening presentation feature for "Why Change Your Wife?" in progress.**
Stage of the Circle theatre, Indianapolis, Ind., during the introductory feature staged for "The Virgin of Stamboul."

**"The Virgin Of Stamboul" Given Oriental Presentation At Circle**

With his usual disregard for expense and characteristic determination to gain his point, S. Barrett McCormick went right to the heart of the matter and gave "The Virgin of Stamboul," Priscilla Dean's Universal-Jewel production, a typical Circle theatre setting. The photograph reproduced herewith, showing the twenty-three people in the playlet at one of the high points in the presentation feature, gives an idea of the magnitude of the enterprise.

The showman who has employed professional talent in these days of salaried artists knows what a company of that strength represents on a weekly basis. The showman who has had scenery especially prepared in these days of union painters knows what a special setting as elaborate as that used at the Circle represents in box office sales.

McCormick knows these things also. But McCormick knows several other things of greater importance.

He knows, for instance, that the big theatre of today that is to be the big theatre of tomorrow must not be operated upon a "shoe string" basis. He knows that the management that does not give value for value is not a desirable business institution, and that undesirable business institutions are soon eliminated by the law of compensation.

The Circle is and has been since its opening the leading Indianapolis theatre. More than that, it is mentioned with the leading theatres of the United States, which is to say, of the world. Furthermore, no one has had the tenacity to state definitely that any of the select half dozen American theatres surpasses the Circle in directorial excellence.

The picture in question, an Oriental story lavishly produced, is what might be termed "meat" for the exhibitor who makes a specialty of presentation. Oriental music has power. If any doubt let them look over the publishers' lists of successes. The percentage of Oriental successes is high indeed.

**Operatic Features Add To Strand's Following**

The motion picture has been called "the amusement of the masses" long enough. It is, of course, but no one has advanced a satisfactory argument as to why it should not be the amusement of "the classes" also. It is that, and the sooner exhibitors generally are brought to realize that fact the more rapid will be the advance toward that high standard for which all interested in the industry are striving.

Edward L. Hyman, managing director of the Strand theatre, Brooklyn, has introduced a series of miniature operas which serve the very desirable purpose of attracting to the theatre the better class of patronage without loss of what is commonly termed "mass" clientele.

It is the picture, in all cases, that attracts. But when two good pictures are available to a given theatre-goer the choice frequently is based upon the supporting features which are provided. If these are of distinctive nature, individual and characteristic of the management of one of the theatres, it is not difficult to guess to which theatre the hypothetical theatre-goer will be drawn.

The introduction of operatic features in connection with motion pictures presentation is based upon sound logic. It attracts the lukewarm picture attendant, frequently making of him an enthusiast. It gives the enthusiast, already familiar and perhaps a little wearied with the regulation performance, a new angle and a new interest.

It is reported that the operatic features at the Strand have met with remarkable success. It will not be strange if the idea is widely adopted. It is worthy of the serious consideration of all exhibitors.

Footlight view of the Strand theatre, Brooklyn, N. Y., showing Edw. L. Hyman's presentation of Verdi's "Aida."
Adverse Transportation Facilities Overcome by Reelcraft Corporation

The delay in the shipment of films, advertising matter, etc., occasioned by the frequent railroad strikes, express embargoes, congested terminals and other adverse conditions has been overcome by Reelcraft Pictures Corporation. Each of the company’s production units is working overtime in order to provide the home office with several publications in advance. Advertising matter is being prepared on an advanced schedule to permit the shipping of the complete issue from print to paper so several weeks ahead of the publication date.

To Complete Several Films

The fifth series of publications in which Milburn Moranti is featured in two-reel comedies, will have several pictures completed before the delivery date is set. Issuing the Moranti comedies on a basis of one every two weeks and shipping prints and advertising matter several weeks in advance, will insure the exchanges ample time to give the pictures due publicity before publication and will eliminate the possibility of not receiving the print in time for first-run bookings.

The date set for the first Billy Franey publication of one-reel comedies has been fixed for May 17, and prints and advertising matter sent to the Reelcraft and Allied Independent Exchanges. Advertising matter also will be shipped several weeks in advance. Prints for foreign countries will be shipped in advance of scheduled date.

Press Gets Stories

The publicity department has completed the nation-wide circulation of over 2,000 newspapers in cities and towns all over the United States, with a news letter containing stories of Reelcraft stars and pictures.

Chadwick Films Offers Briggs’ Comedies Series

The Chadwick Pictures Corporation, with offices at 130 West Forty-sixth street, New York City, has been incorporated, with I. E. Chadwick as president and Jacques Kopstein as vice-president and general manager.

The purpose of this new organization is to sell all type of merit film on the open market. The product which will be handled will include feature attractions and short subjects from one-reel length up. Among the first subjects which have been acquired by the Chadwick Pictures Corporation are a series of new Briggs comedies.

Donald Crisp Will Direct Monroe Salisbury Players

Donald Crisp, who is best known perhaps for having directed "Ramona" and "The Eyes of the World," has been engaged as the director for the Monroe Salisbury Players, according to an announcement from the West Coast.

The Monroe Salisbury Players is a new producing company starring Monroe Salisbury. "The Barbarian" is the title of the first story to be adopted. It is from the pen of Theodore Solomons, a well-known author and magazine writer, and is said to have cost $10,000. Jane Novak and Barney Sherry have been signed to support Salisbury.

Merit Opens Branch Exchange In Indiana Milwaukee Office Planned to Meet Increasing Demand for Film

Responding to the requests of Indiana and Wisconsin exhibitors served by his company, D. Padorno, general manager of the Merit Film Exchange of Chicago, has opened a branch office at 122 West New York street, Indianapolis, and will soon have in operation a branch in the Toy building, Milwaukee.

The Indianapolis office is under the management of W. W. Everett, formerly connected with Vitagraph and Universal. He is assisted by B. E. Padorno, son of the general manager. Ed Mordue, formerly with Pathé, has been made sales manager of the Chicago office. Mr. Friedlob, recently with Universal, is at present covering the Illinois territory.

"The Independent exchange is the only means the independent exhibitor has to ward off the growing danger of producer controlled opposition houses," declares Mr. Padorno, "and in order to combat this evil the independent exhibitor should support the independent exchange wherever productions of real merit are offered. Both depend absolutely upon one another for their existence and a greater co-operation than now prevails should be effected. To this end we will do all in our power toward placing upon the independent market for independent showmen such box office attractions as we are able to secure, or failing in this to produce ourselves. As long as there are independent exchanges of a high grade order the independent exhibitor need not fear for his independence."

Texas Guinan Reads "Exhibitors Herald"

The lady "Bill" Hart of the screen keeps posted on the news of the industry by always having a copy of Exhibitors Herald in her dressing room. She has just completed filming "A Moonshine Feud" for the Reelcraft Corporation.
PROSPERITY TODAY UNEQUALLED

Selig Man Declares That Exhibitor Feeling Against Producer Who Is Acquiring Playhouses Is Becoming Very Wide-Spread Over the Country

Exhibitors are enjoying prosperity that has never been equalled and the motion picture industry is at the threshold of a most progressive and prosperous era, according to Charles Rogers, director of sales of Select and Republic, who is back in New York from a trip throughout the country. Mr. Rogers asserts that the exceptionally prosperous state of affairs surprised him a little.

The sales director made a complete tour of the exchanges of Select and Republic, and reports that the various branches have tackled their work with new vigor as a result of the successful convention held in New York recently.

**Demand Big Productions**

Big productions are in popular demand in all sections, according to Mr. Rogers' observations. The public at the present time appears to be in a receptive mood for the biggest productions that can be secured from the producers, and owing to this demand it is reported that some exhibitors, to satisfy their public, are offering exceptionally large amounts for pictures that really are big and worth while.

These productions are not merely "played," it is said, but are presented following a proper exploitation campaign that impresses the subject thoroughly upon the minds of the people and intimates the quality of production they will see.

"The underlying feeling against producers who aspire to exhibit," said Mr. Rogers, "is surging up to the surface at all points throughout the country. This wave of feeling against the producer-exhibitor is fast sweeping the land and independent exhibitors are taking up the battle in earnest to protect their interest and the interests of the public. It is thoroughly realized that with the producers controlling the theatres, quality production will cease to be a factor in the making of profits."

A united endorsement of independent exhibitors toward independent producers has been made, Mr. Rogers contends. He declares that Lewis J. Selznick, as an independent producer with no desire to encroach upon the exhibitors, merits a world of favorable comment. This is solidly proven in the branches where the volume of business and results has been far greater than expectations of every one.

**Successful Meetings**

The salesmen's meetings which were held in the various branches were very successful, according to Mr. Rogers. In addition to obtaining a clearer picture of all conditions of the day, the men were imbued with enough enthusiasm to carry them well on their way for the coming year.

In connection with Republic, it is announced that at the recent Chicago convention, several producers expressed themselves as desiring to distribute their products through Republic Distribution Corporation on account of the gratifying results that have been obtained since this organization came under the Selznick banner.

"The Whirlwind," the first serial to be handled by Republic, is said to have done much to boost Republic in the estimation of exhibitors. This picture, featuring Charles Hupchison, is said to have proven of the highest quality, and all exhibitors who have seen it have declared that they could have expected nothing better.

"All signs," according to Mr. Rogers, "point toward a successful year the motion picture industry has ever had. We have a better understanding of what the public wants than ever before, and this, together with the fact that our relations with exhibitors are at the most enjoyable sort, gives us added incentive to do still better."

**Madlaine Traverse to Star for Open Market**

Madlaine Traverse, well-known star of motion pictures, who terminated her contract with Fox Film Corporation upon the completion of "The Spirit of Good," will star in features to be published on a state rights basis. The plans for the making of Madlaine Traverse's productions have been completed, and work will start on the first feature to be released by the new organization in August.

**"Whiff of Heliotrope" Being Titled by Baker**

Director George D. Baker, who has been working for the past several weeks on Richard Washburn Childs' "A Whiff of Heliotrope," for Cosmopolitan Productions, is now cutting and titling the picture. No publication date has been set.

**Unity Will Publish Twelve Tex Pictures And "Hawk's Trail"**

Unity Photoplays Corporation, of which Frank Zambreno is president and Frank Flaherty is sales manager, is preparing to launch an extensive exploitation campaign to introduce to the exhibitors of Illinois and Indiana a newly acquired serial and a series of twelve new features.

The serial is Louis W. Burston's "Hawk's Trail," which is heralded as one of the biggest box office attractions placed on the independent market this spring. It will be published by Unity May 23, following the last episode of "Lightning Bryce." Arrow's record-breaking chapter play.

The newly acquired features are the Tex mystery pictures, produced by Arrow. Advance showings of several of the series was held in Chicago recently and a flood of inquiries as to publication dates resulted. The first will probably be issued early in June.

"The Window Opposite," featuring Leah Baird, Unity's current offering, is piling up a looking record for the exchange. Among the houses showing the feature are the Band Box, Gold, Dearborn, Avon, Crown, Lake-side, Strand, Armitage, Madison Square and Kedzie.

"TheARIABLE" to be offered will be "Frivulous Wives," an all-star production.

**Selig to Produce for Canyon Pictures Firm**

Jack Weinberg, president of Canyon Pictures Corporation, has contracted with Col. William X. Zambreno whereby the latter will make five-part Franklyn Farnum pictures for the Canyon company. The deal involves $250,000, it is announced. Production will begin on May 24.

Mr. Farnum is working out the details of his first production, and has acquired a well-known story, title of which will be announced later. Each story will present this popular star in his western parts, but the locales will vary in the East and West.
Canadian Exhibitors Sign With Hodkinson Exchange Contracts to Issue All Current and Forthcoming Pictures

A deal has been closed whereby the Canadian Exhibitors’ Exchange will distribute in Canada all of Hodkinson’s current and forthcoming productions.

Negotiations at the Hodkinson home office for the Exhibitors’ Exchange were conducted by J. C. Brady, president of the Canadian organization, and H. Alexander, one of its directors. The Exchange, which numbers among its 160 members many of the best known showmen in Canada, has branches in all the principal cities in the Dominion. William E. Allan, general manager of the exchange, will open offices in Winnipeg and St. John.

Date of Distribution

Though the Hodkinson output will be published formally in the fall, some of the big specials including “Sex” and “The Lone Wolf’s Daughter,” will be ready for Canadian exhibitors within a few weeks.

Among the pictures to be distributed by the Canadian Exchange are the product of the following Hodkinson producing units: J. Parker Read, Jr., Robert Brunton Productions, Joseph Levering, Deitrich-Beck Productions, William Parsons, Louis Tracy Productions, Irvin Willat Productions and the Dial Film Company.

Pictures to Be Published

Other productions for Canadian distribution are Leah Baird in “As a Man Thinks,” “The Volcano,” “The Capitol” and “Synthia-of-the-Minute”; Doris Kenyon in “The Bandbox” and “The Harvest Moon”; J. Warren Kerrigan in “A White Man’s Chance,” “The Joyous Lie,” “Live Sparks,” “$30,000,” “The Dream Cheater,” “No. 99,” “The Green Flame” and “The House of Whispers”; Mitchell Lewis in “King Spruce”; Billie Rhodes in “The Blue Bonnet”; Lillian Walker in “The Embarrassment of Riches” and “The Love Hunger”; “His Temporary Wife” and a number of others.

Metro Signs Olive Tell To Be Star in “Clothes”

Metro has engaged Olive Tell to play the leading role in “Clothes,” an all-star picturization of the Avery Hopwood-Channing Pollock drama, which is to be the next production made at Metro’s New York studios, No. 3 West Sixty-first street, under the personal supervision of Maxwell Karger, Director General.

Miss Tell is already busy preparing an elaborate wardrobe for the picture, which Metro expects to be the most memorable fashion display ever put on the screen. All of the latest costume designs are to be represented and for this reason Metro production officials are in consultation with a number of the most advanced artists in designing women’s clothes and millinery.

Metro Buys Wilkie Tale

“Bonds of Fate,” a novel by John E. Wilkie, for sixteen years Chief of the United States Secret Service, has been purchased by Metro for production on the screen.

Here’s a Pathe “Find”

Lucille Lennox, who has just signed a long term contract with Pathe to play in serials, she is now playing in “Velvet Fingers,” a serial being produced by George B. Seitz, in which he is starring for Pathe.

Universal Comedies to Carry Only One Brand

Beginning early next fall, Universal will publish only one brand of two reel comedies. They will all be called Century Comedies, and the Century bathing girls will figure largely in most of them.

Heretofore, Universal has released several brands of comedies, including some straight Universal comedies, and the Century and Rainbow brands, produced by the L-Ko company. The Rainbow Comedy now in production, called “An Awful Skate,” featuring Zip Monberg and Edna Gregory, will be the last Rainbow to be made. Including this one, there still are four Rainbow comedies yet to be released.

Joins Universal Staff

Bob Horner, formerly continuity writer for several eastern companies, has joined Universal. He will write the scenario for “The Boss of Blue River.”
Kosmik Films Official Formerly Was U. S. Secret Service Agent

Men connected with the motion picture industry have come from practically every walk of life. Taking, for example the treasurer of Kosmik Films, Inc., L. C. “Jack” Wheeler. He formerly was a United States secret service agent, and during the Roosevelt and Taft administrations he was stationed at the White House. He accompanied both presidents on their trans-continental tours.

Resigning from the secret service, Wheeler became editor of the old Selig News Weekly and later the general manager of the Selig Company. When Uncle Sam declared war on Germany, he resigned to enter the service and represented the department of public information, division of films, in Europe. At the war’s conclusion, he became associated with George Kleine and the Kosmik Films, Inc., was organized.

Future Productions

“We expect to build new studios and enter very extensively into the production of films,” said Mr. Wheeler. “Immediately following the completion of ‘The Hope Diamond Mystery’ featuring Grace Darmond, directed by Stuart Paton, we expect to start work on another serial and feature dramas. We are negotiating for the services of additional stars and capable directors, and have purchased a number of high class stories from the pens of well known authors.

“Mr. George Kleine, president of our company, is too widely known to the public to need mentioning here. But it behooves me to add my tribute to those of others. One of the earliest of film producers, he saw the value of high class feature plays and was responsible for presentation in America of such stupendous plays as ‘Quo Vadis,’ ‘Caribis,’ etc. It also will be recalled that he successfully guided the destinies of the old General Film Company for a long time.

Improved Serials

‘Mr. Kleine believed with me that the time had come when the serial film play must be placed on a higher plane considering cast, direction, photography and sets. Many serials, as every exhibitor knows, has the usual story, a popular star and very cheap sets. This story usually costs about $25,000 to make.

‘We are changing all of that. ‘The Hope Diamond Mystery,’ a fifteen-part serial, was written by May Yohe, formerly Lady Francis Hope, with Charles Godward, John H. Clymer and Harvey Gates preparing the scenarios. Stuart Paton, whose name is a strong serial asset, is directing and we have a strictly all-star cast supporting Grace Darmond and George Chesebro.

The players include Harry Carter, Carmen Phillips, Boris Karloff, William Marion, Wm. Buckley, Captain C. Clayton and others. Our photography, directed by William Thornley, is of the highest class with beautiful lighting effects. Samuel De Val, for years with Griffith, is our technical director.

“We have spent $100,000 up to date for sets and they range from the interior of a millionaire’s home to a Buddhist temple in India in the Sixteenth Century."

Edith Hallor Has Lead

In Cosmopolitan Film

Edith Hallor has been signed to play the leading female role in Winston Churchill’s ‘The Inside of the Cup,’ which Albert Capellani is making for Cosmopolitan Productions. Miss Hallor will play the role of Allison Parr.

Loew Adds Several Theatres to Circuit

New Houses Will Be Erected In Boston, Kansas City And St. Louis

Between fifteen and twenty theatres have been added to the Loew circuit within the last few weeks, including six in New York and nine at Cleveland. In Loew’s Southern and Southwestern chain four playhouses at Alexandria and Shreveport, La., and Vicksburg and Meridian, Miss., have been opened within the last two weeks.

The new theatre to be erected at St. Louis at an expenditure of $1,000,000 will be called the Loew’s State theatre. It will have a seating capacity of 4,000. It will be located at Eighth street and Washington avenue.

For Schiller, general representative of Loew interests, announces that $1,200,000 are assured for the erection of a theatre palace in Kansas City. The site of the theatre has not been made public. Excavation work has started in Boston for the new Loew house there. This theatre, which will stand at Massachusetts and Norway street, will seat approximately 4,000 persons.

Loew interests now control between 300 and 400 theatres throughout the country.

Harry Weiss Buys Two More Pictures

Superior Screen Service to Have ‘Neglected Wives’ and ‘Sacred Flame’

Harry Weiss of the Superior Screen Service exchange, Chicago, has closed negotiations for rights to two more productions, publication dates of which will be announced within a few days.

From Wistaria Productions, Inc., he has obtained Illinois and Indiana rights to ‘Neglected Wives,’ featuring Anna Luther, Clare Whitney and Charles Girard.

Agnew Egan Cobb, representing the Schenley Film Company, has purchased rights to ‘Sacred Flame,’ starring Emily Stevens.

Mr. Weiss has arranged a series of downtown runs for his first attractions, “The Confession” opened at the Play House for an indefinite run May 2. “The Sport of Kings” opened at the Band Box theatre for one week May 2 and will be moved to the Star theatre, Madison street, May 9. “The Flame,” starring James H. Kedle, will open at the Band Box May 16 and will be moved May 23 to the Star.

Wheeler Oakman to Star

Undersol Lesser Banner

Wheeler Oakman, who supported Annette Kellerman in the pictures on which she has just completed for Sol Lesser, will become a star in his own right under the Lesser banner.

While a new studio is being built to house all the Lesser productions, and while a story is being obtained for Oakman, he will be loaned for two pictures to other well-known producing companies.

Selznick Announces One Special and Four Star Pictures for Publication

Faversham’s Initial Production for Company Was Issued On May 3—“The Valley of Doubt” Will Go To Exhibitors On May 24

Four star productions and one special are being published this month and the first of June by Selznick Pictures Corporation.


Coming publications are “Whispers,” featuring Elaine Hammerstein, May 17; “The Valley of Doubt,” a special May 24, and “The Desperate Hero,” with Owen Moore, June 7.

William Faversham portrays a dual role in “The Man Who Lost Himself,” one character being Victor Jones, an American commercial agent stranded in London, and the other, the English reporter, known as one of the worst bounders in London.

Supporting Cast

Supporting the star are Hedda Hopper, who plays the leading feminine role as Teressa, Countess of Rochester, Violet Reed, Radcliffe Steele, Claude Payton, Madeline Brundage, Emily Fitzroy and Downing Clarke. The picture is an adaptation of a story by H. Devere Stac- pen, and is produced by Robert Northey.

Olive Thomas, in “The Flapper,” is credited with giving a capital performance as “Ginger King,” a 16-year-old boating school inmate, who aspires to a knowledge of the world and its wickedness, in a very youthful manner.

Included in the cast supporting Miss Thomas are Arthur Houseman, the well-known heavy, Warren Cook, Louise Lindroth, Charles Craig, Theodore Westman, Jr., William P. Dunne, Wil- liam Johnston, Maury Stewart, Ray- mond Hewitt and fourteen school girl chorus. “The Flapper” is from the pen of Frances Marion. Alan Crosland di- rected.

Star Very Delightful

Elaine Hammerstein in “Whispers,” scenes for which were taken in and around the capitol. Washington, D. C., and in and about the Pennsylvania station.

Miss Hammerstein is said to give an unusually delightful performance in the role of “Daphne Moore,” a woman of all her life with an aunt, a social pretender, always “hard up” and always hoping to bring about a rich marriage for her niece who is, really, means to an end. Of course, the aunt has a youth with much money and no brains, who is the candidate for Daphne’s hand.

And through this middle of her aunt’s, Daphne becomes involved in a divorce scandal. Pat, a reporter, is assigned to the case. How Daphne, with the aid of Pat, re-asserts herself is said to make a wonderful production.

In the cast supporting Miss Hammerstein are Matt Moore, who plays the part of the reporter, Phillips Teed, Charles Girard, Arthur M. Lawrence, Frederick Loewe, Warren Cook, Temolar Sax Maud Hill, Dorothy Worth, George Stevens and Edward Hudson, a millionaire’s son of Switzerland.

“Whispers” was written by Marcus V. Connolly and directed by William F. S. Earle.

The special production, “The Valley of Doubt,” is announced as a virile story of the far north from the pen of the famous playwright, Willard Mack.

Director Burton George, it is stated, has injected into production some unusual novelties in the way of outdoor shots and northern interiors. The story revolves around a dissolute youth, his devoted sister, Marion, Juile Bonnivet, a young French Canadian, and Jack Macey, manager of a lumber camp.

The leading masculine role is played by Thurston Hall, ably supported by Arline Pretty, Anna Lehr, Jack Costello, Bobby Agnew, John Ardizzone and other well-known screen players.

Owen Moore in “The Desperate Hero” is said to portray the role of a young newspaper man who tries to maintain a certain amount of “front” in order to get a better price for his own inherit- ance, an oil lease.

Story of Picture

In his effort to get away from a tailor who threatens to bring suit for his bill, Owen Moore runs into all sorts of trouble and finally bumps into Joe Plant, who married one of his former sweethearts. The situa- tions which arise from a series of mis- understandings how he turns the tables, sells his oil lease and wins the girl, after what seems to be a hopeless case, is said to form the nucleus of a very clever comedy-drama for Mr. Moore.

The direction of the unusual set for “The Desperate Hero” is reported as having necessitated the construction of a whole new city. In the earlier hundred extras were used. Sup- porting Mr. Moore are Gloria Hope, who plays the leading feminine role; Nell Craig, Henry Miller, June King, Charles Arling and other prominent screen players.

“The Desperate Hero,” written by Edgar Franklin, was adapted for the screen by Zelda Crosby. Wesley Ruggles directed.

Famous Players-Lasky Organizes Production Unit In Bombay, India

Adolph Zukor, president of Famous Players-Lasky Corporation, announced, in conjunction with a syndicate of British and Indian bankers, Famous Players-Lasky Corporation soon will begin production of motion pictures in Bombay, India, for distribution throughout the Indian Empire and other countries of the Far East. The name of the newest subsidiary is the Indian Empire Famous Players-Lasky Film Company, Ltd., and it has a paid-in capital of $3,000,000.

Arrangements are being made for the erection of a large studio and laboratory in Bombay, where the most approved American methods of picture production will be introduced by American production executives. It is indicated that in the near future the Indian studios, under the general supervision of Mr. Robert L. Lasky, vice-president of Famous Players, will be turning out Paramount Artcraft pictures on the same scale that prevails in this country.

The new studio in Bombay will be started by Frank Meyer and Tarking- ton Baker, who recently formed his own producing organization. Mr. Baker, it is understood, will remain in India as general Indian representative of the Famous Players-Lasky Corporation, with complete charge of the production and distribution activities.

Industrial Companies Use Power’s Machines

The Power’s projection machine was used by the National Marine Exposi- tion held in New York to promote in- terest in the navy and merchant marine.

The Winchester Arms Company, ac- cording to the New York office of Nich- olas Power Company, uses the Power’s projectors to show customers who are contemplating hunting trips just the kind of country they are going into and what their equipment will need. This is an indication, it is pointed out, of the progress being made by industrial concerns in adapting motion pictures to their businesses.

Terhune’s “The Fighter” Purchased by Selznick

“The Fighter,” said to be an unusual story, has been purchased by Myron Selznick from Albert Payson Terhune. The story originally appeared in one of the leading magazines, and is said to have created widespread attention, due to its unusual trend of character- ization. Myron Selznick’s assistant Director Robert Ellis to guide “The Fighter” to the screen. He will produce the story at the Selznick Fort Lee studio.
HOLMAN DAY'S fascinating narrative of the Maine forests makes an ideal screen vehicle for the virile Mr. Mitchell. It is his kind of a story and as presented by W. W. Hodkinson in picture form is said to contain plenty of action as well as picturesque backgrounds. Mignon Anderson is the girl, while Melbourne MacDowell and James O'Neil are also in the cast.
Volplaning Around N'Yawk

With J. B.

It was recently announced that George L. Sargent, who just completed his first Vitagraph picture starring Alice Joyce, was to begin a second at once, for which arrangements have been made. Meanwhile it would seem, according to changes which have been brought about, Mr. Sargent will direct Corinne Griffith in a Vitagraph production. Mr. Sargent, who is a member of the coast lodge of M. P. D. A., is beginning to be well known for his work in the east as well as in California.

These days find Del Henderson, who admits he is the "biggest director" in the M. P. D. A. according to all weights and measures, is a busy little fellow preparing to shoot scenes for his next picture for William Fox.

After two months in Florida following a serious illness, Van Dyke Brooke, pioneer actor and director, has returned to New York. He attended lodge at M. P. D. A. headquarters and reported feeling decidedly improved and assured everybody that he would be among the "working classes" very soon.

When James Vincent, president of the M. P. D. A., takes a company on location he doesn't miss a spot where the sun shines brightest. He has recently returned after having taken shots in St. Augustine, Fla. and adjoining towns, as well as Savannah, Ga. He arrived in New York in time to preside at the regular semi-monthly meeting of the M. P. D. A. May 4.

Charles Giblyn, with a company of forty players, left May 3 for Pineville, Ky. for mountain locations for the next Fox production starring Pearl White, "Pagan of the Hills," a Charles Neville Buck story. While Miss White had not yet landed in America from Paris, when the company left, she is expected within a few days and will follow immediately. This is the second picture Mr. Giblyn has made with the famous star in the leading feminine role.

The May 4th meeting of the M. P. D. A. was made most unusual by the initiation of a pioneer director, Harry MacRae Webster, who spent many years in the industry as director general of Essanay. A large attendance gathered to welcome the new member, now engaged in preliminary work on the Captain Stoll picture "Determination," photographing of which will begin early in July.

A new Vitagraph picture is already under way, in which Roman Gordon will appear for the second time with the Vitagraph star, Alice Joyce, being loaned again by Commodore J. Stuart Blackton, who holds Mr. Gordon under contract until July. The termination of his contract with Mr. Blackton, Mr. Gordon will become the star of the Robert Gordon Productions Company.

At the next regular meeting of the Motion Picture Directors' Association on May 18, the directors will be hosts to the fair members of their families, feminine stars, or lady friends, each member being obliged to appear with at least one lady and not more than three. The meeting will be called at eight-thirty. Afterward the ladies will be escorted by the "guards" to the secret chambers and given a bit of entertainment which is to be held as a surprise. The exclusive little affair promises to be most enjoyable and the members are showing an unusual amount of interest in assuring the Committee that they will be present at the next meeting.

Maurie Meyers of the Sol Lesser Enterprises expects to take lessons in the aquatic arts this summer from Annette Kellerman. Maurie always was a "cut up," so we imagine he will soon learn to do the "jack knife."

Peter Hendexter of La Toppa Cina Company, Panama City, is in New York. Mr. Hendexter expects to purchase projecting machines and accessories while in the city.

The last issue of the A. M. P. A. Bulletin was an all-trade paper number, edited by Pete Smith. Pete made a record even if Charlie Burrell didn't think so.

Vivian Moses, manager of the Guy Empre Pictures Corporation, is in the midst of the season's favorite pastime moving Vivian has the place to put the furniture but no one to do the putting.

Joe Sameh of the Forward Film Distributors, Inc., expects to take a jaunt down to Cuba very soon in the interests of his company. While there don't forget to think of us, Joe.


Landy and Turnbull
Are Van Loan Agents

H. H. Van Loan, scenario writer, has signed an agreement authorizing Landy and Turnbull, with offices in the Selwyn Theatre building, to act as his "agents and representatives in the Eastern part of the United States while he, himself, will handle his business on the West coast." The contract gives to the firm "the right to handle any business between H. H., Van Loan and motion picture producers, relating to the disposing of his stories for the screen."

Some of the producers who have closed contracts with Van Loan include Hope Hampton Productions, Inc., which has bought an Hawaiian story for Miss Hampton, and Selznick Picture Corporation, which has closed deals for several stories written especially for its various stars.

"Wee-gee, Tell Me What I Want to Know"

Apparently the ouija board craze has hit the Marshall Neilan outfit with a bang. Here's the director himself deeply engrossed with an incoming message. Wesley Barry, however, finds it hard to keep his mind on the board. He's probably thinking of that ol' swimming hole 'er something while "Bull" Montana sings "I hear you calling me," but who she is he doesn't say.
THE practical abolition of the routine publication date, whatever else its effect, has already resulted in improved production. Unless there be more evil effects than have been brought to attention at this time, the new policy should be preserved for that reason.

Producers laboring with one eye upon the calendar, knowing that the finished print must be in the home office upon a certain day in order that bookings based upon general office calculations might be filled, were all too frequently forced to take short cuts involving eliminations that seriously lowered the quality of their products.

Today, in the majority of instances, studio work is well advanced before anything is said regarding the date upon which the picture will be available at exchanges. As a result the director is at liberty to take advantage of every opportunity that presents itself to improve upon the original plan of production.

The sole complaint that has been heard comes from exhibitors and is to the effect that the carefully made production costs more. There may be foundation for the claim—but it cannot be legitimately classified as a complaint.

Better pictures are worth more money. They make more money for the exhibitor.

"ATONEMENT" (Pioneer) features the popular Conway Tearle in a cleverly picturized version of Tolstoi’s "The Corpse." The play is heavily dramatic characteristic of the author, but a dream ending comes as a complete surprise and leaves better than the usual impression. The star’s name should prove a valuable factor from the box office standpoint.

"RIDERS OF THE DAWN" (Hodkinson) is a melodramatic picturization of the Northwest from Zane Gray’s novel, "The Desert of Wheat." Action is very tense at all times. Ray Stewart is excellent in the leading role and has been given very competent support. The production has much in the way of box office value.

"HUSBANDS AND WIVES" (Gaumont) presents winsome Vivian Martin in a story of the South. It is an entertaining picture in plot, acting and scenery. Hugh Thompson plays opposite the star and with the remainder of the cast makes a picture that should satisfy the majority of audiences.

"SHERIFF" (Pathé) proves a fit “follow up” for "Other Men’s Shoes." Edgar Lewis’ last previous success. The play has a strong human interest appeal, as is characteristic of the Lewis product, and is well calculated to meet with popular favor. Pat O’Malley, in the title role, features a well-balanced cast.

"THE DANCIN’ FOOL." (Paramount Artcraft) is Wallace Reid’s latest starring vehicle. It is a Saturday Evening Post story, and like "The Lottery Man," offers the genial "Wallie" splendid opportunities of which he takes full advantage. Bebe Daniels, Raymond Hatton, Tully Marshall, Lillian Leighton, Willis Marks, Ernest Joy and a score of other well-known Paramount players appear in the piece.

"THE GIRL IN ROOM 29" (Universal) has Frank Mayo in the leading role. Audiences may resent being tricked upon seeing this five-part drama. It is the old story of the "planted" actors who apparently put up a desperate fight to kidnap a girl, the girl being eventually rescued by the hero. In this case it was all done to get the hero to write a play. Plenty of action and well directed.

"THE WOMAN GOD SENT" (Select) is a special feature with Zena Keefe in the principal role, that of a little factory girl who secures the passage of a child labor law against considerable odds. The story, which was adapted from Sophie Irene Loeb’s book, is a modern Jean of Arc tale, and the wistful and young Miss Keefe wins the complete sympathy of her spectators.

"THE MIRACLE OF MONEY" (Pathe) is the handiwork of Hobart Henley and another example of what can be achieved by departing from the beaten paths in picture making. It is the story of two old maids who go to New York to seek the enjoyments of youth that they have missed, a mixture of comedy and pathos that should give universal satisfaction.

"THE SEA WOLF" (Paramount Artcraft) is a very well made second version of Jack London’s story. Noah Berry in the role of "Wolf" Larsem displays unusual talents and gives a good account of himself. It is his best screen work so far. Mabel Julian Scott, Tom Forman, Walter Long, Raymond Hatton and a typical Paramount cast are in support.

"SIMPLE SOULS" (Pathe) differs radically from other recent productions in which Blanche Sweet has been starred and will be considered by many her best work. It is a light comedy-drama with an English setting, in which the romance of a shop girl and a member of the nobility is pleasantly set forth. It is in six parts and merits the extra footage.

"THE HAWK’S TRAIL" (Barston Films, Inc.) contains the elements that history has established as requisite to the successful crook-detective melodrama, plus the action that is all-important to the serial form of entertainment. King Baggot is at his best in the leading role and ably assisted by Grace Darmond. Rhea Mitchell’s name may also be used to advantage in advertising.
Blanche Sweet in
SIMPLE SOULS
Six-part comedy-drama; Pathe.
Directed by Robert Thornby.
Published May 23.

OPINION: Blanche Sweet has never been given a more interesting and lovable screen character to interpret than that of Molly Shine, the pretty little English dreamer who is the central figure in Jesse D. Hampton's production of "Simple Souls."

Differing radically from Miss Sweet's other recent pictures, it serves to emphasize her versatility. Molly Shine is a romantic shop girl with a passion for books who marries a duke and holds his affections despite the determined objections of his family and friends. The duke is an absent-minded young man with a fondness for biology.

Add to these two characters a tongue-wagging mother and henpecked father for Molly, and an aristocratic sister of the duke's who is determined to protect him against the "adventures," and it is easy to picture the series of mirth-provoking situations which develop in rapid succession.

In staging the production, Jesse D. Hampton has provided cast, settings and atmosphere in keeping with the previous Sweet starring vehicles. Charles Meredith as the duke, Kate Lester as Lady Octavia, Herbert Standing as Peter Crane, Mayme Kelso as Mrs. Shine and Herbert Grimwood as Peter Shine take the leading supporting roles.

SYNOPSIS: Molly Shine, a shop girl with a fondness for booking and day-dreaming, accidentally meets the Duke of Wyningham, an absent-minded biologist. The duke generously insists on mailing her two pounds each week with which to purchase books and she innocently accepts the money. Her parents misunderstand, laugh at her explanations, and demand justice from the duke. He surprises everyone by marrying Molly. The duke's sister immediately tries to break up the match, but her persecution of the girl brings realization to the duke that he is truly in love with his wife.

Edgar Lewis'
SHERRY
Seven-part drama; Pathe.
Directed by Edgar Lewis.
Published May 30.

OPINION: The inscription, "Edgar Lewis production," has always been a guarantee of high-class entertainment, but the first two pictures of his new series for Pathe—first "Other Men's Shoes" and now "Sherry"—gives an added significance to it.

"Sherry" is a George Barr McCutcheon story. It is the recital of how Sheridan Redpath, a likeable young Irishman, who suddenly finds that he is referred to as the "town drunkard," quits drink and in reforming himself wins a bride and a partnership in a lucrative real estate business.

There is mystery, romance and action throughout. As usual, the producer has shown exceptional judgment in selecting his cast and handling it.

Pat O'Malley, who is rapidly making a name for himself on the screen, is well fitted for the title role. Lillian Hall, Maggie Fisher, Alfred Fisher, Gertrude Norman, Harry Springer and Richard Cummings, chosen for the other important characters, play their parts faithfully and consistently.

The strength of the production, however, lies in the Lewis touch—the quixot bits of humor, the human appeal and that indefinable something which critics from time to time attempt to explain—to analyze and cannot.

SYNOPSIS: Sheridan Redpath, happily lucky young Irishman, suddenly realizes that the people of Farragut regard him as the "town drunkard." He resolves to stop drinking and make good. When he talks Morna O'Brien out of running away from her grandmother, Mrs. Compton, he makes two friends. When he later goes to work for Andrew Gilman, the town miser, repairing his walk, he makes a third. Gilman hires him to become a bodyguard. Redpath prevents the robbery of the Compton home and captures two burglars. One proves to be Gilman's stepson, whose mother has protected him for years. The two break jail. Redpath captures one after a hard fight. The second, Gilman's stepson, hides at the Gilman home, but is captured by Redpath when he attempts to escape at night. His heroism wins him the love of Morna O'Brien and results in Gilman inviting him into partnership.

Wallace Reid in
THE DANCIN' FOOL
Five-part comedy; Paramount Artcraft.
Directed by Sam Wood.
Published May 23.

OPINION: Exhibitors who have made money on previous Wallace Reid pictures, such as "The Lottery Man" and "Excuse My Dust," ought to "cash in" on "The Dancin' Fool" without any trouble.

It is a vehicle well suited to the genial "Wallie" and by many will be considered his best work to date. It is a Saturday Evening Post story, written by Henry Payson Dowst, and much of the dialogue is borrowed from the original. Clara G. Kennedy, who adapted "Double Speed" for Mr. Reid, wrote the scenario for "The Dancin' Fool."

As the breezy six-dollar-a-week office boy in his uncle's jug establishment, Reid gives the piece a charlesray touch that is delightful.

Bebe Daniels, as "Jennie Budd," a cabaret entertainer, is a splendid foil for Reid, and the cabaret scenes are carefully and lavishly presented. Raymond Hatton gives one of his inimitable characterizations in the role of the crabbed uncle and Lilian Leighton is particularly pleasing as "Ma" Budd.

"The Dancin' Fool" affords the live exhibitor many opportunities for unusual exploitation stunts. A lobby to represent "The Garden of Roses," one of the features of the picture, would serve as a novelty, while window tie-ups with musical instrument shops and sheet music stores present themselves on every side. It is full of jazz music, too, as "Yes' Tlab (Wallace Reid) is a dancer's fool whenever an orchestra strikes up, and this gives the orchestra leader his opportunity to help put the picture over.

SYNOPSIS: Sylvester Tabb (Wallace Reid) is a dancin' fool whenever an orchestra strikes up, and this gives the orchestra leader his opportunity to help put the picture over.
Humphrey is a brilliant dancer. Directed by George Melford.

SYNOPSIS: Once more "The Sea Wolf," Jack London's thrilling tale of an eccentric seaman, comes to the screen. Just why it was thought necessary to screen this story again, when it was so well done by Hobart Bosworth but a few years ago, is a mystery. However, Melford Productions has set a high standard for itself in "The Sea Wolf" and if succeeding plays of the series are as good as this one, there will be no cause for complaint. No better actor could have been selected to play the role of "Wolf Larsen" than Noah Beery. He is the type needed for the part and he plays it with unusual force and conviction and has

Zena Keefe in THE WOMAN GOD SENT
Five-part drama; Selznick Pictures. Directed by Laurence Trimble. Published in May.

OPINION: After a number of years appearing in the support of some of our best known screen beauties Zena Keefe comes to us as a Selznick star in her own right. And how well she makes good can best be judged by the applause her work is receiving wherever the picture is being shown.

"The Woman God Sent" is the story of a little girl's fight against wealthy factory owners for the possession of a child's land. Taken from Sophie Loeb's book. It is a story that will appeal to most audiences, and Miss Keefe's sincere work in the role of Margaret Manning wins the complete sympathy of her spectators. Comedy and pathos are about evenly divided in the story's unwinding, and the plot has been well developed to bring out the dramatic incidents of the book.

Clever camera work, good lighting and exceptional direction make it a worthy addition to the Select program. Exhibitors should make the most of the fact that this is Miss Keefe's first starring vehicle and, by billing it as "a picture that will not disappoint," considerable interest can be aroused in it.

The cast includes Russell Hewitt, a freckle-faced youth who has a small part, but whose work stands out not in that of Miss Keefe. Here is another "Wes" Barry if properly handled.

SYNOPSIS: Margaret Manning is employed in a factory with hundreds of young boys and girls who daily risk life and health in insanitary surroundings. She resolves to rescue her little one from Jimmy Dorgan's fate, when she suffers the loss of a hand in a stamping machine. She succeeds in interesting a young Senator and has a bill drafted and presented before the legislature wiping out child labor. Numerous enemies, both political and social, beset her path, but through the aid of a wealthy youth she is successful finally and, besides finding

The physical strength and stature as well. To Roberta, as Humphrey, "The Sea Wolf" gives a fine portrayal of the wealthy youth forced to menial labor, while Mae Clark and Raymond Hatton are adequate in the parts assigned to them.

"The Sea Wolf" is perhaps one of London's most striking stories, and this take of the exploits of a crew of rough seal hunters presents unusual means for getting the crowds into his theatre. It is a story of one of the sea's maddest thinkers. Will M. Ritchey adapted the story. A 1919 release. "Wolf" Larsen, captain of "The Ghost," a sealing schooner, receives a severe blow on the head in a fight with his brother, "Death" Larsen, on the same day he is to marry VanWeyden, a rich idler, and Maude Brewster, his fiancee, are picked up by Larsen's crew, following the wreck of a ferry boat. "Wolf" refuses to put the castaways ashore and makes Humphrey cabin boy. George Leach, former cabin boy, and Johnson, a sailor, enraged against "Wolf" for his brutal treatment, throw him and the mate overboard. The mate is drowned, but "Wolf" comes up the same afternoon and kills them both. Once on deck, he beats up his whole crew. "The Ghost" reaches the seal grounds. "Him" Larsen's shot heaves into sight. "Death" tries to come aboard "Wolf's" ship with part of his crew, but "Wolf" has them bound and gagged. That night he goes into his uncle's uncle's ship, his brother's vessel. Going to Maud's cabin, he attacks her. Humphrey puts up a losing fight to defend the girl, but at the climax "Wolf" succumbs to a blinding headache.

Humphrey and Maud escape in an opentop to an uninhabited island. The "Wolf's" crew deserts and he is left alone on "The Ghost," which runs ashore on a sand flat. "Wolf" starved, paralyzed, blind and helpless, is cared for by Maud. Soon afterward he dies and the castaways are picked up by a revenue cutter.

Benjamin B. Hampton's RIDERS OF THE DAWN
Seven-part drama; Hodkinson. Directed by Hugh Ryan Conway. Published in May.

OPINION: Benjamin B. Hampton's latest contribution to motion picture entertainment further demonstrates that he is equal to the responsibilities that must be shouldered by producers before a production is a success from the viewpoint of the exhibitor.

His productions, "The Westerners," "Desert Gold," and "The Sagebrusher," were evidence that he had grasped the exhibitorial angle. They were material proof that he possessed the ingenuity and skill to handle big subjects successfully. And to this, perhaps, can be attributed the success of his former productions.

"Riders of the Dawn" can be said to be a really big picture. It is a finished adaptation of a powerful novel of the Northwest, "The Desert of Wheat," by Zane Grey. The theme of the picture deals with a subject vital to the whole country and the western news in which it is presented presages success.

The action of the play is intense throughout, and this has been accomplished by presenting it in a straightforward manner the activities of a class of men who have sought in the past to destroy the enormous wheat crops of the Northwest and in other sections of the country.
Melodrama and romance are interwoven skillfully. Particular care has been shown in selection of the scenes, no details being omitted. Of unusual interest are the pictures of the wheat fields, the methods of harvesting the grain, and the gun battle between the vigilantes and the scoundrels seeking to destroy the property.

Roy Stewart is excellent in the role of a former soldier who shoulders the burden of combating the activities of the "Reds." Claire Adams is very commendatory in her support, as is the remainder of the cast.

Exhibitors should find this production of great value. It is a special in every sense of the word. Advertise it as a powerful story of the Northwest from Zane Grey's novel, "The Desert of Wheat." Exhibitors in rural districts have added possibilities of exploitation, for the picture should make a strong appeal to the people directly or indirectly interested in farming.

SYNOPSIS: Captain Dorn returns from overseas to find that farmers are in danger of having their wheat fields destroyed by "Reds." An attorney who is silently leading the destructive measures seeks as the same girl that the captain loves. When the latter wins, the attorney connives against him and, though the lawyer's scheming girl arrives in the town and introduces herself as the French wife of the captain. Matters look discouraging for a time, but the events in the "Reds" own game and the activities of the attorney are disclosed.

Frank Mayo in THE GIRL IN ROOM 29

Five-part comedy-drama; Universal. Directed by Jack Ford. Published in May.

OPINION: As a rule, motion picture audiences do not like to be misled, and there is apt to be a feeling of resentment following the showing of "The Girl in Room 29" for the exhibitor who shows it, unless he advertises it for just what it is—a light comedy-drama with little or no plot and one made along lines of numerous other screen plays.

For those who like lots of action, "The Girl in Room 29" holds plenty. There are fights and flights, automobile chases, and lusty encounters galore. Frank Mayo throws "Bull" Montana about at will and breaks up the furniture in a road house while standing off a half dozen others who apparently have designs on his life.

But it is all over though, you learn that "Bull" and the others were only hired actors and, with the girl, were used to infuse a playwright with new ideas for his series, had contracted to write, but which he refused to devote the time to.

SYNOPSIS: Upon the success of his first play, a young author is urged by a big producer to immediately write another. He continually delays the matter until he comes to a crossroads and has contracted to write, but which he refused to devote the time to.

Frank Mayo and support in a scene from "The Girl in Room 29" (Universal)

Vivian Martin in HUSBANDS AND WIVES

Six-part drama; Gaumont. Directed by Joseph Levering. Published in May.

OPINION: First of all, this Gaumont production is presented under a title very desirable from the point of exploitation possibilities. The action of the play clings closely to this title, dealing with the domestic vicissitudes of newlyweds. Theatres of this nature, when well presented, is capable of attracting the attention of a theatre's clientele, and when this is accomplished the needs of an exhibitor have been satisfied.

"Husbands and Wives" is the screen version of "Making Her His Wife," by Cora Harris. It is the story of a young Southerner, John Arms, who essays to transform his wife, who has lived a "butterfly" existence, into a helpmate, sweet in her simplicity. The efforts of the wife to comply with her husband's wishes, then again her revolting attitude toward her husband's commands, and finally her gaining wealth and their reunion, make a picture entertaining throughout.

Exhibitors themselves know the popular appeal that Miss Martin makes with their audiences. She is very fascinating as the "butterfly" wife and she has been surrounded by a very capable cast of players, including Hugh Thompson in the male lead. The small town scenes are well depicted.

Several opportunities are apparent for exploiting the subject. Supplanting the unique title are the name of the star and the theme of the story. The latter may be capitalized by announcing that all newlyweds and couples contemplating marriage should see the picture for instructions pertaining to a life of domesticity. Advertise "Sweetheart" night by mailing postcards to the younger set and on each card have such phrases as "Should a wife conform to her husband's views?" "Should the husband rule the household?" "See Husbands and Wives, then start life anew," etc.

SYNOPSIS: Olive Thurston, heiress, marries John Arms, a young Southerner proud of his heritage but compelled to work hard in his small town store to provide sustenance for his mother and himself. Olive, a lover of beautiful gowns and excitement, tries to conform to her husband's views of womanhood and live within his means. Finally she revolts and returns to her uncle, Arms, determines to "try her hand" on a new mine on his property. He becomes affluent and Olive returns to him.

Booth Tarkington's EDGAR SERIES

Two-part comedies; Goldwyn. Directed by E. Mason Hopper. Published every two months.

OPINION: Two of Booth Tarkington's "Edgar" stories, "Edgar and the Teacher's Pet" and "Edgar's Hamlet," have been adapted as part of Goldwyn's program of six for the year. They will be distributed in the order named.

Readers of Tarkington tales know of the human appeal they contain. There isn't a "grown-up" or a youth who has read the stories who has not suffered with the mischievous boy when one of his pranks necessitated a trip to the woodhouse, where the father retaliated by the "laying on" of the whip.

Tarkington has depicted real boyhood in his short stories and in the screen versions this quality has been retained in a most satisfying manner. The result is bright and wholly enjoyable comedy that every member of a family from father to 5-year-old William, Jr., will want to see.

The desired results have been obtained through the efforts of the director, E. Mason Hopper, and he has a cast of players composed of real children—children who perhaps have experienced in actuality the incidents which they are called upon to portray in these photo comedies.

Playing Edgar in this series is Johnny Jones, and the little folk who so pleasantly assist him are Lucille Ricksen, Roberta DeBliss, Marshall Ricksen and Lucretia Harris.

One of the reasons why the kiddies as well as their elders will want to see the first named picture is because it recalls the "good old school days." In the second is depicted "that afternoon in the dilapidated barn when the gang gave a show, admission 3 cents." Everybody will say "those were happy days" and for that reason if for no other they will enjoy thoroughly this new Goldwyn series.
EXHIBITORS HERALD
May 22, 1920

Hobart Henley's
THE MIRACLE OF MONEY
Five-part comedy-drama; Pathé.
Directed by Hobart Henley.
Published May 9.

OPINION: Hobart Henley's inclination to stray from the beaten paths and give the screen "something different" from time to time has caused him in this instance to picture the comic and tragic story of two old maids, who inherit a fortune of $300,000 after youth has flown and they are too old to fully appreciate what money can buy.

Under Mr. Henley's skillful treatment the story is told in such a way that it strongly plays on the emotions, fluctuating from comedy to tragedy and back again. It invites tears and laughter alternately.

While the picture will have a special appeal to people of mature age, it should be particularly popular with women. It tells the story of a woman and man, who "waited" until they had enough money to be married on instead of plunging into matrimony and seeking money afterwards. It is a human story, a picturization of a page from life familiar to all.

Bess Morrison and Margaret Seddon play the roles of the old maid sisters who inherit the fortune. They are well cast. The action centers about them continuously.

SYNOPSIS: The production is an adaptation of the story "Marrying Off Emmy" by Beulah Lyonet. Misses Emmeline and Patience Hodge, who run the Bon Ton millinery store in Provincial-town, have fallen heir to $300,000. They go to New York to play they are young again and seek pleasure, adventure and romance.

In New York they find it difficult to become "young" despite youthful dresses and the efforts of beauty doctors. They are on the verge of despair, when Emmy's old sweetheart appears in the hotel, explains his long absence satisfactorily and they are married. Patience is not the marrying kind and seeing Emmy marry brings her happiness.

Conway Tearle in
ATONEMENT
Six-part drama; Pioneer.
Directed by William Humphrey.
Published on state rights basis.

OPINION: The popularity of Conway Tearle, leading man par excellence, is sufficient guarantee as to the box office qualities of "Atonement." His name should be played up in all advertising. The material, a Count Leo Tolstoi, whose story, "The Corpse," is less important in advertising directed toward the masses, but will bring to the theatre infrequent visitors—a valuable service.

The picture is decidedly unusual. It deals with the semi-tragic incidents with which Tolstoi's readers are familiar in plain, unembellished style. It sets forth situations as facts, not always pleasant ones, and holds interest by seeming to make no effort to do so.

Considerable suspense is built up, and there is a genuine surprise ending. The dream ending is particularly well handled and wholly unexpected. It serves its purpose as in few instances of its use.

Players in support of the star are uniform as to type and carry their parts satisfactorily. The settings are modern and wholly in keeping with the modernization of the story.

SYNOPSIS: Theodore Proctor, cashier in a bank, loans his wastrel brother money upon improper securities, is held responsible for the shortage and loses his position. His wife turns against him when she finds him, after his dismissal, in the company of a Gypsy dancing girl. As time goes on, Proctor sinks lower and lower, finally pretending suicide, after which his wife marries a former sweetheart. After years of wandering, he returns with the Gypsy girl to see his child, is discovered and held as a witness in the charge of bigamy which is placed against his wife. As he succeeds to save her, he awakes to find it all a dream and that his brother has raised the necessary funds without borrowing the money.

King Baggot in
THE HAWK'S TRAIL
Fifteen-episode serial; Burston Films, Inc.
Directed by W. S. Van Dyke.
Published in May.

OPINION: The ingredients that have characterized successful serials for the past few years are present in "The Hawk's Trail." There is little doubt that proper exploitation and advertising, for which the production supplies ample material, will make the fifteen weeks of the chapter play's duration profitable ones.

King Baggot is excellent in the leading role. He is a curious mixture of criminal and detective which keeps interest keen from one episode to the next. There is none of the "cut and dried" mechanical that has been the cause of many of his office disappointments in the few serials that have fallen short of expectations.

The serial is an exceptionally robust form of entertainment. It thrives in the cinema palace and the "shooting gallery" alike, perhaps because it pleases the popular and humorous taste for melodrama.

"The Hawk's Trail" should thrive in these places, and in theatres that come between the two extremes.

In support of the star Grace Darmond and Rhea Mitchell appear to the best advantage. The former has the bulk of the footage in the first three episodes and rises to every emergency.

Action is swift and interspersed with periods of comparative quiet which give the beginning and ending of each episode added power.

The advertising possibilities are plentiful and a well composed press book sets out one of the better methods that may be employed.

Crock stories are invariably popular, and this is one of the best crook serials that have been offered.

"Love, Honor and Obev"
Now Is Being Produced
At Metro's N. Y. Studio
Production has been resumed at Metro's New York studio No. 3, under the personal supervision of Maxwell Karger, director general.

The first production to get under way is Eugene Walter's picturization of "The Tyranny of Weakness," the successful novel by Charles Neville Buck. This picture, an S-L production which Metro will distribute, is being made under the working title of "Love, Honor and Obev."

Eugene Walter recently joined Metro's staff of authors, and "Love, Honor and Obev" is the famous playwright's first screen dramatization under Metro auspices. It will be interpreted by an all-star cast. Wilda Bennett has the leading feminine role. In support are Henry Harmon, Kenneth Harbin and George Cowl. Leander de Cordova is the director.

"Invisible Ray" Serial
Completed by Frohman
With the return to New York of the cast of "The Invisible Ray" from Jackson- ville, Florida, last Friday, the Frohman Amusement Corporation announces the entire completion of the 15 episode serial, "The Invisible Ray," starring Ruth Clifford and Jack Sherrill.

The production was thirty-four weeks in the making, principals of the cast traveling as far west as Los Angeles, and as far south as Miami, Florida, with the opening episodes made in New York City.

MARGHERITE DE LA MOTTE
Who appears in Metro's production of the Deary Lane melodrama, "The Hope," soon to be published.

DOUGLAS FAIRBANKS
In a scene from "The Mollycoddle," his next United Artists picture. Note the moustache. Cute, isn't it?
With the Procession in Los Angeles

By Harry Hammond Beall

Jesse D. Hampton announces the purchase of "That Girl Montana," a best seller from the pen of Marah Ellis Ryan, for a Blanche Sweet starring vehicle.

Neil Craig, the former Essanay star, is back on the screen after an absence of two years. She is supporting Owen Moore in "A Desperate Hero."

Mason L. Little will start work immediately directing the filming of Booth Tarkington's boy story, "Camping Out," which is one of the Edgar series being written especially for Goldwyn by the famous Hosier author.

Philo McCullough is supporting Tom Moore in the Goldwyn picture, "The Great Accident."

Annette Kellerman all dressed up—that is for Annette for sea-shore taggery of Annette's long suit. "What Women Love" is her latest, a Sol Lesser product.

Will Rogers, Goldwyn star, has found another pupil to instruct in the art of roping goats—Jack Pickford. These two Goldwyn stars can be found quite often on the back lot of the studio indulging in this sport.

"Miss Hobbs," first Relastart starring vehicle for Wanda Hawley, is rapidly nearing completion. Helen Jerome Eddy has an important part in the picture.

Bert Lytell's current Metro production, "The Temple of Dawn," is progressing rapidly under the direction of Dallas Fitzgerald. Senna Moore supports the star.

Horace Bosworth and William Conklin are batting desperately for the love of Anna Q. Nilsson on Santa Cruz Island, where J. Parker Read's current production, "Under the Mast," is being filmed.

Robert Thornton, after eleven years' experience as a director of many well known stars, makes his bow as a feature director for Jesse D. Hampton, with Frederic Islam's famous book, "Half a Chance," with an all-star cast.

Harlon Hamilton, who recently appeared successfully as Horace Swins in "The Deadlier Sex" and other notable productions, appears in the dual role of "Sailor Brigham" and "John of the Coast" in "Half a Chance," and Lillian Hall has been selected to play the feminine lead. Herbert Standring, Sidney Ainsworth, Wilson Taylor, little McAllister and John Gough complete an exceptional cast.

Harry Rapp, the general manager of the Selznick west coast studios, and Laurence Taylor, who is directing Alice Thomas in the production of "Jenny," now in process of being filmed, have chosen a supporting cast of marked talent and prominence which is composed of Barney Sherry as John Holbrook; Betty Schade as Francine Devore; Colin Kenny as Jack Holbrook; Richard Tucker as Milburn Wagar; Margaret McWade as Aunt Agnes; Walt Whitman as James Gilroy; Andrew Arundale as Mr. Moore; and Mrs. George Hernandez as the Widow Cotter.

Work has commenced on Mary Roberts Rinehart's story, "Empire Builders," under the direction of E. Mason Hopper at the Goldwyn studios. The all-star cast included some of the near stars of the screen, including Cullen Landis and Clara Horton, who are famous for their work in "The Girl from Outside"; Molly Malone, who has supported Roscoe Arbuckle in his last two features; Howard Ralston, who will be remembered as the boy in Mary Pickford's "Pollyanna," and Ralph Buxman, son of Francis X. Bushman. The part of the college professor is played by Alice Thomas in who is remembered for his remarkable work as "Lovey" in support of Tom Moore in "The City of Comrades."

Marson H. Kohn of the Marion H. Kohn Productions, Inc., announces that "The Illiterate Digest" negatives and all the indoor being made of the Goldwyn studios on the west coast, thereby giving exhibitors a short subject with prints in which the photography is up to the standard of its dramatic productions. Mr. Kohn announces that the Will Rogers short subjects can also be advertised as a feature in which the Goldwyn star will personally appear, as Rogers himself poses for a series of clever maneuvers before and after the screening of his witty songs and caustic comments on current events.

Jack Hoxie, who was slated to appear in the leading role of "The Son of Tarzan," which the National Film Corporation of America will produce, will not be cast for the serial, but will be starred in a series of western features to be produced by the same concern, according to an announcement made by Capt. Harry M. Rubey, National Film Corporation president, who will go to work on the live-reeler about June 1st.

Polly Moran is busy on her third Marion H. Kohn Production. "The Son of Tarzan," produced exclusively at the National Film studios in Hollywood, Calif., which will be the first of Polly Moran's "Sheriff Nell" series, will be made entirely for the John concern. Ward Hayes is directing.
Nicholas Power Company,  
90 Gold St.,  
New York, N.Y.  

Gentlemen:

At the request of your Mr. Cassard,  
it is a pleasure to recommend the Power’s  
Projection Machines, as I hereby do.  

We have in our present plant, six  
Power’s machines which are giving the best of  
satisfaction, and two of them have been in operation for eighteen hours a day for two years. I  
most heartily recommend Power’s Projectors.  

Very truly,  

Alf Pahl  
Supt. of Lasky Laboratories.
American

Slam Bang Jim, with William Russell.

—Alazar, theatre, Chicago, Ill.—General patronage.

The Hellion, with Margarita Fisher.

—A good picture. Good photography.
—Derby theatre, Derby, Conn.—Fixed patronage.

The Valley of Tomorrow, with William Russell.

—Very bungling production with a popular star. Action a bit draggy, but will satisfy most of the fans.
—Harry M. Palmer, Liberty theatre, Washington, Ind.—Neighborhood patronage.

Six Foot Four, with William Russell.

—Fine picture. Did big business.
—M. Palmer, Liberty theatre, Ranger, Texas.—General patronage.

First National

The Family Honor, a King Vidor production.
—An excellent picture. A real page from life.—H. V. Friedrich, Majestic theatre, Sheboygan, Wis.—Downtown patronage.

The River’s End, a Marshall Neilan production.
—Great picture. Broke all house records. Patrons well pleased. We repeat that it is some super-special. First National always good.—Shep & Shew, Wonderland theatre, Clinton, Ind.—General patronage.

The Beauty Market, with Katherine MacDonald.
—The first time I’ve played her, and my patrons say she is good. I enjoyed the picture too.—Alvin S. Frank, Jewel theatre, Lafayette, Colo.—Small town patronage.

The Greatest Question, a D. W. Griffith production.
—Played up the graveyard stunt, and a local lawyer slept in the cemetery three nights before the opening date. Picture good. Business good.—R. C. Brown, Star theatre, Virginia, Wis.

A Day’s Pleasure, with Charlie Chaplin.
—Charlie has certainly got to “whip up.” Getting worse every time.—A. R. Powell, Sugg theatre, Chickasha, Okla.—Neighborhood patronage.

A Virtuous Vamp, with Constance Talmadge.
—Exceptionally good, and patrons more than pleased.—Peter Krauth, Denison, Texas.—Small town patronage.

Even as Eve, with Grace Darling.

—Very poor picture. No story to it.—T. J. Kempeks, Lyric theatre, Crete, Neb.

Bill Apperson’s Boy, with Jack Pickford.
—This is a good Pickford. Better than some of his previous pictures. Average business.—Will F. Krahn, Lorin theatre, Berkeley, Calif.—Neighborhood patronage.

Two Weeks, with Constance Talmadge.
—The best Constance Talmadge we ever ran.—Gustine & Roush, Princess theatre, Lewiston, Ill.—Neighborhood patronage.

The Greatest Question, a D. W. Griffith production.
—A very good picture. Pleased, but would have pleased better if not quite so sad. D. W. Griffith’s direction can be classed as the best in the game.—Mrs. J. A. Dostal, Ideal theatre, Omaha, Neb.—Neighborhood patronage.

Two Weeks, with Constance Talmadge.
—Good picture. Good crowd and will stand advertising. All of her productions are good.—Walker Bros., Lapasas, Texas.—General patronage.

NORMA TALMADGE

Whose next First National Exhibitors Circuit offering will be “Yes or No.”

Even as Eve, with Grace Darling.
—Pretty good. Has a lot of titles, but has many pretty scenes.—Alvin S. Frank, Jewel theatre, Lafayette, Colo.—Small town patronage.

A Midnight Romance, with Anita Stewart.
—A wonderful production. It sure takes Anita Stewart to act.—Louis Fran, Olympic theatre, Calmar, Iowa.

A Virtuous Vamp, with Constance Talmadge.
—Very, very good. Patrons enjoyed this to the utmost. Get this and cash in. Good business.—Will F. Krahn, Lorin theatre, Berkeley, Cal.—Neighborhood patronage.

A Day’s Pleasure, with Charlie Chaplin.
—Not a good as the reissues.—S. A. Hayman, Lyda theatre, Grand Island, Neb.—Transient patronage.

Her Kingdom of Dreams, with Anita Stewart.
—The best Stewart picture we have ever played. Advertise it to the limit.—Polk E. Moore, Portland theatre, Portland, Tenn.—Small town patronage.

In Old Kentucky, with Anita Stewart.
—Great. Give us more like this one. Pack ed for five days.—S. A. Hayman, Lyda theatre, Grand Island, Neb.—Transient patronage.

The Midnight Romance, with Anita Stewart.
—A beautiful picture, and even better than Virtuous Wives for us, and in our opinion. But all First National pictures are above the average.—H. P. Thompson, Liberty theatre, Pardeeville, Wis.—Neighborhood patronage.

Two Weeks, with Constance Talmadge.
—Good picture. Full of laughs. Constance is all there in a spicy picture.—Alvin S. Frank, Jewel theatre, Lafayette, Colo.—Small town patronage.

A Dog’s Life, with Charlie Chaplin.

A Day’s Pleasure, with Charlie Chaplin.
—Very good attendance. Can’t give the picture much.—Walker Bros., Le Roy theatre, Lapasas, Texas.—General patronage.

A Virtuous Vamp, with Constance Talmadge.
—Class A. Sends them away satisfied.—A. LaForce, Happy Hour theatre, Two Harbors, Minn.

Back to God’s Country, with Nell Shipman.
—A splendid picture, only for many cutouts. Patrons complained that many scenes advertised were not shown.—C. T. Metcalf, Opera House, Greenfield, Ill.—Small town patronage.

A Virtuous Vamp, with Constance Talmadge.
—Class A. Sends them away satisfied.—A. LaForce, Happy Hour theatre, Two Harbors, Minn.

Back to God’s Country, with Nell Shipman.

The Midnight Romance, with Anita Stewart.
—Good picture. Did not draw the first night, but that was an advertisement evening. Pack ed the house the second night. It’s fine. Book it.—O. Troyer, Lyric theatre, Rugby, N. D.—Small town patronage.

A Day’s Pleasure, with Charlie Chaplin.
—Very poor picture. Everybody disappointed. When you play A Day’s Pleasure be sure and have a good picture to go with it.—Louis Fran, Olympic theatre, Calmar, Iowa.
Daddy Long Legs, with Mary Pickford.—Held up well two days. Story will please young and old.—E. E. Bonham, Bonham theatre, Prairie du Sac, Wis.—Neighborhood patronage.

The Thunderbolt, with Katherine MacDonald.—A picture that pleased and drew more than was expected.—Bert Norton, Kozzi theatre, Eureka, Ill.—Neighborhood patronage.

Choosing a Wife, with a special cast.—Business fair. A few said they liked it. Some walked out. Our personal opinion is it will please about ten per cent.—Peters & Johnson, Liberty theatre, Milligan, Nebr.—Small town patronage.

The Devil, with Tom Mix.—A sure winner. Be sure and book it and boost it.—Harry Hoelohr, Maxine theatre, Imlay City, Mich.—Small town patronage.

The Orphan, with William Farnum.—A most impossible story. Farnum's acting is good. It's strange that a man who has lived for twenty years in the hills always wears perfectly new and clean clothes all through the picture. If you can overlook details you will probably enjoy the picture.—Alvin S. Frank.

The Long Trail, with William Farnum.—This is one of the best Farnum's we've ever put on. Bill has wonderful support in this production. Book it. You will make it.—G. N. Armstrong, Y. M. C. A. theatre, Rose Lake, Idaho.—Neighborhood patronage.

The Devil's Riddle, with Gladys Brockwell.—Good picture to good business.—Peter Krauth, Denison theatre, Denison, Iowa.—Neighborhood patronage.

The Orphan, with William Farnum.—A most impossible story. Farnum's acting is good. It's strange that a man who has lived for twenty years in the hills always wears perfectly new and clean clothes all through the picture. If you can overlook details you will probably enjoy the picture.—Alvin S. Frank.

Jewel theatre, Lafayette, Colo.—Small town patronage.

The Last of the Duanes, with William Farnum.—Big drawing card, and good picture.—Patrons liked the ZaneGrey stories. You can't go wrong with this one. Advertise it big.—E. E. Harman, Opera house, Elgin, Ore.—Small town patronage.

Checkers, with a special cast.—Although it drew good crowds and made good money we have had several better pictures.—Bert Norton, Kozzi theatre, Eureka, Ill.—Neighborhood patronage.

The Speed Maniac, with Tom Mix.—This picture sure is a go getter. Mis always takes good here. He sure is some star. Book his series. They sure are good.—Hubbell & Koehlhuber, Rex theatre, Allen, Nebr.—Small town patronage.

What Would You Do? with Madaline Traverse.—Only fair.—C. F. Hancock, Lyric theatre, Stuart, Fla.—Small town patronage.

Should a Husband Forgive? with a special cast.—Fox stars and special productions will bring the crowds.—C. W. Griffin, DeLuxe theatre, Bristow, Okla.—General patronage.

The Daughter of the Gods, with Annette Kellerman.—To those who will appreciate elaborate productions, beautiful scenery, wonderful sets, it is a perfect show. All others dissatisfied. It has been cut to six short reels which helps the picture considerably.—Bert Norton, Kozzi theatre, Eureka, Ill.—Neighborhood patronage.

When Fate Decides, with Madaline Traverse.—Our patrons like it. Better every time we have it. Good picture. You can't go wrong on Fox pictures.—Philbrick & Koehlhuber, Rex theatre, Allen, Nebr.—Small town patronage.

The Last Straw, with Buck Jones.—Buck is a comer. Good Westerns always please.—A. R. Powell, Sugg theatre, Chiekena, Okla.—Neighborhood patronage.

Broken Commandments, with Gladys Brockwell.—Excellent picture. Adventure is absolute in all. Hope it will be shown in any theatre. People walked out on it. This picture did me more business than I will be able to build up in a month. For the good of the industry and the exhibitor this picture should be dumped in the river.—Ask anyone who has seen it.—E. E. Harman, Opera house, Elgin, Ore.—Small town patronage.

The Shark, with George Walsh.—Poorest Walsh picture to date. No story. Just rough stuff, but some people liked it at that.—W. H. Creal, Suburban theatre, Omaha, Nebr.—Neighborhood patronage.

Hell Raoin' Reform, with Tom Mix.—Sure pleased our patrons. You can't do wrong on Mix.—C. T. Metcalf, Opera house, Greenfield, Ill.—Small town patronage.

Caught in the Act, with Peggy Hayland.—This was a good program picture.—L. A. Hasse, Majestic theatre, Mans- ton, Wix.—Small town patronage.

The Daredevil, with Tom Mix.—Packed house for two days.—L. W. Heal, Sterling theatre, Superior, Nebr.—Neighborhood patronage.

Heart Strings, with William Farnum.—Very tender story. Not the kind for this star.—C. F. Hancock, Lyric theatre, Stuart, Fla.—Small town patronage.

A Woman There Was, with Theda Bara.—Patron disappointed. Not the right kind of play for Theda. She can do better. Too old for the part she took.—G. W. Johnson, Mystic theatre, Marion, N. B.—Neighborhood patronage.

Durand of the Bad Lands, with Dustin Farnum.—Dandy Western picture. A re-issue, but went over big.—Peter Krauth, Denison theatre, Denison, Iowa.—Neighborhood patronage.

Cleopatra, with Theda Bara.—This was played during the heaviest storm for three days, snow and rain. Still I had a fair house. All were well pleased. Theda Bara takes well here.—John All- sor, Columbia Hall, Grace, Idaho.—Neighborhood patronage.

Goldwyn

The Strange Borderer, with Will Rogers.—Good picture and pleased as usual.—Peter Krauth, Denison theatre, Denison, Iowa.—Neighborhood patronage.

The Love of Letty, with Pauline Frederick.—One of Miss Frederick's best pictures. Business big.—J. Hickey, Grand theatre, New London, Wis.—Neighborhood patronage.

Thirty a Week, with Tom Moore.—I can always pack my house with Tom. A very good picture. Had some comments on it.—J. Saunders, Cheney theatre, Cheney, Kans.—Neighborhood patronage.

All Woman, with Mae Marsh.—This is an extra fine feature. Poor title, but O, Boy! plenty of pep and action in this, and the kind of story most everyone will enjoy. Book this.—C. L. Beede, Beede's theatre, Enfield, N. H.—Small town patronage.

The Pest, with Mabel Normand.—An old one, but Mabel is very popular. Nothing big, but entertaining.—W. H. Creal, Suburban theatre, Omaha, Nebr.—Neighborhood patronage.

Six Hopkins, with Mabel Normand.—Very good picture though old. Drew good crowd. All satisfied.—O. Tingley, Grand theatre, Big Sandy, Mont.—Neighborhood patronage.


ETHEL GREY TERRY

Besides being a charming Goldwyn player, is somewhat of a culinary artist when it comes to making a Welsh rarebit.

Ralph Spence

Some folks call him a title writer; others a film editor. However, he has made a name for himself with William Fox as Sunshine Comedy expert and has introduced many screen novelties, it is said.

Ralph Spence

May 22, 1920

EXHIBITORS HERALD
Betty of Greystone, with Dorothy Gish.—Griffith picture re-issued for Tri-angle, and is about the best Griffith I've shown. Will please better than his later pictures.—G. W. Johnson, Mystic theat- tre, Marmarth, N. D.

Jill of the Yukon, with Dorothy Dalton.—Doily plays a great part with very good support. Some of our patrons thought there was too much dance hall, but will please ninety per cent. Played to good business.—G. N. Armstrong, Y. M. C. A. theatre, Rose Lake, Idaho.—Neighborhood patronage.

The Heart of a Child, with Nazimova.—A much better picture than Stronger Than Death, and was well liked by our audience.—H. V. Friedrich, Majestic theatre, Sheboygan, Wis.—Downtown patronage.

Stronger Than Death, with Nazimova.—Great. Has them all beat.—Tim Rob- erts, White Way theatre, Mansfield, Ohio.—Transient patronage.

The Willow Tree, with Viola Dana.—Very poor. No excuse for Metro to put this one on the market. Not a thrill or laugh in the picture. A very draggy, uninteresting picture.—Fred Cosman, Electric theatre, St. Joseph, Mo.

Blackie's Redemption, with Bert Lyt- tell.—Good. Star new here, but went good. If balance of his productions class with this one, will be a good card.—L. G. Sewing, Crown theatre, Calu- met, Mich.—Neighborhood patronage.

Please Get Married, with Viola Dana.—Better Dana pictures on old pro- gram.—Goetz Bros., Monroe theatre, Monroe, Wis.—Neighborhood patronage.

The Right of Way, with Bert Lytell.—Went over good. Wonderful offer- ing.—Tim Roberts, Park theatre, Mans- field, Ohio.—Transient patronage.

Full of Pep, with Hale Hamilton.— Full of action and will make them laugh. Hamilton is a good star.—R. Ross Riley, Wigwam theatre, Oberlin, Kans.—Small town patronage.

Our Mrs. McChesney, with Ethel Barrymore.—Very good picture.—L. M. Kuhns, Gibson theatre, Gibson, N. M.—Mining camp patronage.

The Brat, with Nazimova.—A very good picture. Sure to please.—Fred Paulick, Paulick theatre, Muscoda, Wis.—Neighborhood patronage.

The Walk Offs, with May Allison.— Will get over when you want a fairly good fill-in.—Fred Cosman, Electric theatre, St. Joseph, Mo.

Out of the Fog, with Nazimova.— Good picture, but a little old. Is a little strong in place but will get by.— T. J. Kempekse, Lyric theatre, Crete, Neb.


National Picture Theatres

Just a Wife, with Roy Stewart.—An excellent picture, which promises a good future for National.—H. V. Friedrich, Majestic theatre, Sheboygan, Wis.—Downtown patronage.

Just a Wife, with Roy Stewart.—A high class play that appeals most strongly to people of education and refine- ment. Well acted by a capable cast. Went over fine for me at advanced prices.—J. B. Stins, Gem theatre, Clin- ton, Ind.

SCENE FROM "ONE MAN IN A MILLION," TO BE DISTRIBUTED BY SOL LESSER. HELEN JEROME EDDY AND OTHER WELL-KNOWN SCREEN ARTISTS ARE IN THE BEBAN CAST.
Just a Wife, with Roy Stewart.—Can't see where $100,000 was spent on this production. However, the picture is not disappointing. Attendance was very good.—Mary Cole, Liberty theatre, Rosenberg, Texas.—General patronage.

Paramount Artcraft

The Thirteenth Commandment, with Efelt Clayton.—Very good. You can buy less good than this. It makes good business.—Will F. Krahm, Lorin theatre, Berkeley, Calif.—Neighborhood patronage.

The Miracle Man, with a special cast.—No better ever made. Extra big business.—Goetz Bros., Monroe theatre, Monroe, Wis.—Neighborhood patronage.

Extravaganz, with Dorothy Dalton.—Teaches a good lesson, and is fine in every detail.—C. Oldham, Dixie theatre, McMinnville, Tenn.—Neighborhood patronage.

Alias Mike Moran, with Wallace Reid.—This is a good war story, but will not go now. Would have been dandy during the war.—T. J. Kempe, Lyric theatre, Crete, Nebr.

What Everywoman Learns, with Emil Bennett.—The first picture so far made that pleased. Better than the title indicates.—A. P. Wall, Sugg theatre, Chickasha, Okla.—Neighborhood patronage.

The Rescuing Angel, with Shirley Mason.—This is a good one. This star ought to be chassed with the best. Had to put out S. R. O. sign.—George I. Wahl, Princess theatre, Cambridge, Wis.—Small town patronage.

Male and Female, a Cecil B. De Mille production. Two days to capacity. Patrons liked it better than any picture shown here. Could stand a scene.—J. W. Allen, Queen theatre, McAllen, Texas.—Neighborhood patronage.

The Valley of Giants, with Wallace Beery.—Fairly good.—Jean Dagle. Hippodrome theatre, Murphysboro, Ill.—General patronage.

The Egg crate Wallop, with Charles Ray and Fats Pinn.—Big business as too many patrons stayed in to see the picture twice. Everybody satisfied.—John Hafner, Princess theatre, Donora, Pa.—Neighborhood patronage.

Wagon Tracks, with William S. Hart.—Only fair picture. Hart must be in a wild and wooley picture to please people.—Preston Bros. Crescent theatre, Audubon, Iowa.—Neighborhood patronage.

Girls, with Marquette Clark.—Clark always goes over here. Business very good. Picture a very fine comedy-drama and gave the best of satisfaction.—Pfeifer Bros., Opera House, Kenton, Ohio.—Neighborhood patronage.

I'll Get Him Yet, with Dorothy Gish.—Good as usual. Everyone pleased Good business.—Weather had.—Peter & Johnon, Liberty theatre, Milligan, Neb.—Small town patronage.

Pathé

Rio Grande, with a special cast.—Oh, boy, you will like this. Loaded with thrills, love, laughter, punch, pepper and pathos. Don't let it get by.—Tim Roberts, Keene theatre, Mansfield, Ohio.—Transient patronage.

My Husband's Other Wife, with a special cast.—A beautiful picture and different. Big theme settings and out-of-doors scenes are elegant. Big business. Boost it. It will stand it. We think it one of the big things in pictures.—H. P. Thompson, Liberty theatre, Pardeeville, Wis.


Other Men's Shoes, an Edgar Lewis production. The best picture I ever ran. All my patrons raved over this picture. Many of my patrons say you is to play it. Simply can't go wrong.—Russell Pinney, Lyceum theatre, Columbus City, Ind.—General patronage.


Oh Boy, with June Caprice and Creighton Hale.—Get this. It's positively one of the very best pictures I ever ran in my fifteen years' experience in the game. Boys, this is a sure fire winner. More like the.—C. L. Beede, Beede's theatre, Enfield, N. H.—Small town patronage.

Dolly's Vacation, with Marie Osborne.—This picture gave ninety per cent satisfaction. Little Sambo is really the star in this one.—L. A. Hasse, Majestic theatre, Mauston, Wis.

Other Men's Shoes, an Edgar Lewis production.—A real honest-to-God picture. One you can review each day week and enjoy it. Cleared up Book H.—Tim Roberts, Park theatre, Mansfield, Ohio.—General patronage.

Judy of Rogue's Harbor, with Mary Miles Minter.—This is an extra fine production. Better than Anne of Green Gables. This was more talked about and boys, this will please one hundred per cent of patrons in any audience. Get this.—C. L. Beede, Beede's theatre, Enfield, N. H.—Small town patronage.

Anne of Green Gables, with Mary Miles Minter.—Very good. One that gets under your hide. Book it.—Tim Roberts, Park theatre, Mansfield, Ohio.—General patronage.

Judy of Rogue's Harbor, with Mary Miles Minter.—Very good. Drew a large house in rainy weather. My patrons like this star better than Mary Pickford.—Peter Krauth, Denison theatre, Denison, Iowa.—Neighborhood patronage.

Three Faces of Green Gables, with Mary Miles Minter.—One of the pictures I have run in a long time. If you want the best picture, and service on earth book Realart.—C. Oldham, Dixie theatre, McMinnville, Tenn.—Neighborhood patronage.

The Fear Market, with Alice Brady. —Very good indeed. Alice Brady and some elaborate clothes. Did not go over at all. Look out for this boys. It is a satisfying picture by Mary means.—C. L. Beede. Beede's theatre, Enfield, N. H.—Small town patronage.

Eirstwhile Susan, with Constance Binney.—Can't go wrong on any of Realart's subjects. Can't beat this for all. Constance Binney is fine.—C. Oldham, Dixie theatre, McMinnville, Tenn.—Neighborhood patronage.

Republic

The Woman of Redemption, with June Evldige.—I regard this as an exception- al picture and good program with a lot of fan-cy and interest, and some of the finest scenery that I have ever seen.—S. B. Brock, Elecetre theatre, Hagerman, Ark.—Neighborhood patronage.

The Little Intruder, with Louise Huff.—A good interesting picture with quite a little comedy mixed in.—E. J. Degenety, Princess theatre, Mendota, Ill.—Small town patronage.

When Bear Cat Went Dry, with a special cast.—The worst yet. It is a mountain feud stuff didn't get by at all.—C. Oldham, Dixie theatre, McMinnville, Tenn.—Neighborhood patronage.

The Bluffer, with June Evdige.—Just an average program picture.—S. B. Brock, Electric theatre, Hagerman, N. M.—Neighborhood patronage.

The Man of Bronze, with Lewis Stone.—Good Western.—H. Bl. Axline, Scope theatre, Wenona, Ill.—Small town patronage.

Robinson-Cole

His Birthright, with Sessue Hayakawa.—Not one of star's best, but very good and pleased.—F. Hanceok, Peer theatre, Stuart, Fla.

The Beloved Cheater, with Lew Cody.—Nothing big. Just average program picture. Fair business.—Shew & Shew, Fullwood theatre, Clinton, Ind.—General patronage.

The Tong Man, with Sessue Hayakawa.—A-1 feature. Big drawing card. Can be clased as a feature under showing room only. Played two days.—Henry Turner, Empress theatre, Missoula, Mont.—General patronage.

Singing They Two, with Al St. Pitts.—Did not please. The poorest picture we have had for some time.—Peter Krantu, Denison theatre, Denison, Iowa.—Neighborhood patronage.

His Debt, with Sessue Hayakawa.—Hayakawa is fine, and draws well in every way. His Debt is good.—C. Oldham, Oldham theatre, Maniester, Tenn.—Neighborhood patronage.

The Illustrious Prince, with Sessue Hayakawa.—A good picture.—Harry Holgate, Star theatre, City Day City, Mich.—Small town patronage.

Hoop La, with Billy Rhodes.—Clothes little star made a decided hit in this picture. Big business the first time ever shown.—C. F. Hanceok, Lyrie theatre, Stuart, Fla.—Small town patronage.

The Beloved Cheater, with Lew Cody.—Very clever comedy-drama. Excellent
business for two days. Am sure my patrons are strong for this type of comedy-drama. Admission price 25 and 35 cents.—D. C. Scott, Margaret theatre, Anconda, Mont.—Downtown patrons.

In Search of Arcady, with Billy Rhodes—Very good Star draws well for Miss G. Oldham. Oldham theatre, Manchester, Tenn.—Neighborhood patronage.

Select

The Shadow of Rosalie Byrnes, with Elaine Hammerstein.—Everyone liked this. Plays a wonderful dual role.—A. R. Powell, Sugg theatre, Chickasha, Okla.—Neighborhood patronage.

His Wife's Money, with Eugene O'Brien.—Eugene O'Brien's very best picture to date. Drew only fair business as his previous pictures were not very strong.—John Halfiner, Princess theatre, Donora, Pa.

The Honeymoon, with Constance Talmadge.—Here is a good one. It drew a full house in a dirt storm. Well spoken of. This star draws well here.—J. Saunders, Cheney theatre, Cheney, Kan.—Neighborhood patronage.

His Wife's Money, with Eugene O'Brien.—A good picture, but bad weather kept attendance down.—E. J. Degenhart, Princess theatre, Mendota, Ill.—Small town patronage.

Out Yonder, with Oliver Thomas.—A good bet from all angles. Characters true to type and the usual Selznick attention to detail is evident.—D. X. Frazier, Sterling theatre, Fairmont, Nebr.—Neighborhood patronage.

She Loves and Lies, with Norma Talmadge.—First day good, second day better, third day great.—Tim Roberts, Park theatre, Mansfield, O.—Transient patronage.

Greater Than Fame, with Elaine Hammerstein.—Picture did not draw for us.—Peter Krauth, Denison theatre, Denison, la.—Neighborhood patronage.

The Woman Game, with Elaine Hammerstein.—Probably the best we have seen of Miss Hammerstein.—H. V. Friedrich, Majestic theatre, Sheboygan, Wis.—Good showing.

The Isle of Conquest, with Norma Talmadge.—An excellent picture. Ran it two days to capacity. Patrons said it was her best picture. They all like Norma here.—F. J. Degenhart, Princess theatre, Mendota, Ill.—Small town patronage.

Pica ddy Jim, with Owen Moore.—Just average program picture. It should be changed.—F. Cosman, Electra theatre, Hatton, N. D.—Neighborhood patronage.

Out Yonder, with Olive Thomas.—Best one Olive has done for a while. Will get good.—Fred Cosman, Electric theatre, Hatton, Mo.—Neighborhood patronage.

A Regular Girl, with Elsie Janis.—Not much of a hit. A fairly good program picture only.—W. B. Henderson, Dixie theatre, Ripley, Tenn.—Neighborhood patronage.

His Wife's Money, with Eugene O'Brien.—My patrons can't see this star. Too effeminate.—W. H. Mart, Strand theatre, Grinnell, la.—College town patronage.

Out Yonder, with Olive Thomas.—Average program picture. Fair business.—Will F. Krahn, Lorin theatre, Berkeley, Calif.—Neighborhood patronage.

The Glorious Lady, with Olive Thomas.—Very fine picture.—Will Perry, Grand theatre, Alvin, Tex.—Neighborhood patronage.

Redhead, with Alice Brady.—Best Brady we have had. Better than her later pictures.—Goetz Bros., Monroe theatre, Monroe, Wis.—Neighborhood patronage.

The Probation Wife, with Norma Talmadge.—This is a good picture by a good star.—Will Perry, Grand theatre, Alvin, Tex.—Neighborhood patronage.

The Probation Wife, with Norma Talmadge.—Simply the best one yet of Norma's. The Talmadges can't be beaten, and I'd never miss booking them.—C. Oldham, Oldham theatre, Manchester, Tenn.—Neighborhood patronage.

The Country Cousin, with Elaine Hammerstein.—Story fair. Star will not go. They don't like her appearance.—E. J. Kemphis, Lyric theatre, Crete, Neb.

The Perfect Lover, with Eugene O'Brien.—A good house and everybody satisfied. O'Brien very popular here.—R. R. Hess, Marion theatre, Edna, Tex.—Neighborhood patronage.

The Probation Wife, with Norma Talmadge.—Excellent picture. Patrons well pleased. Never had a poor Norma Talmadge yet. I must hand it to Select for good goods.—J. H. Wall, Auditorium theatre, Highland, Wis.—Neighborhood patronage.

The Isle of Conquest, with Norma Talmadge.—Some picture. Go the limit on it. Played to good business in bad weather.—T. J. Kemphis, Lyric theatre, Crete, Neb.

The Shuttle, with Constance Talmadge.—Fine. They all go crazy over Constance.—C. Oldham, Oldham theatre, Manchester, Tenn.—Neighborhood patronage.

The Glorious Lady, with Olive Thomas.—A fair program picture.—Harry Holobol, Maxine theatre, Inlay City, Mich.—Small town patronage.

Who Cares? with Constance Talmadge.—A first rate drama by a popular star. Ably directed and well acted. This star always brings us good patronage.—Will C. Perry, Grand theatre, Alvin, Tex.—Neighborhood patronage.

United Artists

Pollyanna, with Mary Pickford.—Everybody liked it. That ought to be endorsement enough for any picture.—Alvin S. Frank, Jewel theatre, Lafayette, Colo.—Small town patronage.

Pollyanna, with Mary Pickford.—Best Pickford picture ever shown here. Everyone pleased. Played one night and packed them in. "Give us more like this one."—L. J. Mason, Queen theatre, McAllen, Tex.—Neighborhood patronage.

When the Clouds Roll By, with Douglas Fairbanks.—Best yet. Appeared to my patrons from 7 to 70 and sent them away with a smile.—C. F. Hancock, Lyric theatre, Stuart, Fla.—Small town patronage.

When the Clouds Roll By, with Douglas Fairbanks.—One of the best pictures we ever played. Raised admission. Had big crowds.—Preston Bros., Crescent theatre, Audubon, la.—Neighborhood patronage.

Broken Blossoms, a D. W. Griffith production.—Most displeasing special we have ever run. Business dropped completely second day.—Goetz Bros., Monroe theatre, Monroe, Wis.—Neighborhood patronage.

Pollyanna, with Mary Pickford.—A regular knockout. Extra big business. Conceded to be the best Pickford picture of her career.—Will F. Krahn, Lorin theatre, Berkeley, Calif.—Neighborhood patronage.

Broken Blossoms, a D. W. Griffith production.—Oh, a wonderful picture! Sad, but pleased. Miss Gish the most beautiful girl on the screen, and her acting simply great. I ran this after I heard reports from many not to.—Mrs. J. A. Dochstal, Ideal theatre, Omaha, Neb.—Neighborhood patronage.

When the Clouds Roll By, with Douglas Fairbanks.—Opinion divided. I thought it was a good Fairbanks picture. A bit padded.—Alvin S. Frank, Jewel theatre, Lafayette, Colo.—Small town patronage.

When the Clouds Roll By, with Douglas Fairbanks.—Drew well. Few comments, most of which were that it was not as good as they expected.—J. W. Lumpkin, Cupid theatre, Miles, Tex.—Small town patronage.
Universal

Riders of Vengeance, with Harry Carey.—This is a dandy and pleased all. Western pictures of this type take well.—G. W. Johnson, Mystic theatre, Marmarth, N. D.

Overland Red, with Harry Carey.—Another good Carey picture. Went over with a bang to P. A. Creel, Suburban theatre, Omaha, Nebr.—Neighborhood patronage.

The Spiffire of Seville, with Hedda Hopper.—An average picture to average business.—E. J. Degenerhardt, Princess theatre, Mendota, III.—Small town patronage.

Loot, with Ora Carew.—A very good crook story and a good drawing card.—E. F. Harman, Opera House, Elgin, Ore.—Small town patronage.

Rouge et Riches, with Mary MacLaren.—Very good picture. Good photography. Quite a few compliments saying Mary is getting better.—L. G. Sewing, Crown theatre, Calumet, Mich.—Neighborhood patronage.

Marked Men, with Harry Carey.—The one best picture of its kind we ever ran. Big crowd and all were pleased.—Preston Bros., Crescent theatre, Audubon, la.—Neighborhood patronage.

Ace of the Saddle, with Harry Carey.—Good Western picture. Average business.—Wilf E. Krah, Lorin theatre, Berkeley, Cal.—Neighborhood patronage.

What Am I Bid? with Mae Murray.—A very good picture, and drew well.—R. Ross Riley, Wigwam theatre, Oberlin, Kans.—Small town patronage.

Overland Red, with Harry Carey.—A swell picture and one any exhibitor can clean up on. All of Carey's are good drawing cards. Business good.—J. Hickey, Grand theatre, New London, Wis.—Neighborhood patronage.

The Heart of Humanity, with Dorothy Phillips.—Otherwise good picture spoiled by old chestnut of heroine struggling for her heart. When will producers of "Better Pictures" lay off of this relic handed down from the old one-reeler days?—Fahnney & Elson, Electric theatre, Alto, Nebr.—Neighborhood patronage.

The Great Air Robbery, with Ormer Locklear.—Very good stunt picture. Not much story, but it got the business.—Will E. Krah, Lorn theatre, Berkeley, Cal.—Neighborhood patronage.

The Delicious Little Devil, with Mae Murray.—A picture that will make them laugh. Gets the money at the picture box.—R. Ross Riley, Wigwam theatre, Oberlin, Kans.—Small town patronage.

Blind Husband, with Eric Stroheim.—As a special it made a good program picture. Too long and druggy.—Bert Norton, Kozy theatre, Eureka, III.—Neighborhood patronage.

Rouge et Riches, with Mary MacLaren. This picture made us money. Best Mary MacLaren ever did. People did tell me this star in good plays has her sister. Miss MacDowald, neat for good, really good, acting.—Mrs. J. R. Duval, Ideal theatre, Omaha, Nebr.—Neighborhood patronage.

The Heart of Humanity, with Dorothy Phillips.—The best and most interesting picture ever made.—Wm. Call, Kozy theatre, Moroni, Utah.—Small town patronage.

Borrowed Clothes, with Mildred Harris.—Good picture. Well acted. Patrons well pleased.—Kenneth Snyder, Pa-tim-e theatre, Mapleton, Minn.—Neighborhood patronage.

Vitagraph

When a Man Loves, with Earle Williams.—This is a good program offering which the public is taking to in the plot.—E. J. Degenerhardt, Princess theatre, Mendota, III.—Small town patronage.

A Girl at Bay, with Corinne Griffith.—Good picture. Book Vitagraph pictures, and you won't regret it.—W. H. Griffith, De Luxe theatre, Bristow, Okla.—General patronage.

The Tower of Jewels, with Corinne Griffith.—Very good. Played this with Vamps and Variety, a Vitagraph comedy.—A good program.—C. Brown, Star theatre, Viroqua, Wis.

Too Many Crooks, with Gladys Leslie.—Program picture. Not much to it.—Opera House, Hatton, N. D.—Neighborhood patronage.

The Gamblers, with Harry Morey.—An average Morey picture.—Bert Norton, Kozy theatre, Eureka, Ill.—Neighborhood patronage.

Captain Swift, with Earle Williams.—This picture pleased Earle Williams' followers. A good comedy.—Fortune Hunter.—Mrs. J. A. Dostal, Ideal theatre, Omaha, Nebr.—Neighborhood patronage.

The Wolf, with Earle Williams.—Many favorable comments from patrons. Plenty of action and good story.—E. F. Bonham, Bonham theatre, Prairie du Sac, Wis.—Neighborhood patronage.

The Midnight Bride, with Gladys Leslie.—This is a good picture and true to life. People like realism, not the impossible. Miss Leslie is a very attractive screen star, and this play shows her up good.—Will Perry, Grand theatre, Viroqua, Wis.—Neighborhood patronage.

The Winning Woman, with Alice Joy.—Just a regular picture. I can't get the crowds with Vitagraph for reasons that their pictures are not as clear and plain as others.—E. H. Hisher, Opera House, Camp Point, III.—Small town patronage.

The Hornet's Nest, with Earle Williams.—This picture highly pleased. Brought in new friends for the star, and us good business for one night.—Mrs. J. A. Dostal, Ideal theatre, Omaha, Nebr.—Neighborhood patronage.

The Flaming Clue, with Harry Morey.—This picture highly pleased. Brought in new friends for the star, and paper good business for one night.—Mrs. J. A. Dostal, Ideal theatre, Omaha, Nebr.—Neighborhood patronage.

Peguen, with Bessie Love.—Vitagraph skipping. Worst business on this picture that I have had for months. Advise exhibitor that has the picture booked to go fishing the day he runs it.—A. R. Nelson, Paramount theatre, Kokomo, Ind.—Transient patronage.

The Tower of Jewels, with Corinne Griffith.—This is a good picture. Above the average. Holds interest to the last. Has John A. Dennis, Randall theatres, Jewell, Kans.—Small town patronage.

The Fighting Colleen, with Bessie Love.—This is a winsome little play, and the star does herself credit. Good house.—Will C. Perry, Grand theatre, Alvin, Tex.—Neighborhood patronage.

The Vengeful One, with A. D. Harlan.—A good, well acted picture.—J. W. Harris, Bonham theatre, Prairie du Sac, Wis.—Neighborhood patronage.

The Heart of Humanity, with Dorothy Phillips.—Very excellent production, but drawn out too long. Not enough action. Good for high class patronage.—E. F. Bonham, Bonham theatre, Prairie du Sac, Wis.—Neighborhood patronage.

The Climbers, with Corinne Griffith.—Best production in months. Everyone highly pleased. Book it. It's fine.—Opera House, Hatton, N. D.—Neighborhood patronage.
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E.H.
INDIANAPOLIS, IND., May 10, 1920

A. B. BECK was in this city this past week putting over the novel expositions in the booths at the Ohio theatre on "The Luck of the Irish" for Mayflower. A. C. was seen going into the cigar stand next door quite frequently.

R. S. STRAHLER has been made Central Distributor Manager for the market of Indianapolis, Terre Haute, Evansville, and even as far away as Cincinnati. Mr. Straehler will find the territory well established with office staffs, and it will be his business to develop the market. The following assistants are working for the territory: A. W. Carrick, C. Rosnac, G. C. Dickson and "Jack" Flanagan.

FLOYD BROWN, the genial branch manager of First National is sorting the contracts that are flooding this office since the Chicago Strike. Mr. Brown and T. L. Lincrider, the booker, is placing dates away up in December. J. M. Jacobs handles the special representative end with H. C. Knox and Carl Cox working the “sticks.”

GEORGE W. WILSON, known around Chicago as the Pathe husler, is now in charge of the Pathe Office in this village. R. E. Roland rides the rattlers for this exchange.

C. W. TAYLOR, manager of the Robertson Cole office, reports big doings May 29. George Carpenter will be entertained by the Eks of Indianapolis on that date. The advance bookings are very heavy on "The Butterfly Man," so C. W. states. L. A. Angler, A. G. Waeger, and W. J. Taylor are the chief of this office. John J. Neff, formerly of the Mar, is the new director of publicity.

H. C. HELSINK, owner of the Colonial at Ft. Wayne, was seen in the Universal exchange planning a trip to Portland, Oregon. The seven-midget Chandler will shortly grace Exhibitor Hepler’s garage.

FRID W. SANDERS, owner of the Sanders theatre, has just arrived home after a vacation spent in Miami, Fl.

F. R. BRITTON is putting on some fine programs at the Tacoma and Garden theatre. These settings will be installed at the Tacoma.

The Tuxedo theatre of this city is about to change hands again. This looks like a real live spot for a real exhibitor.

Capt. Robert M. Eichelkraut has resigned his commission to take charge of the Rembusch Theatre Enterprises publicities. Best of luck, Bob, as the league needs good fighters now.

C. W. LAWTON, branch manager of the Unity, advises that he will release "The Hawk’s Trail," featuring King Baggot at an early date.

C. E. PENNEN, alias "Smiling Bill" of the local Fox office, reports that "Les Misérables" will have its premier in this city at the Ohio theatre the week of May 9.

A new state rights exchange has entered the local field—the Tri-State Film Company, of which J. C. Hicks is manager. "The Fall of Babylon" and "The Mother and the Law" have been purchased from the D. W. Griffith Service for Indiana and Kentucky.

O. P. FAULKH, manager of the Com- edy exchange, reports the following bookings: Majestic, Evansville, four days; Strand, New Orleans, three days; Columbus, Muncie, four days; Victory, Kokomo, three days; Starland, Anderson, four days, and the Washington, Richmond, four days.

F. L. McDERMOTT, owner of the Ark theatre at Logansport, was a caller in the city last week securing bookings at the First National exchange.

A. R. NELSON, manager of the Star and Paramount theatres, Kokomo, beamed on FLOYD Brown but to no avail. Rumor! There is talk that the last named theatre in Kokomo will have its name changed.

It looks like the city will very shortly take possession of the property that the Idle Hour is located on. Plans have been drawn to cut a street right through the theatre.

The fair owner of the Hamilton, Mrs. C. Harlow, plans to start work at once enlarging this house to 600 seats. A steam heating plant will also be installed.

RALPH ARBET, branch manager of the local Universal office, is busy O. King the flood of "Sambous" contracts on his desk. Ralph stated that the theatre was looking solid up into July and four prints are now working in this territory.

S. DERBY, the inventor of Terry Haute, and, as a side line, owner of the Princess, has just recently hung up a new Rembusch screen, size 9x12. The New Park, also owned by the inventor, is being entirely remodeled.

A. F. BRENTLING, general manager of the B. & M. circuit, Fort Wayne, was in this city this week looking First National service. The Orpheum, Mr. Brentlinger advises, will shortly have a French stage, or a three-in-one as it were.

R. E. GUMM, manager of the local branch of the Exhibitors Supply Company, advises that this firm will entirely equip the new Columbia City Amusement Company theatre at Columbia City, Ind. This house will have a seating capacity of 1,000 and is expected to open its doors July 1.

R. R. BAIR, exhibitor and purveyor of soft drinks, has just booked a five-piece jazz orchestra at the Southside. Roy has been in the business eight years in this city and knows what the public want.

J. FREIDMAN, who takes tickets at the Prospect theatre, and friend wife that over- seas the job, have also installed a five-piece orchestra, which gives patrons of this popular house the best of high-class music.

Considerable damage was done in several theatres of this city a few weeks ago when the heads of six machines were destroyed. S. W. NEALL was one of the sufferers at the Garfield. S. W. is planning to change his entire lighting system and remodel the front.

W. M. SWAIN, manager of the Indiana Calicheum Co., states he has installed two Floral color machines within a radius of two blocks of the Washington and Illinois theatres.

For a bird’s eye view of Indianapolis ye scribe advises a trip to the Doll Van Exchange on the sixteenth floor of the Merchants’ Bank Building. P. S. Allson will greet you and point out the most important points of interest and then will hand you the pen and say “sign here.”

T. G. PERFECT of the Perfect theatre at Huntington, called on S. Barrett McCormick last week at the Circle theatre. T. G. is not a perfect exhibitor by any means, as it is rumored that he has a corner in sugar.

Twenty-three years in the show game and still going strong. The record of Messrs. Bingham & Cohen of the Colonial and Regent theatres. Two husky fighters that have put over a lemon and deserve credit for the success the Colonial is now enjoying.

Big Ben BRIMLEY is packing them in at every performance at the Emerald. Ben plans to remodel his place this summer and will install an automatic player.

SAM SAX, branch manager of the Sel- nick office, advises that he has just arrived home from a trip to Cincinnati, Chicago, and St. Louis. The Republic territory branch office for this section will be located at Indianapolis, with D. WILLIAM as branch manager.

R. R. FOSTER, formerly with the local Select office, has tendered his resignation and will take charge of the sales and office work for Victor-March-Faulkner of the Comediy exchange.

Joe FORPASO is selling the Scenic theatre and will take a trip to California next month.

The Gem, under the management of A. G. Wannier, is undergoing a face lift and pairs. The entire front is being remodelled and interior decorated. A new Rembusch Screen is being hung up.

F. C. McPHERSON, a newcomer in local exhibitors’ ranks, has purchased the Toak and remodelled and placed this house in first class condition. Mac is not a novice in the show game by any means, as his many friends among the old sawdust crowd are legion.

The best of friends must part so I will say goodbye to the good fellows I have met in Indianapolis and will pack the old keeper for a trip among the Wolverines at Detroit.

Sile to Distribute

“The Scar of Shame”

The Sile Film Exchange of Chicago has purchased Illinois and Indiana rights to “The Scar of Shame,” a five-part drama in which Lucille De Tar plays the leading role. The picture was produced by Tyrad Pictures, Inc.
New Fox Studio In New York City
Will Be Opened Officially May 24

Many Notables Expected At Dedication Ceremony
At Structure On Tenth Avenue Between
55th and 56th Streets

Fox Film Corporation's new studio and
distributing building in West Fifty-
fifth street, New York, will be officially
opened on May 24. An impressive
ceremony is planned at which many
notable guests are expected to attend.
The building, which fronts on Tenth
avenue, extending from Fifty-sixth street
to Fifty-sixth street, has been completed,
to outward appearance, since Febru-
ary 1, when the entire corporation, with
the exception of the New York ex-
change, moved from its old quarters in
West Forty-sixth street to the structure.
Since that date, all eastern business of
the corporation has been transacted
under its roof.

Departments Near Completion
During this time, workmen have been
steadily employed in completing those
sections of the building which are de-

voted to the dark rooms, developing
rooms, dressing rooms and raw-stock
vats. The restaurant also has been
delayed, owing to the inability of the
manufacturers to furnish suitable equip-
ment.

These departments now are nearing
completion and will be running on
schedule for the official opening, so that
the visitors may see the extent to which
this concern has gone toward the de-
velopment of the better motion picture
under a single roof.

In this building, William Fox has
achieved his greatest aim in linking up
every department of his organization
in proper relation to its neighbors and thus
establishing the smoothest possible order
of production.

Expedites Production
With the perfection of equipment, in-
cluding every latest modern improve-
ment in the photographic branch of the
business, Fox Film Corporation will be
enabled to execute each phase of mo-
tion picture production within the walls
of the building, and with a speed and
precision hitherto impossible.

There are many attractive features in
this big structure. Even the laying of
the corner stone was an impressive cere-
mony, so will be the official opening.
At the laying of the corner stone, Frank
L. Dowling, president of the borough
of Manhattan, officiated, surrounded by
a group of stage and screen stars and
people prominent in the affairs of the
city government. The Rev. Justin Cor-
coran and the Rev. Meyer Kopstein
represented the church world.

For the opening of the building, Wil-
liam Fox has planned an invitation af-


air. A novel program of entertainment
is being arranged, and the entire place,
from the sub-basement to the studio, or
top floor, will be thrown wide open to
the visitors.
The plan of the building, with its main
entrance on Tenth avenue and ramps
leading to the second and third floors
on the Fifty-sixth street side, offers fa-
cilities for an ideal carriage call service,
which will be used on that day to handle
the traffic which is expected.

Size of Studio
The stars' dressing rooms, located on
the studio floor, will be opened to the
inspection of the visitors, as will the
dressing rooms on the main floor of
the building. Here the guests will

gain a comprehensive idea of the effi-
cient way in which the producer has
attended to the welfare of his players.
The main stage in this building offers
a director who may require it a straight-
way "shot" 280 feet long. This enables
the Fox directorial staff to stage here
exteriors in inclement weather, and per-
mits the erection of almost a city block
street scene, an army encampment or a
long "shot" of the Sahara Desert which
would deceive the eye of the most ex-
perted.

Another noteworthy feature of this
new Fox building is the fact that there
is not one elevator within its walls. The
employees of the building all use the
main entrance on Tenth avenue, and only
those whose quarters are located on the
second floor of the building reach that
floor by way of stairs.

Covers Four Acres
All deliveries of studio materials,
properties, art decorations, special scenic
effects, etc., are made by way of the
ramps which extend from the Fifty-sixth
street level to both the second and third
floors. These ramps were originally
tested by driving up their full length,
first, regulation United States army
ramp tanks and later a full battery of field
artillery, sufficient test for a structure
designed to support the weight of or-
dinary delivery wagons and automobile
trucks.

As the building stands today, complete
in practically every detail, there is 150,-
000 square feet of floor space—about
tour acres.

The original cost estimate for the
building was $2,500,000, but with the
many minor improvements added by Mr.
Fox prior to the completion, this total
has jumped to nearly $5,000,000.
The structure accommodates nearly
5,000 persons.

Masterpiece Announces
Seven More Productions

The Masterpiece Film Exchange
of Chicago has announced seven more pic-
tures for distribution: "A Butterfly on
the Wheel," "The Divorce Game," "The
Honor of the Family," "Whims of So-
ciety," "The Closed Road," "The Hungry
Heart" and "The Hidden Scar," featuring
the following stars: Alice Brady, Robert
Warwick, Ethel Clayton, Holbrook
Blinn, Vivian Martin and House Peters.
The supporting casts include June El-
ridge, Gerda Holmes, Henry Hill, Alec
Francis, Barbara Tennant and Madge
Evans.

Phil Solomon, manager, declares that
bookings to date have far exceeded ex-
pectations and that he is more than
pleased with the results obtained. He
stated that a series of Clara Kimbrell
Young pictures will be published begin-
ingen June 15.

Production to Start Soon

Associated Exhibitors, Inc., announces
that production of Geraldine Farrar's
initial picture for the concern, "The
Riddle: Woman," will begin within a
few days. Director Edward Jose at
present is busy with preparatory pro-
duction details.

WILLIAM FOX STUDIOS, NEW YORK CITY

General view of the immense plant at Fifty-fifth street and Tenth Avenue, the
formal opening of which will take place May 24.
Chicago’s New 3,000-Seat Theatre

Stratford Theatre, Chicago, Installs Modern Ventilating System

Of the half-dozen big theatres scheduled for completion during the coming year in Chicago, the Stratford is, at present, in the limelight because of the promise shown as the date of opening, July 15, draws near. It is the consensus of opinion among those who have visited the Chicago United Theatres Co. property at 63d Street and Union Ave., that the city may be justly proud of the completed structure.

The Stratford, seating 3,000 persons, was planned and designed by Walter A. Ahlschlager, Chicago, and it can be truthfully stated that Mr. Ahlschlager in his plans has left nothing to be desired in the way of modern equipment for the comfort of the public.

One of the most important items to be considered in the equipment of the Stratford was the cooling, heating and ventilation system and after a thorough investigation of the various devices on the market is was finally decided to install the Typhoon cooling, heating and ventilating system.

Typhoon Engineers Assist Architect

Cooperating with Mr. Ahlschlager, the Typhoon engineers are said to have devised a plan that will thoroughly cool and ventilate the entire house during the warm weather, while the system also takes care of the heating during the winter months.

The Typhoon system is based on a common sense principle. Instead of small, high powered fans, operating at high speed, the Typhoon system uses immensely large fans running at comparatively low speed. Duets are entirely done away with, thus effecting a considerable saving in the cost of installation and operation.

The primary idea underlying the duct system has always been to obtain 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 offer 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.

Eight Sets Installed

The Typhoon installation in the Stratford theatre consists of two No. 19 Typhoon single sets, one No. 29 Typhoon twin set, four No. 18 Typhoon single sets, and one No. 27 twin set.

For heating purposes, the two No. 19 Typhoon single sets, which are located in special chambers in the attic space, draw the air through 3,264 square feet of vento-heaters and discharges this air into the theatre through grilles located on each side of the stage. This equipment will blow ten and a half million of cubic feet of fresh heated air per hour into the theatre.

To keep the theatre before opening up, the air can be re-circulated through the auditorium by the No. 27 twin set, located in a specially constructed chamber on the roof of the theatre at the back of the balcony. This No. 27 Typhoon twin set takes the air from the grilles located underneath the balcony, and the grilles located in the ceiling of the lounging room and returns the air to the No. 19 heating Typhoons, located in the attic space on each side of the stage, thus obtaining a considerable saving in the consumption of coal.

By a simple damper arrangement, this same No. 27 Typhoon twin set is made to exhaust the air when necessary.

Cools Theatre in Summer

For the cooling and ventilation of the house during the summer months, the cooling equipment consists also of the two No. 19 Typhoon single sets (in summer the heating stacks being cut down and balance passed) and in addition there is also used a No. 29 Typhoon twin set located in a specially constructed chamber over the stage. This equipment takes fresh air from high above the street and blows it into the theatre through the grilles located in the proscenium arch and on each side of the stage.

Above the balcony there is also located in addition to the above equipment, in specially constructed chambers in the attic space, four No. 18 Typhoon single sets, which discharge large volumes of fresh air directly into the theatre through circular grilles located just over the balcony. The air is blown out through the entrance doors and through the grilles located in the ceiling at the back of the balcony, assisted also by a No. 27 Typhoon twin set which, during the summer, is used for exhausting purposes.

Through the use of these Typhoon cooling equipments, there is blown into the theatre every hour thirty-five and a half million cubic feet of pure fresh air, creating a steadily refreshing breeze throughout the entire theatre without draughts. The accompanying photograph shows a reproduction of the architect’s drawing of the interior of the new Stratford theatre.

Holubar Now Taking Scenes In the Desert

Allen Holubar, Dorothy Phillips and Olga Lincek Scholl, the Holubar-Phillips scenario writer, have deserted Los Angeles for the wilds of the desert in order to get the finishing touches on the story for the production which Holubar and Miss Phillips are to do at the Hollywood studio under Al Kaufman’s banner.

Holubar refuses to divulge the name or character of the forthcoming production, but admits that it will be a more elaborate feature than he has ever produced. The pictures, he adds, Holubar are planning to take the production to New York when completed and stage it for a long run at a Broadway theatre.

Producer Buys Star’s Interest In Picture

A transaction has been consummated whereby Walter Niewehr has purchased the E. K. Lincoln share of the recent screen production, “The Inner Voice,” for American Cinema Corporation, who made the picture.

An extensive advertising and publicity campaign will be launched for “The Inner Voice” shortly, to mark the picture’s debut as a subject of the State Right Market. It is understood considerable money was received by Mr. Lincoln for his interest in the feature.

Hirsch Buys Comedies

Nathan Hirsch, president of the Aywon Film Corporation, announces that he has acquired the world’s rights to the Joy Comedies and that he will produce a series of fifteen two-reelers starring Charlie Joy, known on the stage as Charlie Granilich, and a bevy of Miami beauties. The first three, which are already completed and ready for distribution are, “Too Much Garlic,” “Back To Nature” and “The Vamp Hunter.”
Worth their Weight in Laughs

The Gumps

By far the funniest of the Animated Cartoons --

Buzz around me brother—Hark to the tale I tell—I'll say the way they're treating me is positively swell—I've surely got 'em guessin', I'll tell the world out loud—Why every theatre I play is sure to pack a crowd.

Don't take my word—ask anyone, just speak to Bill Barbee—He'll tell you what I did for him and what he thinks of me. Say brother, if you're wise you'll hurry up and take the jump—Book me in and watch the money grow.

Yours truly,

Andy Gump

Celebrated Players Film Corporation
Our advice to you is

"Book THE LOST CITY Right Now"

The biggest and finest theatres in the country, houses that never before ran a serial, are mopping up with this greatest week-to-week audience builder of all time.

It's not a question of taking a chance—the value of "The Lost City" has been proven.

Celebrated Players
Film Corporation
The wise man doesn’t rely on Big Features for his profit—

He books

"THE LOST CITY"

and watches his receipts grow steadily for fifteen weeks. Prosperity follows in the wake of "The Lost City." It’s got everything a successful serial should have AND THEN SOME.

Now Booking Indiana and Illinois
Unity Photoplays Co.

FRANK ZAMBRENO, Pres.

Are Offering Another

Big Serial Opportunity To The
Indiana and Northern Illinois
Exhibitors.

A Worthy Follow-Up
To *The Now Famous*
“Lightning Bryce”

"THE HAWK'S TRAIL" IS JUST BOILING OVER
WITH THE SORT OF
ACTION—THAT MAKES
'EM COME BACK TO
SEE THE FINISH.

THE
HAWK'S TRAIL

With The Big Three

KING BAGGOTT
GRACE DARMOND   RHEA MITCHELL

207 So. Wabash Ave.. Chicago, Ill.
Special Productions

SOLD AS

Regular Releases

NOW BOOKING

THE TRAP
ALICE BRADY
CRAUFURD KENT
FRANK MAYO

FRIDAY THE 13TH
ROBT. WARWICK
GERDA HOLMES
MONTAGU LOVE

SOULS ADRIFT
ETHEL CLAYTON
MILTON SILLS

THE PAWN OF FATE
GEORGE BEBAN
DORIS KENYON

THE DANCER'S PERIL
ALICE BRADY
MONTAGU LOVE
ALEXIS KOSLOFF

MAN OF THE HOUR
ROBT. WARWICK

MATERNITY
ALICE BRADY
DAVID POWELL
MADGE EVANS

RELEASED JUNE 15

WHIMS OF SOCIETY
ETHEL CLAYTON
FRANK MAYO

THE CLOSED ROAD
HOUSE PETERS
BARBARA TENNANT

THE DIVORCE GAME
ALICE BRADY

THE FAMILY HONOR
ROBT. WARWICK
JUNE ELVIDGE
GERDA HOLMES

A BUTTERFLY ON THE WHEEL
VIVIAN MARTIN
HOLBROOK BLINN

THE HUNGRY HEART
ALICE BRADY

THE HIDDEN SCAR
ETHEL CLAYTON
HOLBROOK BLINN
MONTAGU LOVE
IRVING CUMMINGS
MADGE EVANS

First Clara Kimball Young to be Announced Shortly

FOR ILLINOIS AND INDIANA

Masterpiece Film Distributing Corp.
207 South Wabash Avenue
CHICAGO, ILLINOIS

PHONE HARRISON 8823
IF IT'S BIG, WE HAVE IT!

"DR. JEKYLL AND MR. HYDE"
SHELDON LEWIS

"A WONDERFUL, ARTISTIC PRODUCTION"
THAT'S WHAT SCREEN OPINIONS SAYS OF

"THE FORBIDDEN WOMAN"
WITH
CLARA KIMBALL YOUNG

"EYES OF YOUTH"
CLARA K. YOUNG

"THE BOOMERANG"
H. B. WALTHALL

"LONG ARM OF MANNISTER"
WITH
H. B. WALTHALL

"ATONEMENT"
CONWAY TEARLE

GREATER STARS PRODUCTIONS, INC.

537 SO. DEARBORN ST.
CHICAGO

TELEPHONE HARRISON 941
SAM A. BROCH, director Non-theatrical department of the Fox Film Corporation, who has been passing several days at the local YMCA, said the home office had put HARRY back, Sammie, even tho those lonesome censor maids miss thee.

* * *

During the climor last week of the various film shoots making permanent homes for themselves, JACK LEAVERTON, manager of the Lea-Bel Company, draws a neat one. He moves from the third floor of the Garrick theatre building to 711 same building. "Come on, you ivories—seven or eleven"—help me in mah battle with H. C. L. * * *

Manager Davies of the local Comedjart office, is now happily located in the Elsworth building, South Dearborn street, sharing the suite with Greater Stars Productions.

PAUL GERARD SMITH, the subtle publicist of the Garetson-Smith duet, took the Alton flyer for St. Louis, May 8 to assist Harry O. BLAIR in launching the Brumey Beauties, who will frolic about the stage of the American theatre for an indefinite run. Yes, the dear year of selected left for the southern metropolis, carefully chaperoned on many days prior to May 8.

* * *

The Argosy Film Exchange, managed by the popular JACOB HAYES after shedding company colors last Saturday, May 1st, took the "air" for a flight, landing amidst the thrills and excitement of Waukegan's big business "drag," close by the famous Hotel Schwartz. Looks like Jack had the rising cost situation nailed with navigation to open shortly. Boats, interurban, rail, motor and aeroplane he go right past the door.

* * *

Have you buddies of the film gang sent in those applications to your Post secretary as yet? Come on, men, get busy and get on the target. The big drive is on. Let's show them how the film brigade can go over the top. Get in touch with Nat WOLF of the local First National exchange or Emil THUNZ of the Madison Square theatre.

* * *

FRED AIKEN, manager of the local Vitagraph exchange, announces the arrival of GEORGE M. ROWELL of the Milwaukee office. George is to specialize on the big James Oliver Curwood feature, "The Courage of Marge O'Doone," from the Chicago office. From all indications it looks like Vitagraph has one of the BIG BUYS of cinemalnd, judging from the praise this big feature is receiving from all points of the industry.

* * *

FRANK ZAMBRONO, president of the Unity Photoplays Company, was quizzed the other day as to whether he was busy these days. The quiet and suave film official gaily replied, "Oh! If you mean the Unity! Oh! I moved my residence several blocks and my office location is still under dispute; besides, the leases on my string of wholesale meat markets were renewed and according to Manager Frank J. Flaherty the Unity exchange is showing an increase over April's showing." Gosh, it must be some stunt to register busy with chief Zambreno, eh?

There has been an avalanche of congratulatory mail arriving at the Superior Screen Service exchange for one newly elected group. And while W. W. Max's son is the lucky guy. Happened April 28.

* * *

J. B. COVEL, owner of the Majestic theatre, East Moline, is back on the job heavy and hearty as of yore. Just completed a lengthy stay at Excelsior Springs, Mo.

The agile and peppy young scribe, JAR MACK, has just landed another local account, Superior Screen Service exchange. Watch out, ye veterans, this youngster swags a credit to the firm and it is all—from the soft murmuring of a tropical breeze, to the raging anger of a Rocky Mountain thunder and lightning testa.

* * *

J. E. DUFOE, former owner of the Lyric theatre, East Moline, I1, is busy these days with his architect preparing plans for his new theatre soon to arise within the environs of East Moline.

With the fishing season of Indiana making its debut May 1, HARRY WEISS, manager of the Superior Screen Service exchange, trips to the water's edge on the edge of April 30. Lucky? We'll say so. He came romping home with a mess of the finny food and a couple of contracts. Business before pleasure. Some are born with a golden horse-shoe, which mine.

Looks like Manager GUNNELL of the Bryn Mawr theatre was elected for a set-in on the big Universal feature, "The Virgin of Stamboul." Yep, the star of 'em all, CHARLIE MILLER, was noted leaving the lobby of this pretty theatre clad with smiles (not what you mean) which had that dotted line flavor. How about it, 'Chick,' oldtimer?

* * *

JIM MURTAGH, south side representative for the Unity Photoplays exchange, has fifty minutes experience for calling on the trade. Jimmie carries his contracts already drawn up for the signature on the bottom line. He came to port the other day with five. Just enough for an evening's jaunt. Confidence and youth is a mighty hard team for anybody to trim, saying nothing about the merit of the goods offered.

With that South Clark street aquarium that MAX LEVY, manager for the local Robertson-Cole exchange, has anchored to his desk, you are all going to have some job getting Max out to beach parties this season.

PAUL H. BUSH, local manager for Republic, has booked "The Adventurers," Julian Eltinge's new starring vehicle, into Barbee's Loop Theatre for a two weeks' run.

* * *

SIN GOLDMAN, who will retire this week as Chicago representative for W. W. Hodkinson, is still keeping the deep, dark secret of his future plans to himself. Everybody seems to know all about it but Sid.

Pathé's Chicago family was cheered the other day by the positive assurance that its new home in Washington will be ready July 1. After remodeling and redecorating it is declared the building will be the best equipped exchange in the country outside of New York.

* * *

FRANK J. FLAHERTY and all the little Photoplays are having a wonderful summer season at the amusement parks. Frank never did get over enjoying the thrills of the roller coasters and the chutes.

Like Babe Ruth, ED MURPHY has changed teams. But unlike the famous Babe-of-the-Brown-Derby, Ed is still hitting the ball at JNS.

* * *

"No smoking allowed" signs have been dusted off in the Film Exchange building and the absent minded who forget to check their cigarettes and cigars outside are being gently reminded of the ban on all forms of weeds within the building.

"Doc" ATKINSON and "Mo" CHOWNSKI are arranging to break away from Chicago June 7 to 12 to attend the big exhibitors' pow-wow at Cleveland. No exhibitors gathering without complete without their presence.

* * *

Manager BILLY NEWMAN of the Grand Theatre, Elgin, which was destroyed by the cyclone of a few weeks ago, has announced that his new $100,000 theatre will be ready to "pack " in not later than November 1.

* * *

J. L. FREEDMAN of Celebrated Players is making an effort to arrange express elevator service to his floor in the film building as a special accommodation for the exhibitors planning for dates on "The Lost City."

* * *

MISS CELESTE ZOOT, who was one of the beauties in a bathing chorus put out by Fred Linick and Ray Jacoby, last summer, is bringing suit against the booking agents and Blum Brothers, State street merchants, for using a photo of her in a bathing suit as a window attraction. Miss Zoot is asking for $10,000, which is a lot of money even if she doesn't get it.

* * *

LEOPOLD KOLES, the natty conductor of the Riviera orchestra, is having his troubles. For several weeks he has been annoyed by the too zealous attention of a flirtatious maiden who hants the lobby of the Riviera day and night, writes him mushy letters and even demands money of the popular musician. Leopold says he doesn't love the lady and had city sleuths looking for him in an attempt Home No. 9, charged with disorderly conduct.

Hodkinson Is Issuing This Month Kerrigan's "No. 99"

Favorable Report On
Anti-S. R. O. Bill is
Not Expected in East

WASHINGTON.—A favorable report on
the bill introduced by Congressman
Loren E. Wheeler of Illinois, which
would prohibit the sale of tickets in
Washington after a theatre is filled
capacity, is not expected from the house
District of Columbia committee.

At a recent hearing on the measure
no person appeared in support of it. Jack
S. Connolly, Washington representative
of National Association of the Motion
Picture Industry, Inc., had charge of the
hearing for all the theatre and amusement
interests. A meeting of the theatre
managers was held prior to the hearing
and Mr. Connolly was invited to serve as
chairman of that meeting as well as to
preside at the hearing.

All the arguments at the hearing were
in opposition to the bill. Congressman
Wheeler, when asked to make a state-
ment to the committee, refused to do so.
The other witnesses, theatre managers which has
had charge of the campaign against the
bill is made up of Roland Robbins, of the
Keith theatre; Tom Moore of Moore
Enterprises; Charles Linkins of the Em-
pire theatre, and Lawrence Beatus of the
Marcus Loew interests.

Harry M. Crandall, president of the
Associated Exhibitors of America, also
owner of a chain of motion picture
theatres in Washington, made the prin-
cipal argument against the bill, which
prohibited theatres from selling more
tickets than there are seats. He de-
clared that the immediate effect of the
passage of the bill would be that the
theatres would have to increase the
price of admission.

New Houses and Studios
Being Erected In Japan

That large film studios are being built
in common with other real estate con-
struction was disclosed recently when Dr. Iwao Tschiya, physician to his
majesty the Emperor, visited the Tokyo
Players-Lasky studio at Hollywood
for a conference with its executives.

"Two producing corporations of $10,-
000,000 each had just been formed when
I left Japan," said Dr. Tschiya, "and
Japanese capital is building hundreds of
luxurious theatres, equal in every way
to the best in America. The Imperial
theatre, just finished, in Tokio seats 7,500
people and in attractiveness rivals the pick of the New York playhouses. Mov-
ing pictures are very popular in Japan."

Welfare Department
Uses Selznick News

When the second issue of Selznick
News was exhibited at the Columbia
theatre, Dayton, O., Edward V. Stoeck-
lein, secretary of the Department of
Welfare, then engaged in attempting to
floor the local bond issue for the pre-
curing of a fire tower, was in the audience.
The fire scenes in the issue gave him an idea.

Accordingly, he wrote Sam E. Morris,
general manager of Selznick Pictures,
asking permission to use that portion of
the pictures for the furthering of his
project. The request was readily granted and the film shipped to Mr.
Stoecklein, with the result that the bond
issue is now practically assured of suc-
cess.

Big Box Office Values
In Republic Version of
Flynn Detective Dramas

Edward Bowes, managing director of the
Capitol theatre in New York, has written
Herman N. Busch, president of Republic
Distributing Corporation, that "I do not
know of any two-reel subjects that have
more real entertainment or box office
value than Chief William J. Flynn's de-
tective dramas which are distributed by
Republic.

Two two reel dramas crammed with ac-
tion and suspense from start to finish," Mr. Busch says, "none can compare with
the Flynn series. They have been the
delight of the thousands upon thousands
of persons who daily jam their way into
the Capitol theatre. And this fact, in ad-
dition to other exhibitor testimonials of
approval, has been communicated to me."

In the introduction to the series Chief
Flynn himself appears. Herbert Rawlinson
portrays the leading role in the series. The
center series is: "The Silkless Bank-
note," "Outlaws of the Deep," "The Five
Dollar Plate," "Chang and the Lwai," "The
Poppy Trail," "The Phantom Butler," "The
Faker," and "The Kalba Ruby."

Greater Stars Have
"Illiterate Digest"

Greater Stars Productions of Chicago
has been awarded the Illinois and
Indiana rights to "The Illiterate Digest."
Will Rogers' weekly novelty reel, ac-
cording to the announcement of Joe
Brandt, western representative of the
Marion H. Kohn Productions, Inc.

Other rights disposed of include: Connecticutt, Massachusetts, Rhode
Island, Vermont, New Hampshire to the Hatch Film
Company; Michigan to W. A. Haynes, Det-
roit; Ohio to the Standard Film
Company; Cleveland; Minnesota, Wis-
consin, North Dakota to the South Dakota to the Educational Film
Company, Minneapolis; Delaware; Mary-
land, District of Columbia, Virginia and North Carolina to the Sydney Lust Film
Exchange; New York and northern
New Jersey to the Alexander Film
exchange, and California, Nevada and
Arizona to the Consolidated Film
Exchange of San Francisco.
Typhoons Purify the Air

How many times have you noticed a nodding head in your audience—caused by the heavy stuffy atmosphere of your theatre? Install the

**TYPHOON COOLING SYSTEM**

now and not only keep your audience awake but, at the same time provide summer comforts that will please and satisfy every patron. Your summer business will increase from the time you install

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64 W. RANDOLPH STREET
CHICAGO, ILL.
ALEXANDER FILM CORP.
Mar. 16.—"Lone Hand," five reels, with Roy Stewart.
Mar. 29.—"Colurring Under Difficulties" (Katherine Kosemes), one reel.

AMERICAN FILM COMPANY
Distributed Through Path Exchanges.

FLYING "A" SPECIALS
The Hellion," five reels, with Margarita Fisher.
"Eye in Exile," seven reels, with Charlotte Walker.
The Valley of Tomorrow," five reels, with William Russell.
The Honey Bee," six reels, with Margarita Sylva.
Dangerous Trail," five reels, with Margarita Fisher.
The Thirtieth Piece of Silver," five reels, with Margarita Fisher.

ARROW FILM CORPORATION
"Vigilantes," seven reels.
"Peaky 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 Producer," six parts, with Ada Hailion.
The Sunset Princess," five parts, with Marjorie Daw.
Moa-Arizona," five parts, with Gertrude Bondhill.
The Wolves of Wall Street," six reels, with Cobb and Johnson.
The Desert Scorpion," five reels, with Cobb and Johnson.

CELEBRATED PLAYERS FILM CORPORATION
GUMPS CARTOON COMEDIES
"Andy Takes a Dancing Lesson," two reels each.
"Flat Huntress," with Helen Gahagan.
"Andy Plays Bear," two reels.
"Andy On a Diet," with Willard Robertson.
"Andy's Night Out," with Art Lawrence.
"Andy and His Mother," with Louis Calhern.

CHRISTIE COMEDIES
ONE REEL, ISSUED WEEKLY
"Papa By Proxy," with Margaret Lockwood.
"Coo," with John Wayne.
"Oh Doctor, Doctor," with Richard Dix.
"It Takes a Crook," with Dickie Moore.
"Monkey Shines," five reels, with Reginald Owen.
"Should a Husband Tell?" Licensing Act enforced.
"No Babies Allowed," with William Tabbert.
"Marry Me," with Thelma Todd.
"But Not Gaudy," with Wallace Beery.
"Eat a Bite of Love," A Day of Pleasure.
"Going Going Gone," with Allen Jenkins.
"Are Brides Happy?" with Marion Davies.

TWO REEL SPECIALS
Nov. 29.—"A Roman Scandal," with Helen Morgan.
Dec.—"Go West, Young Woman," with Fay Tincher.
Mar.—Petiteots and Pansy.

EDUCATIONAL FILM CORP.
The Eagle and the Pawn.
The Passing of the Ponies.
"A Day and Night at Coney Island.
War Spruce.
The Second Chance.
The Why of a Volcano.

ROBERT BRUCE SCENICS
"The Way of a Volcano.
"Constantinople.
"Lonesome Pop.
"Relief of Poland.
"Froze Frills.
Queen of Hunters.
"Archangel City of Snow.
"The Second Change.
"Montenegro, Bosnia and Albania.
"Nature Hot and Cold.
"The Boiling Point of Truth.
"The Chilkat.
"Mexican Historical, Architectural.
"The Film Hunter.
"Histrical Monuments.
"Birds of the Sand.
"Modern Mexico, Hacienda.
Variety.
"Schoolmarm's Visit to France.
"High, Low and the Game.
"Mocca Powerhouse of Mexico.

EQUITY PICTURES
"Eyes of Youth," with Clara Kimball Young.
"The Forbidden Woman," six reels, with Clara Kimball Young.

FILM MARKET, INC.
The House Without Children," seven reels, with Richard Travers.

FIRST NATIONAL EXHIBITORS' CIRCUIT, INC.
"Bill Apperson's Boy," six reels, with Jack Pickford.
"Burglar by Proxy," with Jack and Bryant Washburn.
The Hoodlum," five reels with Mary Pickford.
"A Thousand Miles," with Anna Pavlova and Talmadge.
"Her Kingdom of Dreams," five reels, with Anna Stewart.
"Back to God's Country," seven reels, with Neil Shipman.
"In Wrong," five reels, with Jack Pickford.
"The Thunderbolt," with Anna Pavlova and Talmadge.
"Mind the Paint Girl," with Anna Stewart.
"The Virtues of Vamp," with Constance Talmadge.
"Heart of the Hills," with Mary Pickford.
"Daughter of Two Worlds," with Norma Talmadge.
"In Old Kentucky," with Anita Stewart.
"The Beauty Market," with Katherine MacDonald.
"The Twinkle Boy," three part comedy, with Lloyd Hamilton.
"A Day's Pleasure," with Charles Chaplin.
"The Greatest Question" (D. W. Griffith production).
"Two Weeks," six reels, with Constance Talmadge.
"Even As Eve," seven reels, with Grace Darling.
"The Turning Point," five reels, with Katherine MacDonald.
"The Fighting Shepherds," with Anna Stewart.
"The Inferior Sex," with Mildred Harris Chaplin.
"The Family Honor," a King Vidor feature.
"The Idle Dance," a D. W. Griffith production.
"Polly of the Storm Country," with Mildred Harris Chaplin.
"Don't Ever Marry," a Marshall Neilan production.
"Passion's Playground," with Katherine MacDonald.
"The Yellow Typhoon," with Anna Stewart.

FAMOUS PLAYERS-LASKY CORPORATION
PALEMAURK-ARTCRAFT PICTURES
Jan. 1.—"The Woman in Suit Case," five reels, with Eddie Bennett.
Jan. 2.—"Teen Much Johnson," five reels, with Bryant Washburn.
Jan. 3.—"The Thirteenth Commandment," five reels, with Ethel Clayton.
Jan. 4.—"The Tree of Knowledge," five reels, with Paulina Duff.
Jan. 5.—"What's Your Husband Doing?" five reels, with McLean and May.
Jan. 8.—"The Copperhead," five reels (Super-Special).
Jan. 9.—"The Jericho Road," five reels, with Mary Pickford.
Feb. 2.—"The Six Best Cellars," five reels, with Bryant Washburn.
Feb. 3.—"On with the Dance," seven reels, with Mae Murray.
Feb. 4.—"The Amorous Wife," five reels, with Ernest Cossart.
Feb. 5.—"Black Is White," five reels, with Dorothy Dalton.
Feb. 6.—"Mary's Lady," five reels, with Maclean and Max.
Feb. 7.—"Huckeberry Finn" (special).
Feb. 8.—"Young Mrs. Winslow," five reels, with Ethel Clayton.
Feb. 9.—"Dangerous Hours," five reels, with Ince cast.
Feb. 10.—"Alarm Clock And," five reels, with Charles Ray.
Feb. 11.—"His House in Order," five reels, with Elsie Ferguson.
Feb. 12.—"Jack Straw," seven reels, with Mary Pickford.
Feb. 13.—"Mary Ellen Comes to Town," five reels, with Dorothy Gook.
Feb. 15.—"Excuse My Dust," five reels, with Wallace Reid.
Feb. 16.—"Poor Polly," five reels, with Marion Davies.
Feb. 17.—"My Lady's Garret," five reels (Torrance production).
Feb. 18.—"Easy to Get," five reels, with Marguerite Clark.
Feb. 20.—"Thou Art the Man," five reels, with Robert Warwick.
Feb. 21.—"The Coast," five reels, with Violet Kemble.
Feb. 22.—"The Easy Road," five reels, with Emil Bennett.
Feb. 23.—"Bitter Terrors," with Ham Zivic.
Feb. 24.—"The Toll Gate," five reels, with William S. Hart.
Feb. 25.—"The Devil's Hen," five reels, with John Barrymore.
Feb. 26.—"Why Change Your Wife" seven reels, De Mille special.
Feb. 27.—"Merry Christmas," five reels, with Bryant Washburn.
Feb. 28.—"The Sea Wolf," six reels, a George Melford Special.
Feb. 29.—"A Lady in Love," six reels, with Dorothy Dalton.

ONE AND TWO REEL COMEDIES
Jan. 16.—Bennett, "The Star Boarder," two reels.
Feb. 1.—Bennett, "Ten Dollars or Ten Days," two reels.
Feb. 2.—De Haven, "Bloom," two reels.
Mar. 14.—De Haven, "Tearing the Soil," two reels.
Mar. 29.—Al St. John, "Jumping Up," two reels.
Apr. 4.—Bennett, "Get What!," Apr. 11.—Al St. John, "Ship Away," two reels.
Apr. 18.—Bennett, "The Gingham Girl," two reels.
May 2.—Bennett, "Fixin' from City," two reels.
May 9.—De Haven, "Spring," two reels.

FOX FILM CORPORATION
FOX SPECIALS
"Checkers," with All Star Cast.
"Evangeline," with All Star Cast.
SMITH UNIT ORGANS COMBINE MUSICAL ELEGANCE AND MECHANICAL PERFECTION UNQUALLED BY ANY OTHER INSTRUMENT. A THEATRE PIPE ORGAN 100 PERCENT EFFICIENT.

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End."CAPITOL COMEDIES

"The Little Dancer," two reels, with Carter De Havens.
"A Sure Cure," two reels, with Carter De Havens.

BENNION STAR SERIES

"Speedy Meals," five reels, with Louis Bennion.
"The Road Called Straight," five reels, with Louis Bennion.
"High Pockets," five reels, with Louis Bennion.
"A Midst Earl," five reels, with Louis Bennion.

GOLDWYN-BRAY PICTOGRAPHS

"Is Far Away New Zealand,"
"Girl Pottery Makers of the Caribbeans,"
"Taos Indians."

GREIVER'S EDUCATIONAL

"Serpent's Tooth."
"Screeding Thru Dixie."
"Royal Easel."
"Colours of Roads."
"The Spirit of the Birch."
"Suds."
"Precisely as Polly."

GROSSMAN PICTURES, INC.

"Face to Face," six parts, with Marguerite Marsh.

HALLMARK PICTURES CORP.

(Available at United Theatres Exchanges.)

FAMOUS DIRECTORS SERIES

"A Dangerous Affair," five reels, with Herbert Rawlinson.
"Wit Winks," five reels, with Florence Billings.
"Love, Honor and I," seven reels, with Marguerite Marsh.
"The Phantom Honeymoon," six reels, with Marguerite Marsh.
"The Heart of a Gypsy," five reels, with Florence Billings.
"High Noon," five reels, with Edward Earle and Gladys Hulette.
"A Veiled Marriage," five reels, with May McAvoy.
"Carmen of the North," five reels, with Virginia Fox.

W. W. HODKINSON CORPORATION

Distributed through the Path Exchange.

ARTCO PRODUCTIONS

"The Capitol," six reels, with Leah Baird.
"Cynikia-of-the-Minute," six reels, with Leah Baird.

SAXE GREY PICTURES, INC.

"Desert Gold," seven reels, with E. R. Lincoln.
"Riders of the Dawn," six reels.

BENJAMIN B. HAMPTON PRODUCTIONS

"The Westerners," seven reels, with Roy Stewart.
"The Littletown Scout," five reels, with Violet Blackton.
"A House Divided," six reels, with Sylvia Bremer.
"Life's Greatest Problem."

J. PARKER READ, JHL PRODUCTIONS

"The Lane Wolf's Daughter," seven reels, with Louise Glaus.
"Sea," seven reels, with Louise Glaus.

DEITRICK-BECK, INC.

"The Bandbox," six reels, with Doris Kenyon.
"The Harrow Moon," six reels, with Doris Kenyon.

DIAL FILM CO. PRODUCTIONS

"King Spruce," seven reels, with Mitchell Lewis.

ROBERT BRUTON PRODUCTIONS

"The Joyous Liar," five reels, with J. Warren Kerrigan.
"The Lord Loves the Irish," five reels, with J. Warren Kerrigan.
"Five Sleeps," five reels, with J. Warren Kerrigan.
"$30,000," five reels, with J. Warren Kerrigan.
"The Dream Chestor," five reels, with J. Warren Kerrigan.

NATIONAL-BILLIE RHODES PRODUCTIONS

"The Blue Bonnet," six reels, with Billie Rhodes.

JOSEPH LEVEY PRODUCTIONS

"His Temporary Wife," six reels, with Special Cast.

HALL-ROOM BOYS PHOTOPLAYS, INC.

JAP'S PICTURES, INC.

"Love Without Question," seven reels, with Olive Tell.
"Nothing a Year," seven reels, with Olive Tell.
"A Woman's Business," six reels, with Olive Tell.

JUNGLE COMEDIES

"Dreamy Chinatown."
"One Big Night."
"As Others See Us.""The Desertor."
"The First Flipper."
"Film Fairy."
"Caught With the Goods."
"Stopping Bullets."
"Gipsy Bride."
"Perils of the Beach."

WILLIAM FARNUM SERIES

"The Daredevil."
"The Peddler."
"The Cyclone."
"M. Gold Com."
"Mar.—"The Daredevil."
April.—"Desert Love."
May.—"The Terror."

FOX ENTERTAINMENTS

"Fames of the Flirck," with Gladys Brockwell.
"Tim Pan Alley," with Ray and Fair.
"Her Elephant Man," with George Mason.
"What Would You Do?" with Madaline Traverse.
"The Last Straw," with Buck Jones.
"The Hell Ship," five reels, with Madaline Traverse.
"A. Manhattan Knight," with George Walsh.
"Molly and I," with Shirley Mason.
"Leave It to Me," with Win. Russell.
"The Tattersl with Madaline Traverse.
"The Dead Line," five reels, with George Walsh.
"Love's Harvest," five reels, with Shirley Mason.
"Forbidden Trails," five reels, with Buck Jones.
"The Spirit of Good," five reels, with Madaline Traverse.

SUNSHINE COMEDIES

"A Light Weight Lover."
"Training for Husbands."
"The Heart Statcher."
"The Light-Hearted Lover."
"Training for Husbands."
"The Great Nickel Robin."
"A Waister's Wasted Life."

MUTT AND JEFF

"The Chemists."
"Putting on the Dog."
"The Price of a Good Sneezee."
"Chewing Gun Industry."
"Birth of a Nation."
"In the Movies."
"The Pawbrothers."
"Hula Hula Tune."
"The Beautiful Model."
"The Bicycle Race."
"The Bowling Alley."
"Nothing but Girls."

HARRY GARSON

"The Unpardonable Sin," eight reels, with Blanche Sweet.
"The Hushed Hour," five reels, with Blanche Sweet.

MURRAY W. GARRSON

"A Dream of Fair Women."

GAYETY COMEDIES

"Twin Redlam," with Billy Bletcher-Vera Reynolds.
"Why Can't We Go Camping," with George Ovey.
"Dry and Thrifty," with Billy Bletcher-Vera Reynolds.
"Good Morning, Nurse," with George.""The gripping of the Park," with Billy Bletcher-Vera Reynolds.
"Hip, Hip, Hypnotism," with George Ovey.
"Rough on Robin," with Buck Jones.
"Silk Stockings," with George Ovey.
"Kniss in a Harem," with Billy Bletcher-Vera Reynolds.
"Beaten on the Border," with Billy Bletcher-Vera Reynolds.

GOLDWYN PICTURES CORPORATION

GOLDWYN STAR PRODUCTIONS

"Flame of the Desert," seven reels, with Geraldine Farrar.
"The Lover's Letter," five reels, with Pauline Frederick.
"Jubilo," six reels, with Will Rogers.
"The Gay Lord Quan," five reels, with Tom Moore.
"Toby's Row," five reels, with Tom Moore.
"The Silver Horde," five reels (Reel 39).
"The Cup of Pus," five reels (Repeon Kepuks).
"Pluto," five reels, with Mabel Normand.
"The blooming Angel," five reels, with Madge Kennedy.
"Duds," five reels, with Tom Moore.
"The Little Shepherd of Kingdom Come," five reels, with Jack Pickford.
"The Pailter Case," five reels, with Pauline Frederick.
"The Street Called Straight," six reels, Basil King Special.
"The Partners of the Night," six reels, Eminent Authors Special.
"The Strange Boarder," five reels, with Will Rogers.
"Dangerous Days," seven reels, Eminent Authors Special.
"Trimmed with Red," five reels, with Madge Kennedy.
"The Woman and the Poppy," seven reels, with Geraldine Farrar.
"The Tower of Ivory," five reels, Eminent Authors Special.
"The Great Accident," five reels, with Tom Moore.

GOLDWYN SPECIALS

"For the Freedom of the East," six reels.
"The Border Legion," six reels.
"The Eternal Magdalen," six reels.
VICTOR KREMER PRODUCTIONS

Dec. 1—"A Burlesque on Carmen," four reels, with Charles Chaplin.
Feb. 16—"The Champion," two reels, with Charles Chaplin.
Mar. 1—"Honey Emptiment," two reels, with Charles Chaplin.
Apr. 1—"Week," two reels, with Charles Chaplin.
May 1—"By the Sea," one reel, with Charles Chaplin.

MASTER FILMS, INC.

Torchy Comedies, five reels, with Johnny Hines.

METRO PICTURES CORPORATION

SCREEN CLASSICS, INC., SPECIALS

"Lombardi, Ltd.," seven reels, with Bert Lytell.
"Please Get Married," six reels, with Viola Dana.
"Fair and Warmer," six reels, with May Allison.
"Should a Woman Tell," six reels, with Alice Lake.
"The Walk-off," six reels, with Mary Allison.
"The Willow Tree," six reels, with Viola Dana.
"The Right of Wit Lytell.
"The Best of Luck," six reels (Drury Lane Melodrama).
"Lady Slant," six reels, with Emma Dunn.
"Shore Acres," six reels, with Alice Lake.
"Elsa Comes to Town," six reels, with Viola Dana.
"Judith," six reels, with May Allison.
"Alias Jimmy Valentine," six reels, with Bert Lytell.
"The Hope," six reels, with a Special Cast.

NAZIMOVA PRODUCTIONS

"Out of the Fog," seven reels, with Nazimova.
"The Red Lantern," seven reels, with Nazimova.
"The Beat," seven reels, with Nazimova.
"Stronger Than Death," six reels, with Nazimova.
"The Heart of a Child," seven reels, with Nazimova.

TAYLOR HOLMES PRODUCTIONS

"Nothing But the Truth," six reels.
"The Very Idea," six reels, with Taylor Holmes.
"Nothing But Lies," six reels, with Taylor Holmes.

PATHE EXCHANGE, INC.

PATHE SPECIAL FEATURES

Mar. 14—"Tarnished Reputations," five reels, with Dolores Cassinelli.
Apr. 4—"Liftin' Shadows," six reels, with Emmy Weiden.
Apr. 23—"Ria Grande," seven reels, with Rosemary Theby.
May 2—"The Miracle of Money," five reels, with Margaret Heddon.
June 6—"Le Petit Cafe," five reels, with Max Linder.

FRANK KEENAN PRODUCTIONS

Sept. 21—"The False Code," five reels, with Frank Keenan.
Dec. 9—"Brothers Divided," five reels, with Frank Keenan.
Feb. 20—"Smoldering Embers," five reels, with Frank Keenan.
May 8—"Dollar For Dollar," five reels, with Frank Keenan.

EDGAR LEWIS PRODUCTIONS

Feb. 1—"Other Men's Shoes," seven reels.
May 50—"Sherry," seven parts, with Pat O'Malley.

VIRGINIA PEARSON PHOTOPLAYS, INC.

Oct. 5—"Impossible Catherine," six reels, with Virginia Pearson.

ALBERT CAPELLANI PRODUCTIONS, INC.

Mar. 18—"In Walked Mary," five reels, with June Caprice.

J. STEUART BLACKTON PRODUCTIONS

Jan. 4—"My Husband's Other Wife," six reels, with Sylvia Breamer and Robert Gordon.
June 20—"Passers by," six reels, with Herbert Rawlinson.

J. D. HAMPTON PRODUCTIONS

Jan. 11—"Fighting Cressy," six reels, with Blanche Sweet.
Feb. 18—"Respectable by Proxy," six reels, with Sylvia Breamer and Robert Gordon.
Mar. 25—"The Deedil Barn," six reels, with Blanche Sweet.
May 20—"Simple Souls," six reels, with Blanche Sweet.

HOBART HENLEY PRODUCTIONS

Nov. 2—"The Gay Old Dog," six reels, with John Cumberland.

PIONEER FILM CORP.

"Bobbles," five reels, with Mary Anderson.
"Dr. Jekyll and Mr. Hyde," five reels, with Sheldon Lewis.

REALART PICTURES

SPECIAL FEATURES

"Soldiers of Fortune" (Dwan), seven reels.
"The Mystery of the Yellow Room" (Grizard), six reels.
"The Luck of the Irish" (Dwan), six reels.

STAR PRODUCTIONS

"Anne of Green Gables," six reels, with Mary Miles Minter.
"Love while Susan," five reels, with Constance Binney.

TEXAS GUNNAR WESTERNS

"Fighting the Vigilantes," two reels.
"The Lady of the Law," two reels.
"Not Guilty," two reels.
"Letters of Fire," two reels.
"Outlawed," two reels.
"My Lady Robin Hood," two reels.
"The Wildcat," two reels.
"The White Squaw," two reels.
"A Moonshine Fend," two reels.
MILBURN MORANTI COMEDIES

"His Wedding Day," five reels, with H. B. Warner.
"The Begger Prince," five reels, with Sussex Hayakawa.
"The Luck of Geraldine Lake," five reels, with Beulah De Wince.
"The Brand of Lopes," five reels, with Susie Hayakawa.

SPECIALS

"Seeing It Through," five reels, with All-Star Cast.
"Who's Your Servant?" five reels, with All-Star Cast.
"The Broken Butterfly," five reels, with Charlie Ralston.
"The Flame of Hell Gate," five reels, with All-Star Cast.
"The Third Woman," five reels, with All-Star Cast.
"The Butterfly Man," five reels, with Lew Cody.

SUPREME COMEDIES

"Are Honeymoon Happy?"
"Pass the Apple, Eve."
"Face Little Wife."
"Hearts and Diamonds."
"Her Nearly Husband."
"Mollie's Millions."
"A Four Cylinder Frame-Up."
"Mollie's Millions Again."
"Her Novel Idea."
"Artistic Personalities."
"In Room 207."
"Come Into the Kitchen."
"Take Doctor's Advice."
"Oh, You Kid!"

MARTIN JOHNSON PICTURES

"Saving Savages in the South Seas."
"Cruising in the Solomon."
"Domesticating Wild Men."
"Lonely South Pacific Missions."
"Recruiting the Soldier."
"City of Broken Old Men."
"Marooned in the South Seas."

ADVENTURE SCENICS

"The Last Resort."
"Flaming Ice."
"Sheep Of Salvation."
"Ghosts of Romance."

LEWIS J. SELZNICK ENTERPRISES

SELZNICK PICTURES

"Pocciadally Jim," five reels, with Owen Moore.
"Dut Yonder," five reels, with Olive Thomas. (A Ralph Ince Production.)
"A Regular Girl," five reels, with Eliza Janie.
"Greater Than He," with Eliza Janie. (A Ralph Ince Production.)
"Sour Roots and Sour Men."
"Footlights and Shadows," with Olive Thomas.
"His Wife's Money," with Eugene O'Brien. (A Ralph Ince Production.)
"The Inn," five reels, with Olive Thomas.
"The Woman Game," five reels, with Elaine Hammerstein.
"Youthful Folly," five reels, with Olive Thomas.
"His Word of Honor," five reels, with Owen Moore.
"A Man and His Money," five reels, with Ennette O'Brien.
"The Shadow of the Night," five reels, with Elaine Hammerstein.
"Out of the Snows," five reels, with Ralph Ince.

SELECT PICTURES

"The Undercurrent," five reels, with Guy Emery.
"A Scare in the Night," six reels, with Ruth Budd.
"Faith of the Redeemed," five reels, with Mitchell Lewis.
"Tale of a Conquast," five reels, with Norma Talmadge.
"The Lady and the Devil," five reels, with Priscilla Lawrence.
"She Loves and Lies," with Norma Talmadge.

P首mary Pictures

Select by Exchange.

"The Amazing Woman," five reels, with Ruth Clifford.
"Girl of the Sea," six reels (Williamson Submarine Production).
"An Adventure," five reels, with Julian Eltinge.
"The Plaything," five reels, with Grace Davison.
"Children Not Wanted," five reels, with Edith Day.

NEW REELS

Kinsigrams, one-reel, every Tuesday and Saturday.

WM. L. SHERRY SERVICE

Available at all Hallmark Exchanges.

"Marriage for Convenience," six reels, with Catherine Calvert.
"Calibre 38."
"Lighting," six reels, with Doris Kenyon.
"Love and the Law," six reels. (Edgar Lewis production.)

TRIANGLE FILM CORPORATION

(Available at United Theaters Exchanges.)

"The Chockappper," five reels, with Charles Ray.
"The Tiger Girl," five reels, with William Gish.

TYRAD PICTURES, INC.

"The Children's Play," seven reels, with Garrett Hughes.
"Your Wife and Mine," five reels.
"Human Passion," five reels.
"The Red Viper," six reels, with Garrett Hughes.
"It Happened in Paris," five reels.
"Broken Hearts," five reels.
Johnny Dolley Comedies, two reels, monthly.

UNITED ARTISTS CORPORATION

Sept. 1—"His Majesty, the American," eight reels, with Douglas Fairbanks.
Dec. 29—"When the Clouds Roll By," six reels, with Douglas Fairbanks.
Jan. 16—"Puffinarama," five reels, with Mary Pickford.
Apr. 25—"Down on the Farm" (Senett), five reels.

UNITED PICTURE THEATRES

"The Eternal Mother," with Florence Reed.
"The Cornish Brothers," seven reels, with Dustin Farnum.

UNIVERSAL FILM MFG. COMPANY

UNIVERSAL FEATURES

Jan. 6—"The Day She Went Away," six reels, with Frannella Billington.
Jan. 13—"The Telfers," six reels, with Edith Roberts.
Jan. 18—"The Phantom Melody," five reels, with Monroe Salisbury.
Feb. 9—"Rage and Riches," five reels, with Mary MacLaren.
Feb. 15—"The Prince of Avar," five reels, with James Corbett.
Feb. 22—"The Peddler of Lies," five reels, with Frank Mayo.
Apr. 5—"The Frogman's Bride," five reels, with Mary MacLaren.
Apr. 12—"Her Five Foot Highness," five reels, with Edith Roberts.

SHOW PRODUCTIONS

"Forbidden," six reels, with Mildred Harris.
"Blind Husbands," seven reels, with Eric Stroehm.
"The Virgin of Stamboul," seven reels, with Priscilla Dean.

VITAGRAPH

"When a Man Loves," five reels, with Earle Williams.
"The Sins of the Mother," five reels, with Anita Stewart.
"The Midnight Bride," five reels, with Gladys Leslie.
"Human Collateral," five reels, with Corinne Griffith.
"The Juggernaut," five reels, with Anita Stewart.
"Deadline at Eleven," five reels, with Corinne Griffith.
"The Flaming Cup," five reels, with Harry T. Morey.
"The More Excellent Way," five reels, with Anita Stewart.
"The Garter Girl," five reels, with Corinne Griffith.
"The Sea Rider," five reels, with Harry T. Morey.
"Clever's Rebellion," five reels, with Anita Stewart.

VITAGRAPH SPECIALS

"Slaves of Pride," six reels, with Alice Joyce.
"The Fortune Hunter," four reels, with Alice Williams.
"The Sporting Duchess," seven reels, with Alice Joyce.
"Captain Smith," five reels, with Earle Williams.
"Dollars and the Woman," six reels, with Alice Joyce.
"The Courage of Marge O'Donnell," six reels, with Carwood Special.

O. HENRY SERIES

"Tellmahe, Friend," two reels, with Kate Price.
"The Dream," two reels, with Alice Colhoun.
"The Call Loan," two reels, with Alice Williams.
"A Philistine in Bohemia," two reels, with Edna Murphy.
"The President of Blackout," with Joe Roach production.
"The Ransom of Mack," two reels, with All-Star Cast.
"The Fly Cap," two reels.
"School Days," two reels.

LARRY SEMON COMEDIES

"Between the Acts," two reels.
"Dull Case," two reels.
"Dew Drop Inn," two reels.
"The Head Walker," two reels.
"The Grocery Clerk," two reels.

CURENT SERIALS

PATHE, "Trailing by the Horn," with Scott Hamilton.
DANGEROUS EYE, "Meger," with Scott Hamilton.
"The High Diver's Last Kiss."
"Should Dummett Wed?"
"Mergers."
EXHIBITORS
Herald

Current
GOLDWYN
PICTURES

WILL ROGERS
in The Strange Boarder
PAULINE FREDERICK
in The Woman in Room 15
MADGE KENNEDY
in Dollars and Sense
TOM MOORE
in Duds
MABEL NORMAND
in Pinto
MARY ROBERT'S RINEHART'S
Dangerous Days
REX BEACH'S
The Silver Horde
JACK PICKFORD
in The Little Shepherd of Kingdom Come

GOLDWYN PICTURES CORPORATION
B'Jones' B'Jugs!

That was the magic phrase that turned him from a 'dancin' fool to a captain of industry!

How?

You gotta see the picture to find out. And you'll enjoy every b'jazzy minute of it.

With a great cast including

Bebe Daniels
A Benjamin B. Hampton Production

RIDERS of the DAWN

A Photoplay of the Novel

"The Desert of Wheat"

By ZANE GREY

Directed by HUGH RYAN CONWAY

W.W. HODKINSON CORPORATION

527 Fifth Avenue, New York City

Distributing through UA Exchange Company
"RIDERS OF THE DAWN"
A PRONOUNCED BOX-OFFICE FAVORITE

All the money-making screen values are to be found in this picture in rare abundance.

A REAL STORY OF PUNCH AND PEP written by Zane Grey, America's greatest living novelist.

A CAST OF EVEN EXCELLENCE, not one star and the other actors of doubtful value, but a constellation of stars working together harmoniously to visualize the story and not to glorify themselves: Roy Stewart, Joseph J. Dowling, Claire Adams, Robert McKim, Frederick Starr.

THE THEME IS THE TALK OF THE HOUR AND THE TALK OF THE WORLD.

IT'S A BENJAMIN B. HAMPTON PRODUCTION, greater than his "Desert Gold," "The Sagebrusher," and "The Westerners."

CLEAN, WHOLESOME, THRILLING, SENSATIONAL, A COMPELLING COMBINATION.

Nothing draws the crowds like a celebrated novel translated into the language of the screen. It is sure fire every time.
"RIDERS of the DAWN"

at the STRAND in NEW YORK

HAS had a wonderful "press," as they say on the other side. Comments of the New York papers were unanimously favorable. This is the first time in many months that the New York papers were a unit in their praise of a picture. Neither the "World" nor the "American" offered any comment whatever on either the "Riders of the Dawn" or the program at the Strand. The other papers commented as follows:

TELEGRAPH

"An exciting and vivid story."

TRIBUNE

"The picture is a good melo-drama well acted."

SUN-HERALD

"This photo play deals with the North West grain region, vividly and thrillingly, without overstating its case."

TIMES

"The story might be called 'Action, Unlimited.'"

These comments were given by experienced writers and in no way influenced by advertising. They were fully endorsed by the

PUBLIC VERDICT

Before eight o'clock the colored person in the Strand uniform started his cry, "Standing Room Only," and kept it up well along toward 10 o'clock.

Money-making pictures are few and far between. DO NOT HESITATE WHEN THE BAND WAGON STOPS IN FRONT OF YOUR DOOR

W.W. HODKINSON CORPORATION

527 Fifth Avenue, New York City
Distributing through PATHÉ Exchange, Incorporated
Foreign Distributor, J. Frank Brockliss, Inc. 720-74 Ave.
How's this for 3rd run?

'THE VIRGIN OF STAMBOL' broke all records at the Standard Theatre, Cleveland, Ohio, today. Although this picture played Loew's Stillman and Loew's Mall in this city for one week each I had to stop selling tickets three times and at nine-thirty there was a line of people over a city block long waiting to get in. Was compelled to run till midnight. 'THE VIRGIN OF STAMBOL' is the greatest of great features.'

THOMAS G. CARROLL, Manager Standard Theatre, Cleveland, O.

Carl Laemmle presents

The VIRGIN OF STAMBOL

UNIVERSAL-JEWEL

$500,000

Production de Luxe

Directed by Tod Browning

Story by H.H. Van Loan
A murder committed in a motion picture studio; circumstantial evidence points to the guilt of a girl star in that studio; the chief argument of the prosecution is a motion picture film which apparently shows the girl in the act of committing the crime. Certain dangerous men, to serve their own ends, seek to fasten the crime upon the girl, while her own friends do their best to save her.

With such a plot, with such a sterling actor as Warner Oland playing the "heavy," with such a charming star as Eileen Percy and with fast and furious action in every episode, you may depend upon it that this serial is there.

Produced by Astra
Written by H. H. Van Loan

Pathé
Distributors
There'll be a Franchise everywhere

Ask First National Exchanges for information regarding the fairest plan of cooperation between Producer and Exhibitor ever conceived.

Independence for Producers and Exhibitors
“Film Beauty a Great Actress”

That’s what the Chicago Tribune says of

Katherine MacDonald

The American Beauty

presented by

Katherine MacDonald Pictures Corpn.
Sam E. Rork, President and General Manager

in

“Passions Playground”

A romance of Monte Carlo taken from the novel, “The Guests of Hercules,” by C.N. and A.M. Williamson

AN IDEAL HEROINE

“Katherine MacDonald is an ideal heroine in ‘Passions Playground.’ She is beautiful, she is young and she can act. She looks out on the world with extraordinary clearness and innocence, a true gift in the realm of filmdom. No false note is struck as Miss MacDonald portrays her role. Full of melodrama, with the light of pure romance. A truly Mediterranean atmosphere has been achieved by the splendid use of superb natural scenery.”—Chicago Tribune.

PLAY EXTREMELY INTERESTING

“The screen beauty, the seeming goddess of marble, Katherine MacDonald, really can act. Miss MacDonald’s face has been her fortune, but she really lives, and moves and has a being—cries, laughs, faints, walks, emotes, and does all the necessary things to compel you to believe that she underwent all the trials and finally won out in ‘Passions Playground.’ As is customary she has been placed in settings of beauty which add rather than detract from her own. The picture is extremely interesting and exceptionally well acted. Miss MacDonald is very pleasing, and the story is very melodramatic.”—Cleveland Plain Dealer.

STRONG CALL OF ADVENTURE

“Never has the call of adventure been so strong.”—Cleveland Leader.

Directed by J. A. Barry

By arrangement with Attractions Distributing Corpn.
B. P. SCHULBERG, President

A First National Attraction

Foreign representation, David P. Howells, Inc.
729 Seventh Ave., New York City
The Laughing Hit of the Year!

Let the Exhibitors tell you:

First National Exhibitors' Circuit,
6 West 48th St., New York City.

"'Don't Ever Marry' a great picture! Going over big.
Received most favorable notices from Press and Patrons. Growing in popular favor as week progresses."

J. H. Kunsky, Adams Theatre, Detroit.

Here's one from St. Louis:

First National Exhibitors' Circuit,
6 West 48th St., New York City.

"'Don't Ever Marry' opened at the New Grand Central and West End Lyric Sunday. Broke West End Lyric Sunday record and did tremendous business at New Grand Central. Picture holding up remarkably and expect to wind up the week with big business at both houses. Pleasing everyone."

That's what they all say of

Marshall Neilan's
"Don't Ever Marry"

A Mirthquake in Six Shocks

From the Story by EDGAR FRANKLIN
Adapted to the Screen by MARION FAIRFAIX

Photographed by Henry Cronjager and David Kesson
Lighting Effects by Howard Ewing
Technical Director, Ben Carre

A First National Attraction
THERE’LL BE A FRANCHISE EVERYWHERE

Money Makes High Quality Pictures!

Of course you must have a great artist. But the only way such an artist can do his best is to have the best possible material to work with. He must have the best stories obtainable—and such stories cost money.

He must have the best support, the best locations, and the best settings—and this means money.

The pictures result in just what you put into them.

Arthur S. Kane presents

CHARLES RAY

in a new series of pictures for

FIRST NATIONAL

in which more money is being spent for production than ever before. With an artist like Charles Ray and the money being put into his pictures, there is only one answer, the Highest Quality Pictures.

The first will be the famous George M. Cohan comedy-drama

“45 MINUTES FROM BROADWAY”

Arrange for this series NOW!

A FIRST NATIONAL ATTRACTION
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.
A Gulp in the Throat—

You'll feel it—

you'll feel it
when you see the
father of Marge O'Doone
playing his violin in the
deserted hut, a thousand
miles from civilization.

Its crooning strains
seemed to bring him back
to years agone, when the
woman he loved and the
child he cherished were
at his side.

There's gulps and throbs,
thrills and romance,
surprise and suspense,
zip and zest in the story
that

JAMES OLIVER
CURWOOD

has called one of the
very best he has ever written—
a classic of the great Northwest:

"The Courage
of
Marge O'Doone"

which has been made into

A BIG SPECIAL
PRODUCTION
by VITAGRAPH

with a star cast
of well-known and
popular players,
headed by

NILES WELCH
and PAULINE
STARKE.

It's a big dramatic,
fighting photoplay story.

The arena of action
is that most
thrilling, vigorous
and romantic of
all the world's
stages—the wild,
white wastes of the
frozen North.

There are primitive
men, gritty and
beautiful women,
men fighting against
the elements;
man against man;
bear fights and the
long lonely trails
that break the hearts
and sinews of
men—there is
that red-blooded
romance and
adventure of the
great story, right
where it belongs,
right where it is bred.

It is a masterpiece
of dramatic writing
made into a
master photoplay.

It opens in the
Arctic and it ends
there after a
succession of
breathless, thrilling
and unusual episodes
that keep the pulse
pounding and
anticipation whetted
as it sweeps along
to a swift, smashing
and unexpected climax.
The foremost theatres of the country are preparing now for their presentations of one of the year's most important releases—

DORIS KEANE
in Edward Sheldon's Celebrated Play
"Romance"

Directed by
CHET WITHEY

UNITED ARTISTS CORPORATION
MARY PICKFORD  CHARLIE CHAPLIN
DOUGLAS FAIRBANKS  DW GRIFFITH
Hudam, Alberta. General Manager,
Here’s what happened when The Kinema, Los Angeles played
MACK SENNETT’S
Five Reel Comedy Sensation
“DOWN ON THE FARM”
and broke all house records by $3,500.00

And the story is the same wherever the picture is being shown.

UNITED ARTISTS CORPORATION
MARY PICKFORD CHARLIE CHAPLIN DOUGLAS FAIRBANKS D.W. GRIFFITH
Hiram Ahern, General Manager
WILLIAM FOX presents

EILEEN PERCY

in

Her

HONOR

the

MAYOR

FOX ENTERTAINMENT'S
A sparkling comedy-drama of Cupid in politics
Based on the
BROADWAY SUCCESS
by ARLINE VAN NESS-HINES
Directed by Paul Cazeneuve
Scenario by Denison Clift
$4,000,000 WORT

Each is a proved success

WILLIAM FARNUM in VICTOR HUGO'S Les Miserables

THEDA BARA in SALOME A Super Bara Production

ANNETTE KELLERMAN in A Daughter of the Gods

Book it Book it Book it

FOX ENTERTAINMENTS
Each is a first run offering

THE HONOR SYSTEM

THEDA BARA in
CLEOPATRA
A Super Bara Production.

WILLIAM FARNUM in
A TALE OF TWO CITIES
by CHARLES DICKENS

Book it Book it Book it
Stepping out in big plays

is

BESSIE LOVE
The Princess Charming

With her initial Callaghan picture this winsome Knave of Hearts steps into the realm of Big Plays, Big Books, Big Direction, Big Production.

Presented by
ANDREW J. CALLAGHAN PRODUCTIONS, Inc.

in "The MIDLANDERS"

From the novel by CHARLES TENNEY JACKSON
DIRECTED by IDA MAY PARK and JOSEPH DE GRASSE

PUBLIC BOX OFFICES EXHIBITORS

will demand these Bigger, Better Plays voicing the magic appeal of captivating Youth because:

THEY'RE BUILT TO PLEASE THE PUBLIC

ANDREW J. CALLAGHAN PRODUCTIONS, Inc.
Lewis J. Selznick Presents

Herbert Kaufman's Weekly

The Dawn of a New Journalism

Distributed by Select
Selznick Pictures
Lewis J. Selznick Presents
Herbert Kaufman's Weekly

Initial Release
MONDAY MAY 10
And One Each Monday Thereafter

Beginning with
"A GOOD FELLOW"
"CONTENT"
"PITY THE POOR"
"SOCIETY BAD-MEN"

MINIATURE DRAMAS FROM REAL LIFE
Played by Flesh and Blood Characters to Illustrate The Thought of the
HIGHEST PAID WRITER IN THE WORLD

Distributed by Select
The advisability of securing a National Franchise is emphasized more strongly than ever in this, the third, National Picture Theatres Inc Production.
Lewis J. Selznick Presents

OLIVE THOMAS
in "The Flapper"

by Frances Marion
Directed by ALAN CROSランド

THE SPIRIT OF A GROWN-UP IN THE BODY OF AN ELF

Distributed by Select
Grace Davison
and Montagu Love
in "Man's Plaything"

Cast including Stuart Holmes

Written and Directed by
CHARLES T. HORAN

A Gripping Story of Society Life
Vividly and Powerfully Told
The Fastest Picture

CHARLES HUTCHISON

Produced by ALLGOOD PICTURES CORP.
Story and Direction by JOSEPH A. GOLDEN

Now Playing/ Leading Theatres EVERYWHERE

REPUBLIC DISTRIBUTING CORPORATION
LEWIS J. SELZNICK, Advisory Director
BRITON N. BUSCH, President
740 SEVENTH AVE, NEW YORK
"THE WHIRLWIND"

A Tremendous Appeal
For All Classes
Of Theatre Goers

FIFTEEN THRILLING CHAPTERS

The following episode titles are convincing of the box-office draft:

"The Waters of Death"
"Blown Skyward"
"The Drop to Death"
"Over the Precipice"
"On the Brink"
"In Mid-Air"
"A Fight for Life"
"Amid the Flames"
"The Human Bridge"
"Thrown Overboard"
"Fight at Sea"
"In the Lion's Cage"
"A Life at Stake"
"The Missing Bride"

REPUBLIC DISTRIBUTING CORPORATION
LEWIS J. SELZNICK Advisory Director
729 SEVENTH AVE., NEW YORK

BRITON N. BUSCH, President
EXCHANGES EVERYWHERE
HERMAN RIFKIN
OF NEW ENGLAND

CLIMAX FILM CO.
OF NEW YORK

SIDNEY LUST
OF WASHINGTON

RIALTO FILM CO.
OF PHILADELPHIA

These Men
Know Good
Pictures and
Do Big Business.
Their Judgment
Is a Guarantee
of Quality.

THEY, AMONG OTHERS, HAVE BOUGHT

A COMMON LEVEL

NOT ONE STATE RIGHT BUYER WHO HAS SEEN
THIS PICTURE FEATURING EDMUND BRESEE AND
CLAIRE WHITNEY HAS FAILED TO BUY IT!

DON'T OVERLOOK THE BEST
FILM BET IN YEARS

TRANSATLANTIC FILM CO.
OF AMERICA
HERBERT C. HOAGLAND, VICE-PRESIDENT AND GENERAL MANAGER
729 SEVENTH AVENUE
NEW YORK CITY
He made some of them sad and some of them glad, quite a few of them mad but none of them bad :: :: ::
But they all loved him from dainty debutantes to double-chinned matrons.

GASNIER
Presents
LEW CODY
In the Story by GEORGE BARR McCUTCHEON

"The BUTTERFLY MAN"
Robertson-Cole Distributing Corp., 220 So. State Street, Chicago
NEWS OF THE WEEK

Independent Exhibitors to Hold Their Own Convention
Messmore Kendall Confirms Goldwyn's Buying Interest in Capitol
Harry Reichenbach Leaves Equity Pictures to Join Goldwyn
Slayer of William Mills, Chicago Exhibitor, Sentenced to Hang
National Association Will Call Its Convention at Cleveland
Frank J. Rembisch Declares Both Exhibitor and Producer Are Wrong
Exhibitors of Denver Call Big Convention for June 18 and 19
Illinois Exhibitors' Alliance Will Send Sixty Delegates to Cleveland
Independents See Decisive Victory Over Hays-Lynch Houses
Willat Throws All Dead Timber Over National Studios
Distributing Company Organized in London by Goldwyn and Hess
Realtor Managers Holding Convention in New York
This Week
Motion Picture Industry of World Dominated by Americans
Chicago Censorship Commission Makes Ordinance More Rigid
Lewis J. Selznick Advises Exhibitors Not to Ride "Fatal Horse"
W. W. Hodkinson Calls High Admission Prices Destructive
Educational Will Have Six Entire Exchange Systems Working May 1
Another Feminine Star Has Been Acquired by a Mutual Company
Italian Interests Seek Embargo on American-Made Films

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"Out of the Storm," Goldwyn D, five parts, with Barbara Castleton... 70
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"The Third Eye," Pathé, fifteen episodes, with Warner Oland and Eileen Percy... 70
"Humoresque," Metropolitan D, six parts, with Alma Rubens... 70
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"Leave It to Me," Fox C, five parts, with William Russell... 72
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"The Confidence Man," National D, five parts, with Henry B. Walthall... 74
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Volume X May 29, 1920 Number 22
State Right Buyers—

BILLIE RHODES IN
His Pajama Girl

It's Success'll Be Record-Breaking

It has the goods from main title to "finis."
It will long be remembered by state right buyer and exhibitor as one of the biggest money making productions ever put out in the independent market.
It has every element to qualify it as a big money maker; star, story, title and novelty.

—and it has that big possibility of putting it on in connection with a chorus of Pajama Girls.

Its Exploitation Angles are innumerable.
The mails are too slow for some state right buyers, they're wiring and both foreign and domestic territories are going fast.

C. B. PRICE CO., Inc., Times Building, New York City
EDUCATIONAL FILMS CORPORATION OF AMERICA announces the early opening of its own exclusive short subject exchanges in the twenty-two recognized distributing centers.

Each exchange will be under the direct control of Educational, yet the territorial manageaments will be financially interested.

Instead of a mere "branch" with a salaried employee in charge, exhibitors will find successful theatre men working for box office results.

You have the guarantee of Educational for quality product—a guarantee you have known for five years—PLUS the financial concern of leaders in your territory.

Such an organization has brought immediately to Educational the opportunity to select the material most desired by exhibitors, as voiced by their representatives in each section. Each producing unit brings an enthusiasm inspired by the excellence of the distributing system.

This combination assures the best in short subjects and the fullest measure of service, while competitive exhibitor purchase opportunity is maintained by control of each office in Educational Films Corporation.

Contracts already signed assure the greatest array of short subjects ever offered, including Bruce Scenics Beautiful, Chester-Outings, Screenics and a dozen other travel, novelty and educational series.

Two reel comedies include Chester Comedies, Torchy Comedies and Mermaid Comedies, each to be released monthly, and a bi-weekly release from an organization famous wherever comedies are shown.

These will be handled by Educational exchanges in the following cities:

NEW YORK
BOSTON
PHILADELPHIA
PITTSBURGH
WASHINGTON
LOUISVILLE
ATLANTA
DALLAS
CINCINNATI
CLEVELAND
INDIANAPOLIS

CHICAGO
DETROIT
MINNEAPOLIS
ST. LOUIS
KANSAS CITY
OMAHA
DENVER
SALT LAKE CITY
LOS ANGELES
SAN FRANCISCO
SEATTLE

EDUCATIONAL FILMS CORPORATION OF AMERICA
729 Seventh Ave. New York
Watch Your Step

FOR a long time those forces which are opposed to unity among exhibitors have been pleased to make sport of every effort looking to genuine and substantial organization and cooperation among theatremen.

The same attitude is being assumed toward the Cleveland meeting. A subtle campaign of destructive propaganda has been instituted. Possible effects of the forthcoming session of independent exhibitors are being minimized—and all for the distinct purpose of clouding the issues and creating a spirit of discord.

It now remains to be seen if the exhibitors of America are going to walk into this trap with their eyes open.

It is true that the exhibitors are not now agreed on many minor questions but the great question of whether a trust within the industry is to be allowed to be built up admits of no ground for argument. The forces which are seeking to throttle the business of the independent exhibitor are well aware of the situation. They realize that if the exhibitors at the Cleveland session are allowed to concentrate their attention on the big issue progress will be made for the independent exhibitor and against the producer who is seeking to compete with them.

For this reason they have gone into a determined campaign to split up the Cleveland convention in every possible manner. Through their agents working in the ranks of the exhibitors they will seek to stir up petty squabbles of every description, for the single purpose of diverting the attention of the independent exhibitors of America from the real business of the coming convention.

In this connection we desire to direct the attention of exhibitors to the fact that Mr. Adolph Zukor, president of the Famous Players-Lasky corporation, succeeded at a meeting of the executive committee of the National Association of the Motion Picture Industry in getting the annual session of that body scheduled for dates concurrent with the exhibitors' meeting at Cleveland.

Admission Fees

MR. W. W. HODKINSON has come forward with a pronouncement relative to admission prices which must be regarded as of signal importance. Mr. Hodkinson contends that the present levels of admission prices are the highest that can safely be effected and that the greater future of the industry can only be realized through the maintenance of reasonable price schedules.

A striking forcefulness is given to Mr. Hodkinson's assertion in the fact that practically single-handedly he was the agent of destiny in blotting out the nickel admission charge of the early days of the industry.

It might be interpreted that Mr. Hodkinson has undergone a change of heart on the subject of theatre admissions. As a matter of fact his position today is identical with that of several years ago when he fought and beat the nickel charge: He insisted then and he insists now upon a reasonable, and only a reasonable, charge.

* * *

Literary Sense

WE ARE inclined to think that the industry is being grossly victimized by a quiet propaganda put out by literary agents and owners of material adaptable for screen purposes along the line that there is a dearth of stories.

Viewing the matter abstractly it would seem that it would in fact be a very remarkable thing if after the centuries of story writing the screen in a few years would have been able to exhaust the supply.

Concretely the supply has not been exhausted; in fact, the surface of the supply has hardly been scratched and even in the absence of any original and new story material being offered the screen would still have a long, long time to go before there would be any real grounds for alarm relative to the dearth of material.

The crux of the situation lies in the fact that unfortunately there is no department store of stories where the producer may stroll through leisurely and pick out of the show-cases what he may desire. The stories exist but they are not on display. They must be dug out of their resting places and, obviously, the digger must be one who is qualified to recognize what he is seeking when he finds it.
Heraldgrams

FRANK KEENAN has a brand new 1920 model grandson. The little fellow was born to Col. and Mrs. Frank Sloan of Portland, Ore., all of which makes Mr. Keenan's vest unusually full of chest.

DAVID WAREFIELD has left the Good Samaritan hospital in Los Angeles, where he has been confined to his bed as the result of injuries sustained in an automobile accident, and has taken a suite at the Alexandria Hotel.

Rogard Rogers, widely known as a writer of press copy, has been added to the Thomas H. Ince publicity and advertising headquarters at Culver City, Cal.

C. Gardner Sullivan, who "set sail" for a tour of the world early in March and then hurried back to his post in Culver City, will make a second start this week. He will spend a week in New York City before boarding a steamer for Liverpool.

David P. Howell and Arthur S. Kane have been added to the directorate of the Catherine Curtis Corporation.

Harvey C. Horate, managing director of the Pantheon theatre at Toledo, Ohio, has returned to his home after combining business and pleasure in a trip to New York.

Frank J. Remus, chairman of the Independent Motion Picture Exhibitors of America, has been ill at his home in Shelbyville, Ind., for several days. He is said to be rapidly recovering.

H. A. R. Dutton, president of the Exhibitors Supply Company, left Chicago on May 17 on an inspection trip to St. Louis.

Stanley Adams, president of the Apex Pictures Corporation of Indianapolis, Ind., is in New York on a business trip. Mr. Adams expects to remain in the city about ten days.

Ben Whitham has been appointed assistant to W. J. Gage, purchasing agent of the Allen chain of Canadian theatres.

J. N. Naulty, general manager of the Eastern studios for the Famous Players-Lasky studios, has resigned effective May 31 to form a producing company in conjunction with Gardiner Hunting, supervising director of same studios.

E. H. Siegists, special representative of Special Pictures Corporation, will spend several months in the East in the interests of the company.

R. Ellis Wales has resigned his position as director of production service with the W. W. Hodkinson Corporation and will establish his own producing unit on the West Coast.

Emil Kehrlein, head of the Kehrlein theatre chain in California, is in the East studying presentation ideas and theatre construction.

Sessue Hayakawa left Los Angeles for New York a few days ago on important business.

Sidney R. Kent, sales manager for the Famous Players-Lasky Corporation, has left New York on a tour of the exchange centers. He will go to the West Coast.

Mary Pickford, Douglas Fairbanks, and Charles Chaplin are said to be contemplating a trip to New York early in June.

Koot Mulaney, well known in film circles, has been engaged by Myron Selznick as casting director for Selznick Pictures Corporation.

H. Lyman Breiwick has been added to the producing staff of Marshall Neillan and Albert A. Kaufman and will act as cameraman for the Kaufman unit.

Hoff Hampton has returned to the West Coast to begin work on her second picture in Hollywood and Hawaii.

Edward C. Mix, former manager of the Republic San Francisco branch, is now managing the Los Angeles branch. Haddon Stephens, formerly at Los Angeles, has been shifted to San Francisco.

Pearl White, Fox star, is returning from abroad after a rest which included a tour of Great Britain and the continent.

Burton Holmes, globe trotter, lecturer and author, will sail from New York May 19 on another film-gathering voyage. His itinerary calls for a three months tour of the Near East, Turkey, Spain and a part of Bohemia.

The following has just been received from P. Dubb, the pioneer film exploiter, who is returning to foreign shores in the interests of the exhibitors of this glorious land of the free and home of the brave:

STABLEGRAM
KraZY 811 PG * Isle of Yap
EXHIBHERALD
ARRIVED O.K. FEELING BUM DUBB

Endorsements of Col. Dubb's trip to Yap continue to pour in, by mail and wire (collect), and our only request is this: Don't send us adjectives describing Dubb. We have too many of them in the office, and plenty of adverbs, too. Send only nouns. We thank you.

Let's Hope Not—
See where there's a new film company formed in Jersey called the Nick Film Laboratories. The past particle of "Nick" is "Nicked," isn't it?

Headed Toward Washington—
They have put bars on the President's bedroom windows. Has he heard Villa's loose again?

"The Napkins Are Very Fine Today"—
An unconfirmed report from New York states that some of the big restaurants are now serving food with their napkins. Frankly, we don't believe it.

How Does He Know—
Surgeon General Blue, U. S. A., is exploring the women folk of the nation to cease smoking because, he informs, it is a detriment to beautiful complexion. The surgeon-general must have some inside information, as we haven't seen the real hue of a woman's cheeks since the tie-up between the cosmetic manufacturers and the fair sex.

IN the mind of an audience a photo-play may quite obliterate the memory of the posters which advertised it. If the audience in question was unusually large, however, the exhibitor will remember that the posters used were RITCHEY posters.

RITCHEY LITHOGRAPHING CORPORATION
406 West 31st Street, New York
Phones Chelsea 8388
Independent Exhibitors to Hold Their Own Convention

Frank J. Rembusch Closes for Accommodations at Cleveland Hotel—Alliance with Sydney S. Cohen Still Possible but Remote

Two separate and distinct exhibitors' organizations are to convene at Cleveland, June 8.

All doubt as to the Independent Motion Picture Exhibitors of America holding their own convention has been removed by the official announcement of Chairman Frank J. Rembusch that the Hotel Cleveland has been secured for the convention of the I. M. P. E. A.

Consolidation Is Still Possible

It is still possible that a consolidation will be effected with the Motion Picture Theatre Owners of America before the end of the four-day sessions of the two organizations.

The Independent Motion Picture Exhibitors of America, however, has made it clear that it will retain its separate identity unless the proposed new national organization, embracing all factions, is dedicated first of all to vigorously fighting the exhibitor-producer. There will be no compromise on this point.

Second Warning Against Politics

Another point upon which the independent exhibitors are unanimously agreed is the warning sounded three weeks ago—NO POLITICS. It is certain that the men who assembled in Chicago April 26 and 27 in response to the appeal of Willard C. Patterson for help will refuse to join hands with any group which is controlled by any one man or group of men with ulterior motives.

Disapprove of Screen Advertising

Although no public statement has been made, it is apparent, too, that the independent exhibitors view the "screen advertising plan" fostered by Sydney S. Cohen, Sam Bullock and others, with disapproval.

The I. M. P. E. A. has taken the attitude that producers must remain producers, and exhibitors must remain exhibitors. If the officers of the Motion Picture Theatre Owners of America insist that the fusion-league must accept an alliance with their producing unit, the threatened break may develop.

Dues Are Important Question

Dues again form a distressing question. The national organization, fostered by Sydney S. Cohen, proposes to give the exhibitor the option of paying cash dues or running advertising slides or film from which the association will collect the revenue.

This means of financing a national organization has been advocated from time to time with varying success. Many exhibitors believe it the only successful way to raise funds. Others are firmly opposed to it.

Two Organizations Are Possible

It is not unreasonable to believe that the great gathering of exhibitors at Cleveland June 8, 9, 10 and 11 will result in the formation of two national organizations, both of which the majority of those present will join.

One organization, it is predicted by men in close touch with the situation, will be for the purpose of taking up general questions of concern to all exhibitors, regardless of their affiliation with producers—the other, composed of independent exhibitors only, with the one purpose of fighting the producer invasion of the exhibitorial field.

Nine Companies Are Pledged

In the meantime, the Independent Motion Picture Exhibitors of America isspeeding the work of pledging producers to remain out of the theatre business, and flooding exhibitors with bulletins of each step in the fight.

It has announced that the following companies have signified their willingness "to give us all the pictures we need and sign a contract not to go into the theatre business:"

SELMZICK ENTERPRISES (including Select Pictures, Selznick Pictures, Republic Distributing Corporation and National Picture theatres).

UNIVERSAL FILM MANUFACTURING COMPANY.
EXHIBITORS

FIRST NATIONAL EXHIBITORS-CIRCUIT, INC.
ROBERTSON-COLE DISTRIBUTING CORPORATION.
VITAGRAPH, INC.
PATHE EXCHANGE, INC.
UNITED ARTISTS DISTRIBUTING CORPORATION.
ASSOCIATED PRODUCERS, INC.
AMERICAN FILM COMPANY.

It is stated that other companies are expected to be heard from within a few days.

Quote from the "Big Offenser"

One of the letters sent to exhibitors contains the following conversation with an official of a producing organization.

"The Big Offenser" said: "You should be at home attending to your own business. We have a right to take every dollar we can away from the exhibitor."

Your chairman replied: "Under such business relations, every exhibitor is justified in making arrangements from independent producers only.

One post card carries the following in capital letters:

CANCEAL SERVICE WITH THE FILM TRUSTS WHO USE YOUR DEPOSIT TO BUILD THEATRES IN YOUR TOWN.

A letter sent out under date of May 12, asks the members to do the following:

(1) Insist that all producers get out of or not go into the theatre business.

(2) That we buy our film service exclusively from film companies who agree to this in writing.

Similar advice is contained in other bulletins issued at frequent intervals from the office of Frank J. Rembusch, chairman of the directing committee.

Urges Wiring for Reservations

Henry H. Lustig, president of the Lewis Motion Picture Exhibitors League, has accepted the responsibility of "host extraordinaire" to the hundreds of exhibitors who are planning to attend the convention, making arrangements for the comfort of all visitors.

In view of the increasing number of applications for accommodations, Mr. Lustig urges all exhibitors planning to attend to avoid inconvenience and annoyance by getting in touch with the Cleveland committee on mail or preferably by wire immediately.

"We want every exhibitor to enjoy the hospitality of Cleveland," he said, "and we want your pleasant recollections of the city. Therefore, I say let the boys hurry up and we will do our share."

Enthusiastic Meeting at Philadelphia

Two hundred theatre owners of Southern New Jersey, Delaware and

Eastern Pennsylvania were assembled in Philadelphia recently at a "pop" meeting to arrange for the holding of conventions and assure a large delegation. Sydney S. Cohen of New York was the speaker by invitation. Albert J. Fisher, president, and Rembusch, secretary of the Philadelphia organization, issued the call.

"This is the psychological moment," declared Rembusch, "and it must now assert their power."

"You have described this gathering as a 'call to arms.' This is a fact. I fully endorse the language of your call, although I say your existence as an independent exhibitor is threatened. You cannot be ignored. Are you with us or against us?"

A movement was started to interest exhibitors of Eastern Pennsylvania.

Rembusch Is Speaker at Cincinnati

Frank J. Rembusch, chairman of the Independent Exhibitors of America, was the speaker at a recent meeting held in Cincinnati by the Cincinnati Motion Pictures Exhibitors. The meeting was taken at Chicago April 26 and 27, and urged the exhibitors present to lend their aid.

Our pledge to our southern exhibitors to stand by and protect them to the last ditch," he declared. "This is a serious and alarming period in the movement. We do not wish to destroy anyone. We simply find that for the protection of our business we must do our best to support any producer who aims to monopolize this industry. We are to have a showdown."

"We are to ask all of the producers to get out of the theatre business. We are to meet at once, to buy pictures from producers who agree to stay out of the theatre business and discontinue buying from producer-exhibitor film companies.

Chicago Exhibitors to Watch Developments

Dr. Samuel Atkinson, business agent of the Allied Amusements Association of Chicago, has announced definitely that Maurice Chovichs, president of the A.A.A., will be a delegation to the Cleveland conventions.

We are going to watch developments of the national executive committee of exhibitors' organizations, we will not affiliate with either. We will join with a real national organization, however, with the understanding that we will continue to handle our own local problems in our own way."

"I have always advocated an independent exhibitors' organization and I believe that the individual exhibitor must be barred, however, and bona fide exhibitors put into office."

South Preparing to Send Delegations

From all parts of the South and Southwest, word is coming in that scores of delegates will go to Cleveland to attend the convention of the Independent Exhibitors of America, which has been called by Frank J. Rembusch, chairman of the Southeastern section. The exhibitors are looking to Willard C. Patterson for leadership. Mail and telegrams continue to reach him from various cities, asking for information and pledging every possible assistance.

Indications are that every city of size will have at least one delegate in Cleveland and that many of the smaller cities and towns will send men or proxies.

It has been declared by Patterson that the same organization of the South will join the I. E. A. in a body.

Other States Send In Assurances

Mr. John Prag, speaking for Kansas exhibitors, stated that there would be an exceptionally large delegation from the state. He has received personal assurances of a score of the prominent theatre owners.

Michigan exhibitors have sent word they will be out in force. Detroit especially will be well represented. The smaller cities of the state will have one or more exhibitors present to participate and support business and their associates when decisions are reached.

Sam Bullock of Cleveland, temporary secretary of the Motion Picture Theatre Owners of America, has been making a series of trips urging attendance, most recent being to New Jersey.

Attitude of M. P. E. A. Not Announced

The question of whether the Motion Picture Exhibitors of America, Inc., or the American Federation, or the Independent Exhibitors, or even Frank J. Rembusch, executive secretary, will participate in the Cleveland 

National Association Will Hold Its Annual Meeting at Cleveland

The fourth annual meeting of the National Association of the Motion Picture Industry will be held at Cleveland, O., on Tuesday, June 8, the date upon which the exhibitors will assemble in Cleveland to organize a new national organization. This decision was reached at a special meeting of the Executive Committee of the National Association which was held at the headquarters, New York Theatre Building, Thursday, May 13. Those present were: Atkinson for president, and Frank J. Rembusch, executive secretary.

The Producers, Distributors, Supply and Equipment and General divisions of the Association will be called together before the annual meeting for the purpose of nominating forty-two directors to serve on the Board for the coming year.

The work on a new film exchange building has been started in Cleveland, and it is not unlikely that the corner stone for the building will be laid at the time of the annual meeting of the National Association.
Exhibitor Meetings Becoming Numerous

Exhibitor conventions, it is declared, are springing up like mushroom rooms all over the country. Many of these, are of the ordinary or garden variety.

Since the Chicago convention, when First National made public its sub-franchising plan extending to independent exhibitors not already members of its organization a number of other National sub-franchise plans have been announced.

Perhaps the most unusual was the "family convention," called recently in St. Louis by Webster Amusement Company to consider the details of the firm's National sub-franchise plan. This amusement company owns and operates the Webster theatre and Airdrome. Five male members of the Graham family, Grover C. and his sons, W. W., D. R., Thomas E. and George, comprised the expedition.

The convention was called at the instance of S. J. Baker, manager of First National's St. Louis office, who explained the details of his organization's new plan. The five Grahams listened with the keenest interest, and after unanimously signed up for the first subfranchise granted by First National in the St. Louis territory.

The choice of the location was significant.

A large series of conventions officially is still a matter of doubt.

An important meeting of directors of the organization is scheduled for May 25 in Chicago and it is said that details of a definite decision will be reached.

The M. P. E. A. has called a convention in Chicago for June 25. Present indications are that the convention will be held as planned. It has been proposed to have an exhibition in conjunction with the gathering.

F. J. Godsol Speaks for Goldwyn

F. J. Godsol, chairman of the executive committee of Goldwyn Pictures Corporation, has issued a statement in which he plainly states Goldwyn's attitude on the theatre question.

We will make our position clear in view of this talk about the way exhibitors feel towards producing companies owning theatres," he declared.

Months ago Mr. Godsol told where we stood and later I issued a similar statement. Now I want to repeat it. The only place where we will buy or build where we shut out a town. Goldwyn productions must be shown and if any condition exists where our pictures cannot be shown in important communities, then we will have to build or buy.

Goldwyn is averse to buying theatres. We will not build or buy. We are interested in production only and except when unusual conditions confront us we will not buy theatres.

Says Exhibitors Insist on Selling Interest

By this I mean that situations arise that do not seem consistent with our general policy of operating with exhibitors who feel that they must become allied with a strong producing organization to assure themselves of a proper program, and they approach us to purchase an interest in their houses with that end in view. They, on occasions, intimate and even insist that they will sell to our competitors unless we buy. We therefore at times feel compelled to do this in order to protect ourselves.

"Here is an example. In a certain Western city an exhibitor came to me and said he wanted us to buy an interest in his house. I asked him why. He said it was in order that before he would have to sell to one of the big companies to make sure of being able to show good pictures. I told him to go ahead and not worry; that we would assure him of having our pictures, and he was happy. The fear of opposition might have caused another type of exhibitor to sell out. But this exhibitor will remain in business with our product as one of his chief assets.

"That is the heart of the matter, and so far as we are concerned that is all there will be. No exhibitor need worry about Goldwyn buying theatres. We will be the happiest of people if we never have to buy, or build one. It is not our business. We are producers."

Rembusch Declares "Both Sides Wrong"

Declares This Idiosyncrasy of Goodfellowship Is Damn Funny

"It's damn funny, this idiosyncrasy of goodfellowship being exhibited among exhibitors and producers," says Frank J. Rembusch, chairman of the Independent Motion Picture Exhibitors of America. "These boys are fine fellows personally, but Oh. Boy, some of 'em are dirty in their business dealings. I know 'em from ten years of national activity in this game.

Eliminate Unfair Methods

"To know the individuals in this industry," said Mr. Rembusch, "from the big producer to the big and little exhibitor, to be such splendid goodfellows, it's hard to believe the despicable methods of trade can't be eliminated."

"There's something wrong with both sides of this game."

"The committee, from the independent exhibitors, who, when last week called on the big producers in New York, heard of exhibitors, big exhibitors, who sign contracts for pictures of exhibitors who buy pictures, put up a small deposit which they are willing forfeit, just to keep time from going out of business," said Rembusch. "On the other hand, we know of distributors who wouldn't accommodate an exhibitor to the extent of a one-sheet."

Men with millions invested and with no credit, of exhibitors who have dark houses because of a difference of a few dollars on top of town's quota."

Ought to Clean Up Industry

"There are exhibitors," continued Mr. Rembusch, "who through organization, do not pay a just share of the cost of a production which leaves the unorganized exhibitor to pay the tab."

"How can these things be adjusted?" asks Mr. Rembusch.

On to Cleveland

The City of Cleveland will witness the greatest gathering of the motion picture industry in history June 8, 9, 10 and 11.

The Independent Motion Picture Exhibitors of America has called a convention on these dates at the new Hotel Cleveland.

The Motion Picture Theatre Owners of America has called a convention on the same dates at the Hotel Winton.

The National Association of the Motion Picture Industry will open its annual meeting there June 8th.

The Motion Picture Exhibitors of America, Inc. is expected to call its members to Cleveland on these dates.

Big June Meeting of Exhibitors in Denver

Biggest Two-Day Convention Ever Staged in Colorado Being Planned

(Special to Exhibitors Herald)

DENVER, May 15.—Two-thirds of the exhibitors in this territory are expected to attend the motion picture convention here on June 18 and 19.

Men in charge of the affair have received the cooperation of the Retail Merchants' Association, the Manufacturers' Association and the Railroads, and it is expected that the convention will be the biggest of its kind ever staged in Denver.

Exchanges and supply houses are making reservations for booths in the Auditorium, where the affair will be held. Goldwyn, Metro, Paramount and Robertson-Cole already have assured those back of the project that they will have stars in attendance.

Every means possible of exploiting the convention is being used, and neither time nor money is being spared, it is said, in making it a successful undertaking.

To Circuit Prologues Among Coast Theatres

(Special to Exhibitors Herald)

LOS ANGELES, May 18.—Atmospheric prologues for screen productions will be circulated the same as vaudeville acts by Jack Callcott, managing director of the Kinaema theatre.

A Pacific Coast circuit is to be formed immediately for which Callcott will furnish prologues made in Los Angeles. The plan started because of the compliments Callcott received for his efforts here.
Illinois Exhibitors Alliance Will
Send Sixty Delegates to Cleveland
Abandon Commission Form of Government at Annual
Meeting—Joseph Hopp Elected President—
Speed Organization of State

With sixty members pledged to attend the national convention of exhibitors at Cleveland, June 8, 9, 10 and 11, the Illinois Exhibitors Alliance has made arrangements for a special car to make the trip, leaving Chicago the afternoon of Monday, June 7.

Joseph Hopp, newly elected president of the organization, will head the delegation. It has definitely decided to participate in the convention called by Sydney S. Cohen of New York.

Speed Organization in State
In an effort to complete organization of the entire State of Illinois before the Cleveland convention, the alliance has named William J. Sweeney organizer, and he is now at work canvassing the down-state exhibitors. While the greater number of delegates going to Cleveland will be from Chicago, it is expected that the down-state cities will be well represented.

Officers were installed at a meeting held Monday, May 17.

Are Sponsoring Film
The alliance is sponsoring an educational film, "The Lace of Lake Erie," which is being exhibited down state. It carries the alliance's seal of approval on the main title.

Funny Jimmy Aubrey
Stays With Vitagraph

Jimmy Aubrey, featured in Big V comedies, has signed a new contract with Albert E. Smith, president of Vitagraph, which covers a period of two years. A new producing unit, with Jess Robbins as director, goes with the contract.

Evelyn Nelson will play opposite the comedian in his new series, while "Ike" Hardy will continue as his helper. The first picture in the new series will be titled "He Laughs Last."

THEY SMILE FOR EXHIBITORS HERALD'S CAMERAMAN

If you ever go to Indianapolis, Ind., and want to buy Fox films, here's what you're up against. From left to right we have Charles H. Coburn, traveling auditor for William Fox; Harry J. Bailey, assistant manager; C. E. Penrod, manager Fox exchange; L. T. Bell, auditor, and James Wilson, booker.
Indepednts See Decisive Victory In Fight On Hulsey-Lynch Houses

Full Strength of Associated First National Pictures Is Back of the Campaign Being Waged in the Southwest; Opens New Exchange in Dallas

A decisive victory to maintain "a place in the sun" for independent exhibitors in Texas, Oklahoma and Arkansas is forecast in the fight being waged in those states against the Hulsey-Lynch interests by the independents and the combined strength of Associated First National Pictures, Inc.

An open break with E. H. Hulsey, owner of the original First National franchise in that territory, has been precipitated by Associated First National officials, who opened a new exchange in Dallas following the acceptance by 300 independents from the three states of the aid proffered by Associated First National.

Pledge Support to Independents

To further their campaign, executives of the co-operative organization pledged, through sub-franchise grants, the independently produced publications now contracted for by Associated First National to a chain of theatres to be erected immediately in Dallas, Fort Worth, Houston, San Antonio and other strategic points by independents now competing with Hulsey-Lynch controlled houses.

This, according to those behind the campaign, constitutes the most drastic and sweeping action ever taken by a national group of independent theatre owners in defense of individual exhibitor interest in any one territory. It is pointed out by the committee of Southwestern exhibitors that it is the first time that country-wide assistance from independent theatre owners has been rallied for the protection of showmen in a particular district.

It is expected, according to developments in Dallas, that the action of Associated First National Pictures will divide the Southwest into two opposing groups of theatre owners. One will be the Hulsey-Lynch consolidation, owning and operating the theatre properties which were included in the merger of last winter, and depending, in the main, it is declared, on the production sources controlled in the Southwest by S. A. Lynch for the major portion of the film supply for this chain of houses.

The large field of unorganized independent exhibitor opposition which, it is said, has been more or less ineffective in checking the increasing theatre acquisitions of the Hulsey-Lynch interests, now becomes a unit, with national syndication in having a bona fide quarter from which to obtain continuous film service. This grouping of the independents with sub-franchises in Associated First National as the force for cooperative action, creates the division which now gives the Southwest two factions.

Plan Is Sanctioned

The committee of exhibitors, consisting of J. A. Horton, Port Arthur, Tex.; Saul Harris, Little Rock, Ark.; Tom Boland, Oklahoma City; Walter Faerman, Bryan, Tex.; E. T. Peters, Dallas; Ben Lewis, El Paso; H. S. Cole, Ranger, Tex.; C. J. Musidelberg, Paris, Tex., and J. S. Ford, Dye; Ford & Rogers, Wichita Falls and Amarillo, Tex., went to Dallas with authority from an aggregate of more than 300 independent exhibitors, representing a total of 500 theatres in the three states, to sanction, in their behalf, whatever plan or action resulted from the committee's conferences with Robert Lieber, president of Associated First National, H. O. Schwalbe, secretary-treasurer, J. D. Williams, manager: Sol Lesser, Los Angeles, and N. H. Gor-
PERFECTION IN PRODUCTION AIM
Lewis J. Selznick Declares That the Success Of National Productions Is the Result of the Amicable Combination of Exhibitor-Producer

Since the inception of National Picture Theatres, Inc., and its initial publication "Just A Wife," adapted from the play by Eugene Walter, there has followed in the wake of its appearance in motion picture theatres throughout the country a wave of approval that has struck the pinnacle of faith in the amicable combination of exhibitor-producer, according to Lewis J. Selznick, president of National Pictures.

This approval has been doubly attested by exhibitors in "Blind Youth," the second National Pictures published on March 15, and "The Invisible Divorce," issued on April 15. With three excellent productions backed by exhibitor and public approval, and which give the exhibitor a voice in selecting the picture which was to be made before actual production was started, it is declared that in this joint combination nothing but high quality commercial pictures must naturally follow.

Perfection in Production
"National Pictures aim at perfection in the true sense of the word," said Mr. Selznick. "Perfection in production and perfection for the box office. If we give our franchise holders throughout the country precisely what they say they want, and with this want is revealed by the box office receipts, it follows that we are giving them high quality pictures with commercial value."

"Just A Wife" tells the story of a man who married merely to obtain a woman of social standing. On the other hand the wife confesses, during the honeymoon, that she married to secure luxuries. Thus the basis of a separation comes to pass, but in the wind-up the wife and another woman vie for the love of the man; the wife wins.

The cast contains the names of Roy Stewart, who plays the leading male role, Leatrice Joy, the leading lady, Kathryn Williams, who also plays a prominent role, Albert Van and William Leon West. Howard Hickman directed, and Katherine Reed adapted the story for the screen.

A Broadway Success
"Blind Youth," the second National Theatre offering, March 15, is a screen version of the Broadway stage success of the same name by Lou. Tellegen and Willard Mack.

It is said to tell the story of an artist's adventures in New York and Paris. He is deeply in love, and when the blindness of youth is revealed to him, he finally meets his true mate. And he has learned his lesson. Scenes in "Blind Youth" show the colorful life of the Latin Quarter in Paris and studio life in Greenwich Village.

Included in the cast are Walter McGrail, Leatrice Joy, Ora Carewe, Clara Horton, Colin Kennedy, Joseph Swickard, Baby Post, Clive McDowell, Leo White and Helen Howard. The production was directed by Ted Sloman, and pictured by Katherine Reed.

Presents Life's Problems
"The Invisible Divorce," the third production from the pen of Leila Burton Wells, is said to give a new angle of the ever present divorce question.

Imbued with a theoretical conception of life's problems, a young married couple, it is said, soon find love flying out of the window and poverty taking its place. Now the youth is loved by an elderly married woman, and through her husband's office. The trend of circumstances that follow are said to be woven so intricately that toward the close the invisible divorce takes place. And in the ripening thereof, a startling denouement is revealed.

In the cast are included the names of Walter McGrail, Leatrice Joy, Walter Miller, Grace Darmond and others. Thomas R. Mills directed and Katherine Reed picturized the story.

Willat Throws Out All Dead Timber at National Studio
(Special to Exhibitors Herald)
LOS ANGELES, May 15—"House cleaning" is the order of the day at the Hollywood studio of National Film Corporation of America. And C. A. Willat, the new general manager, is making the dust fly.

Departments and production units are being reorganized by the official. "When I took charge of the studio," said "Doc" Willat, "I was told by Harry M. Rubey, president, that dead timber must go.

"The corpses have been decently buried, but there still are some half-dead folks here on the lot who are functioning, and some production units trying to imitate those working at top-speed. Unless these men and units were to be buried, I'd have the birds sing, out they go."

Mayer Obtains Rights To Harold MacGrath's "Drums of Jeopardy"

Harold MacGrath's Saturday Evening Post story, "The Drums of Jeopardy," has been purchased for production by Louis B. Mayer. It has not been announced which of the producer's stars, Anita Stewart or Mildred Harris Chaplin, would be featured.

The success of "The Yellow Typhoon," it is said, prompted Mr. Mayer to acquire the latest offering from the pen of the well-known author. "The Drums of Jeopardy" has attracted very great attention since it appeared first in magazine form.

Many producers sought to purchase the screen rights to the story, it is said, but the author favored Mr. Mayer because of the success obtained in adapting "The Yellow Typhoon."
Realart's Branch Managers Gather
In New York for First Convention
Discuss Success of Wanda Hawley Selling Campaign
at Opening Business Session—Field Men
Report on General Conditions

By JAMES BEECROFT
(Special to Exhibitors Herald)

NEW YORK, May 18.—Realart branch managers have taken complete
possession of New York for the present week.

Oren F. Woody, Los Angeles manager, and Ben F. Simpson of San Fran-
cisco, arrived Saturday. Every incoming train brought others Sunday and
Monday morning, and by yesterday noon, practically every one expected had
checked in.

Is Organization's First "Get-Together"

The convention in session at the Astor Hotel is the first "get-together"
meeting of the Realart field forces since the company was organized. The
chance to get acquainted was eagerly grasped by the various managers. Good
fellowship was the keynote of the session.

Monday morning was devoted to an inspection of the home offices and meeting
of the various officials. Luncheon was served at the Astor.

Discuss Hawley Success

The first business session was held Monday afternoon. A discussion of the
results of the Wanda Hawley selling campaign was opened. There was so
much valuable information offered by the men that the discussion con-
tinued into Tuesday's session.

Succeeding days are to be given over to reports of the various managers on
field conditions.

An attractive booklet has been prepared dealing with the officials, man-
gers and stars, giving their photographs with live personal data.

Entertainment for Evenings

Evenings are to be given over to the theatres, including "Irène," "The Gold
Diggers", and the "Midnight Frolics". At a large number of the managers
brought their wives and families. Several made the trip by automobile.

Among those present were:
Melville E. Maxwell, special representa-
tive; Joseph L. Marenette, Atlanta; Walter E. Stas, Boston; Henry E.
Wilkinson, Buffalo; Harry W. Willard, Chicago; D. J. Goldman, Cincinnati; James B. Reilly, Cleveland; Diaz Calla-
han, Dallas; Bert R. Latt, Denver; Ralph B. Quive, Detroit; John N. Mas-
cos, Pittsburgh; City; Oren F. Woody, Los Angeles; Henry L. Hollander, Min-
neapolis; Lester Adler, New York; Truly B. Wildman, New Orleans; Cor-
nellus C. Kindley, Omaha; J. E. Hen-
nessy, Philadelphia; Harry E. Lotz, Pittsburgh; Ben F. Simpson, San Fran-
cisco; A. J. Bodie, Seattle; Floyd L.
Lewis, St. Louis; William H. Rupp,
pard, Washington.

Schenck Buys Vehicles
For Talmadge Sisters

(Special to Exhibitors Herald)

NEW YORK, May 18.—Joseph Schenck,
president of the two Talmadge produc-
tion companies, has purchased "Smiling Thro'ough," in which Jane Cowl is now
playing on Broadway, as a vehicle for Norma Talmadge.

"Curiosity," with H. Austin Adams, and
"Wedding Bells" by Salisbury yield, have been purchased for use by Con-
stance. Schenck is negotiating for other
dramas and comedies and short stories.

$3,000 Loss in Fire
In Michigan City, Ind.

(Special to Exhibitors Herald)

MICHIGAN CITY, IND., May 18.—A fire in the operator's booth at the
Garden theatre recently caused a loss to the management of approximately $3,000.
Seven reels of film were destroyed.

Rothapfel in New York

(Special to Exhibitors Herald)

NEW YORK, May 18.—Samuel Roth-
apfel has arrived in New York. Gossip
links his name with the Capitol theatre, in which Goldwyn has purchased a sub-
stantial interest.

"Big Six" Incorporate

(Special to Exhibitors Herald)

DOVER, Del., May 18.—The Asso-
ciated Producers has been incorporated here, with a capitalization of $1,000,000.

Hodkinson Denies
Published Report

Denial that J. Parker Read, Jr., two forthcoming Louise Glau-
and Bosworth productions will be
distributed through First National Exhibitors' Circuit is made by
W. F. Hodkinson, whose organiza-
tion now is publishing these pictures.

A recently published statement prompted Mr. Hodkinson's denial. He said the report was without
foundation.

"I cannot make it too emphatic," said Mr. Hodkinson, "that no such state of affairs ex-
ists. The two forthcoming Glau-
and Bosworth releases will be hand-
dled by this organization."

Appoint Counsel For
Associated Exhibitors

M. L. Malevinsky Also Named
Secretary At Meeting of
Directors

NEW YORK.—The board of directors of Associated Exhibitors
held a meeting here, appointed M. L.
Malevinsky of the law firm of O'Brien, Malevinsky & Driscoll, general counsel and
secretary of the organization.

H. W. Wellerbrink, who has held both
the offices of secretary and treasurer, retains the treasurership.

Many matters of importance were dis-
posed of at the two-day meeting. Much of the time was consumed in whippin
ghim-sha-shoep the sub-franchise proposition, it is announced.

Plan Is Satisfying

Associated's sub-franchise plan, it is said, has occupied the minds of some of the
leading exhibitors of the country for
nearly a year, and at the meeting final
details were gone over and polished in
such a satisfying manner as to justify the
expectation that full details of the plan will be made known within a month.

Associated claims to have a sub-fran-
chise plan under which every exhibitor participating is given a fully equitable
deal. The organization promises inde-
pendent showmen an ideal arrangement
—an arrangement under which a theatre owner can be assured that the business he builds up remains his business—its
success entirely dependent on his efforts and its profits accruing only for his
benefit.

Exhibitors Endorse Aims

At the directors' meeting there were read several letters from independent exhibitors complimenting As-
soiated Exhibitors on its stand in en-
dorsing the aims and activities of
Independent Exhibitors of America.

Among those who attended the meet-
ing were Harry Crandall of Washing-
ton; D. C. H. H. Woodcock of New-
ark; Samuel Harding of Kansas City; Harold B. Franklin of Buffalo; Dr.
Hugo C. Lambach of Portland, Ore.;
Harry N. Lubliner of Louisville; Morris Harris of Pittsburgh; I. Libson of Cincin-
nati; Paul Brunet and General Man-
ger F. C. Quimby.

Goldwyn Back in U. S.

(Special to Exhibitors Herald)

NEW YORK, May 18.—Samuel Gold-
wyn and Gabriel Hess arrived from En-
land yesterday.

Readers Asked to Aid
Search for Missing Girl

Believing that 15-year-old Marie
Sicher left her home at 681 Buck-
ingham Place, Chicago, with the
hope that she might fulfill her ambitions to become a motion pic-
ture actress, the EXHIBITORS HERALD has been appealed to to
aid in the search for the girl. She
left her home on April 13, last.
A person supplying information
which leads to the return of
Marie will receive a reward of $100.
Marie, who is large for her age,
is 5 feet 6 inches in height. She
has a fair complexion with brown
curly hair and brown eyes. Her
mouth is large, while her nose is
small. She could be identified by
a mole which is on the right cheek-
bone.

The girl speaks English with a
slight French accent.

Should anyone in the industry
locate the girl, please notify the EXHIBITORS HERALD, or the
girl's mother, Mrs. Frederick
Sicher, 681 Buckingham Place,
Chicago.
Looks Tough for Polly

Polly Moran, the National Film Corporation of America comedienne, and Warde Hayes, her director, stage an old saw-mill scene with all its attendant thrills. Polly is only sorry she has but one life to give before the censors cut the films to pieces.

Motion Picture Industry of World
Dominated by American Interests
Production of Films In the United States Has Increased From 6 to 65 Per Cent of Total Output In Six Years

American interests today are the ruling force in the motion picture industry of the world.

Estimates of the proportion of American films used in other countries as compared with those manufactured elsewhere show the predominating influence of financial interests in the United States.

Big Increase Shown

The great strides made by the industry in this country are indicated by the fact that in the last six years American production has increased from 6 to 65 per cent of the total output of film. The percentage of American films used in other countries is estimated as follows:

<table>
<thead>
<tr>
<th>Country</th>
<th>Percentage</th>
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<tr>
<td>England</td>
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<td>France</td>
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<td>Australia</td>
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<td>South Africa</td>
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In other countries such as China, Japan and South America, American pictures are considered the most popular. In each foreign country the American film must be re-edited so as to eliminate any scenes which might be offensive to the people of any particular place.

Same Stars Popular

Stars that are popular in the United States have the same following abroad. Each country has a certain degree of favor for some one type of picture. In England, it is the society drama set in luxurious backgrounds, whereas in France, the fans find slapstick comedy and tragedy the most entertaining.

It is said that serials are received with more favor abroad than in the United States, especially in the West Indies and in South America.

Continuous shows are arranged in Havana. The theaters there open at 11:00 a.m., and run until late at night without repeating the pictures. Between each performance, ushers go through the audience and collect additional fees.

Vivian Martin Makes Independent Film

“Song of the Soul”

With the return of the Vivian Martin Company from Florida, where exteriors for the first Vivian Martin independent production were being made, Thomas F. Walker, vice-president and general manager, announces that the picture has been completed.

The title, which has heretofore been kept secret, is now officially announced as “The Song of the Soul.”

The picture is now in the stage of cutting and titling under the supervision of John Noble, who also directed it. When completed, the picture will probably be put out in six reels, but as yet no method of distribution has been announced.

Employee Interest
Keeps House Open

(Special to Exhibitors Herald)

MINNEAPOLIS, MINN., May 18—The newspapers in this day of unrest devote considerable space to strikes and the salary demands of labor.

But there is a brighter side to life after all.

As an example of the latter and more pleasant condition take the case of the Auditorium theatre here, Charles G. Branhman, managing director, and Richard Hor- gan, manager, were prepared to forfeit their lease because the financial support of United Artists Corporation had been withdrawn.

Then came Richard Long, director of the orchestra, in the role of the good Samaritan. As spokes- man for fifty employes he said:

“We want to see this thing through with you Mr. Branhman.

We are willing to work all summer for nothing if necessary. If you need it we will raise plenty of money.”

This employe interest resulted in the formation of a cooperative association and the Auditorium will remain open as a motion picture playhouse.

Callaghan Retains Two
Directors for Features

Proof of the success of an unique departure in modern production is contained in the announcement that Ida May Park and Joseph De Grasse, joint directors of Bessie Love in “The Midlanders,” have been retained by Andrew J. Callaghan, head of the producing organization of that name, for the second offering of the star.

Negotiations to this end were completed by wire from New York, where Mr. Callaghan is engaged in the purchase of future vehicles for Miss Love.

In the adaptation to the screen of Charles Tenney Jackson’s famous novel, “The Midlanders,” Mr. Callaghan created considerable excitement in the picture circles by the announcement that Bessie Love was to be the first star in the history of the business to have the benefits of the combined direction of a man and woman. The contract just closed by Mr. Callaghan with Miss Park and Mr. De Grasse reflects the successful culmination of this novel experiment.

Los Angeles Women
To Produce Picture

(Special to Exhibitors Herald)

LOS ANGELES, May 18.—The City of Los Angeles is to become a motion picture producer, “Mother Love” being the title chosen for its first production.

Mayor Snyder, Sid Grauman and the City Mothers have joined hands on the project. The picture will probably be made at a Hollywood studio and will be an educational, carrying a message into every home. All funds derived from its exhibition will be used for the City Mothers’ bureau to establish day nurseries in different sections of Los Angeles.
Chicago Censorship Commission
To Make Ordinance More Rigid
Provide for Altering of Main Titles of Pictures and Supervision of All Billboard Advertising—
Anxious to Censor Newspaper Ads

Provisions, which permit the rewriting by censors not only of subtitles, but the main titles as well of all motion picture productions, are to be incorporated in the proposed new Chicago censorship ordinance by Chairman Timothy D. Hurley on the suggestion of Rev. Dr. W. S. Fleming at the meeting of the Moving Picture Censorship Commission of Chicago, held May 14.

The suggestion was one of two adopted at the meeting to make the proposed ordinance more rigid. The other extends the control of the proposed censorship commission over posters and banners to include all signs placed in any part of the city advertising a motion picture performance. The original draft of the ordinance gave the censors control over only those signs placed on the theatre building.

Would Like to Censor Newspaper Advertising

“...would like to censor the theatres' newspaper advertising too, but I know that it is impossible on account of the so-called freedom of the press,” said Rev. Fleming. Judge Hurley and other members of the commission agreed with him both on wanting to censor the advertising and that such a step would be impossible.

“There are a good many things in the Chicago newspapers which need censoring,” said Judge Hurley.

Rev. Fleming, in insisting on censors having the authority to rewrite the main titles of film productions, stated that he understood it was done in Pennsylvania and that he considered it a good idea.

“Very often the title is more objectionable than the picture,” declared Rev. Fleming.

“That is true,” said Chairman Hurley, and he read a list of objectionable titles furnished the commission by Ellis P. Oberholtzer of Pennsylvania.

Will Not Censor History

Mrs. Henry Solomon then voiced objection to the clause in Judge Hurley's ordinance which would refuse permits to any picture which "misrepresents any person or historically event.

"The motion picture is intended to amuse, not to educate," said Mrs. Solomon. "I don't think we ought to include this phrase."

Judge Hurley objected, but other members of the commission sided with Mrs. Solomon and the words were stricken out.

The chairman called attention to the fact that he has stricken "fraternal societies" from the list of organizations which would be permitted to show uncensored pictures.

"This would leave the door open for too many evasions," he said.

Wants Record Carefully Guarded

“It is apparent that the motion picture people will go to any ends to prevent the publishing of our report," said Judge Hurley. "I would like a motion passed authorizing me to hold on the record, and refuse to let it go out of my office."

"As it is now, any member of the commission can take the record or any part of it from my office. I would like to have it settled that anyone wanting to see the record would have to look at it in my office."

"I don't believe a motion will be necessary," said Rev. Fleming. "We will verbally instruct you to hang on to it."

Just as long as that is understood," said Judge Hurley, you bet I will hold onto it."

Anxious Report Be Published

Continuing, Judge Hurley said that the printing of the testimony taken by the commission and its report would be a book of about 700 pages. He estimated it would cost $1,000 to issue the book.

"And we must get the money," said the judge. "We will go to the city council for it. If we can't get it there, I am willing to stand on the street corner and beg people."

He appointed a committee of five to take the matter up with the council's finance committee to obtain funds.

Resolution Censure Quigley

Martin J. Quigley, editor of EXHIBITORS HERALD and secretary of the commission, who in published statements disclaimed any responsibility for the report prepared by Judge Hurley. He sent word to the commission that he was detained in New York and would not reach the city until May 18.

In his absence, Rev. Fleming introduced the following resolution:

"Resolved, That the Moving Picture Censorship Commission of Chicago characterizes and resents as false and malicious and premeditated the attack by Martin J. Quigley on T. D. Hurley, chairman of the commission, as published on page 31 of the EXHIBITORS HERALD of May 25, 1920. In drafting the proposed ordinance, Mr. Hurley acted on the appointment of the commission as shown by the minutes of the meeting of the commission held June 27, 1919, and in conformity with general principles laid down by the commission and has presented to them for their consideration the results of his work, and this report, now being considered by the commission, all of which Mr. Quigley knew perfectly well, as he is secretary of the commission."

Resolved, That this resolution be spread upon the minutes and given to the press."

The resolutions were seconded by Mrs. E. R. McDowell and passed without a dissenting vote. Six of the seventeen members of the commission were present.
Lewis J. Selznick Advises Theatre Men Not to Ride the "Fatal Horse"

Advocating the dogmatic principle upon which exhibitors can only hope to retain a lifelong interest in their theatres without fear of the encroachments of big financiers, Lewis J. Selznick, president of National Picture Theatres, Inc., sets forth his ideas in two striking inserts in the motion picture trade journals.

One insert shows a goose laying the golden eggs, and the other is captioned "A horse on you!" These are advocated by Mr. Selznick primarily to fight the interests aiming to squeeze the soul out of all exhibitors. Mr. Selznick, in the goose advertisement, says, in part:

Laying Golden Eggs
"I hear you're such a goose that you'll keep laying golden eggs for the interests organizing to kill you. Concerns for whom you've built up good will with your good ideas and your good capital aren't satisfied with the millions you've provided. Now they want your profits, too."

"And since you're figured as an easy mark, they expect you to keep featuring their productions, exploiting their stars and furnishing the funds to buy your own theatres until they possess all the choice locations in the best paying towns of America."

"If the exhibitor stands for this raw deal, if he sharpens the knife that cuts his throat, he deserves to be a cooked goose. I call it a raw deal because it's a double deal, and an ungrateful deal. I'm for you because you've been for me. Lay on."

"Humoresque" Director Says Reviews Gratifying
Frank Borzage, director of "Humoresque," a Cosmopolitan production, says: "It's a great source of personal gratification to me that the critics have so kindly received 'Humoresque,' my first subject for Cosmopolitan Productions."

"But I feel that I was very fortunate in having the proper materials to work with and I wish therefore to give credit where credit is due."

Mayflower Executives Unanimous in Lauing Allan Dwan's "The Scoffer"

Twelve Mayflower Photoplay Corporation officials who witnessed a pre-release showing of Allan Dwan's latest production, "The Scoffer," were unanimous in praising it as "one of the strongest ever screened."

These executives expressed the opinion that the picture would meet with the success of "The Miracle Man."

Second Publication
This latest Dwan picture, which will be First National's second publication under the Mayflower contract, is said to be replete with action and heart interest. The entry into life of the young is the motif which makes it the plot, it is said. "The Scoffer" (James Kirkwood), an upstanding figure, a doctor gifted with rare and progressive talent, a staunch believer in the omnipotent power that rules the universe, suddenly is distorted in mind through the vicious caprice of a nerve-racking demon (Ethel Mitchell) and the base treachery of an erstwhile chum in the profession (Philip McCullough).

The Scoffer becomes a cynical and morose reviler of the Almighty power. He nurses this hate of man into such viciousness that he becomes its slave andvent his blasphemous views at every possible opportunity.

Story of Picture
But there comes a moment when a wounded man regains his strength but pathetic appeal to his slumbering humanity, and he unbends his stern will to relieve the suffering brute's agony. His wonderful surgical skill then is invoked to save the life of a boy crippled by the onslaught of a whiskey-madened father. The doctor struggles against his ruling demon of hate and his vow never again to raise a hand to help a human being.

Finally, Margaret Haden (Mary Thurman) challenges him to prove his claim that the power of man is greater than the power of God, and in answer to this challenge the Scoffer undertakes an operation which he knows will save the boy.

A terrific storm breaks and the lights go out. The Scoffer, with his whole thought now centered on saving the life of the boy, is forced to admit defeat. Realizing his helplessness, he calls upon God for aid. The answer is a blinding flash of lightning.

The manifestations from the clouds at the moment of the Scoffer's blasphemous challenge restores the faith that he had cast aside: the citadel of hate crumbles and the eyes of Margaret Haden gaze with joy into those of the man she loves and weds—"The Scoffer."

Ethel Clayton Buys Santa Monica House

(Special to Exhibitors Herald)
LOS ANGELES, May 18—Hollywood stars and directors continue to invest in California real estate. A few weeks ago, Allen Holubar purchased a new $10,000 home in Hollywood and now Ethel Clayton has bought a home of similar value at Santa Monica, near Anette Kellerman's recently purchased home."

What Happened to Troy
In the "A Horse on You" advertisement, Mr. Selznick relates the strong position of the Trojans, and how the hostile Greeks bowled them over unawares.

"What happened to Troy," says Mr. Selznick, "can happen to Selzncatly. He's got just such Trojan horses in your theatres at this very instant. Genuinely promoting popularity for stars and productions which you'll lose as soon as over-reaching interests feel it is more expedient to take your crowds than to take your contracts."

"I'm protecting my own future when I advise you to protect yours. If the exhibitor isn't a successful free agent, I'm a failure."

Mr. Selznick stated he intends to keep hammering away for the benefit of exhibitors with further forgetful advertising talks. His motto, "I consider a failure unless the exhibitor is a success," is the wedge with which he intends to pry open the gates of exhibitor freedom from outside interests.

Salisbury on Location
(Special to Exhibitors Herald)
LOS ANGELES, May 18—Monroe Salisbury and his players kit this week for northern California to stage the outdoor scenes of "The Barbarian," his first independently produced photoplay.

Stealing "Bill's" Stuff

EDITH THE STERLING
High Admission Prices Destructive

W. W. Hodkinson Declares That the Very Existence of the Motion Picture Depends On Its Popular Price and That His Organization Will Fight Any Exorbitant Fee

Motion picture fans in the United States number millions. No other amusement can boast of such an enormous as well as cosmopolitan following. One reason more than any other, perhaps, has been fundamental in bringing about this condition. Popular admission prices that have existed since the inception of the industry are accountable for its development and its present hold on the leadership in the world of amusement. Efforts to raise admission prices to excessive figures have met a resistance from many sources. Exhibitor organizations have expressed a desire to lower production costs so that admission prices may be lowered. But the theatre owner is not alone in his fight to keep these prices at a minimum. W. W. Hodkinson, president of W. W. Hodkinson Corporation and a former exhibitor, has sensed the imperative need for lower prices.

"The present need of the hour," declares Mr. Hodkinson, "is a downward revision of the scale of prices of admission to the motion picture theatres.

In the opinion of the distributor, the very existence of the motion picture depends as much as ever on its popular prices. Mr. Hodkinson speaks from a thorough knowledge of the industry, as he is a pioneer in the exhibiting, producing and distributing of pictures.

"When the motion picture became a commercial possibility more than a decade ago," declares Mr. Hodkinson, "the nickel seemed to be a psychological demand. While in other countries the motion picture theatres charged 10 cents or more from the very start, we, in this country, had to invent the odious name of nickelodeon because the nickel seemed to be the accepted price.

Opposed 5-Cent Shows

"At that time I was an uncompromising opponent of the nickel, believing that the motion picture could not attain its full growth and develop into something like an art and a high class entertainment on the basis of 5 cents. I realized what was necessary to produce a first class motion picture worthy of the patronage of the best classes of our population.

"I encountered a violent storm of protest when I announced my intention of raising the price of admission. I need say nothing further on the subject of my movement for divorcing the motion picture from the nickel. The results speak for themselves. Even the enemies of the motion picture admit today its improvement both as to ethics and art and the 5-cent houses have practically gone out of existence.

To Fight High Prices

"Now, however, conditions have gone to the other extreme, and I do not hesitate to say that I will fight a departure from the popular prices just as hard as I fought against the nickel as the last word in admissions.

"The craze for excessive prices started some time ago when we heard a good deal about the 'Two-Dollar Movies.' I believe an attempt was made to get $2 for an average feature. The matter was finally put on a basis of admission for a feature as usual, however.

"Raising the prices of admission narrows the field of the motion picture and is absolutely destructive. The very nature of business demands a popular price. It is the possibility of popular prices combined with the possibility of a good picture which has made the motion picture industry an important civic factor and withal a commercial institution.

50 Cents Enough

"Without trying to lay down a definite scale of prices I would say that any price

"It is perhaps natural for the motion picture theatre owner to try and pass the enormous increase in film rental charges on to the public. The theatre owner today, for no sound reason, charged such high prices that in many cases he must impale himself on either horn of this dilemma—either sell out or raise the price of admission.

"The Hodkinson organization proposes to fight exorbitant admission prices in a definite, practical way, about which we will have much to say in the near future."

Gardner to Return to Screen In August To Make Western Series

Jack Gardner, the vaudeville star who has been absent from the screen for some time, has signed with Richards & Flynn, Kansas City exhibitors, to make a series of twelve five-part Western productions. Actual production work will start on the West Coast on August 14, when the star's vaudeville tour is completed.

N. J. Flynn now is on the Coast attending to preliminary matters pertaining to production activities. Among other things, he is looking for studio space. No announcement regarding distribution has been made thus far. Gardner's former pictures were made for Essanay and were well received in the trade.

Richards & Flynn hold the First National franchise in their territory.

Van Dyke Directing Pathe's Next Serial

W. S. Van Dyke, who directed Jack Dempsey in Pathe's "Daredevil Jack," is directing the serial in which Charles Hutchison will star for Pathe, under the supervision of Robert Brunton at the latter's studio in Los Angeles.

Van Dyke's commission to direct the Hughes automobile serial is in a way of being a special arrangement, due, it is said, to the high esteem in which the Pathe production heads hold him for his work on the Dempsey picture, which has been pronounced by many exhibitors of Pathe serials the finest from a standpoint of production that company has ever presented. The important roles have been given to Josie Sedgwick and Carl Stockdale, both of whom were prominent in Dempsey's support.

$2,000,000 Playhouse and Hotel for Chicago

Plans for building a $2,000,000 theatre and hotel building at the corner of Sheridan road and North avenue, Chicago, have just been announced. Harry F. Bloomfield has just purchased this plot of ground, which is 100 by 143 feet, from Max Ehrman at a reported expenditure of $250,000.

The building will be twelve stories high and will include the theatre, which will seat 2,200 persons, and a 400-room hotel. Construction will begin in July.
Educational Will Have Its Entire Exchange System Operating June 1
Nothing But Short Subjects Will Be Handled and Local Exhibitors Will Have Interest In Each of the Offices

Educational Films Corporation's own exchange system, which will handle no subject over two reels in length, will be in operation by June 1. These offices will afford the first national specialization in short subjects ever offered by a film organization.

Contracts have been signed for the exchanges in Boston, Philadelphia, Washington, Pittsburgh, Cincinnati, Louisville, Cleveland, Indianapolis, Chicago, Detroit, Minneapolis, Omaha, Los Angeles, San Francisco and Seattle. Announcements of the contracts for St. Louis, Kansas City, Denver and Salt Lake City are expected soon. An official of the New York office is in the South to arrange for exchanges in Atlanta and either Dallas or New Orleans.

Exhibitor Interest
This new system will mark an advance in motion picture distribution, it is said, in that local exhibitor interests will own a portion of the stock in each office, though the control will be vested in the parent company. This arrangement is expected to have the result of increasing the sales effort and assuring the exhibitor of the fullest co-operation. Each exchange will be under the direct supervision of the general sales management in New York and each will receive the entire exploitation and exhibitor aid service from the main office.

The company will start distribution through its own service with what it claims to be the greatest number of new short subjects ever offered by any organization.

"We feel that we have completed an epoch in our organization," said E. W. Hammons, vice-president and general manager. "When Educational began its activities, it generally was regarded as an experiment though we were convinced that there was ample room for us before the company was organized. We always have looked forward to the day when we could have our own distributing organization. We first had to establish the merit of our own product and then to win for ourselves a position of unquestioned dominance in the short subject field so that other producers of one and two-reel pictures would be in a position to sell us short which we were able to offer suitable sales facilities.

System Unsatisfactory
"The vast number of offers that we have had from various producing interests has been marked appreciation of the standing of this company. We have in the past been distributing through independent exchanges, but this has been unsatisfactory because we have in a large measure lost control of our product after the reels are sold. We have not been able to afford the exhibitors the sort of co-operation that we desired or to follow up our various pictures and keep a close touch on the exhibitorulse. We have appreciated, too, that it is not possible to properly handle both the short subjects and the feature through the same exchange.

"In establishing our own exchanges, we have departed from the usual policy in offering exhibitor interests in various territories participation in the ownership of each exchange. We have not undertaken to give our franchise of good will as a portion of the stock, but in each instance have supplied the cash. We believe that this local participation in the various exchanges will be an assurance to the exhibitors of each section, because all of them may be assured that the men who are interested in the exchange are going to deal from our company the utmost in quality pictures and the fullest amount of co-operation for the theatre.

Retains Control
"But we have avoided the danger of control of our pictures falling into the hands of any group of theatres and have assured a competitive exhibitor market by retaining the control of each exchange in the home company."

Educational publications include Bruce Scenes, Outing-Chester, Screenics, a series of forty foreign travel subjects, the Red Cross pictures, and a half dozen other scenic and travel pictures, as well as a number of educational and novelty subjects. In the comedy field there will be two-reel Chester, Torchy and Mermaid comedies and two other two-reelers to be announced shortly. Contracts already signed assure five two-reel comedies each month and it is possible that this will be increased, while one-reel comedies will be added in a short time.

K. C. Vitagraph Branch
in New Exchange Home

Vitagraph's Kansas City branch has taken new and larger quarters in the exchange building, which has just been completed, at 1303 Third avenue.

In Seattle, Vitagraph has erected its own building, while in Portland, Ore., the company has opened a new exchange.

NEW YORK, May 19.—Cecil B. DeMille, who has been reported as considering offers from the "Big Four" and from the Associated Producers, has signed a five-year contract with Famous Players-Lasky Corporation.

DeMille for more than five years has been director general and a member of the board of directors of Paramount. The director has returned to the West Coast to begin work on a production in which a new leading woman will be introduced.

The director said he decided to remain with Paramount because the organization is so splendidly capable of getting wide distribution of its product and because "it is not forced to levy exorbitant prices upon a few exhibitors."
Public Is Vague In its Picture Requirements
Director Says Exhibitor Also Is Unable to Prophesy For Hoi Polloi

Who Knows?

Does the exhibitor know what the public wants?
Is he qualified to tell the producer the public desires?
Does the director know?
Does the very public itself know?

Erich von Stroheim, well-known director, asked these questions in a talk before the Associated Motion Picture Advertisers in New York. The director’s answers to his questions were:

He was positive that the exhibitor could not prophesy for the hoi polloi.
He seemed a little less positive for the producer and director.

Another Feminine Star Has Been Acquired by Realart Corporation
Name Has Not Been Announced But it Is Said She Is a Popular Screen Personality—Extensive Publicity and Advertising Planned

Realart Pictures Corporation again has the trade guessing, for a condensed statement from the New York offices announces: "Realart has signed a new star."

"This is the fifth star acquired by Realart and, as in previous cases, the choice was a young woman. The big question is, who is she?"

Rumors have been current for some time that, Morris Kahn, president of Realart, was seeking new star material. It is understood that several names of established stars were under consideration. This report is quashed by the announcement that the young lady chosen reaches stardom for the first time under Realart.

Policy Is Successful

J. S. Woody, general manager of the company, declared that the policy of developing its own stars had been so successful in the cases of Constance Binney and Wanda Hawley that it was determined, to repeat the successful method. An extensive publicity and advertising campaign has been prepared to launch the new star.

Only meagre information has been given out concerning her, but it is known that the new star is a well-known and popular screen personality.

"While we are not prepared to announce the young lady’s name at present," said General Manager Woody, "we can promise that she will fill an entirely new niche in the Realart program. She is different from the men already signed and will be presented in a line of productions different from anything we now are offering."

"Once more Realart has decided to create a star. Although it was possible to go into the competitive market and obtain so-called established stars, we decided it would be more advantageous both for ourselves and our exhibitors to obtain new and fresh talent to develop in line with Realart standards."

Tell It to the Exhibitors

"Obtaining, as we have, a young lady who has been prominently featured as leading woman in some of the best productions of recent years, the exhibitor is offered a tangible and definite box-office asset upon which to introduce the new star to his patrons. He has a strong and substantial foundation at the outset to base his bid for patronage."

"As to the future, Realart policy opens up great possibilities. Unhampered by new performances in restricted stellar roles or by talent gone stale by traveling in rutts, we are able to take the young lady at the proper moment and guide her by expert direction to great heights."

"In this way, the young star develops her personality as a Realartist and becomes a definite asset for our company and its clients. This policy is working out so nicely in the cases of Miss Binney and Miss Hawley that we could not but choose to follow it again."

System In Its Infancy

"This announcement also will let the world know where Realart stands on the question of featuring, which has been much discussed recently, particularly the claim that the star system was being replaced by the feature production system."

"The star system is only in its infancy. It stands just about as much chance of disappearing from the motion picture industry as it does from the universe. Far from being in a moribund condition, it is one of the healthiest infants alive."

"The star system is based on the natural public tendency to make heroes and heroines and worship them. No matter how much credit the producer or the director deserves for their parts in making a production the public will never grant them one-half the interest they attach to the star."

Twenty-Six Additional Theatres in Chicago Sign With Vitagraph

Vitagraph’s increased activities in Chicago and its environs has been further evidenced, it is said, by the addition of twenty-six first-class theatres which now will present Vitagraph stars.

Through contracts just signed with Lubliner and Trinz fourteen theatres controlled by them were added to those already showing Vitagraph productions and twelve more were added through a similar contract with Ascher Brothers, who have now included the Larry Semon comedies in their book and who will exploit and present them as features.

The new contracts call for the next six or more productions of Alice Joyce, Corinne Griffith, Larry Semon, Harry T. Morey and Earle Williams.

Writes for Ray

ROB WAGNER
Whose Saturday Evening Post readers are legion, is now writing his first scenario for Charles Ray, which will be published through First National.

ERIC VON STROHEIM
He declared that if the public knew what it wanted those wants certainly were ephemeral.

"You could offer them something today," he said, "and the gladiatorial public would turn down their thumbs. Offer the same thing another day and they would eat it up."

Mr. Stroheim apostrophized the class anachronisms and inconsistencies still persisting in productions today. The war, he said, had bettered the industry in this respect. No longer was it possible to arm a film army with civil war rifles, put them on Flanders field, and get away with it. He believed that the time was coming and would soon be here when a picture could be an artistic success without being a financial flier.

Of special interest to the publicity men among Mr. Stroheim’s audience was his talk on the art and difficulties of the scenarist. As author and director of “Blind Husbands” and “The Devil’s Punchbowl” Stroheim was accepted as an authority on the scenario and its making. The speaker detailed the actual privations he had experienced in an attempt at recognition and to get food to eat.
Exhibitor Will Screen all Fifteen Episodes of “Lost City” in Week

In Class by Itself
"The only reason we have decided to adopt this course," he said, "was because the serial is the serial it is and, in our opinion, in a class by itself. We were too interested in the development of the story we were unable to convince ourselves that we should make our patrons wait two weeks between episodes, and that was the main cause of the decision." Mr. Heller believes this method of showing a serial will establish a new record in each of his houses, putting all present booking plans to the back-ground, and Mr. Friedman, from his knowledge of what the serial is doing in houses, where but one episode is shown a week, believes the results will exceed even the expectations of Mr. Heller.

Manager Heller is arranging some unusual publicity and exploitation "stunts," in connection with the showing and is bending every effort to put his idea across to complete success.

Plot Is Emphasized in "The Kentucky Colonel"
That "The Kentucky Colonel," the National Film Corporation feature which is now ready for publication, depends for its effectiveness on its plot, with the result that the plot is the claim of Joe Brandt, director general of National.

The picture was adapted for the screen from the novel of the same name by Opie Read and, though a love theme runs through it, the climax is reached when the hero and his friend meet in a duel to establish a point of honor.

Name Dunas Chicago
Hodkinson Manager
Phil Dunas, salesman for the W. W. Hodkinson Corporation for the past year, has been named manager of the Chicago office of the company. The appointment is in line with Mr. Hodkin-son's expressed policy of "promotion from our ranks."

Mr. Dunas has been active as manager and salesman in Chicago for the past eight years. He was manager of the Sunshine Film Company, and later served as salesman for the V. L. S. E., Universal, Goldwyn and Central Film exchanges. A year ago he joined the Hodkin-son force, covering Illinois and Indiana.

Reichert at Capital
For Realart Pictures
Louis Reichert has been appointed Washington manager of Realart Picture Corporation, succeeding William H. Rip-gard. Since February, 1920, Reichert has been assistant to Harry W. Willard, Realart's Chicago manager.

The new Washington manager has been with the picture industry more than fourteen years. He was first connected with Thomas A. Edison, Inc., as office manager of the foreign depart-ment. From there he went to General Film Company, as purchasing agent, which position he held for two years, when he returned to the office of assistant general manager. He later went with Metro.

50,000 Titles Suggested for Fox
Initial Five-Part Sunshine Comedy
Fifty thousand titles, it is said, have been suggested thus far by theatre manag-ers, fans and other people interested in motion pictures for the forthcoming five-part Sunshine comedy which Fox Film Corporation is producing under the personal supervision of Hampton Del Ruth.

No date has been set for selection of the title, but a statement from the company's New York offices indicates that an announcement will be made within the next six weeks giving the name of the person whose suggested title will be used.

Many Letters Daily
Four months ago, William Fox asked for suggestions from persons in this and in foreign countries. Since then, it is said, the daily mail has brought to the company's headquarters hundreds of letters proposing various names.

Nearly every town and city in the United States and Canada where pictures are shown are represented by people who have presented names, it is de-clared. The South American showmen have come forward with several thou-sands of titles.

From Great Britain the producer has received hundreds of attractive titles from exhibitors, as well as from thou-sands of fans. It is from Great Britain alone, of all the countries concerned in the contest, it is said, that the public has taken a hand in offering titles.

Foreign Parts Interested
Exhibitors in all parts of France, Belgium, Germany and Italy have contrib-uted a goodly share of suggestions, and Algiers and other parts of Africa are well represented.

Plans for the distribution of this Sun-shine special have been perfected for its publication in the near future. Special photos of attractive poses by the seventy-five Sunshine widows who throng the many scenes of the picture have been prepared for distribution.

With the publication of this produc-tion, Sunshine fans will have an opportunity of seeing together in one picture all of the Sunshine players who have been associated with this brand of film for many months. Among them will be found Alta Allen, prima donna of the piece; Harry Hecker, Laura LaVerne, Chester Conklin, Dorothy Lee, Alice Davenport, Glen Cavender, Ed Kennedy, Jack Cooper, Ethel Teare, Blanche Pay-son, Slim Somerville, Tom Kennedy, Rosa Gore, Hyman Binnsky and Bobby Dunn.

Doctors View Privately
"Dr. Jekyll and Mr. Hyde"
Leading members of the medical pro-fession in Toronto, Canada, were given a private showing recently of the Para-mount Artcraft production F.Dr. Jekill and Mr. Hyde." All were enthusiastic over the picture.

Before the screening of the picture, Albert E. S. Smythe, president of the Theosophical Society of Canada, dis-cussed the problems of psycho-analysis.
CONFIDENCE IN PRODUCER ESSENTIAL

J. S. Woody Says That Practically All of the Leading Exhibitors Have Booked Wanda Hawley’s First Subject Solely On the Strength of Realart Pictures Promise

Confidence in the producer is essential to the proper development of the motion picture industry, according to J. S. Woody, general manager of Realart Pictures Corporation, in commenting on the fact that practically all of the leading exhibitors of the country have booked Wanda Hawley’s initial production, “Miss Hobbs,” solely on the strength of Realart’s promise of a worthwhile production.

“It has proved that if exhibitors can be convinced of the honesty of a producer, they will trust him as they would any other friend. The results speak for themselves. ‘Miss Hobbs’ today is sold in every nook and corner of the United States. Playing dates are set and in our hands. Prints allotted to our various branches are booked solid for two months, despite the fact that the printing order was increased by one third for this production. You can’t beat that, can you, as evidence of the fact that all the exhibitor asks is a square deal?”

“We are proud of the confidence that has been manifested in us and now we are going to keep faith. Exhibitors will need their saucers ready when Miss Hobbs’ comes along.

“It is important for a motion picture concern to have a definite idea of its probable income. The manufacturing plants of the country, from the harvesting machine to matches, fix their budgets on a quarterly or yearly basis of unrolled contracts. Steel is perhaps the best industry to illustrate this point, but there is hardly one that does not bear it out.

Letters Are Frank

“...and so it seems to me, a similar condition is bound to come to the motion picture industry. The high class exhibitor appreciates this. Some of the letters we have received recently are notable for their frankness. Look at this one from E. H. Hulsey, general manager of Southern Enterprises, Inc.:

‘You have violated precedent in favor of the exhibitors,’ he writes: ‘hence, I am violating one of our precedents in your favor.’

“The rule I am setting aside for the first time in three years concerns the writing of letters regarding our opinion of pictures.

“I feel, however, that you are thoroughly entitled to commendation for the unusual method you have adopted of introducing your new star, Wanda Hawley. To offer one picture instead of rushing forth with a series contract to your regular customers is the refusal of the producer which is more noteworthy.

Certain of Popularity

“We have booked ‘Miss Hobbs,’ the first Wanda Hawley production, without previewing. We have done this because we are certain of the popularity with our audiences, because we have pre-tested the suitability of her first story and because of your method of offering this picture is such as to indicate your own faith in your undertaking.

“You have our ‘best wishes for success’ in your new venture. Our confidence was indicated by our prompt expression of willingness to meet you more than half way.”

Another letter was from Tom Moore of Indianapolis. He says he booked Miss Wanda Hawley in ‘Miss Hobbs’ because of his knowledge of Miss Hawley’s entire future and success with Realart hinge on her first production, and realizing this fact I feel quite certain that ‘Miss Hobbs’ will reach my fullest expectations, not forgetting in the meantime, the good treatment accorded me by Realart executives,” he writes.

Bingham and Company, operating the Oriental and Regent theatres at Indianapolis, in commending the Realart plan of booking “Miss Hobbs,” forward this signal compliment: “We have had various experiences in the film game and we wish to assure you that this is the first time we have done this sort of thing.”

Exportation of Films Is Steadily Increasing

WASHINGTON—Exports of motion picture films are increasing steadily according to a report just issued by the bureau of foreign and domestic commerce of the department of commerce. During March our shipments to foreign countries included 2,106,688 linear feet of unexposed film, valued at $65,743, and 25,789,100 feet of exposed film, with a value of $1,141,204.

While our export business in unexposed film is concentrated among a few friendly countries, exposed films appear to be reaching every corner of the earth, among the countries receiving shipments during March being Germany, Russia, Turkey, Haiti, Japan, China and the Congo.
Selznick Is "On Top"
Of the Latest News
Parade of 40,000 Jews Is Pictured in Reel 13-A
For Select Issue

Selznick News, reel No. 13-A, is evidence that the company's cameramen have "a nose for news" and are "out to do" the latest. Audiences throughout the country, especially Jewish people, will be eager to see the parade of 40,000 Jews marching through New York City in honor of the liberation of their native land, Palestine.

Other Items Shown
Selznick News also shows over 200 aged being taken by the American Red Cross to the old folk's home of the Daughters of Jacob; the Resolute, last cup defender, candidate for trials that will select American entrants for America's cup race, scooping over the waters at Bristol; troops in Frankfurt marching into the German city to enforce the terms of the treaty following the disturbance caused by the attempted revolution; famous Uncle Joe Cannon, congressman from Illinois, in his eighty-fourth anniversary, is shown as a guest at a luncheon.

Memorial Ceremony
Thousands of beef cattle received at Boston and being placed aboard ship for Belgian ports; Marines taking part in memorial ceremony for the mothers of the men who fell overseas; Trenton children turning out in force to make their city sick and span; an Army transport bringing over 3,000 Czechoslovak troops into San Francisco, all veterans of the Eastern front; General Trexler at Allentown, Pa., rearing trout to stock his streams; miners and operators on trial before government officials at Indianapolis for alleged conspiracy to limit coal production.

Bech, Van Siclen & Co.
Control Foreign Rights
To Hope Diamond Serial

The entire foreign rights for 'The Hope Diamond Mystery' serial will be controlled by Bech, Van Siclen & Company, 42 East Seventeenth street, New York City, according to a statement by L. C. Wheeler, treasurer of Kosnik Films, Inc., for which company the serial is being made. Stuart Paton is directing Grace Darmond, George Cheseboro, and an all-star cast.

The very fact that we are receiving flattering propositions by cable from England, India and France for foreign rights to 'The Hope Diamond Mystery' is the best proof that the 'showmen of these countries appreciate the value of our serial,' asserted Mr. Wheeler. "You may state that we have not closed for any territory and will not until the entire serial is completed. We have the goods and we know that when they are shown there will be a scramble on.

"The fact that May Yohe, formerly Lady Francis Hope, wrote her life story into the serial and also appears in the film is an item that is appreciated by the shrewd film men of England, Canada, Australia and elsewhere.

Jans Sells Rights On
Olive Tell Production

In an announcement from the home offices of Jans Pictures, Inc., the sale of state rights for Louisiana and Mississippi on "Love Without Question" to the First National Exhibitors Exchange of New Orleans is recorded.

This sale leaves very little territory on the first Olive Tell production still to be disposed of, it is said.

Proof
That Twenty-Four Sheets as Well As Billboards May Be Used to An Advantage In Advertising

Exhibitors with the "show me" spirit, attention!

Many towmen in the past have described the value of twenty-four sheets and billboards in advertising the productions running at their theatres.

To satisfy the "show me" spirit of these theatre managers and to prove that twenty-four sheets and billboards serve their purpose well, Selznick Pictures made an experiment on Seventh avenue in New York.

Chief in the feminine support of Mr. Faversham in this picture is Lucy Bolton, whose popularity is recognized as being nation-wide through a long list of series, as well as having brought her a host of admirers. Other widely known motion picture people who have been engaged include Eleanor de Cordoba, Henry Warwick, Lulu Warren, Evelyn Sherman, Bobby Agnew and Frank Evans.

The story of "The Sin That Was His" was written by Frank L. Packard, who wrote "The Miracle Man," acknowledged one of the best stories ever devised for the screen.

Hobart Henley Directing
Faversham's Second Film
"The Sin That Was His"

William Faversham, whose first Selznick production, "The Man Who Lost Honolulu," has just been released, has started on his second picture for the company, "The Sin That Was His" under the direction of Hobart Henley.

Chief in the feminine support of Mr. Faversham in this picture is Lucy Bolton, whose popularity is recognized as being nation-wide through a long list of series, as well as having brought her a host of admirers. Other widely known motion picture people who have been engaged include Eleanor de Cordoba, Henry Warwick, Lulu Warren, Evelyn Sherman, Bobby Agnew and Frank Evans.

The story of "The Sin That Was His" was written by Frank L. Packard, who wrote "The Miracle Man," acknowledged one of the best stories ever devised for the screen.

Follow Stage Version
In Filming Cohan Play

That "Forty-five Minutes from Broadway" George M. Cohan's stage success was successfully picturized by the Arthur S. Kane Pictures Corp. with Charles Ray as the star for First National distribution, will follow closely the stage version is the announcement made by the producer.

The needs of screen adaptation are very often sufficient excuse for radical changes in the form and story of copy-play vehicles," said Mr. Kane. "In the case of "Forty-five Minutes from Broadway" we are fortunate in having a story especially suited and easily adaptable for screen purposes. The spirit of the score is being retained intact. The picture from "Forty-five Minutes from Broadway" will be pleasantly familiar to old-time theatre-goers and delightfully surprising to the new."
"Courage of Marge O'Doone" Has Genuine Dramatic Merit

The Courage of Marge O'Doone," James Oliver Curwood's novel of life "North of 33," is tellingly transcribed by Vitagraph in the special production of the same name. It is a box office attraction of unquestionable merit, especially notable at this time as representing the type of motion picture that becomes all important with the passing of the star system.

Though Pauline Starke and Niles Welch, leading players in the production, both have been starred in features by various companies, they are not commonly referred to as "stars of the first magnitude." Their salaries have not been played up by fan magazines in special articles.

In the sterling contributions they make to the success of the present production may be seen a concrete working out of the new and logically arrived at system. The composition, as a whole, is proof of the soundness of the argument upon which the new scheme of things is based.

As readers know, "The Courage of Marge O'Doone" is a virile narrative, typical of the author's undeniably popular style. It deals not in commonplace, hackneyed incidents rearranged and stock characters monotonously paraded—but in novel situations, primitive emotions and characters that coincide.

It is obvious that expense was not the consideration of the producing company. Several scenes were essential to the success of the play and genuine locations were obtained. They are not mere "back lot" sets; they are vast, unbroken stretches of whiteness that seem to transport the observer bodily to the scene of the action.

The play opens with a melodramatic prologue that bristles with action. With no more than absolutely essential explanation the first half reel passes swiftly, leaving the audience so deeply interested in what is to follow that a protracted period of straight narrative and character portrayal is bridged successfully.

In the prologue, Michael O'Doone, who lives with his wife and small daughter, Marge, in the snow country, beloved of all who know him for his kind deeds and cheerful philosophy, leaves his cabin to go to the aid of an Indian who has been stricken ill. While he is gone, Tavish, who covets his wife, visits the cabin, but is frightened away.

O'Doone suffers an accident which delays his return, but his dog team arrives at the cabin without him. His wife, her reason failing her, believes that Tavish, who returns, is her husband and goes to his cabin with him, taking Marge. When she recovers her reason she escapes, leaving the child with Tavish.

Years later, David Raine, who has been unfortunate in love, seeks forgetfulness in the North country. He meets Father Roland, a kindly old man whose good deeds have earned him that title, and journeys with him into the fastness. On the train he finds a photograph of a girl whose personality at once charms him. Upon the back of the picture is her written appeal for rescue.

Journeying fifteen hundred miles over the mountains with only Baree, an outlaw dog which recognizes only him as friend, as companion, he comes upon Marge O'Doone, the girl of the picture, whose only friend is a bear, which acts as a bodyguard.

Together they return to "The Nest," a notorious resort in the wilderness, where Marge's guardian has sold her to a ruffian. The following day a bear fight is staged in which Marge's pet vanquishes its adversary. Marge, confined to a room, nude, escapes and inspires Raine to victory in his struggle with the bully of the community, who covets Marge.

Back across the mountain they come, meeting Michael O'Doone, "Father Roland," and his wife, who has found him after a search of years, and receiving their blessing.

The action, which slows down materially after the prologue, maintains a steady pace until the lovers have returned to the mountain resort. Here it takes on a more sinister gait, building up rapidly to the big scenes and continuing throughout a chase, at the end of which Marge O'Doone and David Raine defend a deserted cabin against the ruffians. In the fight which takes place here Baree is killed in defending his master and the bear avenges his death.

Quickly then the picture is brought to a close—a close which should send audiences away eminently satisfied.

As concerns the advertising of the picture, the exhibitor will do well to utilize the splendid copy used by Vitagraph in its trade paper advertising. It is forceful selling argument and lends itself admirably to newspaper use.

In addition to this, two excellent campaign books are furnished. They cover the ground thoroughly, describing innumerable devices that may be used with good effect and suggesting exploitation features that are certain to have the desired result.

Exhibitors who play the picture will do well to take full advantage of the opportunities offered, for the picture is one which should be shown to the largest audiences that can be assembled. The exhibitor's signature can be affixed to a guarantee with complete confidence.

Camera Work Complete
On First Hawley Film

Camera work on "Miss Hobbs." Wanda Hawley's first production for Realart has been completed at the Realart studios in Hollywood, and the work of titling and cutting is now being done. The picture will be ready for publication early in June.

The final scenes for the picture were taken at Carmel, Calif., one of the most famous historical shrines in America, where Director Donald Crisp took the company for some exterior shots. He is said to have obtained some exceptionally beautiful outdoor scenes.

Falkner and Tyrol in Producing Corporation

Falkner and Tyrol Productions, Inc., has been formed and incorporated for $250,000, it being the present plan to produce four features annually and to purchase finished productions.

Tred W. Falkner is president of the new concern, and Jacques Tyrol is secretary and general director. Offices have been opened at 117 West 46th St., New York. It is said that rights to several Broadway successes already have been purchased.

Three scenes from Vitagraph's picturization of James Oliver Curwood's novel, a story of the Canadian north, which contains many melodramatic thrills.
**“CHOW”**

![Image of people eating]

Louise Glaum, star of J. Parker Read, Jr., productions, enjoying a bite with James Kirkwood (left), Joseph Kilgour (on running board), and her director, Westly Ruggles, while on location.

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**Cropper Indicates That Demand for Reelcraft Pictures Exceeds Supply**

Distribution Matters Discussed at Chicago Meeting Which Is Attended by Branch Managers In the Middle West

R. C. Cropper, president of Reelcraft Pictures Corporation, announceS that the demand for Reelcraft short subjects at present exceeds the supply.

The president based his statement upon data gathered during his recent tour of the company exchanges and allied distributors.

**Report Many Sales**

Standard Film Service of Cleveland, Cincinnati and Detroit: S. & S. Film and Supply Company of Pittsburgh: Dooley Exchanges Inc., Buffalo and Syracuse R. D. Marson Attractions of Boston, all distributors of Reelcraft pictures, and the managers of the Reelcraft exchanges in New York, Chicago, Indianapolis, Milwaukee and Minneapolis, report an unprecedented number of bookings on their short subjects, he says.

While in Chicago, Mr. Cropper called a conference of branch managers. Managers Carl Harthill of the Chicago branch, George Wilson of the Indianapolis branch, Larry Stiles of the Milwaukee branch, Harry Muir of the Minneapolis branch, and Vice-President Frederick I. Ireland, in charge of productions at the Chicago studio, were present. Important matters concerning distribution were considered. The future plans of the producing department also were outlined.

**Discuss Educational Series**

Discussion relative to the coming series of educational pictures brought forth many interesting facts not generally known, it is said. It appears from facts offered that the United States department of agriculture is one of the largest producers of interesting educational subjects in the United States, not confining the subjects to one and two reels, but owning at least one eight-reel feature picturizing “Cotton,” from the seed to the finished product and all of the by-products of the cotton plant. Other series range from a one-reel educational, titled “Why Eat Cottage Cheese,” to a photographic illustration of how to make hens lay more eggs. Reelcraft plans its educational to be along these same interesting lines.

**Build More Stages**

Increased production at the West Coast studios has compelled Studio Manager Nat Spitzer to build additional stages to accommodate producing companies. Three companies are working at the Hollywood plant and provision is being made for another producing unit. Texas Guinan is making a series of two-reel Westers under the direction of Jay Hunt. Billy Franey, under the direction of George Jeske, is producing a series of one-reel comedies, and has been working nights and Sundays endeavoring to have several productions completed before May 17, which has been set as the first publication date. Milburn Moranti is at work on a series of two-reel comedies of a farcical nature.

Production at the Chicago studio is going on rapidly, with Alice Howell making her two-reel comedies.

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**Rothacker Recalls 10 Years Ago When Film Company Was Founded**

The curtain rises. The scene is the interior of Watterson R. Rothacker’s office at the Chicago headquarters of Rothacker Film Manufacturing Corporation.

Time, one Saturday in May, 1920.

Mr. Rothacker, president of the company, is seated at his desk gazing reminiscently out the window. Off stage employees of the firm are very perturbed, for ordinarily their chief is such a busy man that he dictates even his shoulder as he hurries in and out of the plant.

A hum of voices is heard off stage.

Director Ray Attenk: “It can’t be the weather. It isn’t hot enough yet.”

S. J. Stoughton: “I’ll call a nearby doctor.”

F. W. Kramper (whispering): “I’ll phone his wife.”

The three were startled as their chief suddenly turned in his chair, chuckled at the discomfiture of the group, and shouted:

“FELLOWS, WE’RE TEN YEARS OLD!”

Then each in the group looked at the other and each began to smile, for they realized that it was the tenth anniversary of the organization. Mr. Rothacker would not be the least old, for having been established in 1910.

Today work is being turned away at the Chicago Rothacker laboratories. Treasurer H. J. Aldous is in Los Angeles to let the contract for construction of the Coast laboratories. Mr. Rothacker has a site option for another in New York. Next summer he goes to Europe to start a laboratory in London and a service station in Paris.

Today the Rothacker industrial division has branches in New York, Buffalo, St. Louis, Los Angeles and Philadelphia and others are to be established in Detroit, Boston and New Orleans.

**Reelcraft Officials**

spent considerable time at the Chicago studio, preparing to make room for an additional producing unit. The out-of-town managers were kept busy entertaining exhibitors from their local territories, showing them around the studio, while Alice Howell was at work on her “Cinderella Cinder” picture.

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**Foreign Rights Are Sold**

The entire foreign rights on the “Jolly” comedies have been sold by Film Specials of New York to M. P. Sales Agency Ltd., London, England. The Wisconsin, Minnesota and North and South Dakota rights have been disposed of to Mid-West Distributing Company, Milwaukee; Washington, Oregon, Idaho and Montana territory to Oregon Film Exchange, Portland, and California, Arizona and Nevada rights to Peerless Film Service, Inc., San Francisco.
Italian Interests Seeking Embargo

On Importation of American Films

Foreign Producer Declares That Motion Picture Men Abroad Say Laboratories More Highly Perfected Than in U. S.

NEW YORK, May 15.—Motion picture interests in Italy are urging government officials to place an embargo on the importation of American films.

This interesting statement on the foreign situation was given exclusively to a representative of the Exhibitors Herald by a well-known Italian producer who arrived recently in this country.

**Purpose Is Twofold**

There is a twofold purpose prompting this sentiment, according to the producer. First is the effort of Italian interests to make work for their own laboratories, and second is the exchange rate situation.

Laboratories in Italy, in the opinion of native interests there, according to the producer, are better equipped with newly perfected devices for the printing of positive film than are the American plants.

The producer said that it was accepted generally in his country that once this embargo was placed it would not be removed unless American producers agreed to send negatives to Italy, where the positive prints could be made for that country and surrounding localities.

**Interchange System**

It is also claimed, according to the producer, that before the embargo is lifted, if ever it is placed, the film men will demand from the government that some arrangement be worked out with the American producers whereby there will be established some system of interchanging American films for Italian films. That is, the Italian film men plan on working out a scheme whereby for every American film imported there will be exported to America an Italian film, or one of Italian films that are of sufficient value to equal the value of the American product.

He declared that it was claimed that in this way the exchange rate between the two countries would become more stabilized, and it was predicted that if this plan were put into effect with any degree of success among the film industry, a similar system would be inaugurated in other industries where the Italians and the Americans are manufacturing a like art.

**Others Not Affected**

Whether or not the real purpose back of this plan is to stabilize the exchange between the two countries is a matter of speculation. In contrast to this plan, as relates to American films, it has been pointed out that there is no attempt being made to work out a similar arrangement with the English, French, Swedish or German producers, in spite of the fact that the rate of exchange between Italy and these countries is also causing the Italians serious loss.

The real purpose back of this movement is that the Italian, like many other foreign producers, realizes that his native people are coming to recognize that American productions are superior to all others. In his effort to push his own products, he is using the difference in the exchange as a blind.

Moss Contracts for "Return of Tarzan"

NEW YORK, May 15.—"The Return of Tarzan," will open at B. S. Moss' Broadway theatre on June 1st, an indefinite run. The first Tarzan picture, "Tarzan of the Apes," scored a record-breaking success at the Broadway several years ago.

In anticipation of a long run of this Goldwyn production, the management of the Broadway is making no bookings for the weeks following May 30. It is probable that shortly after that date, indefinite run engagements will be launched at the leading theatres in other large cities. Goldwyn Distributing Corporation will handle the picture as a big special production in all territories.

**Brick Has Black Eye**

And is Proud of It

Alfred D. Brick of Bayonne, N. J., is sporting a black eye and a bruised nose —and is proud of it. These evidences of calumetry do not indicate that Brick was the vanquished party in a battle, but are the result of his having gone up in a Navy airship to take pictures for Fox News and having come down much more rapidly than is considered proper for airships and their crews. But he got the pictures he was after.

**Keeps Camera Level**

Motion picture camera mounted on gimbals devised by C. E. Shurtleff, president of C. E. Shurtleff, Inc., for purposes of taking motion pictures on shipboard. The contrivance was first tried out in the filming of the all-star production in "The Mutiny." Inspecting the device are (left to right) C. E. Shurtleff; Director Edward Sloman and Cameraman Jackson Rose.
Random Shots at Forthcoming Comedies

TAYLOR HOLMES IN "NOTHING BUT LIES"

Bungalow aprons are all right in their place, but they're all out of place on a fat man the Metro star finds.

VIOLET

Speaking of spring flowers, how do you like Violet Grant? She's one of the bright spots of Christie Comedies.

"In the Spring—"

WILL ROGERS IN A NEW GOLDWYN PLAY

'Buddy' Post and Helen Howard in a scene from their first Capitol comedy to be distributed through Goldwyn.

A scene from "Jes' Call Me Jim," in which the former "Follies" comedian has the leading role.
What the Picture Did for Jenkins!

With the May 7 issue of "The Squawk," the house organ published by J. C. Jenkins, proprietor of the Auditorium theatre, Neligh, Neb., this form of advertising attained its highest efficiency. Mr. Jenkins, whose theatre newspaper long has been pointed out as the best in its class, has advanced it a long step ahead of its rivals by providing a basis of facts that cannot be questioned, authority that carries weight.

Mr. Jenkins' innovation, like most innovations, is striking in its simplicity. It consists of backing up his claims for coming attractions with statements culled from the "What the Picture Did for Me" department of EXHIBITORS HERALD.

That there is sound logic in the idea, that it is practical and that its practicality is demonstrable, is best attested by Mr. Jenkins' own words in his report on "In Old Kentucky," presented herewith.

"The best advertising on earth," though a strong statement, is well founded. There are innumerable good points in Mr. Jenkins' method, and no weak ones. "The Squawk" is read by Auditorium patrons. It is written by a publisher in chatty, informal style, in every-day English. And the editorials, usually semi-humorous personal narratives, are better reading than that found in most popular magazines.

Readers who do not know Mr. Jenkins personally know him well by his writing. What he says carries weight, for he does not play with the truth in his printed statements.

When his claims are backed up by the statements of a score of other theatre men in as many cities and states the claims made for a given picture are accepted as facts.

The following is an exact transcript of that portion of "The Squawk" for May 7, which applies to the present discussion.

**Next Week's Attractions**

You can't judge so well by what we say of a coming attraction as you can by what other exhibitors say who have played it. We might be prejudiced and therefore high-light our opinion. If you will read the following reports, you ought to be able to form an accurate opinion as to whether or not the attraction will please you. If they pleased in other towns they should please here. These reports are taken from the Exhibitors Herald and are unbiased. The attractions for next week come in the following order:

**Monday**, Bert Lytell in "Blackie's Redemption" (Crook).

**Wednesday**, Louis Bennison in "High Pockets" (Western).

Friday and Saturday, Kay Laurell in "The Brand" (Alaskan).

The Brand, with Kay Laurell.—Fine from a box office standpoint, Excellent picture.—J. C. Geller, Peninsula theatre, Portland, Ore.—Suburban patronage.

High Pockets, with Louis Bennison.—Good.—J. W. Baird, Crystal theatre, Plattsburg, Mo.—Neighborhood patronage.

The Brand, with Kay Laurell.—A very pleasing offering. Exceptionally good story. Star great. Business good. Author popular.—J. C. Wilson, Star theatre, Clinton, Ill.—Neighborhood patronage.


Blackie's Redemption, with Bert Lytell.—Star popular. Good story.—Mrs. R. J. Jordan, Hinsdale theatre, Hinsdale, Ill.—Neighborhood patronage.

Blackie's Redemption, with Bert Lytell.—You can't go wrong on Bert Lytell. We take them all and never get a poor one.—G. L. Deady, Palace theatre, North Rose, N. Y.—Neighborhood patronage.

The Brand, with Kay Laurell.—One of Rex Beach's best. Only fair business due to sickness.—H. M. Bird, Summer theatre, Summer, Wash.—Small town patronage.

High Pockets, with Louis Bennison.—Bennison satisfying our patrons and we do good with him. This is a good picture.—C. T. Metcalf, Opera House, Greenfield, Ill.—Small town patronage.

High Pockets, with Louis Bennison.—Just a picture. Pleased lovers of Western pictures. Photography wonderful. Goldwyn makes the clearest pictures on the market.—Majestic theatre, Grand Island, Neb.—Neighborhood patronage.

High Pockets, with Louis Bennison.—Picture a good Western. Star well liked. Second picture I played of him and

(Continued on page 60)
Ramsey's Open Work Page-Deep Powerful

With the shortage of newsprint paper at its present point, with newspapers cutting down in size, dropping running heads, eliminating advertisements and all but the most vital news, it would be interesting to know by what process the best intentioned theatre advertiser could obtain four columns for display. It is even more interesting, perhaps, to consider what one exhibitor who did obtain such space did with it.

Howard G. Ramsey, proprietor of the Royal theatre, El Dorado, Kan., managed recently to buy that quantity of space for a display advertisement of "Why Change Your Wife?" Cecil B. DeMille's recent

Moore's Strand Theater

A three-column display that gave prestige to the picture advertised by Tom Moore's Strand theater, Washington, D. C.

Moore's Old English Set-Up Is Impressive

That there is such a thing as a class picture has been demonstrated. That it is foolhardy to present a class picture to an ill-assorted audience is no less common knowledge. What is less familiar is the means by which the advertiser may predetermine the class to which his picture is to be shown. One method is illustrated above.

When Tom Moore booked "The Servant in the House" for his Strand theatre, Washington, D. C., he believed that its appeal was stronger to what is commonly termed "the better class."

It was to this class that the stage play had been presented most successfully, so there was excellent ground for his reasoning. He went over the matter of limiting his audience to that class in the workmanlike manner that he has gone about practically all matters pertaining to the successful operation of his well and widely known theatres.

It is an unusual thing to find Old English in present day newspapers. The moderns tired of it long ago. That is why it was abandoned. But the term, "the moderns," must not be misinterpreted.

The class that is the better literature, that knows painting, music, drama, not as pastime, but as art, is not and never was opposed to the elaborate old type face.

Mr. Moore doubtless knew that many would pass his advertisement without attempting to learn what it was all about. He was satisfied that those who would pass it should pass it.
Contest That Stirs Indianapolis
Exploits "The Luck of the Irish"

Common as are exploitation contests in this day of progressive advertisers, special credit must be given to Robert M. Eichelsdoerfer, director of the F. J. Rembusch Enterprises publicity department, and Harry Koch, manager of the Ohio theatre, Indianapolis, Ind., for their recent campaign conducted in the interests of "The Luck of the Irish," then showing at the Ohio, for obtaining all of the good results of the contest and eliminating practically all of the objectionable features.

As is well known, a string of pearls plays an important part in the picture. It is one of the chief factors about which the action centers.

It was natural that a thinking showman should think of the possibility of offering a pearl necklace as a reward in a contest of some sort, and just as natural, perhaps, that he should abandon the idea as impractical owing to the high price of pearls.

The gentleman in charge of the Ohio theatre campaign, did not, however, abandon the idea.

Instead—they visited a jeweler.

Leo Krauss was the merchant approached on the subject, and it was not difficult to show him the good things to be gained by lending a helping hand.

The window display which is reproduced herewith gives a very clear idea of the extent to which he shared faith with the showmen. It is the best window in this store, and many claim that the display is the best that ever graced it. Certain it is that it attracted more attention than anything within the memory of the neighboring trades folk.

About the necklace which was offered to the holder of the lucky number little is said beyond that it was of sufficient value to justify the publicity that the event was given.

More important is the manner in which it was offered.

In this matter the objectionable disappointment element which has ruined many an otherwise successful contest was eliminated by "keeping out of debt." No person was urged to take a chance. No person who took one had any claim whatsoever upon the theatre or the jeweler—for he gave nothing in return.

The chances are that he did not forget about it, however, for business was of such magnitude during the run that it was apparent some extraordinary attraction was responsible.

In order that the jeweler might not believe himself loser for his participation and cooperation, notwithstanding the added attention his window received, a screen announcement pertaining to that window was made and Mr. Krauss himself was provided with plenty of free tickets to use as he saw fit.

Perhaps you do not realize what a free ticket to a theatre means to one not in the habit of getting them. If so, try sometime to buy a friend or relative tickets to a certain show. They may accept them. If they do they will register gratitude measurable by the expenditure represented. Again, later, give that same person complimentary tickets. The expenditure represented is supposedly nil. The gratitude is immeasurable. Don't try to explain the phenomenon—use it.

The Ohio theatre contest was successful in more ways than one.

It got business. It formed a valuable popular association with a hitherto untried institution, the jewelry store. It made the people believe the picture was something big before they saw it—and the picture convinced them.

The necklace, of course, was for good measure. And it paid for itself many times over.

The next time a brilliant idea occurs to you—don't drop it because it is expensive. There never was a "too good" idea.

Front view of the Ohio theatre, Indianapolis, Ind., during the intensively exploited engagement of "The Luck of the Irish," Allan Dwan's Realart production.

A jeweler's window which stimulated interest in the "prize pearls" contest conducted by the Ohio theatre, Indianapolis, Ind.
Possibly the last remaining objection to the store window as an exploitation possibility is removed with the account of the unique employment of two drug store windows in San Francisco in advertising "Dr. Jekyll and Mr. Hyde" during its engagement at the Imperial theatre.

That motion was not a feature of the store window display, and that its attractive powers were greatly diminished because of that lack, has been the sole objection offered to this form of advertising.

There was motion in the Imperial displays.

As may be seen in the illustrations presented herewith, a circular stage was installed in the center of the window. A razor display, which is unimportant, occupied the outer portion of the window floor.

As the stage revolved slowly two scenes from the play were disclosed alternately, one showing the star, John Barrymore, in effigy as Mr. Hyde, the other as Dr. Jekyll.

By the very motion of the setting attention was attracted.

By the revolutionary nature of that motion attention was held while a complete view of all sides of the center piece could be obtained.

It is safe to say that the motion display is worth many times as much as the still advertisement. To note and determine the cause of any and all motion is one of the primal instincts. It is one that advertisers do well to recognize.

Perhaps it is in that fact, that motion does play upon a primal instinct, that the remarkable success of the Imperial advertising window lies.

Exhibitors do well to consider the less obvious facts when preparing campaigns. To dispose of such suggestions with superior sneers, masking ignorance, is a simple but certainly not creditable expedient.

To take them seriously into consideration, to build campaigns and individual advertisements upon the firmest of all foundations, human nature, is the best sort of advertising.

Motion picture producers realize the importance of playing upon human nature and human emotions. They have learned it of that master teacher, experience.

The picture that does not strike a human note, does not play upon human emotions and set up sympathetic emotions in its audiences, cannot be called a complete success.

Advertising that does not arouse human sympathy is as much a failure as the picture that falls short of this requirement.

In the present instance at least one important disclosure is made.

Window displays are unquestionably valuable. When motion can be introduced that value is immeasurably enhanced. When it can be introduced in connection with a display as good as the Imperial composition, a composition in which two scenes from the play representing the two important phases of that play are represented, there can be no question of the value of the enterprise.

A drug store window in San Francisco, Cal., fitted out with a revolving stage carrying two scenes from "Dr. Jekyll and Mr. Hyde," then showing at the Imperial.

Another view of the revolving stage used as a window display for "Dr. Jekyll and Mr. Hyde."

Ideas

Ideas are the advertiser's most important working materials. Ideas are found in unexpected places and at unexpected times. It is easy to forget them.

A word or two scribbled upon the back of an envelope or whatever surface is available will serve to freshen the memory. It's a good habit to cultivate.

What Next?

In Richmond, Va., Ken Findley, manager of the Broadway theatre, lost his bet with Jack Peggler, of the Mayflower Film Corp., that there weren't 15,000 children with Irish surnames in the city. He offered a free admission to every youngster whose name was savor of the Celtic and they came in such numbers that the only line he could draw was the color line. He still believes one of them misrepresented—but he finds consolation in a front page news story.

Citizens of Canton, Ohio, congested one of the most prominent business streets recently to watch a death struggle between a man and a woman on the roof of one of the highest buildings. Breathing ceased when the man slipped and plunged headlong to the sidewalk—bearing a sign which read, "Don't Miss 'The Luck of the Irish' at the Alhambra Theatre."

A "Cock-Eyed Quartette" was employed by Paul Gray to parade Dayton, O., streets while "Down On the Farm" was being shown at Loew's Dayton theatre. Nature provided the material and material provided—business.

They made Oriental dancers out of ten Avant, Oklahoma, girls, when they couldn't get professional ones for the prologue when "Eyes of Youth" was shown. Everybody, approximately, came.

Cliff A. Carroll, manager of the Carroll theatre, Rome, N. Y., took six chorus girls from a local theatre on one of the longest afternoon automobile rides they had ever experienced. When he finally let them out they found a sign upon the car reading, "Chorus Girls! Chorus Girls! Chorus Girls! Here They Are. Look at Them." The next few lines told about Anita Stewart as a chorus girl in "The Mind of the Paint Girl" at the Carroll theatre. Mr. Carroll escaped without injury.

What exploitation expert has purchased the space privilege on that rocket they're going to send to Mars? It ought to be a good investment, whether the rocket rockets or not.
Alhambra Atmosphere

George Fischer and Edward J. Weisfeldt, manager and exploitation director of the Alhambra theatre, Milwaukee, Wis., believe that the picture that is worth playing is worth playing right. The theatre is practically reconstructed for every production featured.

The above photographs show the striking screen setting and a lobby niche decorated for "The River's End".

Below may be seen the lobby as it appeared during the run of "The Virgin of Stamboul."
Timeliness

Timeliness can always be capitalized. Exhibitors who played "The World Avlame," "The Greatest Question," and similar timely productions know the added value that timeliness gave these attractions.

But not all timely productions are stamped "timely" in title or descriptive sub-line. In many pictures that are published without undue ostentation contain sub-plots or incidents that have a distinct value because of their relation to matters of current importance.

The best way to keep informed on these matters is by careful attention to reviews and synopses. Reviews in this publication call special attention to "Aflame," "Extraordinary Wives," "Oyez, Oyez," "Eyed of Youth," and others.

Rialto Theatre Style Varies With Pictures

American exhibitor advertisers seem evenly divided upon the question of style. For every man that advocates adherence to a set style for all pictures there is another man advancing claims that each production should be advertised in a distinctive manner. Without attempting to pronounce either right or wrong, it is worth while to give attention to a theatre of the latter classification.

The Rialto theatre, Tulsa, Okla., in the Rialto, uses a specific style for each production played. The Rialto advertising manager is a keen thinker, a man who does not follow custom when the breaking of a precedent will further his aims and bring business.

Herewith are presented two recent Rialto compositions, both big displays greatly reduced in the reproduction. The "Eyes of Youth" display is as unlike the "Silk Husbands and Calico Wives" composition as it could have been made, yet reports indicate that both were powerful in a box office sense.

In the former the opinions of men and organizations from all parts of the country were worked into the layout, two small cuts being the only material not taken from the printer's stock. It is a device not customarily used, and a device that should be used occasionally by every exhibitor.

The other composition is apparently a stock cut to which has been added the box containing theatre name and playing dates. It is an unusual display and doubtless owes much of its success to that fact.

The Rialto theatre is said to be extremely successful with this method of varying styles with productions. It's argument will have weight with many.

Bank Aids Theatre In Unusual Exploitation

Every exhibitor that effects a new tie-up, a more intimate relationship between hitherto unrelated bodies, does the motion picture industry a genuine service. In opening up new avenues for exploitation the exhibitor is furthering his own cause and the cause of his profession.

"The Virgin of Stamboul," Priscilla Dean's Universal-Jewel production, was shown at the Ansonia theatre, Butte, Mont., to the biggest business that theatre has experienced. A new tie-up, and a promising one, was one of the reasons for the big patronage.

Paul De Mordaunt, manager of the Ansonia, with H. Elliott Stuckel, publicity manager for the Butte branch of Universal, arranged with the Silver Bow National Bank for vault space in which to keep the print while the picture was in engagement.

Policemen were assigned to the guarding of the film on its way to and from the bank.

A bonding company bonded every employee through whose hands the print was passed during its stay in Butte.

The whole affair was conducted with an air of seriousness which gave the impression that the $500,000 value advertised was the value of this particular print alone.

The business mentioned was one of the results.

Another result was the linking of names, theatre with bank, and an association of ideas is mighty important to the theatre.

Timidity is too often man's chief fault. The chief difference between the big men and the little men of history is that the big men did what the little men thought of doing.

The exhibitor, particularly, of all business men, because his success or failure is measured by his advertising and exploitation ability, cannot afford to be timid.

DO YOU

Follow Your Husband with a Leading Thing as the Wife in—

SILK HUSBANDS

or

Of Calico Wives

A Dynamic Drama of Domestic Differences

An effective layout gives force to this easily-read five-column ad from the Rialto theatre, Tulsa, Okla.
H. A. Albright, manager of the American theatre, Butte, Mont., believes in keeping some single phrase constantly in the public eye. In this lobby display the title of the picture is used.

H. A. Albright’s “Coca Cola” Sets “Tell ‘em Quick and Tell ‘Em Often”

H. A. Albright, manager of the American theatre, Butte, Mont., can be depended upon to come forth with something new and something good just about as often as any man in the theatre advertising business. And that something can be depended upon to be just about as good as anything that is offered during his reticent periods.

The latest material from the Albright brain and hand is a “Coca Cola” lobby theory that is as good if not better than anything of like nature recently advanced.

The “Coca Cola” association is Mr. Albright’s own. He states frankly that his lobby theory is identical with the theory back of the advertising which has made that drink a nationally known product.

“I believe,” says Mr. Albright, “that when one is selling a good star or a good story the main thing to do is to get it before the people as many times and in as many places as possible.”

Speaking of the front used for “Thou Art the Man,” he says, “Robert Warwick is an established product. You will note that I have coined a name for him which, I think, has greater sales value, just as has Coca Cola. A freak front would help none in the least to push the sale of Coca Cola, nor of Big Bob Warwick. Why not get ‘em just as Coca Cola does—put a reminder on every place possible? A person passing this front could hardly overlook the fact that Warwick was on the screen.”

When “Sex” was the production upon exhibition the title of the picture was chosen as the point to be featured. It is brief, sounds vital, may be spoken easily and read instantaneously.

That its constant repetition is provocative of concrete results a glance at the photograph reproduced herewith will testify.

We do not often have an opportunity to present photographs of better lobby displays than those upon this page. We do present more elaborate ones, occasionally a more expensive one, but it is doubtful if many of these have the direct hitting force of the Albright product.

In the “Sex” display the letters are in black against a bright orange background except for the shadow-box which hangs in the center above the sidewalk, where the color scheme is reversed.

Mr. Albright does his own painting and knows color value. His choice in this instance is ideal. There is that in the production, and in the title, which is easily associated with those hues.

But the Albright theory is the thing.

The lobby display which includes a miniature mountain, running water, horses, chickens, perhaps an automobile or a threshing machine, undoubtedly arrests attention. But it is the mountain, water, horses, chickens, automobile or threshing machine that attention centers upon.

The Albright lobby appeals as strongly to the eye. It is obviously impossible to pass within sight of the display and fail to catch the full significance of it.

And here it is the title or the star that gets the attention.

That is the thing that is to be sold.

Readers will recall the pointed advice given by William Wrigley, Jr., in regard to advertising of whatsoever character “Tell ‘em quick and tell ‘em often” was his admonition, and it is backed by his brilliant example.

“Coca Cola” advertising, when the matter is considered, does not differ greatly from “Spearmint” advertising. In essentials the two are almost identical. The name is driven home repeatedly. It is done quickly and frequently.

Mr. Albright’s lobbies come under the same qualifications. That they are, in their sphere, as successful is the obvious conclusion.

“Big Bob Warwick” was the phrase selected by A. H. Albright to focus attention upon “Thou Art the Man,” the production being shown at the American while this lobby was maintained.
Patrons Write Songs
In Olympia Contest

Nothing is ever so good that it cannot be made just a little bit better, developed to a more productive state, by rightly directed enterprise. Among the old and half-forgotten advertising "stunts" are to be found innumerable opportunities by the man who takes the time to find them and bring them up to date. The latest striking instance of such modernization of worn-out material occurred in New Haven, Conn.

"Alias Jimmy Valentine," Bert Lytell's Metro special, was the picture which gave rise to the project. Manager Sprague mentally associated the title with Gus Edwards' song success of a few seasons ago, "Look Out for Jimmy Valentine," and the "community sing," so popular while the war was at its height, was the next recollection in order.

The step necessary to weld the two

<table>
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<th>Mary Miles Minter</th>
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<td>invites all her friends to see her in what she considers her best play, &quot;Judg of Rogues' Harbor,&quot; a Realart Picture that will be shown at the Electric Theatre, Thursday evening, March 25.</td>
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An attractive invitation issued by the Electric Theatre Co., Perryville, Mo., for the showing of a Realart production.

A novel placement by which the benefit of two pages is gained by the Rialto theatre, Tacoma, Wash.

Roediger Originales
Novel Double Truck

Students of literature declare that there are but thirteen original plots. It is common knowledge that the re-arrangement of factors in these basic plots, whether there be that number or more or less, constitutes story writing in the majority of cases. There are not many more original methods of advertising. But each new arrangement that is advanced is valuable.

Charles R. Roediger, advertising manager for the Jensen-Von Herberg theatres in Tacoma, Wash., has contributed a double truck that impresses as entirely original. The reproduction presented herewith gives a fair idea of the original.

Mr. Roediger has broken away from the conventional by centering his actual advertisement, leaving three columns of each page open for the printing of publicity stories and the usual newspaper motion picture section.

The idea is good. The advertisement itself has not lost power by the arrangement. It is well composed and has a great effect as presented as it would have had with the entire double spread given over to it exclusively.

It may be possible in some cases to extend the idea to the point where the columns left open need not be paid for. That is desirable, of course, but not essential. The arrangement is capital.

Type Display Article
Applied by Exhibitor

In line with an article published in this department recently suggesting that exhibitors let their jitters help in preparing their advertising comes a sample mailing card prepared by the Electric Theatre Company in Perryville, Mo.

The card, which is reproduced here, is striking for its artistic layout. In contrast with the usual mailing card, the reproduction is divided into attractive columns of white space and is the result of careful consideration.

In the upper left-hand corner of the card is a half-column starred cut of Mary Miles Minter, furnished by Realart Pictures Corporation as one of the production accessories. It is a coarse screen newspaper cut, but has reproduced well on the surface of the card, which was of a light cream color.

The type selection shows that the printer did his utmost to produce a neat and distinctive result.

The judicious use of white space and the small ornament should be studied. In most of the mailing cards used by exhibitors the entire card is covered with printed matter from the top to the bottom of the card, and the result is a brownish mass of type.

One of the sheets filled in by patrons of the Olympia theatre, New Haven, Conn., while "Alias Jimmy Valentine" was being shown into harmonious and productive whole was the employment of F. Tierman and E. M. Barnes, song writers, to compose the music to a song that could be called "Alias Jimmy Valentine." The words of the verse and the last words of the chorus were also written by them, and the song was ready for use.

Four hundred copies were printed, the space being left blank for the chorus to be written in. The sheets were then distributed, with printed directions upon the back for the guidance of those who wished to try their skill at composition. A suitable prize was offered for the best composition, though no conditions were specified.

The result was altogether gratifying. A surprisingly large percentage of the sheets were turned in, and at each performance much entertainment was provided by the "trying out" of the composition.
"DOWN ON THE FARM"

When Mack Sennett produced for United Artists the comedy feature that is stirring exhibitorial ranks to unprecedented exploitation activity he rendered American theatre advertising a genuine and invaluable service. It is in providing this type of material for the exhibitor, material that may be most profitably marketed, that the producer lends greatest aid in the commercial development of the industry.

The photographs on this page are interesting.

Clyde Boak, at the left, is a professional actor who follows the picture in the Pittsburgh territory, selling his services to exhibitors. It may not be long before an enterprising concern expands the thought to embrace exploitation road companies for each big production.

The Auditorium theatre, Minneapolis, was the home of the Minneapolis Symphony Orchestra until Charles G. Branham converted it to motion picture purposes and opened with "Down on the Farm." The street view during the run and girls used in exploitation are seen below.

Twenty persons (few stage productions list as big a cast) took part in the prologue at the Strand theatre, Fort Wayne, Ind. The photograph at the bottom of the page shows the ensemble.

Men of vision will not miss the point of this page.
What the Picture Did for—Jenkins!

(Continued from page 31)

drew both times to good business.—A. J. Twilleger, Lyric theatre, Goldneld, Nev.—Mining camp patronage.

High Pockets, with Louis Benson.


Blackie's Redemption, with Bert Lytell, Betty Compson, Raymond Pepper, Piper's Opera House, Virginia City, Nev.

High Pockets, with Louis Benson—Excellent picture.—H. B. McFarling, Tokio theatre, Morro-40, Mo.—Neighborhood patronage.

High Pockets, with Louis Benson—This show took good here. 100% picture. They sure show up to see Louis Benson here. Pleased big business. —Thilbrick & Knoblanch, Rex theatre, Allen, Neb.—Small town patronage.


High Pockets, with Louis Benson—A good Western picture. His pictures are the kind people like to see. Also considerable good money-makers—H. H. Peebles, Rex theatre, Detroit, Mich.—Neighborhood patronage.

COMING SOON

Coming Friday and Saturday, May 21-22, Mary Pickford in "Heart o' the Hills," a fresh, breezy story of the sunny South.

Heart o' the Hills, with Mary Pickford. —We ran Daddy Long Legs. It was big. Ran The Hoodlum. It was bigger. But Heart o' the Hills was the biggest record, and for this theatre ever experienced. She surely cannot be outshined.—Mrs. J. A. Dostal, Ideal theatre, Omaha, Neb.—Neighborhood patronage.

Heart o' the Hills, with Mary Pickford.—S. R. O. for six days. Broke all records. Little Mary's best.—S. C. Hayman, Lyda theatre, Grand Island, Neb.—Downtown patronage.

Six Coast Beauties Have

Joined Kohn Productions

Marion H. Kohn Productions, which is making the series of twenty-six single reel "Smiling Bill" Jones comedies, recently announced the addition of six of Los Angeles' fairest girls to this comedy unit. It has been decided to star these girls with "Smiling Bill" Jones in several bathing suit comedies. Marion H. Kohn has commissioned one of the leading modistes to design some unique bathing suit creations for Misses of the "Smiling Bill" series.

Six Coast Beauties Soon will be on the "Smiling Bill" Jones show. They are: Dolores Toomey, J. B. Harris, Paulinestar, "The Blow That Killed Father," "A Dog Gone Shame" and one other, the title of which has not as yet been announced. Joe Brandt, eastern representative for Kohn, is publishing the series to state rights buyers.

Pathe Inaugurates Drive This Month On J. Stuart Blackton Productions

The sales force of Pathe Exchange, Inc., will inaugurate this month a concentrated drive on J. Stuart Blackton productions. A publicity campaign which will aid exhibitors in presenting these pictures is being conducted by Pathe prior to opening the sales drive.

Particular stress is to be laid upon "My Husband's Other Wife," "Respectable by Proxy," and "The Blood Barrier," all of which have been published.

Passers-by," the photoplay version of C. Haddow Chambers' successful stage attraction which will be issued on June 20, also will be promoted by the Pathe sales force.

Prepare Press Sheet

To further the interests of exhibitors playing "Passers-by," Pathe is preparing a special press sheet, aside from an unusually attractive campaign book, which will be distributed to 5,000 of the biggest newspapers in the United States. These press sheets are written exclusively by newspapermen who are specialists in this type of publicity.

Blackton productions have been hitting the mark in every respect, it is said, but it is for the purpose of meeting an increased quota that has just been established on all Blackton pictures that Pathe is to concentrate its selling efforts on them.

"My Husband's Other Wife" has attained almost its first quota, it is declared, and its financial return is one of the most successful pictures ever filmed by the producer. "Respectable by Proxy" is running the earlier production a close second.

Holds High Mark

"The Blood Barrier" is last of the Blackton productions to reach the market. It has been published only two weeks, yet in that time has exceeded the best figures attained by any Blackton attraction over a similar period. "The Blood Barrier" is melodrama, with a strong love and patriotic impulse, and is of the type of screen attraction that meets with favor from a vast majority of audiences.

Without question, "Passers-by" is the most appealing story Blackton has offered. All copies of the pictures were purchased at an expenditure that rivals the entire cost of most productions, it is said, and the lavishness with which these pictures are being distributed by the sales force is making them an even more appealing offering on the screen than on the stage.

A wonderful cast appears with Herbert Rawlinson, who is starred by Mr. Blackton, Tom Lewis, W. E. Ferguson and Dick Lee furnishing the principal support.

Cleveland, Pittsburgh

Firms Acquire Rights

on "Gumps" Cartoons

A sale of territory in every city visited is the record M. J. Mintz, who has charge of dis-posing of territory for "The Gumps," is chalk up at the offices of Celebrated Players' Film Corporation, Chicago.

Mr. Mintz returned last week after visiting Pittsburgh, where he disposed of Western Pennsylvania and Ohio theatre rights. He also journeyed to Cleveland, where he placed the new series of cartoon comics in the hands of Warner Film Attractions for Ohio and Kentucky.

In connection with the latter sale, he discovered no Cleveland paper was running "The Gumps" in cartoon form, and realizing the value of having at least one newspaper in the territory carry the comic strip from which the animated cartoons are made, he telegraphed to the Chicago Tribune for permission to sell the rights to the use of the Sidney Smith plates to one of the Cleveland papers. This permission obtained, he interviewed the Cleveland News, with the result the activities of Andy and Min will be seen in that paper daily and in the Cleveland Leader News each Sunday.

Dwan Working on Last

Subject for Mayflower

Allan Dwan has started work on his sixth and last production for Mayflower Photoplay Company. The project is in the mountain country of the California Sierras on location.

Mary Thurman and Niles Welch will play the leading roles in the all-star cast. Miss Thurman has been featured in two of the most recent Dwan productions—"In the Heart of a Fool" and "The Scoffer," which will not be published until autumn. Niles Welch has the leading role in the latest Vitagraph publication, "The Courage of Marge O'Doone," Joseph Dowling, Frank Campeau, George Hackathorn and Stanton Williams are other important players.

Jensen & Von Herberg

May Build at Yakima

J. Von Herberg of Jensen & Von Herberg announces that the company may erect a second motion picture theatre at Yakima, Wash. The new playhouse, which is now under construction, is expected to be completed within six weeks. Mr. Von Herberg states that negotiations were under way for obtaining another central site for the second playhouse.
Volplaning Around N’Yawk

With J. B.

MARION DAVIES, the beautiful Cosmopolitan star, is said to be following in the footsteps of that other fair woman, Shakespeare’s Portia, by the assiduous study of the law. Miss Davies comes naturally by her interest in the law as she is the daughter of Judge Dorias, a prominent member of the New York bench, now actively engaged in defending the rights of tenants against grasping landlords.

That “gorgeous man” is still stopping at the Hotel Astor and everything would seem to indicate that he will remain for some weeks to come.

Some one suggested that H. H. Van Loan call his Hope Hampton Hawaiian story “The Kiss of Fire.” Must think it’s an anarchist’s propaganda sketch. Why not call it the “Soviet’s Carees”?

JUNE TERRY and ARTHUR RANKIN, two young and talented representatives of England and America’s most famous theatrical families, appear in the screen version of “Romance” in which Doris Keane is starred. June is the daughter of Jack Terry who ably assisted Director Chet Wreye at Jack Wreye pictures. She is the grandniece and god-child of Ellen Terry, and Chet Withey believes that she had inherited some of her famous grand- auntes’ gracious charm. Arthur Rankin is the grandson of McKee Rankin and Kitty Blanchard, who respectively created “Jenky” in the original London production of “The Two Orphans.”

Intermarriage has brought many of the old theatrical families closely together; so Arthur claims kinship with the illustrious Barrymore and Davenport families. Chet Withey, whose direction of Edward Sheldon’s “Romance” adds another leaf to his laurel wreath, is a descendant of a distinguished family. His grandfather, Solomon Lewis Withey, was appointed by President Abraham Lincoln as Circuit Judge of Michigan, Ohio and Indiana.

The Harvard athletes have found that one of the most valuable aids to training is via the motion pictures. They have a series of pictures showing the right method of taking a jump and the wrong way. It has always been hard to get the students to take the water jump, but with the assistance of the cinema and the Volstead act they have taken it to like ducks.

DAVID KIRKLAND, having completed direction of CONSTANZA TALMAGE in “The Perfect Woman,” is touring through Virginia in search of locations. He has taken a camera with a view to securing test films of Southern scenery. Mr. Kirkland will return to New York this week, as he is booked to sail for Europe on May 22.

FRANKIE MANN, co-star of the Pathe series “Trailing by Three” and “Baby Vamp” family scenes, is spending a few days on important business in Philadelphia.

FRANK P. DONOVAN, arranging the “makings” for a motion picture under his direction, is keeping the telephone operators busy at the Green Room Club making appointments. Nobody says it’s easier to break them that way.

DON MEANLY, supervising director of Juanita Hansen, who played the daring serialist under contract with Pathe, has evidently become reconciled to establishing a New York residence, although he claims his new town car is for Mrs. Meany.

ROSE MINTZ, widely known in film circles as the beautiful, dark shadow of the heralded blonde RUBY DE REMES, has left her post and signed with a Broadway show. Some producer will suddenly become aware that he has been overlooking a bet when Rose flaunts her Latin beauty before the footlights.

J. SEARLE DAWLEY has been spending a great deal of time and more of his heralded patience in perfecting the art of color registering film. One day last week at the old 35th street studio, Mr. Dawley directed an ensemble of blondes and brunettes in gorgeously colored gowns and make-ups. We wonder if the next picture under his direction will blaze with light and color? Usually, the pioneer director has an axe to grind when his operator “grinds” the camera. But speaking of color pictures, Fred Thomson, please write.

JUANITA HANSEN’S new Mercer racer is white. You step in, step on—and look out! Traffic laws and Juanita are friendly, but not on speaking terms.

EARL HUDSON, one of First National’s publicity directors, had a birthday last week, which in itself is nothing particularly new because Earl has been having those for some years past. I don’t know just how many and inasmuch as he is married it doesn’t make any difference but this particular birthday was meritorious because Jim Anderson is said to have presented him with Golden Rod, one bottle for each year. Now Earl’s a millionaire and Jim is busted.

Four New Productions Ready for Publication On Reelcraft Schedule

The Reelcraft Pictures Corporation Production Department announces the completion of four more one- and two-reel productions for the Reelcraft short subject program.

Billy West has finished his production of “Stop Burglar,” in which Ethlyn Gibson is co-starred with the comedian. This picture was produced under the personal direction of Billy West and Theodore Lorch, Bud Ross, Leo White and Al Martin have prominent roles in the picture.

West Coast Studio Manager, Nat Spitzer, has shipped to the general offices in New York, Texas Guinan’s latest two-reel Western feature, “The Desert Vulture,” Jay Hunt was responsible for the direction and kept the company two days on location in the mountains. Franey’s one-reel comedy, “The Glutton,” has also been completed and sent East for distribution.

The Chicago Reelcraft Studio has completed the final cutting and editing of the Alice Howell two-reel feature, “Cinderella Cinderella.” Director Frederick J. Ireland claims this picture to be the fastest comedy in which the popular comedienne has ever appeared.

Franklin Finishes Filming Of Chamber’s “Athalie”

Filming of Robert W. Chambers’ novel “Athalie” has been completed by Sidney A. Franklin for Mayflower. After a vacation of two weeks in the California mountains the director will cut, edit and title the production.

The cast of “Athalie” is a well-balanced all-star aggregation of players, who were recruited for the production because of their “type” and dramatic abilities.

Sylvia Breamer plays the title role. Conrad Nagel, co-star with Alice Brady in “Forever After,” the New York success, and leading man in several recent pictures, plays opposite Miss Breamer. Rosemary Theby does some of the best work of her career in “Athalie.” Robert Cain plays the heavy. Sam De Grasse and Edward Martindel are also in the cast.

The story of “Athalie” deals with a spiritualistic theme. The wave of attention which the writing and lectures of Elia Wheeler Wilcox and Sir Oliver Lodge, the British scientists, who recently toured this country, makes the production timely in interest.

Quality Gets Right to “Dream of Fair Women”

Willis Kent, head of Quality Pictures Company of Denver, has purchased rights to “A Dream of Fair Women” from Fine Art Pictures, Inc. This production features the winners in the “Fame and Fortune” contest conducted by three fan magazines.

Mr. Kent also purchased for his territory, which consists of Colorado, Utah, Wyoming and New Mexico, the comedy feature, “Up in Mary’s Attic,” which is being distributed on the state right market by Fine Arts Pictures.
REALISM SO REAL THAT IT HURT

Fairbanks and Five Other Members of the Cast Which is Making "Mollycoddle" Injured When Buried Beneath Avalanche of Rocks and Earth

LOS ANGELES.—A too realistic avalanche of earth and rock recently trapped Douglas Fairbanks and five members of his company, partially burying them beneath it. Fairbanks was painfully injured, and for a brief moment the lives of all were imperiled.

Betty Bouton, Adele Farrington, Paul Burns, Maurice Hughes and George Stewart were the companions of the star in the adventure.

Fairbanks has a bad laceration above the right eye, a deep cut on the bridge of his nose and numerous bruises on the face, arms and body.

Trap Door Breaks

The accident came as a climax to a thrilling scene in "The Mollycoddle." Guided by the star, the players were climbing the side of a steep embankment. Fifty feet above them was stored an enormous supply of earth and rock, on a slide, but held back by a trap door. It was to have been released at the moment when the players had reached an overhanging ledge that would protect them against the sliding mass.

Suddenly there was a roaring above, and the avalanche was upon them. The trap door had yielded beneath the pressure before the moment had come to spring it. Fairbanks' companions were close to the shelter of the ledge and all of them managed to haul theprecipice and escape the weight of the landslide.

Fairbanks, too close to the outside edge, was smashed with the force of the descending mass. A huge stone struck him a glancing blow on the head. With an effort he hurled himself from where he lay to the partial shelter of a protruding rock, four feet away.

Second Injury Suffered

More than 100 spectators watched the landslide in helpless terror. When the contents of the bin above had all been spilled, they rushed forward and in a few minutes dug out the partially buried players.

Only a short time ago, Fairbanks returned to studio work after three weeks of idleness caused by the breaking of the index finger of his right hand while doing a stunt at the 110th Indian Reservation in Arizona.

At the office of United Artists Corporation it was said that their only advice on the matter was that Fairbanks was back at work after the "slight accident," as they called it, and that "The Mollycoddle" would be published early in June. A ample evidence of the exceptional athletic prowess of Fairbanks will be demonstrated in this picture, it is said.

Fights with Beery

One of the high spots in this production is the star's fight with Wallace Beery. Fairbanks is five feet ten inches in height and weighs about 164 pounds, while Beery towers over him by four inches and has an advantage in weight of forty pounds. Both men always are in physical trim.

In order that this fight would be realistic, Fairbanks did not make it known that there was such a scene until a few minutes before it was filmed. Then he outlined it to Beery, and they both smiled. The star knew what it meant for him to struggle over cliffs, down the side of steep embankments, into a tall tree and then continuing fighting to the ground, with a man of Beery's size and physical power. The results obtained, it is said, are realistic.

"Peggy Rebels" to Be Published This Month

American Special Presents Mary Miles Minter at Her Best

American Film Company, Inc., will publish the latter part of this month "Peggy Rebels," a Mary Miles Minter production which is adapted from "The Mitre of the Sally Ann." Miss Minter is said to be at her best in this "Flying A" production.

Alan Forrest, who heads the supporting cast, has made love to Miss Minter in several of her successful dramas. He is a finished actor who has been on the stage or before the camera ever since his school days.

George Periolat's work in the role of the good old grandfather is excellent. A prominent player who is not listed with the other players is Mary Miles Minter's pap, "Foxy," who appears to know his lines well and enters into the spirit of his role to perfection.

The scenes were filmed on the picturesque coast of the Pacific where many a beautiful view of the rocky shore and the sea beyond were snapped. The filming was directed by Henry King.

In this drama Miss Minter portrays as a ragged little girl in rough blouse and trousers, running over the rocks in bare feet, her only companion a demented old grandfather. She captives a stranded vessel her only home. Grief had seemed to steal out the old man's mind, and after going through all the nautical routine of commanding a ship in commission on the high seas, he and Peggy together take a daily oath on the old sword: "I swear to find the pirate dog—wherever and whenever he may be—who stole my daughter and left her child without a name—and run him through—and through—and through."

The time comes when Peggy rebels at the old man's unrelenting restrictions and the loneliness of the old schooner, and the judge who lives in the "castle" on a near-by hill, proves she is his daughter.

"Overalls" Not a Find

In This Actor's Life

When David Butler, the "cheer-up" boy of the screen, appeared on the lot at the Hollywood studios the other day to make some of the interior scenes for his second independent picture, "Smilin' All the Way," for the D. N. Schwab Productions, Inc., the new members of his company hailed him as a disciple of the new overall movement to reduce the H. C. L., for Dave was dressed in a brand-new suit of the canvas covering. But Dave smilingly told them—"Nothing doing; I've worn overalls in practically every part I've played since I entered pictures, and, judging from the ample supply of rural parts ahead of me, I'll not fall down on the standing order I placed with one of the local factories a short time ago. I am not worrying, though—I may be able to slip in a dress part and fool 'em yet."
With the Procession in Los Angeles

By Harry Hammond Beall

Director RICHARD DAVIES will commence work this week at the Goldwyn Culver City studios on the all-star production of "Black Paw," a story of the sea by Ben Ames Williams. Basil Simpson will play the title role. The part of "Red Paw" has not yet been filled. John Bowars will play Dan Rurrin; Helenie Chadwick will be Ruth Lyton and Alec B. Francis will be Samuel Peer.

MABEL NORMAND, Director Victor Shertzinger and the entire company now making "Rosa Alvaro," has been filming scenes in San Francisco. In one of these Mabel Normand is taken into the ocean from the deck of the ship.

ALEX J. HOLUBAR is soon to start on his first independent production with Dorothy Phillips starring. Mr. Holubar is associated with Al Kaufman for his first picture and Harry Hoquet, who assisted the famous director in his past successes, will act as his chief deputy for the forthcoming feature.

MONROE SALISBURY has engaged DONALD CRISP to direct the Monroe Salisbury Players in the first independent screen vehicle selected by the star-producer. Mr. Salisbury has left Los Angeles for the Shasta country where he will film "The Barbarian." The story, which was written by Theodore Seixas Solomons, enjoyed wide circulation in a popular magazine.

CHRISTY CARANNE, directing Bessie Barsek, is trying to get between a cap with gold braid and a Panama paraso for his summer headgear. The noted director, it is said, has been offered a commission in the French army to film a war drama in the battlefields with actual veterans participating. Upon the completion of his present Frothingham feature with Miss Barsek, he will consider an offer made by a syndicate of oil men that will take him to New York as director-general of a newly organized company.

"The Vanishing Dagger," the Universal serial, that was produced under the supervision of HONE LORING, has been completed. The serial stars EDDIE POLO and was filmed in Europe, Asia and America. Miss Loring wrote the continuity, accompanied the expedition to Europe and has been supervising the production since her return to Universal City as production manager of serials, westerns and short reel features.

"Hoot" GIBSON, Universal cowboy star, is now directing himself. His first self-supervised effort will be "The Fighting Terror," with VIETTE MITCHELL playing opposite.

CARMEL MEYERS' initial feature under the supervision of Mr. Meyers will be "The Cat That Walked Alone," by John Colton.

TOM MOORE, who is now making "Officer 606," is expecting his little daughter Alice Joyce Moore to arrive within a week from New York to visit with him during the summer. Mr. Moore's mother is leaving shortly for her native land, Ireland, to remain until fall.

RAYMOND HATTON, famous character actor, now appearing exclusively in Goldwyn pictures, has just purchased a dwelling on Snake Island, Oregon, and is having this remodeled and decorated. "Why" says the actor in his enthusiasm, "You can sometimes smell the cherry blossoms in Japan."

PAUL SCARFO, who has had wide experience as a director, has been engaged by Jesse D. Hampton to direct BLANCHE SWEET in a series of features, "Port O' Caprice," an original story by Kenneth B. Clarke, will be Blanche Sweet's first vehicle under the supervision of her new director.

Among the visitors at the National studios in Hollywood, recently were E. M. Porter of the Precision Machine Company, Inc.; Nat Bell, inventor of the Bell and Howell camera, and Henry Kettle Webster, the noted author.

CARL LAEMMLE, president of Universal, outlined a program prior to his departure for New York, in a letter, stating that he will visit the studio for four months to come. Mr. Laemmle announced before leaving Universal City, that he would sail for Euro city, July 6. His trip will be a combination of business and pleasure and his party, it is expected, will number about fifteen. The feasibility of erecting a studio, in London, will be looked into, and Mr. Laemmle will establish a few additional exchanges in England and on the continent as well as sign a number of contacts with European authors who have signified their willingness to write for the screen. Irving Thalberg, secretary to Mr. Laemmle, will not accompany his chief. Thalberg will remain at Universal City to represent Mr. Laemmle on the advisory board, which includes Isadore Bernstein, producing manager, Sam M. Van Beek, studio manager, and Louis Loeb, financial manager.

FRED JACKSON, successful magazine author and playwright, is responsible for "La La Lucille," the forthcoming Lyons and Moran comedy.

HARRY CAREY's next feature will be "Fighting Job" from the pen of H. H. Van Loan, author of "The Virgin of Stamboul." Work on the new production will not be started for about ten days, during which time the star is indulging in a bit of farming and fishing at his San Francisco county ranch.

PRESCURA DEAN, Universal star, doesn't think much of the overall movement among women, nor does she think the craze will last. "Personally," says the star, "I'd just as soon see a woman walk down Broadway in a bathing suit as in a pair of overalls."

"I'd sooner!" piped up "Hoot" Gibson.

HENRY KING will not only direct BLANCHE SWEET in her forthcoming Jesse D. Hampton production, but will play the male lead as well.

RICHARD BARTHELMESS will be seen in Griffith productions for some time to come, having signed a new contract with the producer.

EUGENE PALLETTE, co-starring in Metro's "Parlor, Bedroom and Bath," has contracted influenza through exposure to the too realistic showers of the property man for a rain scene.

MARC ROBBINS, Metro writer, recently addressed forty society matrons at the Los Angeles home of Mrs. Elmer Barnes, on the subject, "Better Moving Pictures."

PHUNG SEE LOON, of the staff of the engineer's office at Penang, Straits Settlement, who has seen several Christie comedies at the local Cinema Hall in Penang, now offers the Christie company four original scenarios, which indicates that the Chinese do not intend to be outdone by some ten hundred thousand Americans.

AL CHRISTIE and his company of comedians arrived in Los Angeles fairly safe and sound after opening the open season of filming in Bear Valley.

KING Vidor is shooting the concluding scenes of "The Jack-Knife Man," his second independent production for First National. Scenes for it were taken from the Iowa shores of the Mississippi to Calaveras county, Calif. The story was written as a novel by Ellis Parker Butler.

A Between Scenes Scene

BRYANT WASHBURN

And Lois Wilson "off the set" while making "A Full House," the new Paramount ArcoRAFTS Feature comedy.

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“Where Yer Going With That Dog?”

Fanny doesn't trust Lucille Ricksen, leading lady in the Goldwyn “Edgar” stories, too far with one of her puppies. She lost one once that way so she's keeping an eye on Lucille.

Mullin Joins Gibraltar Pictures and Will Write Scenario for “Heart Line”

Eugene Mullin, well-known scenario writer, has joined Gibraltar Pictures. His first work under this banner will be to adapt “The Heart Line,” by Gelett Burgess.

Screen rights to this story were purchased recently by Arthur F. Beck, president of Gibraltar, for a reported expenditure of $25,000. Production on it will start shortly at the Robert Brunton studios in Los Angeles.

Delighted with Opportunity

“I am delighted with the opportunity to adapt ‘The Heart Line,’ because it is a story that I have been after for years. I know it thoroughly, having had its adaptation in the back of my mind for a long time. I am glad of the chance now offered me by Mr. Beck to carry out my original plan.

“This is one of the best pictorial prospects extant. It stands out like a sore thumb as a picture story. I think it will make a splendid play on the screen.

“On general principles, I am against book and play adaptation for the screen—that is, to the exclusion of direct writing for the screen. The practice now in vogue of paying high prices for play and book rights cannot last. The original story, written for the screen, is coming very fast. The sooner producers recognize the screen authors' bid for recognition, the sooner we shall have that higher standard of pictorial products demanded by those who recognize the imperfections of the average adaptation.

Recognizes Requirements

“I have written and directed for the screen for a long time. I think I recognize the requirements from an unbiased point of view. Producers will soon have to recognize the screen author, because he is already here, but only indirectly recognized. He should be and he will be, ere long, as well paid, and as much in demand, as the director. In fact, he should, and I think he will, take precedence over the director as a first essential to pictorial success.

“It's quite true, there are exceptions to every rule, and Gelett Burgess 'The Heart Line,' is one of them. It is fundamentally a screen story of rarely exceptional merit. It might have been written expressly for the silver sheet, although, of course, it was not so written.

“I may mention in joining the Gibraltar organization, I am among old friends. I wrote several of Leah Baird’s earlier screen plays and have always been interested in her career.”

“Don't Ever Marry” Is Record-Holder in Akron

Marshall Neilan's second independent production, “Don't Ever Marry," recently published by First National, holds the box office record at the Waldorf theatre, Akron, O., having passed the mark set by “The River’s End,” the producer's first independent effort, which formerly held the record.

“Don't Ever Marry” was adapted from Edgar Franklin's story and Matt Moore, Marjorie Daw and Wesley Barry are the featured players.

U. S. Photographers May Enter Ontario

Province Official Lifts the Ban

On Entrance of American Motion Picture Men

American motion picture operators and photographers are not to be excluded from the Province of Ontario, and will not have to be Canadian subjects, according to information received by the Washington bureau of the National Association of the Motion Picture Industry from the state department.

Last August, the Canadian authorities promulgated regulations which required persons engaged as operators or photographers in Ontario to obtain a license. Applications to such licenses were to be issued only to British subjects.

Jack S. Connolly, Washington representative of the National Association, took the matter up with the secretary of state, with the result that a protest was sent to the treasurer of the province of Ontario. The treasurer agreed to issue permits to American operators for the present year on the understanding that they must take out their naturalization papers if they wanted licenses. The treasurer further agreed that this new regulation would not go into effect until May 31, 1920.

A number of senators in Washington assisted the National Association in its protest and a telegram just received by the state department announces that licenses will be issued to aliens who are not enemy aliens.

Marion Kohn Defends Slapstick Comedies

Marion H. Kohn, head of the Marion H. Kohn Productions, producers of short subjects, exclusively, in a statement just issued has championed the much-abused "slapstick" in comedies.

"With many short subject producers talking against slapstick, it seems to me," says Kohn, "that a word of defense could be said here and now. If refined and wholesome, always did get laughs and always will. The so-called 'high-brow' theatre is in the majority. There are scores of the middle class theatres to every 'high-brow' palace. These theatres actually demand slapstick and rough tactics in comedies. They ask for 'slapstick.'"

"It is a peculiar thing that when one of the 'palaces' shows a re-issue of an old slapstick comedy the house roars with hearty laughs just as they used to Slapstick in comedy appeals to the boy in all of us."

"That is why the Kohn Productions have decided to feature Polly Moran, the reputed "Queen of the Slapstick," in a series of pictures. The middle class theatres are clamoring for them. Many of the 'palaces' are booking them. That is reason enough for making them."

Frohman Corporation Has Signed With Four Authors

Frohman Amusement Corporation, according to William L. Sherrill, has contracted with W. Edward Evans, William Hurlbut, Anthony Paul Kelly and Richard Le Gallienne, each to write a series of four stories each on new adaptations. Mr. Sherrill also said that the company is negotiating for the work of another author.
Live News Notes from Detroit

By Harry E. Nichols

DETOIT, MICH., May 17, 1920.

SOL BLEUE of fountain pen fame has taken charge of the local Hodkinson branch, pending the appointment of a manager to take the place of Eddie Crane, who recently resigned. Sol is supervisor of all the Hodkinson exchanges but we wonder if he ever goes to St. Louis any more.

F. E. GERMANN who entered the glorious pastime via the Ferryfield theatre route, has joined the Realart forces as salesman.

W. C. BARNES, branch manager of the local Fox exchange, is having his hands full these days handling the contracts that are coming in with every mail. W. C. slipped us the info. that he had over 700 contracts in the last sales drive. But where would the manager be without his humble salesmen J. A. MOWAT, N. J. WIDGER, J. H. Birkenhauer and Assistant manager W. C. GEHRING?

H. I. KRAUSE, former assistant branch manager for Paramount at the Denver office, did not stay long in Detroit in the same capacity. He just said, "Hello" to Manager Perry and had hung up his coat when he received word to report to the Boston office to take charge of same. Congratulations H. I. and show them some Rocky Mountain sales talk.

C. W. PERRY, branch manager for Paramount, has a "big four" of his own in the following quartet: CARL WEEKS, OSCAR WATSON, FRED NORTH and ABE GOLDNER.

Deserts Stage

HARRY CARTER

Former popular stage actor, now with Koomik Films, Inc. to appear in features and serials under direction of Stuart Paton.

Adele Blood Supports Geraldine Farrar In "The Riddle: Woman"

Edward Jose, who will direct Geraldine Farrar in her initial production for Associated Exhibitors, "The Riddle: Woman," has signed Adele Blood, well-known leading woman on the stage, to play the principal feminine role in the Farrar cast.

The complete cast will be announced later. The director will start production immediately after the return to New York of the opera star. The Thanhouser studio in New Rochelle will be used.

Mr. Jose is exercising the greatest care in the selection of players who will appear in the cast. Adele Blood's reputation on the stage extends across the country. Starting with the extended run of the production in New York, Miss Blood played the title part in Henry W. Savage's "Everywoman" for four years. Soon after she was starred in "Mile-a-Minute Kendall," giving a remarkable performance.

Vignola Prepares to Begin New Cosmopolitan Picture

Robert G. Vignola, Cosmopolitan Productions' director, has completed the cutting of "The World And His Wife," his first Cosmopolitan picture, and expects to begin on his second soon. The story is Samuel Merwin's, "The Passionate Pilgrim," which appeared serially in Cosmopolitan Magazine several months ago. Vignola is now assembling his cast.

Dispose of Territory On Talmadge Reissue

Joe Brandt, director general of the National Film Corporation, which company is planning to re-issue "Captivating Mary Carstairs," in which Norma Talmadge is starred, states that the list of unsold territory on this feature is growing smaller every day.

Among recent sales reported by Brandt on the Talmadge film are: Southwest Film Company of Dallas, for Texas; Oklahoma and Arkansas; First National Exhibitors Exchange of the Northwest, for Minnesota, Wisconsin, North Dakota and South Dakota; Hennessey & Morrows of Detroit, for the state of Michigan; Greater Productions Company of Des Moines, for Iowa and Nebraska, and the Exhibitors Film Exchange of Washington, for Delaware, Maryland, District of Columbia, Virginia and North Carolina.

New Directors Working With Talmadge Sisters

Norma and Constance Talmadge are at work on new productions under the guidance of new directors. Albert Parker is handling the megaphone for Norma, whose next production will be "The Branded Woman," an adaptation of Oliver D. Bailey's three-act play, "Branded."

Constance has for her new director R. William Neill, who has been signed for one year by Joseph Schenck, president of the two Talmadge production companies. Constance is making "Good References," by E. J. Rath.

DOUGLAS D. ROTHACKER

Who is now general manager of the Industrial Division of Rothacker Film Manufacturing Company and will have general charge of production department, sales force, service department and the organization of the new Rothacker branches.
“Gumps” Popularity Is Growing Every Day
Mintz Returns to Chicago
After Successful Trip Through the West

Andy and Min Gump, the cartoon creations of Sidney Smith of the Chicago Tribune, which have been animated by Celebrated Players Film Corporation of Chicago, are becoming more popular every day, according to M. J. Mintz, Celebrated’s territorial director for the “Gump” cartoon.

Mintz has just returned to Chicago after a successful trip through the Western states in behalf of the comparatively new subject.

Territories Are Sold

Celebrated controls the world rights on “The Gumps.” Within the last two months the following exchanges have taken over the territory indicated for “The Gumps”: First National Exhibitors Circuit of Boston, Mass., for the New England States; Merit Film Corporation of New York City for New York state and northern New Jersey; Apex Pictures, Inc., of Pittsburgh, for eastern Pennsylvania and southern New Jersey; Apex Pictures, Inc., of Pittsburgh, for western Pennsylvania and West Virginia; Celebrated Players Film Corporation of Chicago for Illinois and Indiana; Savini Films, Inc., of Atlanta Ga., for North and South Carolina, Georgia, Alabama, Tennessee and Florida; Pearce Films of New Orleans, La., for Louisiana and Mississippi; Warner Film Attractions of Cleveland for Ohio and Kentucky; Strand Features, Inc., of Detroit, for Michigan; Merit Film Co., of Minneapolis, for northern Wisconsin, Minnesota, North and South Dakota; K. D. Lewis Film Co., of Oklahoma City, for Texas, Arkansas and Oklahoma; Supreme Players Corp., of Denver, for Colorado, New Mexico, Utah, Wyoming, Montana, Idaho, Montana, Washington and Oregon; Ludwig Film Exchange of Milwaukee for southern Wisconsin.

Comedy Sketches Sought

In making “The Gumps” cartoons, Sidney Smith is endeavoring to stretch out into a new field. Instead of merely animating the funny figures which appear in the paper, Mr. Smith, through Anson McCullum and Joseph L. Friedman of Celebrated, has decided to back up the “Gumps” with a story which fans will bring to fans with the best comedy scenarios which the market affords. Each of the Gump cartoons will bring laughter and entertainment, not only through its animation but through the story it tells.

An interesting angle of these cartoons is that the motion pictures and various newspaper cartoonists all across the country seem to help each other to a great extent. There are close to sixty papers now running “The Gumps” cartoons daily. Chicago being the starting place of “The Gumps” cartoons, it is interesting to note that the finest of Chicago theatres—the Riviera, Woodlawn, Barbey’s Loop, Randolph, and many others—are steady users of “The Gumps.”

EILEEN PERCY
Player Has Carried Leading Feminine Roles in Support of Male Stars for Three Years. Starting Her Screen Career With Douglas Fairbanks

“Eileen Percy to star in Fox Films,” read the heading on a short notice issued by William Fox, president of Fox Film Corporation, recently, and folks began to speculate on the judgment displayed by the producer who has given many stars to the silent drama.

As a matter of fact, Mr. Fox started the charming Eileen Percy on the road to stardom some time before official announcement was made. Now, in confirming the news of her rise, the Fox organization recalls for the benefit of those who may not have followed the work of this talented young actress, the foundation upon which Fox found her standing prepared for her promotion.

For nearly three years Miss Percy has been playing the leading feminine roles opposite the biggest male stars in pictures. She started in pictures as leading woman to Douglas Fairbanks, and did four features with that star, during which time she established herself as a welcome addition to the screen from the Broadway stage.

Played in “Bluebird”

Her eyes are large, round, grey-blue and wide apart, denoting highly developed artistic sense and depth of feeling. It was her youthful beauty which gained for her in New York the opportunity to play one of the principal roles in the famous Maelsterlinck fairy tale “The Bluebird,” which made its bow to the theatregoers of the metropolis at the Century Theatre. Here and on the road, for a period of three years, the refreshing Miss Percy played practically every child part in the show.

From “The Bluebird” Miss Percy went into Elsie Janis’ company, then playing “The Lady of the Slipper.” Here she was a member of the pony ballet, and distinguished herself by her specialty dancing and singing.

This experience freed the new Fox star in good stead during her early screen career. But it was her experience in both the musical comedy and the straight dramatic field that really trained her for the work she has done and which she now has before her in Fox productions.

Played Dramatic Role

With the late Gabby Deslys, Miss Percy made a drowsy hit in musical numbers, and her dancing is still remembered by Broadwayites who keep pace with the season’s successes. Later she played the part of Mary Nash and Henry Hull in “The Man Who Came Back”—this while she was engaged in the midnight show at the Folies.

Harrison Fisher selected Eileen Percy for one of his famous Fisher Girl series, and her beauty has adorned many magazines and periodicals which brought her admirers from the far corners of the globe. It was while she was appearing at the Century Roof that she was discovered by the Fox people and signed up for a series of film features.

With the success she has achieved in the parts she already has assumed before the camera, there can be little doubt, in the minds of “those who know,” as to the outcome of the decision by William Fox to make her a star.

Miss Percy already has completed her first starring vehicle for William Fox. It is a screen adaptation of Arline Van Ness Hines’ stage success “Her Honor the Mayor.” This will be announced for publication shortly. Already her next two plays have been obtained by Fox. They are: “Myra Meets His Family,” a Saturday Evening Post story by F. Scott Fitzgerald, and “Beware of the Bride,” a novel by Edgar Franklin which soon will reach the fiction lovers through the pages of one of our most popular magazines. Surely a good start for such a charming new star as Eileen Percy.

“Silent Barrier” Now In Hands of Cutters

“The Silent Barrier,” first of the Louis Tracy novels to be done into pictures by Louis Tracy Productions, Inc., for Gibralter, is now in the hands of the cutters and title writers and will soon be given its first trade showing.

The picture was nine weeks in the making and it is said to be one of the most expensive of modern pictorial offerings, both the indoor and exterior scenes having been obtained without regard for expense. The cast includes Sheldon Lewis, Gladys Huley, Corinne Barker and Florence Dixon.

MARRY MILLS MINTER
And Monte Blue in a scene from a forthcoming Reantal production.
May 29, 1920

Shirley Mason, peeking over the back of a bench, for a scene in "Loves' Harvest," a play made from Pearl Doles Bell's novel.

Pearl White, on her Long Island estate romping with her dog, "Happy." Who wouldn't be happy, eh?

Another reason why Fox Sunshine Comedies are rapidly gaining a world-wide reputation as fine entertainment.

Madlaine Traverse in a tense scene from "The Iron Heart," her latest Fox vehicle. Miss Traverse plays the part of a mill owner who defies the steel trust.
WITH the passing of the star system and the consequent supremacy of the quality production, exhibitors feel more acutely than ever before the need of unbiased, comprehensive and informative reviews. Under the new order of things whatever dependence it may have been the custom to base upon the presence of a given star in the cast of a production is swept away.

As players’ names dwindle in importance, quality of production and dramatic strength becomes paramount. And the variance of these in productions from a given source is even greater than in individual star performances.

Reviews in this department are written with the new condition clearly in mind. Special effort is made to give the reader all important information as to the type of story presented, the manner of its presentation, its strong and weak points and its general quality.

With the information provided the reader knows just how big the “log” picture is, just how well it is suited to his purpose and just what steps to take, what points to emphasize, to make it run a successful one.

"THE COURAGE OF MARGE O’DOONE” (Vitagraph) should leave behind it an enviable record of box office successes. In it Pauline Starke, Niles Welch and a capable cast give excellent portrayal to the James Oliver Curwood characters familiar to the reading public. A complete review will be found upon a preceding page.

"DANGEROUS TO MEN” (Metro- Classics) provides highly attractive screen material for practically any and all theatres. Viola Dana has a characteristic role, a role that gives ample play to her mischievous talents, and Milton Sills supplies the essential contrast. The production is excellently contrived and fitted out with the best of furnishings throughout.

"LEAVE IT TO ME” (Fox) reveals William Russell and a Fox cast at what seems a happy mixture of work and play in California setting. The players seem to enjoy themselves thoroughly in the making of the comedy and something of their good humor is imparted to those attending the theatre where it is shown. It provides an hour of unusual and different entertainment.

"HUMORESQUE” (Paramount Arclight) is a screen transcript of Fanny Hurst’s story of the same name. It tells an unusual tale intelligently and impressively. Alma Rubens, the featured player, contributes a telling portrayal, though several members of the cast perform as important and effective service. The whole is an offering to be pretentiously and carefully presented.

"THE DEEP PURPLE” (Rendart) brings to the screen a stage play of considerable note. R. A. Walsh and Miriam Cooper figure prominently in its success as director and star. A drama of crook life which has been imitated by many producers, it has the distinctive stamp of the original and should fare well when submitted for public approval.

"THE DARK MIRROR” (Paramount Arclight) taken from Louis Joseph Vance’s story, offers more than the usual number of thrill-containing under-world stories. Here we have the talented Dorothy Dalton playing a dual role of widely different characters and doing it very effectively indeed, "The Dark Mirror” should prove a money-getter for any theatre.

"OUT OF THE STORM” (Goldwyn) Gertrude Astor’s novel, “The Tower of Ivory,” adapted to the screen, holds one’s interest by reason of its melodramatic moments, which are punctuated by other scenes that lack reality. Barbara Castleton, always pleasing optically, has the leading role but she plays it with far too much restraint. John Bowers, Sydney Amsworth and Doris Pawn are also in the cast.

"THE LOVE EXPERT” (First National) is a delightful comedy along the line of Constance Talmadge’s first successes. Written by those masters of technique, John Emerson and Anita Loos, it will not fail of its purpose to entertain in any community. Give it to all of your best exploitation efforts and it will repay you many fold.

"A LADY IN LOVE” (Paramount Arclight) presents Ethel Clayton in the role of a young and unsophisticated convent girl who runs away with and marries a married man. She later falls in love with the lawyer who obtains her divorce. Harrison Ford is the lawyer. Not as good as "Young Mrs. Winthrop,” her former success.

"THE NOTORIOUS MRS. SANDS” (Robertson-Cole) presents the so-called social climber, the abused wife, the depraved husband, etc., in a picture featuring Bessie Barriscale as the wife who is wrongly known as "The Notorious Mrs. Sands.” The cast is suitable to the story, and the scenes, both interior and exterior, have been well chosen.

"DOLLARS AND THE WOMAN” (Vitagraph) is another Alice Joyce vehicle, with Robert Gordon and Craufurd Kent also featured. This trio of players makes an interesting picture of an Albert Payson Terhune story. Miss Joyce is cast as the wife of an inventor whose finances have reached a low ebb, necessitating their giving up society and their home among the elite.

"THE CONFESSION” (National Film) according to an exhibitor who has played it, is one of the best box office pictures that he has screened in some time. Henry Walthall does excellent work in his role of a priest, and the supporting cast’s able assistance goes a long way in making the production entertaining.

"THE SPORT OF KINGS” (Buffalo Motion Picture Corp.) depends for such power as it possesses upon the work of Matt Moore so-starred with Margo Kelly, a young lady whose lack of familiarity with the film medium is obvious. There is a race track background that should be played up prominently and two or three thrilling incidents which will gain strength if given proper presentation.
Constance Talmadge in

**THE LOVE EXPERT**

Six-part comedy; First National.

Directed by David Kirkland.

Published May.

**OPINION:** The ever delightful Constance Talmadge comes to us again in a thoroughly delightful comedy written by John Emerson and Anita Loos. "The Love Expert," while it may not gain for itself a niche in the hall of fame nor be acclaimed the year's greatest picture (comedies do not aspire to such high honors), still it will be remembered as one of the brightest bits of screen fiction for some time to come. Its sprightly subtitles remind one of the early Loos contributions to the screen in which the athletic Doug Fairbanks was wont to gambol. Would that we had more of them. And evidently the authors have been following Briggs' cartoons, "Wonder What They Think About," for they introduce "Mark Smith," of cough drop fame, whiskers and all, in a very subtle way.

Through it all Constance is the life of the party, and how she marries off a whole family and clears the way for her own happiness forms the plot of the story. A novelty is introduced in the tinting of the faces of the characters, showing them blushing while undergoing the love tests of the "love expert."

A very capable cast surrounds Miss Talmadge, and the Palm Beach scenes are beautiful in contrast to the snow-covered streets of Boston. It is one of the brightest bits of Miss Talmadge's picture repertoire.

**SYNOPSIS:** Babs is sent home from boarding school because she persists in carrying on her fanciful love researches instead of studying her lessons. Continuing these experiments at home, her father, the influential and stern Mr. Hardcastle, punishes Babs by sending her to Aunt Cornelia in Boston instead of taking her to Palm Beach. In Boston, Babs finds fertile soil for her experiments. Aunt Cornelia has for six years been engaged to Jim Winthrop, Hardcastle's Boston manager, but a wedding is remote, as Jim has two unmarried sisters and an elderly aunt to look out for. Something had to be done, and it was Babs who did it by means of a fake telegram which results in her going to Palm Beach with her troupe of Bostonians, to the amazement of her father. Romance after romance followed in the wake of her experiments. Then comes the news from Boston that Aunt Cornelia, who had been left behind, had married a college professor. This news does not break the handsome Jim Winthrop's heart, for the "love expert" uses one of her unfailing remedies.

Louise Fazenda in

**LET 'ER GO!**

Two-part comedy; Sennett-Paramount.

Published in May.

**OPINION:** Those who sit back, loosen their belt and get ready for a real laugh when the title of a Mack Sennett comedy is flashed upon the screen will not be disappointed when "Let 'Er Go!" is the comedy in question. It contains more laughs in the first reel than have been present in the last half dozen of Sennett's program subjects.

Though Louise Fazenda is the featured player, there is a representative Sennett cast doing better than even the Sennett standard grade of work.

The setting is rural, and those who have seen "Down on the Farm," the feature length United Artists publication, know that the farm is rich in comedy possibilities and the Sennett workmen know how to make the most of them.

The company that appeared in "Down on the Farm" made "Let 'Er Go!" considering its length, it is a fit companion-piece.

Constance Talmadge in one of the humorous incidents of "The Love Expert" (First National).
Doris Pawn and John Bowers in a scene from "Out of the Storm" (Goldwyn)

Barbara Castleton in

OUT OF THE STORM

Five-part drama; Goldwyn.
Directed by William Parke.
Published in May.

OPINION: "Out of the Storm" is the screen adaptation of "The Tower of Ivory," Gertrude Atherton's popular novel, and is presented as an Eminent Author's Production. As screen fiction it will add little to Goldwyn's reputation, although it contains many dramatic moments, and one of the best shipwreck scenes filmed of late. The principal fault with the picture is the unnatural and stilted acting of Miss Castleton in the principal role. We have seen this young lady give a very good account of herself in other vehicles, but here she rarely unbinds, and throughout is the most unnatural and unsympathetic of the entire cast. John Bowers, as John Ordham; Sydney Ainsworth as Levering; Doris Pawn as Miss Cutting; Edythe Chapman as Lady Bridgeminter, and Lawson Butt as Lord Bridgeminter give excellent performances.

In advertising "Out of the Storm," lay stress on the fact that Gertrude Atherton wrote the story, that it contains many thrills. It is a story of an American cabaret entertainer who, after many vicissitudes, marries a titled Englishman.

SYNOPSIS: Margaret Hill, a singer in a disreputable cale, attracts the attention of Levering, and he offers to give her voice cultivated. At the end of several years Levering is arrested for embezzlement and confesses he has stolen to give Margaret her chance. While he is serving his sentence Margaret finishes her musical education and tours England, where she meets John Ordham, who saved her from drowning in a shipwreck while en route to Europe. Levering escapes from jail and arrives in London to claim his protege. To protect Ordham from the wrath of Levering, she tells the Englishman that Levering is her husband. Police pick up the trail of the ex-convict and, while he is trying to make his escape, he is killed, thus leaving nothing in the way of the love of Margaret and Ordham.

Alice Joyce in

DO LLARS AND THE WOMAN

Five-part drama; Vitagraph.
Directed by George Terwilliger.
Published in May.

OPINION: "Dollars and the Woman" is good entertainment. It is a meritorious picture from several angles. A trio of popular players, each one of whom has been featured in other productions, an intriguing story by Arthur Payson Terhune, and logical adaptation are the factors which make it good program material.

Vice Joyce, star of many Vitagraph productions, Robert Gordon, co-star in J. Stuart Blackton pictures, and Craufurd Heygate as featured performers in Edgar Lewis' "Other Men's Shoes" should be advanced in the ad-

Each name alone undoubtedly would prove sufficient to successfully exploit the picture, but with the three names there should be an added incentive to fans to view the subject.

The story adapted is not startling, but it is replete with human interest of the kind that will appeal to everybody. It is based on the theme of a young married couple battling against financial difficulties, where the overtones of their financial difficulties. Dan is jealous of Arthur Crewe, a former sweetheart of Maggie. Then comes the moment when Maggie pleads for help. Maggie, after Dan has sold another invention, makes good her debt to Arthur and Dan, finding the check, leaves home. In despair, Maggie tells Crewe that she will be divorced and marry him, but Dan returns very soon, chagrined and explains that affairs leaves the Hillyers a happy couple.

Warner Oland and Eileen Percy in

THE THIRD EYE

Fifteen-episode serial; Pathé.
Directed by James Thorne.
Published in May.

OPINION: H. H. Van Loan has established what many will pronounce a precedent in providing a sane and sensible, as well as intensely interesting, serial. "The Third Eye" is worthy of the attention of the best-theatres—one of the few chapter plays that seems qualified for exhibition in "the big houses.

There is genuine plausibility in the story, yet it holds the attention by melodramatic force. Dan, not content with this element. The scenes are laid in a motion picture studio for the most part, which adds a special interest of value to the exhibitor.

Warner Oland and Eileen Percy are well cast, having the character in a cast of capable players. Good acting with voluminous action makes a combination of unquestionable box office value.

Van Loan's story is a well knit composition incorporating unusual features and blending spectacular bits in a harmonious whole. There is reason to believe that serial makers will watch his work with heightened interest in the future.

The play deals with the operations of underworld characters determined to fasten upon the feminine lead responsibility for a murder of which she knows nothing. The case is unravelled promi-

HUMORESQUE

Six-part drama; Cosmopolitan.
Directed by Frank Borzage.
Published by Famous Players-Lasky.

OPINION: The success of the motion picture drama is founded upon human interest. Successive, or any other standard that can be applied. Human interest is the outstanding feature of "Humoresque."

Frank Borzage, whose direction of well known stars has placed him well up among the leaders in his profession, has surpassed his previous efforts in this instance. There is little doubt that his name will be linked with the picture in the public memory from this time on.

The story by Fanny Hurst was excellent material to work with. It sets forth vividly life on New York's East Side. Some of the best bits recently produced are contained in the first part of the picture, scenes for which were obtained on the ground.

It is in the second part, when the children of the first part are supposed to have attained maturity, that Alma Rubens makes her appearance. To the players and the director credit must be given for keeping her role from overshadowing what has been, thus far, an evenly balanced performance. Though the star's work is fine and has a sure effect, it remains but a part of the picture until the end.

There is unlimited opportunity for exploitation. The obvious connection between the musical work and its film namesake should be capitalized to the full. Special effort should be made to bring the players and patrons also in interested in music, as the picture is essentially well suited to this class of patronage.

Fanny Hurst's unique matrimonial arrangement should not be overlooked.

SYNOPSIS: "Humoresque," born in the equalor of New York's East Side, shows an early musical ability that wins his mother's support, despite the objections of his stepfather. When he improves his talent until, as he is about to sign an important contract, he is called to war. Returned to life, he is broken in spirit as well as body and has lost faith in all that he ever cared for. Again the mother love comes to his support and the happy ending is brought about when he recovers the use of his arm and again takes up his violin.
Human Interest Touches from "Humoresque"

Alma Rubens as Gina Berg, Vera Gordon as "Mamma" Kantor, Bobby Connelly as Leon Kantor, and Miriam Battista as Minnie Ginsburg have the principal roles in this Cosmopolitan production made from Fannie Hurst's story. Franke Borzage directed it and the six-part feature will be distributed by Famous Players-Lasky.
Miriam Cooper in

THE DEEP PURPLE

Six-part drama; Realart.
Directed by R. A. Walsh.
Published in May.

OPINION: With the stage record as a basis, the popularity of Miriam Cooper and R. A. Walsh, star and director, as working material and the splendid campaign book published in connection with the feature as a guide, the exhibitor should experience little difficulty in mapping to the showing of "The Deep Purple." The picture will give entire satisfaction to persons attracted by characteristic advertising.

No less well defined than the following of the crook melodrama is the appeal of that style of entertainment. As produced by Mayflower, "The Deep Purple" makes fitting screen material for the purpose.

Miriam Cooper appears to advantage as the country girl lured to the city by the crook who wishes to use her in his nefarious operations. Other members of the cast portray satisfactorily the roles assigned them, especially the credit being due W. J. Ferguson for fine workmanship. His "Pop" Clark is one of the sterling characterizations of recent months.

Many motion pictures have been produced with "The Deep Purple" as inspiration. In not every case has credit been given, but the effect is the same—the picture suffers somewhat by reason of plot familiarity. It is not reasonable to believe that this will greatly diminish the impressive power of the production, however, as some of the greatest successes of recent history have been picturizations of plays and novels familiar to all.

The picture has several angles that may be capitalized effectively by exhibitors. A careful, thorough campaign will be well rewarded.

SYNOPSIS: Doris Moore, village maiden, listens attentively to the wooing of Harry Leland, a crook, who is visiting the neighborhood with "Pop" Clark, another professional crook. Having in his promise of marriage, she follows him to the city when he and Clark return. Kate Fallon, a rooming house keeper, protects Doris from Leland, but she becomes involved in a plot to rob William Lake, a wealthy Westerner, swinging around to the right side when she meets Lake and love springs into being. How the crook is defeated in their designs and Lake and Doris are brought to happiness furnishes the big moments of the production.

Bessie Barriscale in

THE NOTORIOUS MRS. SANDS

Five-part comedy; Robertson-Cole.
Directed by team C. Catanne.
Published in May.

OPINION: Bessie Barriscale is again cast in the role of an abused wife of an unfaithful husband. Her mother, Mrs. Ware, a so-called social climber, faces an embarrassing situation because of the small balance in her bank book and the many bills which must be met.

A Mr. Sands, financially stable, but tottering socially, gains entrance to the homes of the elite through Mrs. Ware. He is an admirer of Mary Ware, but in turn is despised by her. Finding that he has paid her mother's debts, she feels it her duty to wed him, which necessitates breaking her engagement to Ronald Cliffe. She marries Sands with the understanding that affection shall not enter into the matrimonial contract.

Many incidents follow which have a bearing on the plot, serving as they do to develop a hatred for Sands, who intimidates his beautiful wife by becoming intimate with another woman. He also resorts to mean tricks in an effort to make his wife love him. In his scheming he endeavors to compromise his wife and her former sweetheart, resulting in his wife being wrongly known as the notorious Mrs. Sands.

After beating the character of his wife, he grants her a divorce and she returns happily to her first love. The interiors and exteriors have been well chosen and photographed. The plot presents a few inconsistencies, but Miss Barriscale's work is excellent. The supporting players are very capable, Harry Meyers succeeding in making himself a much disliked person in the character of Sands.

SYNOPSIS: Mary Ware and Ronald Cliffe become engaged. While planning their marriage, Mary finds that her mother is indebted to a Mr. Sands, who desires her hand in marriage. Feeling that her duty is to her mother, though despising Sands, she breaks her engagement and consents to wed the capitalist. Being a loveless marriage, she is constantly ill-treated by her husband, who, new to the game, will make her love him, although he himself has intimate relations with another woman. He succeeds in partially compromising his wife with her former sweetheart, and thereafter she is known as the notorious Mrs. Sands. After succeeding in his depraved scheme, he divorces her and she returns to the man whom she first loved.

William Russell in

LEAVE IT TO ME

Five-part comedy; Fox.
Directed by Cummings J. Flynn.
Published in May.

OPINION: "Leave It To Me" is less a motion picture than it is entertaining sidekicks on motion picture California. It is no less entertaining, indeed more so, because of the fact.

Three subtitles that carry as many genuine laughs each introduce the pictures, these subtitles written by typical California settings nicely photographed and showing William Russell, Eileen Perce and a representative gathering of Fox players enjoying a luxurious swimming pool and the w. k. California sunshine. Santa Barbara is the locale, according to the story, so there is no attempt to camouflage the appearance.

By and by the story begins. It deals with a wealthy young man whose financee insists that he go to work or she will not marry him. He buys a detective bureau because there has never been a crime in the city and he knows he will not have to work. Then, humorously, he is made to take the central part in a number of common robberies, abductions, etc., that hold interest until the finish of the picture.

As a story, it is neither new nor brainy.

As a picture, the purpose of which is to please the motion picture audience, it is excellent.

Nothing quite like this has been done before. It must be seen to be appreciated. It can be booked with confidence. It will not give patrons what they come to the theatre expecting to see. It will give them something better—novel, interesting entertainment. It is distinctly worth while.

SYNOPSIS: Dickey Derrickson, son of wealth, is told by Madge Earle, his financee, that she will not marry him unless he goes to work. Accordingly, he buys a detective bureau which he is assured has never had a client. Then his chum, Tom Burroughs, enlists his aid in recovering love letters written in a foolish moment to a chorus girl. He employs a second story man to get them. But, as the story man is a member of Madge's jewels. Complications follow, in which he imports a band of criminals that prove more than he can manage. By a lucky turn of circumstances he wins out over his adversaries, however, and Madge promises to go through with the wedding.

Flanagan and Edwards

Comedies for Goldwyn

Goldwyn Distributing Corporation will publish the series of two-part comedies featuring the vaudeville team of Eddie Flanagan and George Edwards which National Film Corporation of America is making. The subjects will go out under the Capitol comedies trademark. Flanagan and Edwards duo was one of the best known "brother" acts in vaudeville. Eddie, the senior member of the team, recently was seen in National Hall, also starring in comedies. George only recently was discharged from the A. E. F. Harry Edwards will direct these comedies.
Dorothy Dalton in
THE DARK MIRROR

Five-part drama; Paramount Artcraft.
Directed by Charles Gilbey.
Published May 30.

OPINION: Psychic influence is the basis of "The Dark Mirror," a Louis Joseph Vance story that appeared serially in a popular magazine. In it Dorothy Dalton plays a dual role, although at no time is double photography resorted to, as the two characters are not required to appear in the same scene. It is a rather jumpy affair, ranging from the studio and magnificent home of a Fifth avenue belle to the hovel of an underworld girl, and contains more than the usual number of thrills for stories of this character.

Mystery, romance, gun-plays, quick get-aways and adventure are interwoven as only Vance can weave them into a story, and through the careful direction of Charles Gilbey, assisted by a cast of well-known screen players, the whole make an absorbing screen drama that merits attention. Huntley Gordon appears opposite Miss Dalton and gives a fine performance. Pedro de Cordoba has the underworld character part, as does Walter Neele, Jessie Arnold, Lucile Carney, Donald MacPherson and Bert Starkey. In settings and lighting effects, "The Dark Mirror" is a splendid example of thoughtful staging.

SYNOPSIS: Priscilla Maine, a member of New York society, is troubled with strange dreams, in which she vividly recalls underworld characters involved in a murder. She confides her troubles to Dr. Dobick, who undertakes to solve the mystery. As if to make her dreams come true, she is mistaken for Nora, a belle of the Bowery, who is kidnapped by one of the thugs. Nora is known as "Red" Carnahan's girl. She is loved by Mario Gonzales, a Spaniard. Mario rescues her from Carnahan's clutches and marries and excludes her in Jersey. Carnahan and his pals search for her. "Red" discovers the body of Nora and drowns her.

Priscilla is rescued by Mario, who believes her to be Nora, his wife. Fosdick is attempting to explain to Mario the truth of the matter, when Miss Jenkins' Jersey retreat, when Priscilla looks out of the window and sees "Red" Carnahan by the shore of the nearby lake. She rushes out and draws the body of Nora from the water. He is horrified to see Priscilla, her exact counterpart, there, and drowns himself in superstitions fear.

It develops that Priscilla's father had early in life married a gipsy girl. Nora was their child, taken by the mother when she ran away. Priscilla, when these explanations have been made, consents to wed Doctor Fosdick.

Henry B. Walthall in
THE CONFESSION

Seven-part drama; National Film Corporation.
Directed by Bertram Bracken.
Published May 30.

OPINION: Exhibitor expressions on the worth of a picture have proved to be reliable. This is a logical condition, for it is the theatre owner who has lost or gained on some production and this experience has enabled him to place an actual value on the picture.

Although it is an accepted fact that clientele and localities differ in the manner in which they receive a picture, exhibitors have expressed their confidence in the judgment of other theatre operators who have had occasion to give an early showing on a picture.

With this existing fact, exhibitors will attach significance to the recent contribution to "What The Picture Did For Me" by William M. Roob, manager of the Grand theatre, Port Washington, Wis. Mr. Roob is a practical showman and bases his comments on "The confession," not on hearsay or theory, but on what the production did for him. He says:

"Here, boys, is acorner. Whether you have a Catholic, an Italian or a Jew, he'll get you the people in more the second than on the first night. Very near as good attendance as on May 30."

Based on an actuality, only one conclusion can be drawn from his opinion and that is that if he made money on the production others will do likewise. If B. Walthall gives a very enjoyable portrayal, although the nature of the role in which he is cast, that of a priest, rather limits his work. Others in the cast are given the more dramatic opportunities and their efforts are very commendable.

SYNOPSIS: Father Bartlett, after hearing the confession of one of his parish that he has killed a man, is faced by the fact that his brother is to be hanged as the supposed murderer. The priest, however, refuses to reveal the real murderer who has fled to his mother in the far North. The priest's brother escapes and goes North to find the real murderer. The priest in turn goes to apprehend his brother but in so doing finds the real criminal who, near death, returns to Montana, confesses to the authorities and saves the priest's brother, who has been returned by the mounted police from the roose.

Margot Kelly and Matt Moore in
THE SPORT OF KINGS

Five-part drama; Buffalo Motion Picture Corp.
Directed by Frederick Thompson.
Published on a state rights basis.

OPINION: Matt Moore is an experienced actor and a popular one. He, rather than Margot Kelly, the star, given most prominence in the cast of characters, is the feature of "The Sport of Kings."

It is to his efforts that the picture owes such entertainment value as it possesses.

Recent spectacular successes in which the race track and the melodramatic incidents with which fiction has associated it have figured prominently evidence a popular demand for this type of production. It is well that such is the case, for the picture is not so well made that it can succeed notably without an advantage of some sort.

The best thing in the picture is the horse race. It is well photographed. But the story leading up to it and following lacks realism. The picture is very much a mixture of romance and adventure and falls to impress as genuine. At no time is the fact that the characters are actors striving to entertain lost sight of.

The general impression is that of an amateurish production and, with the exception of Matt Moore, amateurish acting, at least acting of lower than cinema grade.

As mentioned, there is a demand for the race track picture. Possibly this demand will counterbalance in great measure the play's shortcoming.

SYNOPSIS: Sale Kerner, horseman, is barred from the recognized race tracks when he fails to prove an assertion to the effect that the Clason entries are favored by the judges. At the same time Vivandiere, a mare owned by Bobbie Leland, a young woman deeply interested in racing matters, is barred from the official tracks. Sale goes to Florida. Bobbie sailing on the same boat, with her horse. Sale saves the horse in a wreck and fire, and is employed by Bobbie as stable manager. When the Clason interests effect Vivandiere's defeat on an outlaw track, suspicion is directed toward Kerner. Bobbie still has faith in him, however, and he eventually establishes his innocence and wins the next race and Bobbie's hand in matrimony.
When Barbara learns that Clara plans to run away with Rhodes, she follows the woman to Rhodes’ rooms, discovers Burton hiding there, and obtains evidence that secures her freedom from the marriage vows and paves the way for a happy future with the young Mr. Brent.

Sunshine Players in
A HIGH DIVER’S LAST KISS
Two-part comedy; Fox. Published in May.

OPINION: The ridiculous note sounded in the title is maintained throughout the two reels of ludicrous happenings which constitute “A High Diver’s Last Kiss.” At no time even approximating the plausible, it is well fitted for the purpose it serves—program contrast.

With the action laid at a seaside resort, bathing girls are brought into play with the customary result. They are good to look at, these Sunshine girls, and they appear in this case with reason.

The plot has something to do with a high diver who insists upon marrying his employer’s daughter before he makes his thrilling leap into the tank of water. When her sweetheart kidnaps him, the girl volunteers to make the dive in his place. A bomb which has been placed at the top of the ladder is discovered by the girl and thrown into the assembled throng, her one-piece bathing suit is matched from her back by her sweet-heart, who seeks to rescue her in an airplane, and she rushes from the tank to his arms, an aerial elopement providing the ending.

It is well produced, swift of action, and contains new material in quantity. It should thoroughly justify its exhibition.

“Up in Mary’s Attic”
Great Showman Film Distributor Says It Contains Everything That Feature Picture Should

Nat Robbins, president of Robbins Film Company, Utica, N. Y., declares that “Up in Mary’s Attic,” which is being handled by Fine Art Pictures, Inc., is the greatest showman’s picture he ever has seen.

Robbins has acquired distribution rights on the production of the Twentieth-Fox, and announces that re-editing and titling are progressing rapidly.

In “Up in Mary’s Attic,” says Mr. Robbins, “contains everything that a feature should. There is rollicking comedy without any slapstick, and in addition, considerable drama, situations, pathos and heart appeal which will register big with every audience.

He declared that, in his opinion, the picture would eclipse all records for comedy productions in New York state. The picture already has been sold for several important territories, and inquiries by mail and telegraph are pouring in from every section of the country, it is said.

Absounds in Comedy

“It absounds in comedy of a new sort,” says Mr. Garsson, “both Eva Novak and Harry Gribbon having given their best efforts along this line and having accomplished something different from any other type of screen comedy. The fun is presented with a background of the most beautiful girls it was possible to assemble. These are presented first as bathing beauties on a California beach, and later as students in a high-class girls’ boarding school. Those who have seen parts of the picture have declared that they are the most bewitching beauties that ever appeared in any production."

“Brass Buttons” Is
First West Comedy In Star’s New Makeup

Billy West, now producing a series of two-reel comedy features for the Redcraft Pictures Corporation, Seventh avenue, New York City, has discarded the baggy trousers, derby hat, cane and oversized shoes that he has used for many years.

Beginning with the first picture completed by his new producing company, he adopts a straight makeup and wears whatever costume most appropriate for the type of character required. This new arrangement opens a much larger field for the selection of comedians.

Mr. West has added Theodore Lorch to his cast. Lorch is an experienced actor, having headed various stock companies and appeared in the support of many picture stars. Other players now with West include Leo White, Bud Ross, Martin and Ethlyn Gibson.

“Brass Buttons” is the title of the first picture made with the new makeup for West and is said to show Mr. West capable of standing on his ability as a comedian.
"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 positive guide to box office values. Address, "What The Picture Did For Me", EXHIBITORS HERALD, 417 S. Dearborn St., Chicago

First National

In Search of a Sinner, with Constance Talmadge.—About as daring as they make them. Never quite overcome. Drew well. Raised admission and got it. Her best for First National.—W. H. Mart, Strand theatre, Grinnell, Ia.

The Beauty Market, with Katherine MacDonald. Showed for this two days to capacity houses, and star is going better every time she makes a picture.—Paul H. Shew, Wonderland theatre, Clinton, Ind.

The Temperamental Wife, with Constance Talmadge.—Best Talmadge picture shown here. Star 100%. Well pleased.—H. A. Kemp, Queen theatre, Nixol, Tex.—Neighborhood patronage.

In Old Kentucky, with Anita Stewart.—A great picture. First National pictures are money getters at this theatre. Never had a better picture with Miss Stewart.—A. H. Schure, Grand theatre, St. Marys, O.—Transient patronage.

Human Desire, with Anita Stewart.—The people who said unkind things about this picture were prejudiced. We found it to be an entirely satisfactory offering. It pleased our patrons, and that is saying something.—Beth Drew Guhl, Pastime theatre, Delavan, Wis.—High class patronage.

Two Weeks, with Constance Talmadge.—Just fine. The best of the three. Didn’t raise its price, but it will stand a raise. Fine comedy-drama that makes them fall all over you.—Jack H. Hooks, Palace theatre, Thomas, Okla.—Neighborhood patronage.

Heart o’ the Hills, with Mary Pickford.—People liked this better than Daddy Long Legs. Ran it two days to well pleased crowds. Book it and clean up.—A. Mercier, Electric theatre, Perryville, Mo.—Neighborhood patronage.

The Thunderbolt, with Katherine MacDonald.—Good star and fine production wasted on a story that doesn’t appeal.—Chas. Born, Elks theatre, Prescott, Ariz.—General patronage.

Heart o’ the Hills, with Mary Pickford.—Excellent picture. Better than The Hoodlum, but not as good as Daddy Long Legs. Satisfied all of my patrons as they came to see Mary.—C. E. Wentsel, Orpheum theatre, Ada, Minn.—Neighborhood patronage.

In Wrong, with Jack Pickford.—Good picture, but no box office attraction. Played with Day’s Pleasure, but couldn’t get them out.—W. H. Creal, Suburban theatre, Omaha, Nebr.—Neighborhood patronage.

In Old Kentucky, with Anita Stewart.—Ran this two days to full house. Book it and boost it. It’s fine. Please all. Will ask return date.—W. E. Pore, Liberty theatre, Gorman, Tex.

IN OLD KENTUCKY, with Anita Stewart.—It’s there, boys, it’s there. Get this one and play it for all you are worth. It will stand up for any claims you care to make for it. Play it for at least two nights in the smaller towns and punch the price and they won’t kick. And listen, boys. Copy the exhibitors’ reports from this magazine in your house organs. It is the best advertising on earth. And don’t be afraid to run in an adverse report occasionally. It proves that you are honest with your patrons. You will win their confidence, and that’s worth money.—J. C. Jenkins, Auditorium theatre, Neligh, Neb.

Shoulder Arms, with Charlie Chaplin.—Went over big. Couldn’t seat them all both evenings. Played two days.—O. Troyer, Lyric theatre, Rugby, N. D.—Small town patronage.


Auction of Souls, with Aurora Mardiganian.—Drew a big house, but very few liked it.—E. M. Kuhns, Gibson theatre, Gibson, N. M.—Mining camp patronage.

The Inferior Sex, with Mildred Harris Chaplin.—A good picture. Went over good for two days at advance prices.—G. M. LeMonnier, Majestic theatre, Liberal, Kans.—Transient patronage.

The Thunderbolt, with Katherine MacDonald.—The best I have had for some time. More favorable comments on this picture than any I have used this season. Good business.—G. F. Rediske, Star theatre, Ryegate, Mont.—Small town patronage.


Heart o’ the Hills, with Mary Pickford.—Patrons say best Mary Pickford yet. Capacity business at double admission.—E. L. Howard, Star theatre, Taboka, Tex.—Neighborhood patronage.

In Search of a Sinner, with Norma Talmadge.—Went over good. Makes a great picture to run with A Dog’s Life.—Oscar Troyer, Lyric theatre, Rugby, N. D.

Bill Apperson’s Boy, with Jack Pickford.—It filled the house.—J. F. Alker, Motion theatre, Mahon, Wash.

Daddy Long Legs, with Mary Pickford.—Picture is all that is claimed for it. We could not seat the crowd when we ran it. Everybody spoke highly of "BUSTER" COLLLIER AND HIS DIRECTOR

William D. Taylor going over the script of Willie Collier, Jr.’s first Paramount Arctuff production. Young Collier has become a regular booster for California and talks like a “native son” about the wonderful climate.
the picture.—C. H. Powers, Auditorium theatre, Dunsmuir, Cal.—General patronage

Back to God's Country, with Nell Shipman.—Very good picture, and a good production because of its novelty.—C. E. Wentzel, Orpheum theatre, Ada, Minn.—Neighborhood patronage

The Greatest Question, a D. W. Griffith production.—A very good production, but not a picture that will draw them all.—E. L. Howard, Star theatre, Tahoka, Tex.—Neighborhood patronage

Thunderbird, with Katherine MacDonald.—Really surprised at this one. A wonderful picture. Great business. Stood 'em to the street. Give us more.—A. H. Sherry, Grand theatre, St. Mary's, O.—Transient patronage

The Beauty Market, with Katherine MacDonald.—High class picture with very attractive star—Bert Drew Gulih, Pastime theatre, Delavan, Wis.—High class patronage

Heart of the Hills, with Mary Pickford.—Good, but can't see that it was as good as Daddy Long Legs or The Hoodlum.—Jack H. Hooks, Palace theatre, Thomas, Okla.—Neighborhood patronage

Mary Regan, with Anita Stewart.—Very good. One of her best. Did not draw.—W. H. Mart, Strand theatre, Grinnell, Ia.—Neighborhood patronage

A Day's Pleasure, with Charlie Chaplin.—Does not amount to much.—L. M. Kuhrs, Gibson theatre, Gibson, N. M.—Miming camp patronage

Back to God's Country, with Nell Shipman.—Wonderful picture. Nell Shipman is a man winner here. Don't fail to book it. You can't go wrong.—Oscar Taylor, Lyceum, Rugby, N. D.

A Virtuous Vamp, with Constance Talmadge.—One of the best pictures we have run in many a day. Pleased with a full house. They talk about it yet. She is always good.—W. E. Pore, Liberty theatre, Gorman, Tex.—Transient patronage

A Daughter of Two Worlds, with Natalie Wengler.—Pleased a Sunday audience. Star hasn't a very large following here.—Bert Drew Gulih, Pastime theatre, Delavan, Wis.—High class patronage

In Wrong, with Jack Pickford.—Very good. Seemed to please them all. Business good.—Gustine & Roush, Prince theatre, Lewistown, III.—Neighborhood patronage

Heart Strings, with William Farnum.—William Farnum's pictures are fair, but don't get as much money as they should.—Chuck Townsend, Lyceum theatre, Lewrenson, Kans.—General patronage

Checkers, with a special cast.—Excellent picture. Lost money account revival. Will play return date.—Guy O. Fritts, Dixie theatre, Marshall, Okla.—Neighborhood patronage

Checkers, with a special cast.—Fine picture. Went over big, and patrons satisfied.—C. N. Bartow, Opera House, Medora, Ill.—Small town patronage

The Speed Maniac, with Tom Mix.—C. N. Bartow, Opera House. Medora, Ill.—Small town patronage

Sacred Silence, with William Russell.—This would have been a good subject if they had left out the terrible death scene in the last reel between man and wife. This scene alone jars the audience so they will leave dissatisfied, as it is close to the ending.—C. H. Powers, Auditorium theatre, Dunsmuir, Cal.—General patronage

Eastward Ho! with William Russell.—Russell a great favorite here. They like him in all his business big with weather bad. Picture above average.—W. H. Creal, Suburban theatre, Omaha, Nebr.—Neighborhood patronage

Should a Husband Forgive? with a special cast.—A very good production.—P. J. Geutz Bros., Monroe theatre, Monroe, Wis.—Neighborhood patronage

The Tale of Two Cities, with William Farnum.—Did not draw at all. Fair picture, but lost me money. Liberty theatre, Ranger, Tex.—Neighborhood patronage

The Lone Star Ranger, with William Farnum.—Good picture. Shows up well here. Patrons well pleased. Drew well. Don't be afraid of this one.—C. N. Bartow, Opera House, Medora, Ill.—Small town patronage

A Woman There Was, with Theda Bara.—Short picture, and not much to it. I have small houses on Theda Bara.—Oscar Troyer, Lyric theatre, Rugby, N. D.

Wolves of the Night, with William Farnum.—Great. Believe me, some picture. My first showing of star Farnum calls for more like it.—M. H. Goodrich, Liberty theatre, Marshall, Okla.—Neighborhood patronage

The Wilderness Trail, with Tom Mix. This is some show. You can't go wrong on this one. Star is good. My patrons are so pleased, I can always keep him.—Philbrick & Knoblach, Rex theatre, Allen, Nebr.—Small town patronage

The Feud, with Tom Mix.—A good picture, but certain things need changing—such as rubber tired buggies and rubberoid roofing, and the star had his initials on his shirt. The picture was of the feud which took place during the Civil War.—Bert Norton, Kozy theatre, Eureka, Ill.—Neighborhood patronage

Rough Riding Romance, with Tom Mix.—A knockout. As are most all of Tom Mix's pictures.—W. B. Henderson, Dixie theatre, Ripley, Tenn.—Neighborhood patronage

The Adventurer, with William Farnum.—Did not please. Farnum always very popular here, but another picture marked out for—Gustine & Roush, Princess theatre, Lewistown, III.—Neighborhood patronage

Heart of a Lion, with William Farnum.—William Farnum's best if the novel on which it was based, "The Doctor," would have been followed through to the end, the changed ending spoiled the picture for those who had read the book by Con- nor. Drew well.—L. C. Farquhar, Opera House, Guide Rock, Nebr.—Neighborhood patronage

Evangeline, with Miriam Cooper.—Put it over big with woman's club and schools. Good picture. See the story.—Oscar Troyer, Lyric theatre, Rugby, N. D.

Evangeline, with Miriam Cooper.—One of the best Farnum pictures. Business would have been big

ROUGH RIDING ROMANCE, with Tom Mix.—O. H. Goodrich. Opera House, Piper City, Ill. This gets them all. A great picture. Go the limit on it.—O. H. Goodrich, Opera House, Piper City, Ill.
Hallmark
Going Straight, with Norma Talmadge.—This feature pleased all who saw it. Norma Talmadge draws well for me. Felt that all the parts pleased all so far, and will keep right on using them. Book this and boost it big. You won’t be sorry. It’s a good buy.—Mrs. R. J. Sheek, Majestic theatre, Marmonie, Wis.—Neighborhood patronage.

Breezy Jim, with Crane Wilbur.—It pleased some, but there is something lacking. All all all. It is not bad.—G. N. Armstrong, Y. M. C. A. theatre, Rose Lake, Idaho.—Neighborhood patronage.

Wolves of the Border, with Roy Stewart.—Not as good as some Stewarts, but very satisfying. Stewart also not good, and is well liked here.—G. W. Johnson, Mystic theatre, Marmarth, N. D.

The Flame of the Yukon, with Dorothy Dalton.—Good picture and pull well.—Liberty theatre, Ranger, Tex.—Neighborhood patronage.

The Children in the House, with Norma Talmadge.—This is an excellent story and picture one. Pleased all on a Sunday night. Splendid lot of children actors in this feature.—Mrs. R. J. Slack, Majestic theatre, Eau Claire, Wis.—Neighborhood patronage.

The Wild Goose Chase, with Hazel Dally.—Good Northern picture. Will please most of them.—G. N. Armstrong.
The Parisian Tigress, with Viola Dana.
—Good. Better than her comedies.—L. M. Kuhns, Gibson theatre, Gibson, N. M.—Mining camp patronage.

In His Brother's Place, with Hale Hamilton. A star—good. His pictures appeal to the young and old alike. Metro always pleases my audience and justly so.—Miss Hella Harris, Liberty theatre, Magnolia, Miss.—General patronage.

Castles in the Air, with May Allison. —A dandy picture. Metro always pleases my patrons. Big business.—A. H. Schurr, Grand theatre, St. Mary's, O.—Transient patronage.


Almost Married, with May Allison. One of the best May Allison pictures I have ever run. It is a good comedy-drama that will please all.—Very good business.—E. L. Howard, Star theatre, Tahoka, Tex.—Neighborhood patronage.

That's Good, with Hale Hamilton. The star is a good one, but this is not a very dandy vehicle as played with Hamilton. Would not care to book return date.—Harlin Ent. Co., Odeon theatre, Hardin, Mo.—General patronage.

Daring Hearts, with Francis Bushman and Beverly Bayne. —Very good. Full of action from start to finish. It is a war picture. Drew good and pleased the majority.—It is in six reels.—Book, E. J. Degenhardt, Princess theatre, Mendota, III.—Small town patronage.

The Amateur Adventuress, with Emmy Wehlen. —This one will please. The best comedy dramas we have shown to date.—Euraka theatre, Auburn, Nebr.

Fools and Their Money, with Emmy Wehlen. —Good picture. Star well liked here.—L. M. Kuhns, Gibson theatre, Gibson, N. M.—Mining camp patronage.

Peggy Does Her Darnest, with May Allison. Another first rate comedy drama. Good photography. Well staged and fine scenery.—Mrs. E. L. Fote, Lib- erty theatre, Gorman, Tex.—Transient patronage.

Should a Woman Tell? with Alice Lake. —My people liked this. Story not especially strong, but star looks good, and production great.—R. J. Liberty Circuit theatre, Vadier, Wash.—Neighborhood patronage.

Paramount Artcraft


Double Speed, with Wallace Reid. —With Wanda Hawley and Theodore Roberts in the cast, picture was a big hit. Theodore Roberts, the grand old man of the screen, makes a big hit in this.—R. K. Booth, Paramount theatre, Nebraska City, Nebr.

The Make-Believe Wife, with Billie Burke. —Did not do good for me.—J. F. Alker, Malton theatre, Malton, Wash.

Huckleberry Finn, with a special cast. —The picture has convinced me. The idea that Huckleberry Finn was a super-feature must have a very vivid imagination of what makes a super-picture. We think this picture bowed down to five reels would make a fairly good program picture to show for 5 and 10 cents, and the exhibitor to stand at the door and give his patrons a rain check as they pass out. Positively the poorest special we have ever shown. Don't book it. You are surely stung the moment you do.—Majestic theatre, Grand Island, Nebr.—Neighborhood patronage.

Hawthorne of U. S. A., with Wallace Reid. —As Reid is a big favorite here this picture went big. Business big.—Pfeiffer Bros., Opera house, Kenton, O.—General patronage.

The Market of Souls, with Dorothy Dalton. —Good program picture.—L. M. Kuhns, Gibson theatre, Gibson, N. M.—Mining camp patronage.

Secret Service, with Robert Warwick. —This was supposed to be a special, but it failed to be even a good program picture, as it is of the Civil War times, does not please. Our Sunday's business fell away on this subject.—H. Powers, Auditorium theatre, Dunsmuir, Cal.—General patronage.

Sadie Love, with Billie Burke.—The poorest thing Burke ever made. An disappointment to everyone.—Majestic theatre, Grand Island, Nebr.—Neighborhood patronage.

The Miracle Man, with a special cast. —Best picture we have ever screened. Will be just as good a money getter to ten years from now. Business great.—Pfeiffer Bros., Opera house, Kenton, O.—Neighborhood patronage.

Told in the Hills, with Robert Warwick. —One of the best pictures we have ever had.—L. M. Kuhns, Gibson theatre, Gibson, N. M.—Mining camp patronage.

Black Is White, with Dorothy Dalton. —A well produced, and well acted offering, but a story with little appeal. This star had but two good vehicles the past year.—C. B. Kent, Strand theatre, Red Boiled.—Charles Born, Elks theatre, Prescott, Ariz.—General patronage.

The White Heather, a Maurice Tourneur production.—It was an awful bore to me and the patrons.—S. C. Vale, Pictorial theatre, Dennison, O.—Small town patronage.

The Grim Game, with Houdini. —A boiled down serial. Drew well on Sunday.—W. H. Hart, Strand theatre, Grinnell, la.

L'Apache, with Dorothy Dalton. —Good Fair business.—Will F. Krahm, Lorin theatre, Berkeley, Cal.—Neighborhood patronage.

Double Speed, with Wallace Reid. —Excellent for entertaining purposes. No hope here to beat same star and cast again.—Charles Born, Elks theatre, Prescott, Ariz.—General patronage.

Extravaganza, with Dorothy Dalton. —Fair picture. Fair business.—C. E. Bell, Midway theatre, Mogollon, N. Mex.—Neighborhood patronage.

The Miracle of Love, with a special cast.—Seven reels. It should be five. Very slow and drags all through. Did not go.—G. D. Rogers, Gem theatre, Chickasha, Okla.—Neighborhood patronage.

Male and Female, a Cecil B. DeMille production.—Drew average for three weeks. Average attendance. Good special.—W. H. Mart, Strand theatre, Grinnell, la.

The Source, with Wallace Reid.—Dandy picture.—L. M. Kuhns, Gibson theatre, Gibson, N. M.—Mining camp patronage.

The Firing Line, with Irene Castle.—Picture too slow. Called a special, but some one made an awful mistake.—S. C. Pictorial theatre, Dennison, O.—Small town patronage.

Believe Me Xanitte, with Wallace Reid.—Very good comedy and will please. Reid is always good drawing card.—G. D. Rogers, Gem theatre, Lyndon, Kans.—Neighborhood patronage.

The Dark Star, with Marion Davies.—Poor.—Jack Nash, Strand theatre, Trinidad, Colo.—Neighborhood patronage.

Law of the North, with Charles Ray.—This gave general satisfaction.—A. C. Klug, Empress theatre, Zumbrota, Minn.—General patronage.

The Vamp, with Enid Bennett. —Excellent comedy-drama and a real good vamp.—Paul & Overton, Lyric theatre, Winchester, III.—Neighborhood patronage.

The Love Burglar, with Ethel Clayton. —Good.—Jack Nash, Strand theatre, Trinidad, Colo.—Neighborhood patronage.

The Life Line, with a special cast.—Lot of action. Good business.—Will F. Krahm, Linden theatre, Berkeley, Cal.—Neighborhood patronage.

The Home Breaker, with Dorothy Dalton.—An excellent picture.—Peters & Johnson, Liberty theatre, Milligan, N. Mex.—Small town patronage.

Viviente, with Vivian Martin.—Only a fair picture.—G. D. Rogers, Gem theatre, Lyndon, Kans.—Small town patronage.

Teeth of the Tiger, with a special cast.—Good mystery picture. Good for some localities.—Will F. Krahm, Lorin theatre, Berkeley, Cal.—Neighborhood patronage.

 Widow by Proxy, with Marguerite Clark.—A very cute little picture. Appealed to ladies especially. Business fairly good.—John Hafer, Princess

JOE ROCK

The Vitagraph comedian recently appeared on the beach at Los Angeles in support of Patsy De Forest, his leading lady, thus reversing the usual order of things.
May 29, 1920

EXHIBITORS HERALD

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theatre, Donora, Pa.—Neighborhood patronage.

The Grim Game, with Houdini.—Good stunt picture. Went well with us. Good business.—Will F. Krahn, Lorin theatre, Berkeley, Cal.—Neighborhood patronage.

Male and Female, a Cecil B. DeMille production.—Great. Play up original play for this big business again. Sun Bros., Monroe theatre, Monroe, Wis.—Neighborhood patronage.

The Dub, with Wallace Reid.—Fair picture. Big business in this house. Arlington, Ia.—Rural patronage.

Twenty-three and a Half Hours Leave, with Douglas McLean and Doris May.—Went over big as with everything else. Big business at advanced prices.—John Haimer, Princess theatre, Donora, Pa.—Neighborhood patronage.

The Woman In the Suitcase, with Emma Dunn and Fair.—Lost up to Bennett pictures. Fair business.—Will F. Krahn, Lorin theatre, Berkeley, Cal.—Neighborhood patronage.

Widow by Proxy, with Marguerite Clark.—Excellent picture that drew well and pleased everybody.—E. L. Franck, Oasis theatre, Ajo, Ariz.—Neighborhood patronage.

All Wrong, with Bryant Washburn.—A good comedy-drama. Everybody pleased.—Stanley Allan, Pathe theatre, Uniondale, Ind.—Neighborhood patronage.

Three Green Eyes, with a special cast.—Just the class of picture I would like to see.—F. J. Gruber, Temple theatre, East Jordan, Mich.—Neighborhood patronage.

Panther

The Cry of the Weak, with Fannie Ward.—A-1 program picture. A striking example of how a little plot is necessary for a five-reeler when cleverly handled. The night photography is interesting and splendid.—L. L. Hyneman, Peninsula theatre, Portland, Ore.—Neighborhood patronage.

Smouldering Embers, with Frank Keenan.—You can look them square in the eye when you tell them this is a good one. Exhibitors who do not use Keenan’s pictures should investigate.—Chuck Townsend, Lyceum theatre, Leavenworth, Kans.—General patronage.

The Gay Old Dog, with John Cumberland.—Nothing to this. Patrons went out. No more for me. Fair business. Comedy held up program.—A. H. Schurr, Grand theatre, St. Mary’s, O.—Transient patronage.

Oh Boy, with June Caprice and Creighton Hagan.—Lots of good comments on this. Lots of good laughs. Good cast.—R. J. Charles, Liberty circuit theatre, Varder, Wash.—Neighborhood patronage.

The Moonshine Trail, with a special cast.—A mighty good program. Though some communities might not like it as there is a good anti-boot sermon in it, it is well directed and has a fine, east, and is a really fine production. We did good business.—H. P. Thompson, Liberty theatre, Pardieville, Wis.—Neighborhood patronage.

My Husband’s Other Wife, a J. Stuart Blackton production.—These stars are gaining popularity rapidly. Don’t be afraid to book them.—Chuck Townsend, Lyceum theatre, Leavenworth, Kans.—General patronage.

The A. B. C. of Love, with Mae Murray.—Good picture. Pleased all.—E. L. Howard, Star theatre, Tahoka, Tex.—Neighborhood patronage.

The Bishop’s Emeralds, with Virginia Pearson.—Very good picture, but they did not like her in Impossible Catherine.—O. Troyer, Lyric theatre, Rugby, N. D.—Small town patronage.

A Woman of Pleasure, with Blanché Sweet.—I have seen several knocks on this picture, and while it is no special I consider it a mighty good entertainment for small town. Some big scenes.—R. J. Charles, Liberty Circuit theatre, Varder, Wash.—Neighborhood patronage.

The Gates of Brass, with Frank Keenan.—A program picture that got many comments from our patrons. All thought it was good. It is a strong, well set-up picture.—H. P. Thompson, Liberty theatre, Pardeeville, Wis.—Neighborhood patronage.

Cupid by Proxy, with Baby Marie Osborne.—Good comedy, but Baby Marie does not seem to laugh as when Sambo plays as side partner.—L. G. Sewing, Crown theatre, Calumet, Mich.—Neighborhood patronage.

A Woman of Pleasure, with Blanché Sweet.—Good picture but did not draw. Lost money on it.—W. E. Stepp, Regent theatre, Plesanton, Kans.—General patronage.

A Damself in Distress, with a special cast.—Good picture. Will please.—Family theatre, Portland, N. D.—Neighborhood patronage.

Realart

Judy of Rogue’s Harbor, with Mary Miles Minter.—Fine. Lots of comedy. Sure to please everybody.—C. Oldham, Dixie theatre, McMinnville, Tenn.—Neighborhood patronage.

Soldiers of Fortune, with a special cast.—Great picture, and small business. Title kept them away.—Paul H. Shew, Wonderland theatre, Clinton, Ind.—General patronage.

Nurse Marjorie, with Mary Miles Minter.—“It’s a darling picture.” Full of life and sends them away happy.—Chuck Townsend, Lyceum theatre, Leavenworth, Kans.—General patronage.

Eirstwhile Susan, with Constance Binney.—Realart does not need to worry if they make pictures like this. Drew fine

ESTRWHILE SUSAN, with Constance Binney.—This is a great picture. This star is more than "there now" and in this picture, boys, you see an artist work. It will please any audience. It’s a great picture. Book it.—C. L. Beede, Beede’s theatre, Enfield, N. H.

and people like her.—R. C. Wilson, Grand theatre, Staples, Minn.

Mystery of the Yellow Room, with a special cast.—Very good. Sure holds interest up to last minute.—Peter Krauth, Denison theatre, Denison, la.—Neighborhood patronage.

Robertson-Cole

The Broken Butterfly, a Maurice Tourneur production.—A very good picture. Did a big business. It will please any audience.—A. H. Schurr, Grand theatre, St. Mary’s, O.—Transient patronage.

The Bottom of the World, with Sir Ernest Shackleton.—Wonderful photography. Packed them in two nights and one matinee. Co-operated with high school. 35-90.—C. E. Farrell, Colonial theatre, Ellensburg, Wash.—General patronage.

The Open Door, with a special cast.—The poorest picture that I ever ran. Ought to be taken off the market of hurt business for a week.—G. M. LeMonnier, Majestic theatre, Liberal, Kans.—Transient patronage.

Haunting Shadows, with H. B. Warner.—An excellent picture. Even better than the book. Drew well and pleased.—C. F. Hancock, Lyric theatre, Stuart, Fla.—Small town patronage.

Her Purchase Price, with Bessie Barriscale.—This picture is good. Please all.—R. J. Cooper, Opera House, Kirbyville, Tex.—Neighborhood patronage.

Hoopla, with Billie Rhodes.—A very excellent picture with good moral lesson. Rhodes shows usual ability in depiction. Book it.—Hardin Ent. Co., Odeon theatre, Hardin, Mo.—General patronage.

HARRY T. MOREY, AS AN OLD SEA DOG

There’s plenty of Cape Cod atmosphere to this Vitagraph production, “The Sea Rider”
The Beloved Chester, with Lew Cody.—Good comedy-drama. Lew Cody well liked. Believe he would pull more in heavy drama. Good business.—C. E. Farrell, Colonial theatre, Elberon, Wash.—General patronage.

The Woman Michael Married, with Bessie Barriscale.—This was an extra good program picture. Bessie is a good star at my theatre.—G. M. Lemmonier, Majestic theatre, Liberal Kans.—Tran- sient patronage.

The Tong Man, with Sessue Hayakawa.—Don't fail to book this if your patrons like thrills and good action. It can't be beat.—C. F. Hancock, Lyric theatre, Stuart, Fla.—Small town patronage.

Select

She Loves and Lies, with Norma Talmadge.—Fine business. Anyone ought to clean up with such a star in a picture like this.—Paul H. Shew, Wonderland theatre, Canton, Ind.—General patronage.

Sooner or Later, with Owen Moore.—Picture great. Audience comment best in some time.—H. A. Kempen, Queen theatre, Nixon, Tex.—Neighborhood patronage.

The Woman Game, with Elaine Hammerstein.—Elegant settings, but picture was too slow for my patrons. Only a fair picture. Did not draw for me.—E. J. Degenhardt, Princess theatre, Mendota, Ill.—Small town patronage.

Picadilly Jim, with Owen Moore.—This is the poorestSelect picture we have ever run. Padded and action is slow and draygy. Nothing to it.—C. H. Powers, Auditorium theatre, Dunsmuir, Cal.—General patronage.

A Fool and His Money, with Eugene O'Brien.—Just a pleasing picture.—Peter Krauth, Grand theatre, Denison, la.—Neighborhood patronage.

Happiness a la Mode, with Constance Talmadge.—This picture was presented by the American Legion. The audience pronounced it better than A Vino at Vamp.—Beth Drew Guhl, Pastime theatre, Delavan, Wis.—High class patronage.

Marie, Ltd., with Alice Brady.—Very poor picture and star. If you run this picture run it with comedy.—Louis Frana, Olympic theatre, Calmar, la.

Cecilia of the Pink Roses, with Marion Davies.—A good picture if they would do away with the priest stuff. There was quite a bit of dissatisfaction owing to this.—G. W. Johnson, Mystic theatre, Marmarth, N. D.

The Lesson, with Constance Talmadge.—Splendid picture.—B. Dewhurst, Beverly Picture theatre, Beverly, Kans.—Small town patronage.

Getting Mary Married, with Marion Davies.—A good comedy-drama, and drew well.—W. B. Henderson, Dixie theatre, Ripley, Tenn.—Neighborhood patronage.

Red Head, with Alice Brady.—A good picture by a good star. Well go well almost any place.—Will C. Perry, Grand theatre, Alvin, Tex.—Neighborhood patronage.

Picadilly Jim, with Owen Moore.—Not much of a feature. Disappointed in the star.—Majestic theatre, Grand Island, N. D.—Neighborhood patronage.

The Shuttle, with Constance Talmadge.—It's a dandy picture. This star always good for us.—E. D. Luna, Hulbert theatre, Hulbert, Okla.—Neighborhood patronage.

Border Legion, with Blanché Bates.—Star entirely too old for part played. Very poor and business was very poor.—Whitman & Graffort, Princess theatre, Buchanan, Mich.—General patronage.

The Forbidden City, with Norma Talmadge.—This was liked better than Red Lantern, but no Chinese story goes over very well.—A. N. Mills, Emimence theatre, Eminence, Ky.

Marionettes, with Clara Kimball Young.—Old, but a very good picture if your patrons like the star. Mine don't. Had to cancel her.—Mrs. S. J. Haney, Liberty theatre, Des Moines, N. M.—Small town patronage.

Upstairs and Down, with Olive Thomas.—Did not draw for us, but gave fair satisfaction with those who saw it.—H. H. Bellings, Pleasant Hour theatre, Fine Island, Minn.—Neighborhood patronage.

The Reason Why, with Clara Kimball Young.—Wonderful picture. Held them spellbound. Better than most big films.—C. Oldham, Dixie theatre, M., Minnville, Tenn.—Neighborhood patronage.

Who Cares? with Constance Talmadge.—Not as good as some of Connie's, but it will get by. This is the first Constant Talmadge I was disappointed in.—J. H. Wall, Auditorium theatre, Highland, III.

The Broken Melody, with Eugene O'Brien.—Ran this two days to one of the biggest house records in our house. Everyone pleased, and pleased 100 per cent of the ladies. Eugene sure has the looks. His leading lady is the best under Selznick banner.—Mrs. J. A. Dostal, Ideal theatre, Omaha, Neb.—Neighborhood patronage.

She Loves and Lies, with Norma Talmadge.—Not up to her three last subjects of First National.—Fred Cosman, Electric theatre, St. Joseph, Mo.—Neighborhood patronage.

Out Yonder, with Olive Thomas.—Picture fine. Business only fair.—John Hafner, Princess theatre, Donora, Pa.—Neighborhood patronage.

The Spite Bride, with Olive Thomas.—Very good picture. Please them all.—Louis Frana, Olympic theatre, Calmar, la.

Children of Banishment, with Mitchell Lewis.—Too much faith in this picture. Action not real. Some Fairytale scenes, and good photography, but did not please.—E. D. Luna, Hulbert theatre, Hulbert, Okla.—Neighborhood patronage.

Cheating Cheaters, with Clara Kimball Young.—Our first picture with Miss Young, and she is starting out like she is going to be a winner. This picture is fine.—A. N. Miles, Emimence theatre, Eminence, Ky.—Small town patronage.

Sooner or Later, with Owen Moore.—Good comedy. Went over goods.—Fred Cosman, Electric theatre, St. Joseph, Mo.—Neighborhood patronage.

United Artists

Down on the Farm, with a special cast.—A knockout. Book it by all means. The best feature produced yet. What we want is another like it from Mack. So come across.—Guy W. Johnson, Mystic theatre, Marmarth, N. D.

When the Clouds Roll By, with Douglas Fairbanks.—Did not fair as well. Fairbanks won such a reputation in his first production that the mention of his name brings in good crowds, but they are all disappointed. He tries to play the impossible and thereby spoils a good play. Nothing to it.—Will Perry, Grand theatre, Alvin, Tex.—Neighborhood patronage.

His Majesty, the American, with Douglas Fairbanks.—A good Fairbanks. Pleased most of them. Good business.—R. J. Charters, Liberty Circuit, Vader, Wash.—Neighborhood patronage.

When the Clouds Roll By, with Douglas Fairbanks.—Good picture, but cannot get a crowd to see Fairbanks.—L. M. Kuhns, Gibson theatre, Gibson, N. M.—Mining camp patronage.

Universal

The Prince of Avenue A, with James Corbett.—This picture I can honestly recommend as a fine production. Highly pleased those who came fair and surly won the men and boys by storm. Advertise this as it is good.—Mrs. J. A. Dostal, Ideal theatre, Omaha, Neb.—Neighborhood patronage.

The Great Air Robbery, with Orner Locklear.—A fine puller, but a trifle disappointing. Something different than

BELLA HOOKER

Who has the ingenue role of Agnes Gates in Metro's production of "The New Harlethorn," which will be published as "The Saphynt?"
ordinary run of pictures.—N. Foster, Ellatha, Otsego, Mich.—Neighborhood patronage.

Blind Husbands, with Eric Von Strom-heim.—Truly a wonderful picture, but no money getter for a small town.—Frank Allen, Lion theatre, Byron, Ill.—Small town patronage.

Blind Husbands, with Eric Von Strom-heim.—Blind Husbands is a play that deals with life as it is in many instances, has not to be forgotten, and truly the biggest drawing power of the season. Book this picture everywhere.—E. P. Ilgenfritz, Lyric theatre, Mission Springs, Ark.—Neighborhood patronage.

Blind Husbands, with Eric Von Strom-heim.—A big picture. Played two days to big satisfied audience. Truly wonderful.—W. E. Pore, Liberty theatre, Gorman, Tex.—Transient patronage.

The Great Air Robbery, with Ormer Locklear.—A dandy picture. Don't be afraid to book this picture.—J. F. Alker, Maple theatre, Eldora, Iowa.—Neighborhood patronage.

The Great Air Robbery, with Ormer Locklear.—Good picture. Good drawing power. Book it.—Frank Allen, Rose theatre, Byron, Ill.—Neighborhood patronage.

The Great Air Robbery, with Ormer Lockyear.—I wish to state that The Great Air Robbery is all that the producers claim it can truthfully play—say that any manager will not go wrong by playing this picture. It turns them away.—E. P. Ilgenfritz, Lyric theatre, Mission Springs, Ark.—Neighborhood patronage.

The Right to Happiness, with Dorothy Phillips.—Very good picture. Very good business. Received many favorable comments.—Meyers & Ford, Arcade theatre, La Grande, Oregon.—Small town patronage.

The Heart of Humanity, with Dorothy Phillips.—A very good picture and pleased big audience. Bad roads and weather kept me from making money on it.—E. D. Busch, Beverly Picture theatre, Beverly, Kans.—Small town patronage.

The Right to Happiness, with Dorothy Phillips.—A good picture.—Harry Ho-both, Maxine theatre, Imlay City, Mich.—Small town patronage.

Riders of the Law, with Harry Carey. Good Western picture. We did good business.—Will F. Krahn, Lorin theatre, Beasley, Cal.—Neighborhood patronage.

Common Property, with a special cast.—A very good one. Played it with poor vaudeville, but the picture was exceptionally good, so it made up for the vaudeville failure.—Kenneth Snyder, Pastime theatre, Mapleton, Minn.—Neighborhood patronage.

The Gun Fighting Gentleman, with Harry Carey.—Fine Western with lots of good comedy in it. Drew good first day. Fell off one-half second day. Be afraid to book it. Carey is good, but don't pull for two-day showing.—Wm. Thacher, Royal theatre, Salina, Kans.—Neighborhood patronage.

The Wolf, with Earle Williams.—Pleased majority. Poor business due to bad weather.—L. A. Tomlin, Liberty theatre, Easton, Ill.—Small town patronage.

The Doctor and the Woman, with Mildred Harris Chaplin.—Fine. Lots of splendid remarks. Played with Non-sold Love, a Lyons-Moran comedy. It was good, too.—H. E. Thompson, Temple Hall, Boulder, Mont.—Neighborhood patronage.

Paid in Advance, with Dorothy Phil- lips.—Showed this picture at advanced prices. Big business and best of all, everybody well pleased.—Ed S. Weg- ner, Lyric theatre, Valley Jet, Ia.

The Ace of the Saddles, with Harry Carey.—A good hit. Played to big business.—Simmons & Love, Riddell theatre, Clarksville, Ark.—General patronage.

The Triflers, with Edith Roberts—Pleasing light drama that played to fair business. Star is good, but not a drawing card.—J. E. Stine, Gem theatre, Clinton, Ind.—Neighborhood patronage.

Temptation, with Carmel Myers—Violet Stanton, one of the dancing girls, appeared in person in classical dances. Picture drew well but did not satisfy.—H. E. Thompson, Temple Hall, Boulder, Mont.—Neighborhood patronage.

Vitagraph

The Fortune Hunter, with Earle Wil- liams.—Did not draw, with the fault all my own, as we were trying to put over a percentage picture and had our bill- boards full. We should have played Fortune Hunter big, as it was a crack- erjack picture worthy of big advertising. Percentage pictures will get you. Look out.—R. R. Booth, Paramount theatre, Nebraska City, Nebr.

The Winchester Woman, with Alice Joyce.—This is not a strong one by any means. If Alice has fans in your town set this. There is a thunder storm that goes fine with effects. Use them and it will help wonderfully.—Harry M. Palmer, Liberty theatre, Washington, Ind.—Neighborhood patronage.

The Climbers, with Corinne Griffith.—A good picture. Can't go wrong on this one. Boost it. It's big.—Mrs. E. L. Pore, Liberty theatre, Gorman, Tex.—Transient patronage.

The Prince and Betty, with William Desmond.—Excellent comedy. Plot out of the ordinary, and well conceived. A satire on royalty that will tickle any American audience.—C. L. Symer, Pe- ninsula theatre, Portland, Ore.—Neighborhood patronage.

The Man Who Won, with Harry T. Morey.—An exceptionally good mystery story. It was a pleasant surprise to our patron.—Beth Crew Guhl, Pastime theatre, Delavan, Wis.—High class patronage.

The Midnight Bride, with Gladys Les- lie.—Very good picture and extra good photography. Vitagraph has them all beat on photography.—R. R. Hess, Marion theatre, Edna, Tex.—Neighborhood patronage.

The Midnight Bride, with Gladys Les- lie.—Good. This will please them all.—Opera House, Hutton, N. D.—Neigh- borhood patronage.

The Combat, with Anita Stewart.— Fine picture. This star draws good crowd.—Will Perry, Grand theatre, Al- vin, Tex.—Neighborhood patronage.


Specials

Custer's Last Fight, with a special cast.—Very good attraction. Indians put this picture over in fine shape. Book this one. You can't lose.—Walter E. Johnson, Parkway theatre, 111 Michigan Ave., Chicago, Ill.—Neighborhood patronage.

Sly Eye, with a special cast.—Trying to make something out of nothing.—S. C. Vale, Pictorium theatre, Dennison, O.—Small town patronage.

The Confession, with Henry B. Wal- thall.—Two days to big business, and pleased at the top.—Peter Krauth, Deni- son theatre, Dennison, Ia.—Neighborhood patronage.

Mickey, with Mabel Normand.—House wouldn't hold 'em. This picture more than pleases.—Guy O. Fritts, Dixie theatre, Marshall, Okla.—Neighborhood patronage.

The Birth of a Race, with a special cast.—Much overrated. Did not make money for us. Won't stand much ad- vance in price.—Pratt & Jackson, Regal theatre, Centerville, Tenn.—Neighborhood patronage.

Custer's Last Fight, with a special cast.—Biggest day since in business.

SCENE FROM FIRST KAUFMAN WEEKLY

Selznick Pictures published "A Good Fellow" on May 10, the initial Herbert Kaufman screened editorials
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 ......................................

THE LONG ARM OF MAN-NISTER (Pioneer), with Henry B. Walthall. —I made the great mistake of not properly advertising this picture. Many people said it was the best picture in years. Advertise it all you can. It surely is worth it. Will get the crowd and satisfy. —E. E. Harmon, Opera House, Elgin, Ore.

SERIALS

THE LOST CITY (Warner Bros.), with Juanita Hansen. —There are serials and serials and I have used about 90% of all of them, but in my opinion (including the box office) there is one Lost City. —D. Koken, Century theatre, Chicago, Ill. —General patronage.


THE BLACK SECRET (Pathé), with Pearl White. —More dramatic with "mellor" than other serials we have run, but is constantly picking up patronage. —Fahmney & Elson, Electric theatre, Curtis, Neb. —Neighborhood patronage.

THE BLACK SECRET (Pathé), with Pearl White. —This is a deep and heavy serial, but with Pearl White always pleasing. Have run every one of her serials, and they all made me money. Pearl White always draws me. —L. Beede, Beede's theatre, Enfield, N. H. —Small town patronage.

SMASHING BARRIERS (Vitagraph), with William Duncan. —People dissatisfied. Too many impossible stunts. —O. M. Tingley, Grand theatre, Big Sandy, Mont.—Neighborhood patronage.


THE INVISIBLE HAND (Vitagraph), with Antonio Moreno. —This is a serial in seven episodes. We are now on our eighth and can say it is as good as we have ever run. —Will Flaherty, theatre, Alvin, Tex.—Neighborhood patronage.

Elmo the Mighty (Universal), with Elmo Lincoln. —A good serial, but cannot get 90% patronage. —Harry Sagon, theatre, Wewa, Ill. —Small town patronage.

BOUND AND GAGGED (Pathé), with a special cast. —This is an extra fine serial. Am on the eighth episode and more pleasing than ever. It's clean and different. —It will please most any audience. —C. L. Beede, Beede's theatre, Enfield, N. H. —Small town patronage.

THE INVISIBLE HAND (Vitagraph), with Antonio Moreno. —On the third episode and going over big. Very thrilling and exciting. —Oldham Oldham theatre, Manchester, Tenn. —Neighborhood patronage.

SHORT SUBJECTS
Petticoats and Pants (Christie), this comedy received so many laughs at our theatre that I want you all to go in and book it. It can be booked singly as it is a special and very good and has a bunch of girls in it. Run it two days if you can and get the 11 x 14 photos. They will get you some extra business. —Chas. H. Ryan, Garfield theatre, Chicago, Ill. —Neighborhood patronage.

Capt. Kidd's Kids (Pathé), with Harold Lloyd. —One hundred per cent comedy. Ran to capacity house and is my best box office attraction. —Mart Cole, Liberty theatre, Rosenberg, Tex. —General patronage.


Moonshine (Paramount), with "Patty" Arquette. —Poorer Arbuckle serial than I ever saw. I guess they all make bad ones once in a while. —Alvin S. Frankel, Jewel theatre, Lafayette, Colo. —Small town patronage.

THE STAR BOARER (Vitagraph), with Larry Semon. —One of the best comedies I have ever shown. —L. A. Hasse, Majestic theatre, Mauston, Wis. —General patronage.


SCHOOL DAYS (Vitagraph), with Larry Semon. —Greatly appreciated by audience. The top notch of the season. —Alcar Café, Chicago, Illinois. —General patronage.

BETWEEN THE ACTS (Vitagraph), with Larry Semon. —Play this as a feature. A positive knockout. Used Semon cut out in lobby, and designated "laugh with Larry." —E. E. Bonham, Bonham theatre, Prairie du Sac, Wis. —Neighborhood patronage.
DO YOU WANT TO MAKE MORE MONEY?

Are you interested in knowing the location of exhibitors in cities the same size with theatres the same capacity as yours who have increased their business with Bartola music?

Do you want facts and figures and personal interviews with exhibitors right in your territory?

We want to meet the show me exhibitor, for show you we will, how a beautiful toned Bartola will do for your box office exactly what it is doing for others and we will show you the Bartola, the city, the theatre, and the man that is making the money. If you want to make money WRITE TODAY.

THE BARTOLA AT A PRICE YOU CAN AFFORD.

Use the Coupon; it's for your convenience

You Owe Yourself an Investigation

Bartola Musical Instrument Co.
5 So. Wabash Ave.
CHICAGO, ILL.
Pathe Declares Blanche Sweet Is Favorite Actress In 6,000 Houses

Blanche Sweet, featured in "The Deadlier Sex," is declared by Pathé Exchange, Inc., following a compilation of statistics, to be the favorite actress in more than 6,000 theatres in the United States.

Indications are, Pathé announces, that her forthcoming production, "Simple Souls," which will be published on May 22, will play in more playhouses than any of her previous pictures.

Still Booking First Two

It is declared that "A Woman of Pleasure" and "Fighting Cressy," the first two Sweet productions distributed by Pathé, still are booking in great strength in every territory.

"The Deadlier Sex," it is said, will be one of the fastest moving productions on the Pathé schedule, every exhibitor who played the first two pictures having asked for the third one for as early a date as possible.

In the preparation of the Blanche Sweet series it was determined to give the star unlimited time and unlimited scope in production in the making of each picture. It was felt that the great popularity of Blanche Sweet, it is said, would take her to the foremost place on the screen if she were given productions of the right type. To eliminate all chance of poor pictures injuring the star it was decided to observe strictly the right of rejection and to keep from the market any picture which did not meet the rigid requirements of the standard set for her.

Demand for Pictures

The wisdom of the policy adopted at that time is shown, it is declared, in the tremendous demand now manifested for the Blanche Sweet pictures. Her own work and the distinctive merit of the pictures have created a demand which insures the complete success of "Simple Souls" even before its publication date.

"Simple Souls" is from the novel by John Hastings Turner. Miss Sweet is excellent in the role of the English shop girl with a soul so simple that even marrying a duke does not impress her or overburden her with awe. He is just another simple soul to her, and the duke himself is a regular fellow who knows he is a simple soul. But his relatives are sure they have a monopoly on all the blue blood of the world, and thereby hangs the tale.

In a deliciously humorous way the two simple souls confound the aristocrats, who worry about them and about the conventions. The picture is certain to find great favor in this country because of its style and tone.

"Midlanders" Exteriors Are Taken at Rio Vista

Bessie Love and the cast of her first Andrew J. Callaghan production have returned to their Los Angeles studio after a long period devoted to exterior shooting in the Rio Vista country. The demands of "The Midlanders," the Charles Tenney Jackson novel which the star is adapting to the screen, were such that special emphasis was laid on accurate and colorful location work.

Directors Ida May Park and Joseph de Grasse, collaborating in supervision of Miss Love, declare that the exterior scenes made at Rio Vista will give the first production of the star a unique tone in that aspect of the film alone. Although the weather encountered by Miss Love's party was bad to begin with, the determination of the directors to wait for the right opportunity to get this locale for her screen play has resulted in a set of very unusual outdoor scenes.

Norma Talmadge Rests After Finishing Picture

Norma Talmadge's third first National picture, "Yes or No," an adaptation of Arthur Goodrich's play, is being cut and titled. Miss Talmadge has gone to Atlantic City with her sister, Natalie, for a brief rest.

Both sisters will be seen in dual roles in "Yes or No." Norma playing "Minnie Berry," a poor girl, and also "Mrs. Margaret Kane," a wealthy society woman. Natalie will have the two roles of the sister of "Mrs. Berry" and maid to "Mrs. Vane." Lowell Sherman, Gladden James, Rockcliffe Fellowes and Frederick Burton are in the cast.

Warm Winds In South Cause the Exhibitors to Think: "Typhoon Fans"

The recent warm weather throughout the South has convinced theatre owners that it is time to install their cooling apparatus for the coming summer, it is said, and, during the past week, Typhoon Fan Company of New York has closed contracts to equip the following theatres with the Typhoon cooling system:


Return of Lost Film Sought by Film Board

Upon the letterhead of the St. Louis Film Board of Trade and over the signature of D. B. Scherer, secretary of the board, an offer of $25 is made for the arrest and conviction of the party responsible for the disappearance of five reels of film shipped to Mattoon, Ill., March 4, 1920.

The chief of police of Mattoon is said to have traced the film to Neoga, Ill., the chief of police of that place being quoted as reporting, "Up to date I have not been able to locate the film you speak of but I feel quite confident that I can trace them. However, it will take some little time and trouble, but if there is anything in it I would make the effort."

2-Cent Piece Coinage Bill Passed by Senate

The motion picture industry, perhaps more than any other in the United States, is interested in the 2-cent piece coinage bill which has passed the United States Senate. Ever since Congress passed the amusement tax law there has been a demand for the 2-cent piece to facilitate the making of change in the box offices.
NEILAN TO STAR WESLEY BARRY
Original Story by Producer and Reed Heustis and Booth Tarkington's "Penrod" Tales Will Serve As Vehicles for This Well Known Freckle-Faced Youth

Wesley Barry, the freckle-faced youth who has appeared in Neilan-directed pictures, including the producer's latest, "Don't Ever Marry," and "Daddy Long Legs," will be starred by Marshall Neilan in a series of kid stories this year.

The first picture in which Wesley will be featured is an adaptation from an original boy story by Mr. Neilan and Reed Heustis. No title has been selected. Among the subjects in which Wesley will be seen on the screen will be an adaptation of Booth Tarkington's famous "Penrod."

12 Years of Age
Wesley, although 12 years of age, is one of the most popular players in motion pictures. In productions directed by Mr. Neilan he always has attracted great interest among motion picture devotees. He will be remembered particularly for his work in "Don't Ever Marry," Mr. Neilan's second independent publication for First National, "Rebecca of Sunnybrook Farm" and "Daddy Long Legs," with Mary Pickford, and "The Unpardonable Sin," with Blanche Sweet.

For the past year little Barry has been studying for stardom under Mr. Neilan. Aside from detailed lessons affecting his conduct before the camera, Mr. Neilan has provided the boy with daily lessons in riding, boxing, swimming and, in fact, all forms of athletics, besides which the youngster is receiving his general education at home under a private tutor.

Ready for Stardom
"Wesley Barry is now ready for stardom," said Mr. Neilan in discussing the boy's appearance in feature parts. "He has thousands of admirers in all parts of the country and has a daily correspondence with fans that would make some of the older stars green with envy. We have been developing Wesley slowly and carefully and he is now ready to step into the big parts as a star."

To co-direct the initial Wesley Barry story, Marshall Neilan has just engaged Jack McDermott. Mr. McDermott is very well known in the trade, having been a director of Christie comedies and prior to that, with Universal.

"The Silent Avenger"
Duncan's Best Seller
The announcement that as William Duncan is prepared to stage the big thrill of the twelfth episode of "The Silent Avenger" Vitagraph has booked two thousand four hundred contracts with theatres that never before booked a William Duncan serial, and hundreds that never ran a serial of any kind, is regarded as significant. The indications are that the total number of theatre contracts signed for "The Silent Avenger" within the next thirty days will exceed six thousand. It is believed that this is a new high record for any serial.

The change of sentiment on the part of so many exhibitors formerly opposed or indifferent to the serial will have a big effect on the motion picture going public, it is believed, and may eventually lead the episode play up to even a higher plane than it has reached recently.

Harry Morey Working In
"The Gauntlet of Greed"
Vitagraph announces that its latest Harry T. Morey feature, "The Sea Rider," will be published in May. In the meantime Mr. Morey and a large company are at work amid picturesque surroundings near Asheville, N. C., on his next picture, "The Gauntlet of Greed."

The Sea Rider, which was completed several weeks ago, is widely different in tone and theme from Mr. Morey's previous productions. It was adapted by Fred Schaefer from a story by Harry Dittmar, Edwin J. Hollywood, who is directing the present subject, was its director.

Expect Sensation
Louis B. Mayer has in preparation for production "The Professional Wife," a story which, when screened, is expected to develop a sensation. Though it is thought the picture will be finished this spring, plans are for fall publication.

Now With Metro
CLEO MADISON
who used to hold the world's record for lachrymose endurance, has an important role in "The New Heir" a new Met screen star vehicle. Cleo's long distance crying has never been equaled either here or abroad— and she sheds real tears too.
"THE HAWK'S TRAIL"

FEATURING

KING BAGGOT

THE MONEY SERIAL OF 1920

Thrills that live in the memory, action without a break, convincing character portrayal by recognized artists, all woven compactly into the greatest crook-detective story ever written—positively insure the box office success of a serial written and produced for the exhibitor.

YOU CAN'T LOSE!!

KING BAGGOT -- GRACE DARMOND -- RHEA MITCHELL

NAMES THAT "MEAN BUSINESS"

"THE HAWK'S TRAIL"------

A TITLE THAT "MAKES 'EM WONDER"

FIFTEEN EPISODES------

15 X CAPACITY = PROSPERITY

BOOKINGS FOR NORTHERN ILLINOIS AND INDIANA

UNITY PHOTOPLAYS CO.
FRANK ZAMBRENO, Pres.

207 SOUTH WABASH AVE.

CHICAGO, ILL.
Worth their Weight in Laughs

The Gumps

By far the funniest of the Animated Cartoons—

Speaking of Bathing Beauties, there's none of 'em got anything on me. This clean-up stuff is right in my line—there isn't a dry jiffy in any one of my pictures—and I'm the guy that knows. Everybody's talking about a Panic nowadays. They say a Panic is coming sure. They're wrong. The Panic's come already and I'm the PANIC.

What with my pictures in about 50 of the biggest newspapers in the country and my comedies on more and more screens each week, life is getting to be one cyclone after another. I can't stick my nose out these days without drawing a crowd. If there weren't so many guys running for President I might feel tempted to take a hack at it myself.

Not that I'm stuck up—I'm only admitting that than me there is no such other.

Andy Gump

Celebrated Players Film Corporation
Announcing

The First Presentation
Indiana
of
The Lost City
at
F. J. Rembusch's
New and Beautiful
Ohio Theatre
The Week of May Sixteenth

The Celebrated
Players Film
Corporation

INDIANA AND ILLINOIS
Now, Look Here, You Indiana Men—

E E E S O M E T H I N G T O T H I N K O V E R:

**Why have Theatres like**

- F. J. Rembusch's Ohio, at Indianapolis
- A. F. Bretlinger's Liberty, at Terre Haute
- Orpheum, at Fort Wayne
- Murrquette, at Richmond
- Frank Heller's Starland, at Anderson
- Victory, at Kokomo
- Anton's Royal, at Newcastle

**THE LOST CITY**

There's a Reason—

The Celebrated Players Film Corporation
SCOOP!!
SMASH — BANG — CRASH
??——!!!——??——!!!——??

THE INTERSTATE FILM SERVICE
ANNOUNCES

They Have Gone Over the Top
WITH WHAT THE UP-TO-DATE EXHIBITORS NEED

The Incomparable

JESTER COMEDIES

You can spoil a good meal with a poor dessert, making you dissatisfied with the whole meal. And so, it is the same with your pictures—you have a good feature but a poor comedy and your patrons are dissatisfied with the entire show.

So Give Them a Feast of Laughter

First Release

“CHICKENS IN TURKEY”

Broke all records and played for four consecutive weeks in the Chicago Loop.
Don’t wait ’till they’re booked so solid that we can’t supply you.

RIGHT NOW IS THE TIME.

DISTRIBUTED BY

SILEE FILM EXCHANGE
220 SOUTH STATE STREET
CHICAGO

In Northern Illinois Only
We heard that Carl Mueller of the Spencer Square theatre, Rock Island, Ill., was southbound for the races at Louisville, Ky. Has he grown much? Have any of the gang seen him return? Rumor has it that Carl's choice must be saving his speed for the next Derby, for up to sun-down the day of the "big romp," the old speed beauty never knew the barrier had dropped.

Harry Weiss, manager of the Superior Screen Service exchange, advises us they have taken over "Neglected Wives," for the Illinois and Indiana territory. See Harry! He is chock full of details on the subject.

With the City fathers suggesting economy on the entertaining expenditure of the City hall by a reduction in the number of band concerts to be held this summer in the several parks, it looks like the ol' wind is sort of blowin' in on the profit side of the ledger of Chicago exhibitors. Get busy men and make that theatre of yours as cozy and cool as possible for the first visit means repeat.

The "big three" are now hovering about Indianapolis, Ind. That is to say, Louis Goldwyn, of Celebrated Players; George Levy, of Unity Photoplays, and Jack Flanagan of — is a mooted question.

J. O. Campbell, for the past several months purveyor par excellence for the local Hodkinson exchange turned in his resignation effective May 15, stepping across the yard to the Mickey Film Corporation. He will mark time with the big states right feature, "The Woman He Chose."

Sidney Goldman, erstwhile manager for the local Hodkinson exchange, left May 16 for an extended vacation. Sid and the charming Mrs. Goldman have the Chalmers' tourer all stocked up with goodies plenteous and will tour northern Wisconsin and Michigan for the next two or three weeks.

Paul De Oto is back again in the ol' Windy City having signed up with the local Pathé franchise exchange. In the prevailing manner Paul is stepping around the Consumers building, film parade begins and ends right here in Chi.

Lee Herz of the Silex Film exchange (Yep, still holding the fort at 229 S. State street), expects to trip eastward for a brief stay in the big city. Must be some more good films lying around there that Lee is anxious to start working out here. The recent motor purchase, Ford coupe, will be kept under lock and key in Lee's desk while absent.

We were quizzed the other day if that great big genial lad, George Boley, was there with the left jabs, feints and counters. Well if he can swing those glove pushers of his anything like the way he used to hit the old line when carrying the pugskin back in those gory football days of the past, our advice would be to weigh matters carefully before going to battle.

Eddie Herz is to shortly forsake the office of the Silex Film exchange and show his sales ability on the road, covering the Illinois territory. With this exchange showing a record of twelve days at Rockford and seven days at Peoria for the popular Jester Comedies, we'll admit the youngster will he kept on his toes most of the time to beat these runs.

You'll forgive us on that ship last week regarding billet of the Argosy Film exchange. For the future the executive quarters will be located at 1356 Belmont avenue, Chicago, and the physical distribution will be handled by Clarence Paffrath of the Independent Film Service, 714 Crilly building. Again said old Waukegan is the loser!

Ralph Ketzerling, who looks after the interests of Jones, Linick & Schaefer, and sees that the sun doesn't set without shining on that firm's name every day, tendered a little luncheon to members of the trade and daily press staffs at Mandarin Inn, Saturday, May 15, following a private showing of "The Love Expert," which is now playing at the Randolph theatre.

Just got a post card flash from director Jack Harlow, who just arrived in sunny California. He writes us from Venice, a la bathing costume, "on the beach at Ocean Park, Cal." After giving the scene a careful scrutiny we'll agree it must be the orchard that gives the cinema its harvest of wondrous bathing peaches.

** Can't Escape George

Nat Wolf tells us the boys have totalled about thirty members for the new American Legion film post now organizing. Come on men, "snap into it," and let's make it 300 by the end of the week. Illinois went over th' top on everything else, so let's go, and run true to form.

Peter J. Schaefer, of the firm of Jones, Linick & Schaefer, submitted to a slight operation at the Presbyterian hospital last Wednesday, May 12. Mr. Schaefer suffered with a slight touch of rheumatism in his left knee following his return from California and had his tonsils removed, upon the advice of his physician, which has entirely relieved him of his rheumatism.


Who asked for "Red?" No, he isn't with Comedianty any more. He has posted his name over the booker's desk at Robertson-Cole something like this: Frank Williams.

Did anybody ever see Banks Winter when he didn't have a corkin' good yarn to tell? Well, he is back in Chicago from Charlotte, N. C., where he was publicizing Universal, with plenty of material about 'em colored boys and Southern hospitality.

Charlie Miller is wearing out sole leather on Chicago cobblestones; these days putting Robertson-Cole's name on theatre programs, etc., Robertson-Cole presents, etc. Charlie once was a star salesman for Universal.

William J. Sweetney, organizer for the Illinois Exhibitors' Alliance, left Chicago on Monday morning for a trip through the state. He expects to be gone a week or ten days.

William D. Burford, Aurora's live-wire exhibitor, who has been on the sick list for several weeks, returned to his Chicago office May 17 and is doing business at the old stand. During his absence the I. E. A. elected his financial secretary of that organization.

Charles Lamb and wife, of Rockford, Ill., returned from a two weeks' trip to New York City on May 17. It was surely a pleasant trip," said Mr. Lamb, although he did admit that he picked up quite a bit of inside info on the film industry.

W. F. Maher boarded the interurban the other day, bid Milwaukee farewell, and
landed in Max Levey’s arms at Robertson-Cole’s Chicago branch. He has been as-
signed to a city territory.

“Steve” Montgomery is following up leads for Robertson-Cole. He is one of the
two new members on the sales staff.

Long Term Contract
Signed by George to
Direct for Selznick

Burton George has signed a long term
contract with Selznick Pictures to direct
forthcoming productions. Myron Selz-
nick, in signing Mr. George, said it was
the result of the success achieved by the
director in his recent Selznick picture,
“The Valley of Doubt.”

Born in Rheims, France, Mr. George
was brought to America by its parents
when he was not quite three years of age.
At eighteen, he joined the staff of the
New York Herald, remaining in newspaper
work for the following nine years. Then he joined the old Biograph
company, beginning his film career as
a director’s assistant. With the comple-
tion of “Wilderness Fear,” his second production now in the course of
filming in the far north, he will have rounded out a record of forty feature photoplays
produced under his direction and, in-
cluding the one and two-reel features he
has made, it will mark his 150th con-
tribution to the screen.

Included in the cast under Mr. George’s direction in “Wilderness Fear” are Hedda Hopper, who plays the lead-
ing feminine role, and William B. David-
son, who plays the leading male role,
Maurice Costello, Pat Hartigan, Charles
Gerard, Betty Hlburn, Harry Parsons
and others.

Many Inquiries Received
By Jans Firm Regarding
“Madonnas and Men”

The manner in which inquiries regarding
“Madonnas and Men” are coming into the home office of Jans Pictures,
Inc., indicates the interest that ex-
hibitors are taking in this production now nearing completion, it is said.

The picture is said to be one of the
biggest box office attractions this company has ever turned out. Herman F.
Jans, president of Jans Pictures, had
definite ideas in view when he contempl-
ated the making of “Madonna and Men,” and these ideas have been care-
fully carried out in detail.

“Madonnas and Men” contains more
than its share of at least two incidents that go into the making of an attraction that makes an appeal to all classes of both
sexes, according to the statement of the
producers. It is a stupendous sceneshows dens of lions, thrilling chariot
races, slave girls, cabarets, chorus girls,
exciting drama, thrills, stunts and sen-
vations some ancient and some modern, vice and its consequences. The unusual story carries one from the days of Nero to modern times. Evan
rows Fontain, Ray Deane, Anders Ran-
dolf, Edmond Lowe, Gustav Von
Seffrutz and Faire Binney are in the cast.

Neilan Claims He Has
“Find” in Colleen Moore

Marshall Neilan is of the opinion that he has another “find” in Colleen
Mom, the pretty little actress who is appear-
ing opposite Wesley Barry in the first
Neilan picture for the youth. Miss Moore has had considerable screen ex-
perience, having appeared before the camera in some of the most notable artists of motion pictures.

In Colleen Moore, Mr. Neilan found
the exact type he had been seeking for the Wesley Barry picture. After the first scene the director became en-
thusiastic over the talents of the little
newcomer and considered Colleen Moore
one of the big possibilities of the future,” said he, in discussing her work.

“He is a natural born artist as little Wesley Barry is.

“Silent Barrier” To Be
Ready for Preview Soon

“The Silent Barrier,” first picture by
Sir Louis Tracy to be filmed under the
Gibraltar banner by Louis Tracy Pro-
ductions, Inc., knighthood having been
conferred on the author by King George
of England while the picture was in
process of production, will be ready for preview within a few days. The new
W. W. Hopkinson publication now is
well advanced in the tiling stage.

William Worthington directed the
production. He is now on his way to
California, where he is to direct Leah
Baird’s next picture play. “The Silent
Barrier” includes in its cast: Sheldon
Lewis, Gladys Hulett, Florence Dixon,
Donald Cameron, Corinne Barker, Fuller
Mellish and Mathilde Brundage.

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prices and many other details complete
listed at any time. Address your order to
BASS CAMERA COMPANY
Dept. N, 159 N. Dearborn St., Chicago, Ill.
ALEXANDER FILM CORP.
Mar. 15—"Lone Hand," five reels, with Roy Stewart.
Mar. 25—"Catching Under Difficulties" (Katiejohn Comedies), one reel.

AMERICAN FILM COMPANY
Distributed Through Pathé Exchanges.

FLYING "A" SPECIALS
The Hellion," five reels, with Margarita Fisher.
"Eye in Exile," seven reels, with Charlotte Walker.
"The Valley of Tomorrow," five reels, with William Russell.
"The Honey Bee," six reels, with Margarita Sylvia.
"Dangerous Talent," five reels, with Margarita Fisher.

ARROW FILM CORPORATION

CELEBRATED PLAYERS FILM CORPORATION
GUMP'S CARTOON COMEDIES
"Andy Takes a Dancing Lesson!"
"Flin Hunley.
"Andy Visits His Mother-In-Law.
"A Quiet Day at Home.
"Andy Plays Golf.
"Andy On a Diet.
"Andy's Wash Day.
"Andy's Night Out.
"Andy and Miss the Theatre.
"Andy Visits the Osteopath.
"Andy on Stairs.
"Andy's Mother-In-Law Pays Him a Visit.

CHRISTIE COMEDIES
ONE REEL, ISSUED WEEKLY

"Papa By Proxy."
"Purr and Folly."
"Call to a Cop."
"Dr. Doctor, Doctor."
"Ducks."
"It takes a Crow."
"Monkey Shines."
"Should a Husband Tell?"
"License Allowed.
"No Babies Allowed."
"Marry Me."
"Next But Not Gaudy."
"Eat a Baked Apple."
"Going, Going, Gone!
"Are Brides Captivating?"

TWO REEL SPECIALS
Nov.—"A Roman Scandal," with Colleen Moore.
Dec.—"Go West, Young Woman," with Fay Tincher
Jan.—"Save My Soil," with Eddy Harris.
Feb.—"Her Bridal Nightmare."
Mar.—"Petticoats and Pants."

EDUCATIONAL FILM CORP.

"The Eagle and the Fawn."
"The Passing of the Crow."
"A Day and Night at Conev Island."
"War Super."
"The Second Chance."
"The Why of a Volcano."

ROBERT BRUCE SCENICS

"Horizon Hunters."
"Archangel City of Snow."
"The Second Change."
"Montenegro, Bosnia and Albanustos."
"Nature, Heat, and Cold."
"The Bedouins of Morb."
"The Chiblis."
"Mexican Historical, Architectural." "The Film Hunter." "Historic Monterrey."
"Birds of the Sand."
"Modern Mexico Hacienda."

"Schoolmarm's Visit to France."
"High, Low and the Game."
"Metaxa Powerhouse of Mexico."
"What the Ice Age Left."
"Southern France and Monte Carlo."
"The Land That Doesn't Wiggle."
"Hard, Hard Road to Adventure."
"A Trail to the Sky."

EQUITY PICTURES

"Eyes of Youth," with Clara Kimball Young.
"The Forbidden Woman," six reels, with Clara Kimball Young.

FILM MARKET, INC.


FIRST NATIONAL EXHIBITORS' CIRCUIT, INC.

"Back to God's Country," seven reels, with Nell Shipman.
"Wrong."
"Mind the Paint Girl," with Katherine Macdonald.
"The Virtuous Vamp," with Constance Talmadge.
"Heart of the Hills," with Mary Pickford.
"Daughter of Two Worlds," with Norma Talmadge.
"In Old Kentucky," with Anita Stewart.
"The Twilight Baby," three part comedy, with Lloyd Hamilton.
"A Day's Pleasure," with Charles Chaplin
"The Greatest Question?" (D. W. Griffith production).
"Two Weeks," six reels, with Constance Talmadge.
"Even as Eve," seven reels, with Grace Darling.
"The Tapping Point," five reels, with Katherine Macdonald.
"The Fighting Shepheardes, with Anita Stewart.
"The Inferior Sex," with Mildred Harris Chaplin.
"The Family Honor," with Maxine Oliver.
"Polly of the Storm Country," with Mildred Harris Chaplin.
"Don't Ever Marry," six reels, a Marshall Neilan Production.
"Passion's Playground," six reels, with Katherine Macdonald.
"The Yellow Tornado," with Anita Stewart.
"Yes or No," with Norma Talmadge.
"Curtain," with Katherine Macdonald.
"The Jack Knife Man," a King Vidor production.
"15 Minutes from Broadway," with Charles Ray.

FAMOUS PLAYERS-LASKY CORP.

PARAMOUNT-ARTCHAPT PICTURES

Feb. 1—"Double Speed," five reels, with Wallace Reid.
Feb. 1—"All-of-a-Suddenly, Peggy," five reels, with Margarite Clark.
Feb. 8—"The Six Jersey Cellars," five reels, with Bryant Washburn.
Feb. 15—"On with the Dance," seven reels, with Max Murray.
Feb. 15—"The Amateur Wife," five reels, with Irene Castle.
Feb. 22—"Black Is White," five reels, with Dorothy Dalton.
Feb. 28—"Mary's Angle," five reels, with MacLean and Mc.
Feb. 28—"Huckleberry Film" (special).
Feb. 28—"Young Mrs. Winthrop," five reels, with Ethel Clayton.
Feb. 29—"Dangerous Hours," five reels, with Ince cast.
March 7—"Alarm Clock Andy," five reels, with Charles Ray.
March 7—"The House in the Mist," with Elodie Ferguson.
March 14—"Jack Straw," five reels, with Robert Warwick.
March 14—"Mary Ellen Comes to Town," five reels, with Dorothy Gish.
March 21—"Why Change Your Wife," six reels, with Special Cast.
March 21—"Excuse My Dust," five reels, with Wallace Reid.
March 28—"April Folly," five reels, with Marion Davies.
April 4—"My Lady's Garret," five reels, with Margarite Clark.
April 4—"Easy to Get," five reels, with Margarite Clark.
April 11—"Treasure Island," five reels, with Marshall Neilan.
April 11—"Thou Art the Man," five reels, with Robert Warwick.
April 11—"The Cost," five reels, with Violet Hemming.
April 18—"The Fast Road," five reels, with Emil Bennett.
April 18—"Terror Island," five reels, with Hardin.
April 18—"The Toll Gate," five reels, with William H. Hart.
April 25—"Dr. Jekyll and Mr. Hyde," six reels, with John Barrymore.
May 2—"Why Change Your Wife," seven reels, with Mlle. special.
May 2—"Mrs. Temple's Telegram," five reels, with Bryant Washburn.
May 16—"The Sea Wolf," six reels, a George Melford Special.
May 16—"A Lady in Love," six reels, with Dorothy Dalton.
May 16—"The Dark Mirror," five reels, with Dorothy Dalton.
May 23—"The Dancin' Fool," five reels, with Wallace Reid.
May 30—"A Lady in Love," five reels, with Ethel Clayton.
June—"Humoresque," six reels, with Alma Rubens.

ONE AND TWO REEL COMEDIES

Feb. 15—Sennett, "Ten Dollars or Ten Days," two reels.
Feb. 28—De Haven, "Hoodooed," two reels.
Apr. 4—Sennett, "Gee Whiz.
Apr. 11—Al St. John, "Silly Al," two reels.
May 2—Sennett, "Fresh from City," two reels.
May 9—De Haven, "Spring," two reels.
May 16—Sennett, "Let's Go!" two reels.
May 29—De Haven, "Beating Cheaters," two reels.
“Checkers,” with All Star Cast.
“Evangeliste,” with All Star Cast.
“Kathleen Mavrounien,” with Theda Bara.
“Should a Husband Forget?,” with All Star cast.
“The Strongest,” with All Star Cast.

WILLIAM FARNAM SERIES

“Wings of the Morning.”
“Heart Strings.”
“The Adventurers.”
April—“The Orphan.”
June—“The Joyous Troublemakers,” five reels.

TOM MIX SERIES

“The daredevil.”
“The Foul.”
“The Cyclone.”
Mar.—“The daredevil.”
April—“Desert Love.”
May—“The Terror.”
“Gold Coin.”

FOX ENTERTAINMENTS

“Flames of the Pharaoh,” with Gladys Brockwell.
“Ten Pan Alley,” with Ray and Fair.
“Her Elephant Man,” with Shirley Mason.
“What Would You Do?” with Madiline Traverse.
“The Last Straw,” with Buck Jones.
“The Hell Ship,” five reels, with Madiline Traverse.
“A Manhattan Knight,” with George Walsh.
“Molly and I,” with Shirley Mason.
“The Mother of His Children,” with Gladys Brockwell.
“Leave It to Me,” with Wm. Russell.
“The Taxtlers,” with Madiline Traverse.
“The Dead Line,” five reels, with George Walsh.
“Lone Harvester,” five reels, with Shirley Mason.
“Forbidden Trails,” five reels, with Buck Jones.
“The Spirit of God,” five reels, with Madiline Traverse.
“The Iron Heart,” five reels, with Madiline Traverse.
“White Love,” five reels, with Wm. Rusel.
“Twins of Suffering Creek,” five reels, with Wm. Rusel.
“A World of Five,” five reels, with Vivian Rich.

SUNSHINE COMEDIES

“A Light Weight Lover.”
“Training for Husbands.”
“The Heart Snatcher.”
“The Lightweight Lover.”
“Training for Husbands.”
“The Great Nickel Robbery.”
“A Waif’s Wanted Life.”
“Dangerous Eyes.”
“Should Dummies Wed?”
“Mongrels.”
“Giels and Gunpowder”
“Monky Business.”
“Okl What a Night.”

MUTT AND JEFF

“The Chemists.”
“Putting on the Dog.”
“The Price of a Good Sneeze.”
“Chewing Gum Industry.”
“Berk of a Nation.”
“In the Movies.”
“The Paw Breaker.”
“Hula Hula Town.”
“The Feet of a Light.”
“The Bicycle Race.”
“The Bowling Alley.”
“Nothing But Girls.”
May—“The Private Detectives.”
May—“The Wrestlers.”
May—“The Paper Hangers.”
June—“The Toy Makers.”
June—“The Tango Daners.”
June—“The Round Jeff.”
June—“A Trip to Mars.”
July—“Three Nails and a Cake of Yeast.”
July—“Departed Spirits.”
July—“The Mystery of the Galvanized Ash Can.”
July—“The Breakfast at Good Industry.”

FIDELITY PICTURES COMPANY

“The Married Virgin,” six reels.

HARRY GARSON

“The Unpardonable Sin,” eight reels, with Blanche Sweet.
“The Hushed Hour,” five reels, with Blanche Sweet.

MURRAY W. GARSON

“A Dream of Fair Women.”

GAYETTY COMEDIES

“Twin Bedlam,” with Billy Bletcher-Vera Reynolds.
“Why Looks Go Cuckoo,” with George Ovey.
“Dry and Thirsty,” with Billy Bletcher-Vera Reynolds.
“Good Morning, Nurse,” with George Ovey.

“Parked in the Park,” with Billy Bletcher-Vera Reynolds.
“Hip, Hip, Hypnotism,” with George Ovey.
“Enough of Kudz,” with Billy Bletcher-Vera Reynolds.
“Silk Stockings,” with George Ovey.
“Kissed in a Harem,” with Billy Bletcher-Vera Reynolds.
“Beamed on the Border,” with Billy Bletcher-Vera Reynolds.

GOLDwyn Pictures CORPORATION

GOLDWYN STAR PRODUCTIONS

“Pione of the Desert,” seven reels, with Geraldine Farrar.
“The Loves of Letty,” five reels, with Pauline Frederik.
“Jubilee,” six reels, with Wm. Rogers.
“The Gay Lord Quix,” five reels, with Tom Moore.
“Joy’s Bow,” five reels, with Tom Moore.
“The Silver Horde,” five reels (Rex Beach).
“The Cup of Fury,” five reels (Rupert Hughes).
“Pinto,” five reels, with Mabel Normand.
“The Blossoming Angel,” five reels, with Maggde Kennedy.
“Duds,” five reels, with Tom Moore.
“The Little Shepherd of Kingdom Come,” five reels, with Jack Pickford.
“The Palmer Case,” five reels, with Pauline Frederik.
“The Street Called Straight,” six reels, Balth King Special.
“Partners of the Night,” six reels, Eminent Authors Special.
“The Strange Heir,” five reels, with Will Rogers.
“Dangerous Days,” seven reels, Eminent Authors Special.
“Prisoned with Red,” five reels, with Maggde Kennedy.
“The Woman and the Puppet,” seven reels, with Geraldine Farrar.
“The Tower of Ivory,” five reels, with Wm. Rogers.
“The Great Accident,” five reels, with Tom Moore.

GOLDWYN SPECIALS

“Flume of Freedom,” six reels, with Geraldine Farrar.
“The Border Legion,” six reels.
“The Eternal Madonna,” six reels.

FORD EDUCATIONAL WEEKLY

The Story of Zinc.
“Meat” Again.

CAPITOL COMEDIES

“The Little Dears,” two reels, with Carter De Havens.
“A Sure Cure,” five reels, with Carter De Havens.

HENNESSY STAR SERIES

“Sweet Meade,” five reels, with Louis Bennison.
“The Road Called Suffering,” five reels, with Louis Bennison.
“The Hap Pockets,” five reels, with Louis Bennison.
“A Midst Earl,” five reels, with Louis Bennison.

GOLDWYN-DRAY PICTOGRAPHS

“In Far Away New Zealand.”
“Girl Pottery Makers of the Caribbeans.”
“Taux Indians.”

GREIVER’S EDUCATIONAL

“Serpent’s Tooth.”
“Speeding Thru Dixie.”
“Royal East.”
“Colonial Roads.”
“The Spirit of the Birch.”
“Duds”
“Precisely as Polly.”

GROSSMAN PICTURES, INC.

“Face to Face,” six parts, with Margarette Marsh.

HALLMARK PICTURES CORPORATION (Available at United Theatres Exchange)

FAMOUS DIRECTORS SERIES

“A Dangerous Affair,” five reels, with Herbert Rawlinson.
“Win Wives,” five reels, with Florence Billings.
“Love, Honor and L,” five reels, with Marguerite Marsh.
“The Phantom Houseman,” six reels, with Margarette Marsh.
“The Heart of a Gypsy,” five reels, with Florence Billings.
“High Speed,” five reels, with Edward Earle and Gladys Holette.
“A Velled Marriage.”
“Carmen of the North.”
“Chains of Evidence.”
“Wits vs. Wits.”

SPECIAL PRODUCTIONS

“Wanted for Murder,” six reels, with Elaine Hammerstein.
“The Littlente Secret,” five reels, with Violet Blackston.
“A House Divided,” six reels, with Sylvia Bremer.
“Life’s Greatest Problem.”

W. W. HODKINSON CORPORATION

Distributed through the Path Exchange.

ANTCO PRODUCTIONS

“The Capitol,” six reels, with Leah Baird.
“Cynthia-of-the-Minute,” six reels, with Leah Baird.

ZANE GREY PICTURES, INC.

“Desert Gold,” seven reels, with E. K. Lincoln.

HENRY R. HAMPTON PRODUCTIONS

“The Westerner,” seven reels, with Roy Stewart.
“The Sagebrusher,” seven reels, by Emerson Hough.

J. PARKER READ, JR., PRODUCTIONS

“The Lone Wolf’s Daughter,” seven reels, with Louise Glau.
“See,” seven reels, with Louise Glau.

DETRICH-BECK, INC.

“The Bandbox,” six reels, with Doris Kenyon.
“The Harvest Moon,” six reels, with Doris Kenyon.

DIAL FILM COMPANY

“King Spruce,” seven reels, with Mitchell Lewis.
JAN'S PICTURES, INC.

Dreamy Chinatown
One Big Night
as Others See Us
The Deserter
The First Filterer
Film Fairies
Laugh With the Goods
Stopping Bullets
Cirrus Bride
Perils of the Beach

VICTOR KREMER PRODUCTIONS

5. "By the Sea," one reel, with Charles Chaplin.

MASTER FILMS, INC.

watch Comedies, five reels, with Johnny Hines.

METRO PICTURES CORPORATION

SCHENCK CLASSICS, INC., SPECIALS

 unabridged, Ltd., seven reels, with Bert Lytell.
lease Get Married," six reels, with Viola Dana.
ig and Warmer," six reels, with Mary Allison.
build a Woman Tell," six reels, with Alice Lake.
he Walk-offs," six reels, with Mary Allison.
he Willow Tree," six reels, with Viola Dana.
he Right of Way," six reels, with Bert Lytell.
he Best of Luck," six reels (Drury Lane Melodrama).
he Lady 51," six reels, with Emma Dunn.
lore Acres," six reels, with Alice Lake.
side Comes to Town," six reels, with Viola Dana.
oda," six reels, with Mary Allison.
ask Jimmy Valentine," six reels, with Bert Lytell.
he Hope," six reels, with a Special Cast.

NAZIMOVA PRODUCTIONS

out of the Fog," seven reels, with Nazimova.
he Red Lantern," seven reels, with Nazimova.
he Bra," seven reels, with Nazimova.
tamer Than Death," six reels, with Nazimova.
he Heart of a Child," seven reels, with Nazimova.

TAYLOR HOLMES PRODUCTIONS

Nothing But the Truth," six reels.
he Very Idea," six reels, with Taylor Holmes.
ething But Lies," six reels, with Taylor Holmes.

PATHE EXCHANGE, INC.

PATHE SPECIAL FEATURES

5. "Le Petit Cale," five reels, with Max Linder.

FRANK KEENAN PRODUCTIONS


EDGAR LEWIS PRODUCTIONS

1. "Other Men's Shoes," seven reels.
2. "Sherry," seven parts, with Par O'Malley.

VIRGINIA PEARSON PHOTOPLAYS, INC.


ALBERT CAPELLANI PRODUCTIONS, INC.

7. "In Waked Mary," five reels, with June Caprice.
The GLIFOGRAPH SCREEN

No more eye strain.
No more distortions.
Gives the impression of the third dimension.

This is the exhibitors' opportunity to make every seat in the house worth money.

COMMUNICATE WITH
The Glifograph Corporation
280 Broadway New York City
MILBURN MORANT COMEDIES

"His Wedding Day," five reels.
"The Kick," two reels.
"Love, Where Art Thou?" two reels.
"Installment Plan," two reels.
"Wild, Wild West," two reels.
"Stop and Saturn," two reels.
"Jalopy," two reels.

ROBERTSON-COLE PICTURES

SUPERIOR PICTURES

"The Beggar Prince," five reels, with Susso Hayakawa.
"The Luck of Geraldine Laird," five reels, with Bessie Barriscale.
"The Brand of Lopez," five reels, with Susso Hayakawa.

SPECIALS

"Seeing It Through," five reels, with All-Star Cast.
"Who's Your Servant?" five reels, with All-Star Cast.
"The Broken Butterfly," five reels, with Tourneur.
"The Flame of Hell Gate," five reels, with All-Star Cast.
"The Third Woman," five reels, with All-Star Cast.
"The Butterfly Man," five reels, with Lew Cody.

SUPREME COMEDIES

"Are Honeymoons Happy?"
"Pass the Apples, Eve."
"Their Little Wife."
"Hearts and Diamonds."
"Her Nearly Husband."
"Mollie's Millions."
"A Four-Cylinder Frame-Up."
"Mollie's Mumps."
"Her Novel Idea."
"Artistic Temperament."
"In Room 202."
"Come Into the Kitchen."
"Take Doctor's Advice."
"Oh, You Kid!"

MARTIN JOHNSON PICTURES

"Saving Savages in the South Seas."
"Cruising in the Solomon."
"Domesticating Wild Men."
"Lonely South Pacific Missions."
"Recruiting in the Solomon."
"City of Broken Old Men."
"Marooned in the South Seas."

ADVENTURE SCENICS

"The Last Resort."
"Flaming Ice."
"Sheep O'Leavenworth."
"Sons of Saloskm."
"Ghost of Romance."

LEWIS J. SELZNICK ENTERPRISES

SOLDNICK PICTURES

Distributed by Select Exchanges.

"Sooner or Later," with Owen Moore.
"Footlights and Shadows," with Olive Thomas.
"His Wife's Money," with Eugene O'Brien. (A Ralph Ince Production.)
"The Imp," five reels, with Elsie Janis.
"The Woman Game," five reels, with Elaine Hammerstein.
"Youthful Folly," five reels, with Olive Thomas.
"His Word of Honor," five reels, with Owen Moore.
"A Fool and His Money," five reels, with Eugene O'Brien.
"The Shadow of Rosalie Byrnes," five reels, with Elaine Hammerstein.
"Out of the Snows," five reels, with Ralph Ince.
"The Flapper," five reels, with Olive Thomas.
"Whispers," five reels, with Elaine Hammerstein.
"The Valley of Doubt," five reels, with special cast.
"The Desperate Hero," five reels, with Owen Moore.

SELECT PICTURES

Distributed by Select Exchanges.

"The Undercurrent," five reels, with Guy Empey.
"A Scream in the Night," six reels, with Ruth Rudd.
"Path of the Strong," five reels, with Mitchell Lewis.
"Isle of Conquest," five reels, with Norma Talmadge.
"The Last of His People," with Mitchell Lewis.

Prizma Pictures

Every Saturday.

Stop Right Now

If you have neglected to look into the matter of protecting your box office against ticket and cash losses, look into this subject at once.

THE 1920 PERFECTED AUTOMATICKET REGISTER

will help you realize a bigger net profit on your enterprises. Ask for literature.

DEALERS

AUTOMATICKET REGISTER business is profitable business. Write us right now.

NATIONAL PICTURES

Distributed by Select Exchanges.

"Blind Youth," five reels, with special cast.
"Just a Wife," five reels, with special cast.
"Who Am I?" five reels, with Special Cast.

REPUBLIC PICTURES

Distributed through Republic Exchanges.

"Twenty-Ten," five reels, with Marie Doro.
"The Blue Pearl," five reels, with Edith Hallor.
"Trilby" (reissue), Maurice Tourneur Production with Clara Kimball Young.
Wm. J. Flynn Series, two reels, with Herbert Rawlinson.
"The Great Sea," six reels, with Ruth Clifford.
"Girl of the Sea," six reels, with Julian Eltinge.
"The Plaything," five reels, with Grace Davison.
"Children Not Wanted," five reels, with Edith Day.

News Reels

Kinoscope, one-reel, every Tuesday and Saturday.

WM. L. SHERRY SERVICE

Available at all Hallmark Exchanges

"Marriage for Convenience," six reels, with Catherine Calvert.
"Calibre .45."
"Twilight," six reels, with Doris Kenyon.
"Love and the Law," six reels, (Edgar Lewis production.)
EASTMAN FILM

is identified by the words "Eastman" and "Kodak" in the film margin.

It is the film that first made motion pictures practical

EASTMAN KODAK COMPANY
ROCHESTER, N. Y.

MINUSA
Gold Fibre Screens

Are installed in 90% of the world's finest and most costly theatres.

Why? Because they produce what the exhibitor has to sell, "The picture on the screen," 100% perfect.

MINUSA CINÉ SCREEN CO.
St. Louis, U. S. A.

TRIANGLE FILM CORPORATION

(Available at United Theatres Exchange.)

"The Clodhopper," five reels, with Charles Ray.
"The Tiger Girl," five reels, with Lilian Gish.

TYRAD PICTURES, INC.

"And the Children Play," seven reels, with Garrett Hughes.
"Your Wife and Mine," five reels.
"Human Passion," five reels.
"The Red Viper," six reels, with Garrett Hughes.
"It Happened in Paris," five reels.
"Broken Hearts," five reels.
Johnny Dooley Comedies, two reels, monthly.

UNITED ARTISTS CORPORATION

Sept. 1—"His Majesty, the American," eight reels, with Douglas Fairbanks.
Dec. 29—"When the Clouds Roll By," six reels, with Douglas Fairbanks.
Jan. 19—"Pompeii," six reels, with Mary Pickford.
Apr. 25—"Down on the Farm" (Sennett), five reels.

UNITED PICTURE THEATRES

"The Eternal Mother," with Florence Reed.
"The Corsican Brothers," seven reels, with Dustin Farnum.

UNIVERSAL FILM MFG. COMPANY

UNIVERSAL FEATURES

Feb. 9—"Rouge and Riches," five reels, with Mary MacLaren.
Feb. 23—"The Peddler of Lies," five reels, with Frank Mayo.
Feb. 29—"The Forged Bride," five reels, with Mary MacLaren.
Apr. 5—"The Road to Divorce," five reels, with Mary MacLaren.
Apr. 19—"Her Five Feet Highness," five reels, with Edith Roberts.
Apr. 28—"Locked Lips," five reels, with Hurr Ash.
May 3—"Hail to the Thief," five reels, with Harry Carey.
May 10—"Girl in Room 29," five reels, with Frank Mayo.
May 24—"The Path She Chose," five reels, with Ann Cromwell.

JEWEL PRODUCTIONS

"Forbidden," six reels, with Mildred Harris.
"Blind Husbands," seven reels, with Eric Stroheim.
"The Virgin of Stamboul," seven reels, with Priscilla Dean.

VITAGRAPH

"When a Man Loves," five reels, with Earl Williams.
"The Sins of the Mother," five reels, with Anita Stewart.
"The Midnight Bride," five reels, with Gladys Leslie.
"Human Collateral," five reels, with Corinne Griffith.
"The Birth of a Soul," five reels, with Harry T. Morey.
"The Juggernaut," five reels, with Anita Stewart.
"Deadline at Eleven," five reels, with Corinne Griffith.
"The More Excellent Way," five reels, with Anita Stewart.
"The Garter Girl," five reels, with Corinne Griffith.
"The Sea Rover," five reels, with Harry T. Morey.
"Lover's Rebellion," five reels, with Anita Stewart.
"Dollars and the Woman," six reels, with Alice Joyce.

VITAGRAPH SPECIALS

"Slaves of Pride," six reels, with Alice Joyce.
"The Fortune Hunter," seven reels, with Earl Williams.
"The Sporting Duchess," seven reels, with Alice Joyce.
"Captain Swift," five reels, with Earl Williams.
"Dollars and the Woman," six reels, with Alice Joyce.

O. HENRY SERIES

"The Doctor," two reels, with George Arliss.
"The Call Loan," two reels, with John Barrymore.
"A Pilgrim in Bohemia," two reels, with Edna Murphy.
"The Passing of Black Eagle," two reels, with Joe Egan.
"The Ransom of Mack," two reels, with All-Star Cast.
"The Fly Cup," two reels.
"School Days," two reels.

LARRY SEMON COMEDIES

"Between the Acts," two reels.
"Dull Care," two reels.
"A New Drop Inn," two reels.
"The Head Waiter," two reels.
"The Grocery Clerk," two reels.

CURENT SERIALS

ARROW, "Lightning Bryce," with Ann Little and Jack Hoxie.
HALLMARK, "The Sign of the Rat," with Claire Anderson.
UNIVERSAL, "The Death Trap," with Art Acord.
VITAGRAPH, "Invincible Hand," with Antonio Moreno.
PATHE, "Trained by Three," with Frankie Mann and Stuart Holmes.
EXHIBITORS
HERALD

The Independent
Film Trade Paper

Current
GOLDWYN
PICTURES

WILL ROGERS
in The Strange Boarder
PAULINE FREDERICK
in The Woman in Room 13
MADGE KENNEDY
in Dollars and Sense
TOM MOORE
in Ouds
MABEL NORMAND
in Pinto
MARY ROBERTS RINEHART'S
Dangerous Days
REX BEACH'S
The Silver Hoods
JACK PICKFORD
in The Little Shepherd of Kingdom Come

GOLDWYN PICTURES CORPORATION
JOHN BARRYMORE presents,

JOHN BARRYMORE

in

"Dr. Jekyll and Mr. Hyde"

JOHN BARRYMORE continues to smash records. All over the country his wonderful portrayal of Stevenson's story continues to surpass every previous screen offering.

Here are some recent reports:

"John Barrymore in 'Dr. Jekyll and Mr. Hyde' broke all house records. Barrymore's portrayal is the finest screen acting I have ever seen."
Phil Gleichman, Broadway, Strand, Detroit, Mich.

"John Barrymore in 'Dr. Jekyll and Mr. Hyde' biggest attraction ever played in my house. This is Holy Week, but receipts are two and three hundred a day over anything else."
Moe Kridel, Goodwin, Newark, N. J.

"Requests so numerous and forceful on part of the public I am forced to play John Barrymore on return engagement."
Sid Grauman, Grauman's, Los Angeles

"Just finished three week's capacity on John Barrymore. This picture brought hundreds of new patrons to my house."
W. Dineen, Moirs Theatre, Chicago

Tell Your People You've Got John Barrymore
And You'll Break Records Too!

Directed by John S. Robertson.
Scenario by Clara S. Beranger.

A Paramount Artcraft Picture

FAMOUS PLAYERS-LASKY CORPORATION
And

Now

Stardom!
Another new star! Realart announces

BEBE DANIELS

who has established her claim to stellar honors by unusual work in great photoplay successes and whose featured appearance in her own plays is eagerly awaited by the millions who have seen her in the others.

Your audiences have enjoyed the artistry of Bebe Daniels in these screen sensations:

"MALE and FEMALE"
"EVERYWOMAN"
"THE DANCIN' FOOL"
"WHY CHANGE YOUR WIFE?"

Now they are going to have her "for herself alone," in especially selected vehicles, that show Miss Daniels supreme in the unique role of the

"GOOD LITTLE BAD GIRL"
“A bit of the mystic Orient slumbering within a lovely New World personality”

BEBE DANIELS

Since we are bringing out not only a new star but a new kind of star, we have named her — the better to clinch her manner of star role—

“The Good Little Bad Girl”
BEBE DANIELS

"THE GOOD LITTLE BAD GIRL"

Will make her star-bow to your patrons in powerful adaptations which fit her wondrous artistry like a glove. These will be selected from the works of the most successful magazine, play and book writers. The first Miss Daniels' production is entitled

"YOU NEVER CAN TELL"

This is adapted from two complete Saturday Evening Post stories — "You Never Can Tell" and "Class", by Grace Lovell Bryan—two complete Post features done into one BEBE DANIELS scenario. This indicates forcibly the attention Realart is paying to the all-important story side.

See the nearest Realart exchange for full particulars, TO-DAY.

REALART PICTURES CORPORATION
469 FIFTH AVENUE, NEW YORK CITY
JUST closed four-day successful run of the biggest picture ever shown in Beloit, 'THE VIRGIN OF STAMBOL.' Elaborate settings and musical score. All say it is the best picture they ever saw."

Frank McCarthy, Manager
REX and STRAND Theatre,
Beloit, Wisconsin.

"‘VIRGIN OF STAMBOL’ biggest artistic and financial opening Strand Theatre ever had. Huge crowds, immensely enthusiastic over picture. Congratulations. Send us more like this. It's a world-beater!"

Guy C. Smith, Manager
STRAND Theatre,
San Francisco.

"‘VIRGIN OF STAMBOL’ broke all records at the Standard Theatre, Cleveland, today. Although this picture played Loew’s Stillman and Loew’s Mall in this city for one week each I had to stop selling tickets three times and at nine-thirty there was a line of people over a city block long waiting to get in. I was compelled to run till midnight. ‘THE VIRGIN OF STAMBOL’ is the greatest of great features."

Thomas G. Carroll, Manager
STANDARD Theatre,
Cleveland.

"Accept my congratulations on your wonderful picture. ‘THE VIRGIN OF STAMBOL’ opened to most tremendous business Sunday and has continued wonderfully all through the week. Have been unable to handle the crowds at evening performances."

McDonald, Manager
WM. FOX Theatre,
Washington, D. C.
On the First Day of Each Month Beginning September First Exhibitors Are Assured of at Least One Big Picture from The Screen's foremost Artists

WESTERN UNION

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BIRM ABRAMS

UNITED ARTISTS CORP OFFICE 729 SEVENTH AVE NY

AM WORKING IN GOOD FORM WILL CLEAR UP PRESENT CONTRACT A VERY EARLY DATE HAVE ALL MATERIAL AND MANY SCENES ALREADY TAKEN AND READY TO PLACE IN CONTINUITY TO WIND UP STOP AM TAKING NO VACATION BUT PROCEEDING RIGHT ALONG TILL COMPLETION STOP YOU HAVE MY ASSURANCE OF AN EARLY DELIVERY ON MY FIRST PICTURE FOR THE UNITED ARTISTS CORPN BEST REGARDS

CHARLIE CHAPLIN.
June 5, 1920

EXHIBITORS HERALD

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HIRAM ABRAMS

CARE UNITED ARTIST CORP 739 SOUTHB AB NEW YORK NY

HAVE DECIDED NOT TO GO ABROAD BUT WILL REMAIN HERE AND START WORK

IMMEDIATELY ON NEW PRODUCTION BELIEVE HOLLYWOOD IS BEST PLACE

I HAVE EVER MADE AND WILL HAVE ANOTHER BIG STORY FOR SEPTEMBER.

FIRST RELEASE REGARDING

DOUGLAS FAIRBANKS

UNITED ARTISTS CORP

MARY PICKFORD CHARLIE CHAPLIN

DOUGLAS FAIRBANKS D. W. GRIFFITH

Hiram Abrams, General Manager.

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MAMARONECK NEW YORK JUN 10 1920

HIRAM ABRAMS

UNITED ARTISTS CORP NEW YORK NY

CONGRATULATIONS ON YOUR SPLENDID WORK WITH UNITED ARTISTS AND WISH

TO ADVISE YOU THAT I WILL DELIVER TEMP PICTURES FOR THE YEAR

COMMENCING ON OR ABOUT SEPTEMBER FIRST NEXT WHICH IN MY OPINION

WILL BE SOME OF THE BEST THAT I HAVE EVER MADE. SINCERELY

D. W. GRIFFITH

124CP
DOUGLAS FAIRBANKS

in

"The Mollycoddle"

Scenario by Tom Geraghty
Story by Harold McGrath,

Story value—plus—in this newest offering of the inimitable "Doug"—Suspense-absorbing interest—thrills—"he-man" action—And comedy novelties such as Fairbanks at his best alone can produce.

UNITED ARTISTS CORPORATION

Mary Pickford • Charlie Chaplin • Douglas Fairbanks • D. W. Griffith
Hiram Abrams, General Manager
MARY PICKFORD
in
"SUDS"

From the Charles Frohman Production
"Op O' Me Thumb"
By Frederick Fenn and Richard Pryce
Directed by Jack Dillon
Photographed by Charles Rosher

A new Mary Pickford production is always an event
of importance in filmdom—
And we believe that the release of 'Suds' with its brilli-
ant achievements, will prove
the event of events in all the
splendid history of—
Mary Pickford Productions.

UNITED ARTISTS
CORPORATION
MARY PICKFORD · CHARLIE CHAPLIN · DOUGLAS FAIRBANKS · D·W·GRIFFITH
Hiram Abrams, General Manager
Countless little human touches like these, added to the thrills and fun provided by Louise Fazenda Marie Prevost, Ben Turpin James Finlayson and all the other clever folks make

MACK SENNERTT’S
New Five Reel Comedy Masterpiece
“DOWN ON THE FARM”
A SENSATIONAL SUCCESS WHEREVER SHOWN

UNITED ARTISTS CORPORATION
MARY PICKFORD · CHARLIE CHAPLIN
DOUGLAS FAIRBANKS · D.W. GRIFFITH
Hiram Abrams · General Manager
There are scenes in "Romance" that your audience can never forget - Scenes of exquisite pathos, of such beauty, yet of such overwhelming dramatic strength, that they will haunt the memory always.

DORIS KEANE
in Edward Sheldon's Celebrated Play
"ROMANCE"
Directed by Chet Withey

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DOUGLAS FAIRBANKS · D.W. GRIFFITH
Hiram Abrams, General Manager
CAN THE CAMERA LIE?

The old saying says it can't. But here's a ripping story based on the fact that it can.

Produced by ASTRA
A murder is committed in a motion picture studio. A film turns up, which, when projected, shows the girl star of that studio shooting the murdered man. And because of the fact that the camera was a liar, you have a white-hot fifteen episode serial, with arrests, escapes, chases, imprisonments, plots, villainy and action galore.

COMING SOON
“Every Motion Picture Know

(A History of National Organization Activities as a Guide to those who attend the Cleveland Convention)

Ten years past (at Cleveland) was held the first Conclave of an Infant Industry—ex-bakers, bankers, preachers—what-not?—now Exhibitors, assembled from everywhere, seeking protection and the rewards of organization in forming National League of Motion Picture Exhibitors.

The Motion Picture was a Toy-Art, catering to the many common folk in dark narrow rooms. “Just flickering shadows accompanied by a tinpanny piano and tin-ear player.”

Loudly we ballyhooed the silly silent drama and lowly comedy and the world cam scoffed, laughed, came often—leaving us mighty dollars for our own.

Our vision faintly pierced the future and we beheld the ever-increasing power and popularity of the screen and our duty to preserve its purity so that the Motion Picture might become Man’s Greatest Benefactor.

With high resolve we pledged to stand together in harmony and unity “one for all and all for one,” and to ever uphold a powerful national organization to be full representative of a Great Industry.

Exhibitors, look back over those years!

How have you succeeded? Wonderfully, yes. Despicably, no.

Behold the World’s Fifth Greatest Industry, The Mighty Motion Picture

With unbounded energy and prophetic vision, storeroom shows have grown to wondrous temples of Photoplay Art, outrivaling in beauty comfort and dignity, all Houses to Art or even Heaven. Foolish one-reel playlets gave place to the best of the world’s thought in history, romance, literature, travel or human interest.

We are a mighty circus, church, school, concert, opera—combined in one. The Motion Picture has grown far beyond our most fanciful dreams, while we have allowed our national activities to decay until we are helpless as infants.

Why has the National Exhibitor Organization NOT kept pace with the progress of Motion Picture betterment?

Why can anyone at anytime take a piece of us?

Why may the unfair Producer take our deposits and build theatres and compete with us, his customers?

Why may censorship destroy us, the blue-sky salesman, or any other take our blood or it from us a pound of flesh and we stir not?

Independent Motion Picture

40 Ohio St., Indianapolis, Ind.
Exhibitor In America

THYSELF

Because YOU, Mr. Exhibitor, Are to Blame. You Fail to Organize!

Year after year we convene, Exhibitor Fighting Exhibitor. In four out of nine National conventions we have been split in two by disturbers and bolters. We come and boast and brag of our wonderful local organization in our home town, and waste so much silly-ass bragging time that we have no time for else.

We crown one man Czar—President of all National Activities, and send him to fight our battles with an empty treasury, and charge him to bring to us the golden rewards of organized efforts. Your National officers generally pay their postage bills and if they work not miracles they are traitors.

We cheat ourselves every year on some scheme of selling books or panhandling to support a National Organization.

We'd rather give millions of advance deposits dollars of TRIBUTE than a thousand dollars to an exhibitors organization for DEFENSE.

Your good State or local organization can help you nothing in a National movement, but every local or state is so full of self that we will not follow a leader be he Moses, Mohammed and the Twelve Apostles rolled in one.

Individually you howl, but every year a more despicable contract is forced on you until you are hog-tied. You seem to favor the Producer who can take the biggest slice out of your bankroll and use it to build theatres to compete with you. They make you guarantee and percentage you at the same time. You may be rated at millions but you pay your thin dime before you can get a one-sheet.

Once a year you come to a National Convention and expect to solve all your problems in one swipe. Some shoot craps for three days and wonder why great constructive work is not accomplished. Why say more? Do not these facts get under your hide and bring up your fighting spirit? It should.

IS THERE ANY HOPE? YES. IF YOU EVER ORGANIZE HALF-WAY YOU WILL FIND ALL YOUR TROUBLES EASY TO REMEDY. Organize right and right now.

The Independent Motion Picture Exhibitors organized April 27th on one platform That Producers get out of the theatre business. In two weeks we had the following producers agree to our proposition: American, Pathé, Select, Selznick, First National, Vitagraph, United Artists, Robertson-Cole, Associated Exhibitors, Universal and Big Six. Buy only their pictures! These producers can give us all the best pictures and all we need. Cancel the others until they get out of the theatre business.

We have a great MASS MEETING OF ALL EXHIBITORS OF AMERICA, HOTEL CLEVELAND, CLEVELAND, OHIO, JUNE 8, 9, 10, 11, for a showdown. Join this movement. Come to Cleveland and fight for a new deal. Demand a clean-cut National Exhibitors organization. Run your National organization like any other business. Put in real money. Stop fooling yourself. "Where you put your treasure there is your heart." Hire the best brains to keep you out of trouble. Hire a representative in every distributing zone to guard your interests. Forget self. Forget State. Have a National Vision. Come and stay at the meetings and help us complete a real organization. This is the largest and most effective meeting in our history.

Make your reservation today, Hotel Cleveland, Cleveland, Ohio, or

Exhibitors of America

Frank Rembusch, Chairman
SUCCESSFUL EXHIBITORS do not waste time on compliments. When they write in extolling "SEX" in terms that make the dictionary tremble they are
thrilled with the joy that is born of an overflow in the box office. These exhibitors just can't help being exuberant. It's human nature.

---

**Box Office Receipts the Best Interpreter**

THE SPIDER DANCE

That always Brought the Gay World of the Great City to the Feet of the reigning Queen of the Follies just as the first tinge of gray began to streak the East

**W.W. HODKINSON CORPORATION**
527 Fifth Avenue, New York City
Distributing through PATH Exchange, Inc.
Arthur F. Beck presents
LEAH BAIRD

THE HAND OF A SKILLED ENTERTAINER

lifts the veils of mystery in Cynthia inch by inch with a well-calculated speed until there stand revealed in clear and startling outline all the charm and power of a perfect tale of the sea in pictures.

Leah Baird sweet and winning, brave and resourceful is the pivot around which the Great Intrigue revolves.

If you want to be sure of a good BACK BONE FOR YOUR SHOW CYNTHIA will be found most satisfying.

W.W. HODKINSON CORPORATION
527 Fifth Avenue, New York City
Distributing through PARKE Exchange, Incorporated
Foreign Distributor, J. Frank Brockman, Inc., 729-70 Ave.

ETCHELLS
Cynthia-of-the-Minute

From the Famous Novel by
LOUIS JOSEPH VANCE
Robert Brunton presents

J. WARREN KERRIGAN

and his own company in

No. 99

By Wyndham Martyn
Directed by Ernest C. Warde

'99' IS. A PROGRAM-BUILDER

A Program-Builder in the language of the Exhibitor is the kind of picture that lends tone and strength to his whole program. This Kerrigan feature is such a program-builder. It has a brilliant star with an established reputation, an absorbing story that unfolds swiftly and logically, a direction which is eminently capable.

Features MUST Be Program-Builders

'99' Fills the Bill.

W.W. HODKINSON CORPORATION

527 Fifth Avenue, New York City
(Distributing through FIRST EXCHANGE, Incorporated)
THE harbor of Rhodes was celebrated for a monstrous image which straddled both sides of the city. History ranks it as one of the seven wonders of the world, but Time toppled the Colossus and proved it a rank failure. The idea was too ambitious. It tried to cover too much ground.

I'll say it will be the eighth wonder of the world if the interests now planning to dominate both the production and exhibition of pictures succeed in straddling the field.

The Colossus principle isn't sound. Even Standard Oil is too wise to baffle the distributor and if the men who buy features allow the concerns that make them to open theatres in direct competition then human experience is a liar and precedent must go back to college.

What could be softer than to have you spend your good money to build up popularity for my stars in your houses and then leisurely take over all the best paying locations while you obliging exhibitors continued to finance my business until I could take the pick of the country's properties?

If I thought you'd stand for it I could make the Colossus of Rhodes look like a scarf pin, but when I figure what would happen to my enterprises if I butted into yours I don't even want to try it in a dream.

Your good will is my best bet. If the exhibitor isn't a success, I'm a failure.

NATIONAL PICTURE THEATRES, Inc.
Lewis J. Selznick, President
LEWIS J. SELZNICK PRESENTS

WILLARD MACK'S

"The Valley of Doubt"

Scenario by R. Cecil Smith

DIRECTED BY BURTON GEORGE

Distributed by Select
"The Valley of Doubt"

A story as strong as the rugged, snow-covered mountains where its red-blooded characters live, love, and hate.

Drunken fury against outraged decency in a struggle to the death. The prizes two in number—the love of an heiress whose heart knew no boundary of caste and the honor of a trusting wayward who had been betrayed by a human vulture.

A cast of established screen favorites who have won their way to country-wide popularity through sheer merit.
William Collier in "The Servant Question"

DIRECTED BY
DELL HENDERSON

SELECT PICTURES CORPORATION
LEWIS J. SELZNICK, PRESIDENT
Among the best known names in amusement history is that of —

WILLIAM COLLIER

Millions of the most critical theatregoers in every town and city count his past performances as the most enjoyable they have ever seen —

William Collier in "The Servant Question"

WILL ATTRACT NEW PATRONS TO YOUR THEATRE
The Release
You've Been Waiting for.

Charlie Chaplin

in

BEHIND THE SCREEN

New Edition Deluxe of

CHAPLIN CLASSICS

PRESENTED BY

CLARK-CORNELIUS CORPORATION

REPUBLIC DISTRIBUTING CORPORATION

LEWIS J. SELZNICK, Advisory Director

BRITON N. BUSCH, President

729 SEVENTH AVE., NEW YORK

EXCHANGES EVERYWHERE
CR. MACAULEY PHOTOPLAGES, INC.
Present
BERNARD
DURNING
Star of When Bearcat Went Dry in
"THE GIFT
SUPREME"
Written by George Allan England
DIRECTED BY
OLLIE L. SELLERS

REPUBLIC DISTRIBUTING CORPORATION
LEWIS J. SELZNICK Advisory Director
729 SEVENTH AVE., NEW YORK
BRITON N. BUSCH, President
EXCHANGES EVERYWHERE
A MISTAKE
WORTH THOUSANDS TO
SHOWMEN

Mistakes are usually expensive, but this one is a money maker. Before we started producing and releasing "COMEDYART" we made a budget covering the expenses for distribution, production, etc. Of course, we based these figures on the gross amount of business that we expected to do with "COMEDYART."

This million-dollar mistake, with the reverse English, that is making money today for several thousand exhibitors is that we greatly underestimated the value exhibitors would immediately place on the "COMEDYART" idea; that is, three snappy, high-class subjects in a two-reel release each week. We underestimated our gross bookings on "COMEDYART" so greatly that, starting with our fourth release, "MOTHER'S ANGEL," we find ourselves able to spend from three to four times as much money on the making of our comedies as we had planned in our budget; that we were able to add four more companies making these comedies; able to add more specialists in title writing, gagmen, artists; where we had planned to use dozens.

The costumes of our "Special" beauties are more daring, more magnificent than any producer ever has used, and each one of them is a new, original creation by the highest price imported modiste west of New York.

And the "Special" Beauty Chorus! Well, we allowed for some expense in this line, but these "Specials" cost five times our original figure and they're surely worth ten times as much to you.

We started walking; now we're running. We started in low speed; now we're in high, hitting on twelve. There is a program of short reel subjects that can compare in quality with the "COMEDYART" releases now available, and to come.

If you have contracted for "COMEDYART," consider yourself lucky; if you've put off getting a contract for this latest winner, there is still time to remedy it. There's a "Special" office near you, and a postcard will bring you your opportunity—the same opportunity that thousands of the wisest, most successful exhibitors in America are cashing in on right today.

SPECIAL PICTURES CORPORATION
434 H. W. HELLMAN BLDG. LOS ANGELES, CAL.
STATE RIGHTS

YOUR OPPORTUNITY IS NOW! SIX REELS OF THRILLING DRAMA ON A SCALE OF UNUSUAL MAGNIFICENCE

BUY NOW! THE PRICE IS GOING UP

TRANSATLANTIC FILM COMPANY OF AMERICA (INCORPORATED)

HERBERT C. HOAGLAND, Vice-President and General Manager

729 SEVENTH AVENUE

NEW YORK CITY

EXHIBITORS HERALD

June 5, 1920
AYWON FILM CORP.
NATHAN HIRSH
PRESIDENT

CHARLIE JOY
AND
THE MIAMI BEAUTIES
IN

JOY COMEDIES
TWO REEL BUBBLES OF JOY

FAST ~ FURIOUS ~ FUN

AND

GIRLS! GIRLS!! GIRLS!!!
ONE A MONTH FOR 15 MONTHS

A BOX OFFICE BONANZA
PRODUCED BY GOLD SEAL FILM CORP

Don't Delay-Contract for Your Territory To-day

THE AYWON FILM CORPORATION
OWNERS OF WORLD'S RIGHTS
729 - 7th AVE., N.Y. CITY.

STATE RIGHT BUYERS! A JOY FOR YOU!!
Never in his illustrious career has ALBERT CAPELLANI produced the equal of this production. Only rarely does the screen bring a picture which stands forth triumphantly above the rest—or a characterization whose appeal imprints it indelibly on the heart—or a genius who moulds a masterpiece which is an inspiration.
REELCRAFT
PRESENTS
BILLY FRANEY
IN
A SERIES OF ONE REEL FEATURE—
SUPER-LAUGH-PRODUCING-COMEDIES.
RELEASED ONE EACH WEEK AT—
THE FOLLOWING EXCHANGES—

ATLANTA, GA.
Cincinnati, O.H.
E. & H. Distribution Company,
73 Walton Street.

BUFFALO, N. Y.
Roper Exchange, Inc.,
347 Main Street.

BALTIMORE, MD.
Seaboard Film Corp.,
218 Calvert Street.

BOSTON, MASS.
R. D. Marano Attractions Co.,
24 Parkman Street.

CHICAGO, ILL.
Reelcraft Pictures Corp.
207 South Wabash.

CINCINNATI, OHIO.
National Film Service,
Film Exchange Bldg.

CLEVELAND, OHIO.
Standard Film Service.

DAYTON, OHIO.
Magnet Film Company,
44 Harrison Street.

DENVER, COLO.
Superior Film Co.,
1614 Wabash Street.

DETROIT, MICH.
National Film Service,
1033 Packard Building.

INDIANAPOLIS, IND.
Reelcraft Pictures Corp.,
109 West Maryland Street.

KANSAS CITY, MO.
Ford National Film Co.,
525 Main Street.

LITTLE ROCK, ARK.
R. D. Lewis Film Co.,
1123 Commerce Street.

LOS ANGELES, CAL.
Consolidated Film Co.,
735 South Olive Street.

MINNEAPOLIS, MINN.
Reelcraft Pictures Corp.,
Losi Arcade Bldg.

MILWAUKEE, WIS.
Reelcraft Pictures Corp.,
107 Second Street.

NEW YORK CITY.
Reelcraft Pictures Corp.,
729 7th Avenue.

OKLAHOMA CITY, OKLA.
R. D. Lewis Film Co.,
114 South Robinson Street.

OMAHA, NEB.
Reelcraft Pictures Corp.,
1312 First National Bank.

PITTSBURG, PA.
R. D. Lewis Film Co.,
317 Penn Avenue.

SAN ANTONIO, TEXAS.
R. D. Lewis Film Co.,
1120 S. Suleida Avenue.

SAN FRANCISCO, CAL.
Consolidated Film Co.,
90 Golden Gate Avenue.

SALT LAKE CITY.
Magnet Film Co.,
160 South Elm Street.

ST. LOUIS, MO.
United Film Service,
325 Olive Street.

SYRACUSE, N. Y.
Dooley Exchange, Inc.,
446 South Warren.

WASHINGTON, D. C.
Seaboard Film Co.,
Mathews Building.

REELCRAFT PICTURES CORPORATION—R. C. CROPPER, PRES. NEW YORK, N.Y.
ALLAN DWAN SURE KNOW

We know for we’ve
Seen This New One

“A Splendid Hazard”
An Allan Dwan Production

presented by

Mayflower Photoplay Corp’n

Directed by Allan Dwan and
Based on the novel by Harold MacGrath

A First National Attraction
There'll be a Franchise everywhere

HOW TO MAKE A PICTURE

You All Know the Great Successes He Has Directed, including:

“Luck of the Irish”
“Soldiers of Fortune”
“Sahara”
“Heading South”
“He Comes Up Smiling”
“Cheating Cheaters”
“David Harum”

Look Over This Great Cast for “A Splendid Hazard:”

Henry B. Walthall—Rosemary Theby
Joseph Dowling—Norman Kerry
Hardee Kirkland—Ann Forrest
Philo McCullough—Thomas Jefferson
Jiquel Lanoe

It’s a Money Maker!
NEWS OF THE WEEK

Cohen Statement Brings New Hope of Exhibitors Uniting
Total Admission Tax Increases a Million over March, 1919
Stars and Producers Will Aid Fight on Theatre Monopoly
Dedicate Studio and Administration Building at Fox Convention
Metro Holding Annual Convention in New York during Present Week
First of Second Series of Lloyd Commodities Being Made for Pathé
Hodkinson Says Quality Subjects Will Draw Crowds on Hottest Days
David P. Howells Is Made President of Brocks-Doss Company
Screen Club Exposition at Denver Postponed to July 1 and 2
Commission Completing Proposed Censorship Ordinance for Chicago
Industry Defeats Censorship in Massachusetts after Long Fight
"Courage of Marcé O'Doone" Will Play Week at New York Capitol
Commission of Three Will Manage Universal's Affairs
"Big Four" Will Publish One Film Each Month After August
Four Units Producing "Comedyad" Publications for Special Pictures

REVIEWS

"The Flapper," Select C-D, five parts, with Olive Thomas
"Partners of the Night," Goldwyn D, five parts, with all star cast
"Molly of the Storm Country," First National D, five parts, with Mildred Harris Chaplin
"The Fortune Teller," Robertson-Cole D, seven parts, with Marjorie Rambeau
"Nothing But Lies," Metro C, five parts, with Taylor Holmes
"Forbidden Trails," Fox D, five parts, with Buck Jones
"The Harvest Moon," Gibraltar Pictures D, six parts, with Doris Kenyon
"For the Soul of Rafael," Equity D, six parts, with Clara Kimball Young
"Frivolous Wives," Fidelity D, six parts, with all star cast

"Below the Surface," Paramount Artcraft D, six parts, with Hobart Bosworth
"The Little Cafe," Pathé, five parts, with Max Linder
"Bullet-Proof," Universal D, five parts, with Harry Carey

DEPARTMENTS

Exhibitors Advertising
Volplaning Around N'Yawk
What the Picture Did for Me
With the Detroit Filmmen
With the Procession in Los Angeles
Chicago Trade Events
Guide to Current Pictures

ADVERTISERS

Avislauer & Sons
Automatic Ticket Selling & Co's Register Company
Aywon Film Corporation
Bartola Musical Instrument Company
Bass Camera Company
Celebrated Players Film Corporation
C. B. Dielka Company
Famous Players-Lasky Corporation
First National Exhibitors Circuit, Inc.
Goldwyn Pictures Corporation
W. W. Hodkinson Corporation
Independent Motion Picture Exhibitors of America
National Poster & Printing Company
Pathé Exchange Inc.
Nicholas Power Company
Realart Pictures Corporation
Republic Distributing Corporation
Ritchey Lithographing Corporation
Robertson-Cole Distributing Corporation
Selznick Pictures Corporation
Special Pictures Corporation
Seger & Sons
Transatlantic Film Company
Typhoon Fan Company
United Artists Distributing Corporation
Unity Photographs Company
Universal Film Manufacturing Company
Vintograph, Inc.
A. F. Williams

Volume X
June 5, 1920
Number 23

Subscription Prices United States, Cuba, Hawaii, Porto Rico and Philippine Islands, $2.00 a Year, Fifteen Cents a Copy. Canada, $1.50 a Year. Foreign, $2.00 a Year.
First National is now in the Insurance Business

It's just as important to insure your business as your life.

Ask the nearest First National Exchange to explain how

A First National FRANCHISE

Will protect your business future.

There'll be a Franchise everywhere
There'll be a Franchise Everywhere

"C'mon, Skinny, Run Fast an' Get a Look at Constance Talmadge"

And Caroline Sanborn, the Chicago Daily Tribune critic, goes on to say:

"Did you get out on the wrong side of bed this morning? And have everything happen that you didn't want, and nothing that you did? Never mind! Go to see Constance Talmadge's new picture, 'The Love Expert.' You'll forget you ever had the blues.

"What Constance succeeds in doing will make you sit right up and take notice. And you'll approve of her and her acting. She's decidedly there, with some new French frocks and all her old enthusiasm.

"It is such fun to watch her romp through the six reels, you don't wonder the rest of the cast enjoys itself and does so well.

"And besides all this there are some tricks of the trade and enough clever subtitles to keep you chuckling from the first glimpse to the final fadeout.

"MERRIEST COMEDY OF THE SEASON" By Virginia Dale

"The merriest comedy of the season is at the Randolph. From the workshops of that clever duo, John Emerson and Anita Loos, has come a picture of farcical tendencies, admirably screened and delectably played.

"The cast headed by Constance Talmadge is an excellent one. The star can obtain laughs by the flicker of an eyelash; without effort she can make you want to shake her and buy her an ice cream cone and pay a war tax cheerfully for the privilege of looking at her.

"Quite more clever situations have been supplied the players in this picture than in ten average program attractions. There are a number of very novel touches; the actual slow mounting blush of the lovelorn people not the least of them. There is no better way of being entertained this week than by seeing this picture."—The Chicago Daily Journal.

"EXPERTLY ACTED, SPLENDIDLY HANDLED" By W. K. Hollander

"The Love Expert' is done amusingly. The charming episodes are punctuated with scintillating subtitles of the clever Anita Loos, who, with John Emerson, created the comedy.

"The picture is splendidly handled and expertly acted. It makes for agreeable entertainment."—Chicago Daily News.
CLEVELAND, during the time of the exhibitors' conventions, seems to be holding out a strange fascination for many people who ordinarily could not be dragged to an exhibitors' meeting by a team of wild horses. The solution is an easy one: The independent exhibitors of the country have made it plain during recent weeks that they do not intend that they shall any longer be made footsoldiers of fate. They are now thoroughly awake to the great and growing menace.

* * *

ALL the national exhibitors' organizations will be assembled in Cleveland on June 8. A highly desirable development would be the welding of the various groups into a single nation-wide organization, manned by genuine exhibitors and devoted exclusively to the business of safeguarding the interests of independent exhibitors.

* * *

DISASTER will be averted if every exhibitor coming to the conventions takes with him the realization that a powerful group of sinister forces is working desperately to involve the conventions in petty jealousies and disputes in order that the real business of the hour will be side-tracked. The monopolists do not expect to see their plans upset without a desperate fight.

* * *

JUST about the time it was beginning to look as if the side-show business at conventions, in the form of expositions, was a thing of the darkened past, along comes an ambitious young man with an exposition stunt for the Cleveland conventions. No one will quarrel with him in his energetic effort to fatten his purse, but it is nevertheless a fact that the exhibitors going to Cleveland have real business to transact and should not be disturbed with side-show stunts.

THE chairman of the Chicago censorship commission evolved a new method of handling a report. In order that his own ideas on how a report should be written might have full sway he simply locked himself up, wrote the report and then handed it to the newspapers as the findings of the commission. This seems to be a simple and direct method of avoiding argument—providing only it works. In this case it didn't work and the report is being rewritten. In all probability it will have to assume an entirely different form before it is given serious consideration by the city council.

* * *

THE fight for independence which is now being waged in Texas, Oklahoma and Arkansas has one particularly hopeful aspect with reference to the general situation facing the independent exhibitor. In these three states of the Southwest the forces of monopoly are the strongest of anywhere in the country. If the fight can be waged and won there—and it certainly will be won—then independent exhibitors elsewhere throughout the nation have little to fear.

* * *

DESPITE the fact that the meetings scheduled for Cleveland next week are already assured of large attendance, every exhibitor, regardless of what section of the country he is identified with and of what local or national organization he has been a member, should make a determined effort to add the weight of his presence to the conventions at Cleveland. There is no longer any doubt that the week will stand out as a momentous one in the history of the industry. Have a hand in the great work that is to be accomplished! Every exhibitor in the country will be affected by the results of this meeting. In all probability there will be nothing of greater importance that you will be able to give your time to that week—so be in Cleveland!
Heraldgrams

R. H. Cochran of Universal has departed for a vacation without announcing his destination.

FRANCIS A. GUDER, vice-president of Goldwyn Pictures Corporation, has returned to New York after a visit to the West Coast studios.

HARRISON Post, a ward of W. A. Clark, Jr., and a cousin of Guy Bates Post, has been engaged to play an important part with the Monroe Salisbury Players.

ALF LORIMORE, manager director of the Famous Players-Lasky Film Service and Feature Films, Ltd., of Sydney, Australia, is on his way back to the Antipodes following a visit at the Lasky studios.

J. D. WILLIAMS, H. O. SCHWALBE, MOE MARK and NATHAN H. GORDON have returned to New York from Dallas, where they started the campaign against the Hulus-Lynch combination. Robert Lieber returned to Indianapolis, and Sol Lesser continued to the West Coast.

In the general "shakeup" at the West Coast studio of the National Film Corporation, several promotions were announced. LENWOOD AMOTT, laboratory superintendent, is also placed in charge of the cutting rooms; "Bernie" Burton made head cutter; Benjamine Sharrits heads the still department, and E. H. SPY has become head of the drapery department.

After many attempts and cancellations of reservations, JOE BRANDT, director general of the National Film Corporation, has returned to Los Angeles and will remain there indefinitely.

WATTSYR R. ROTHACKER is spending a fortnight in New York. He will return to Chicago in time to spend a week or so before leaving for Europe early in July.

After being connected with the Universal Film Manufacturing Company for ten years, D. B. LEBERMAN, assistant to Carl Laemmle, has resigned. His new connection will be announced soon.

AL LICHMAN, general manager of the department of distribution of the Famous Players-Lasky Corporation, has appointed J. I. KRAUS as manager of the branch office in Boston; HERBERT E. ELDER as branch manager at Cleveland, and E. M. STRIDER as manager at Pittsburgh.

THOMAS BUTLER has been appointed director of publicity for the J. G. Pictures, Inc., which is arranging to produce features starring Grace Davenport.

THOMAS H. BUTLER, manager of the film exchange department of the N. A. M. P. L., has been in Chicago several days negotiating for the erection of a new film exchange building.

FREDERICK MARTIN, publicity and advertising manager of Famous-Lasky Film Service, Ltd. of Great Britain, has been studying theatre exploitation on the West Coast. He will return to New York via Canada.

HARRY H. POPPE, who is engaged in writing original stories for the screen, has established himself at 3 East 44th street, New York.

RALPH O. PROCTOR, assistant general manager of the Associated Exhibitors, Inc., has left New York for a short trip in the Middle West, for the purpose of holding conferences with franchise holders.

HAL HUBES, editor of Universal's New Screen Magazine, has resigned, effective May 29. He is not ready to make his plans public.

WINFIELD R. SHERMAN, of the Fox Film Corporation, landed in New York May 21 after spending several weeks in Europe and is expected to make an interesting announcement in regard to film conditions abroad.

JAMES HALLOCK REID, father of Wallace Reid and author of more than 200 stage plays, died at West New York, N. J. He was 80 years of age.

---

ON TO CLEVELAND!

Wadie mean, "on to" Cleveland?

Who says it isn't lucky to knock on wood? Carpenters are now getting a dollar an hour for it and they want $1.25 here in Chi.

COUNT THAT DAY LOST WHOSE LOW DESCENDING SUN SEES NO CONVENTION CLOSED NOR YET BEGUN.

Hula Hula Dancers Rare

By PERCY DUBB

(Special Stablergram)


The year's crop of Hula Hula dancers on the Isle of Yap has been hard hit by the grass shortage.

Ordinarily grass grows about three feet high here, but early frosts and hungry cows have almost ruined the available supply.

There is a waist of raw material among the dancers that is appalling and nothing short of a board of censors will stop it. If any more Yaplenders are to be imported into the United States for exploitation purposes, shredded wheat or some other substitute will have to be resorted to and the mills at Niagara Falls have been urged to increase their output.

Nothing in years has hit the motion picture industry such a solar plexus blow. Exhibitors everywhere are clamoring for lobby dancers, but it looks as though they would have to do without this year or use the home-grown product.

Dubb's second article will follow soon.

Here's One From Chas. Ray—

Charles Ray, First National star, tells one on the colored maid at a Hollywood home.

"Lizzie refused to go to work one morning," says Charlie. "She was sitting dreamily on a bench and refused to do a lick of work. Finally we called the doctor in.

"Why don't you get up and go to work?" asks the Doc.

"'Well, they owe me $12 and I ain't going to do a lick of work till they pay me,' Lizzie replies.

"'Well, move over,' says the Doc. 'They owe me $50.'"

---

RITCHLEY Posters are virile works of advertising art. They are alluring. They are dynamic. They are pregnant with subtle suggestion. They are the last word in poster advertising!
Marcus Loew to Control Stanley?
(Special to Exhibitors Herald)

PHILADELPHIA, May 25.—The Marcus Loew company is negotiating for the purchase of the control of the Stanley Booking company, according to private information disclosed here.

It is understood that in event the deal is closed the Loew company plans to extend the scope and operation of the Stanley company.

Total Admission Tax Increases A Million Over March Year Ago
(Special to Exhibitors Herald)

WASHINGTON, May 25.—A total of $7,683,123.74 was collected during March as admission tax, according to a report of the commissioner of internal revenue, an increase of $1,949,249.41 over the same period in March, 1919, and bringing the total collections for the first three quarters of the current fiscal year to $34,489,499.82.

Total collections from all sources during the month were $81,631,562.90, bringing the collections for the nine-month period to $323,935,294.27. Included in the month’s collections were $555,454.47 from leased and licensed films; $42,906.49 from the seating tax, and the following general collections of interest to the industry: Freight shipments, $9,347,075.61; express packages, $1,603,730.62; personal transportation, $2,763,061.67; seats, berths and state-rooms, $431,673.70; telegraph and long-distance telephone messages, $2,224.80.

Appoint Lou Baum Division Manager
(Special to Exhibitors Herald)

NEW YORK, May 25.—Lou Baum, manager of Universal Cincinnati exchange, has been appointed division manager of the Chicago and Northwest territory for Universal. Baum has been in charge of the Cincinnati office for the past eighteen months and built up the exchange from a money losing proposition to a highly profitable subsidiary. Cleve Adams will succeed him at Cincinnati.

Organizes Company To Work in Italy
(Special to Exhibitors Herald)

NEW YORK, May 25.—Havannes H. Zilelian, president of the Armenfilm Company of Bovisa Milano, Italy, is in New York forming a company of American players to take back to Italy within thirty days to make foreign pictures with American players.

Baker and Meyer Sail
(Special to Exhibitors Herald)

NEW YORK, May 25.—Tarkington Baker and Frank Meyer sailed today for Bombay, India, in the interest of Famous Players-Lasky Corporation. They expect to be in the Far East for six months.

Cohen Statement Brings New Hope of Exhibitors Uniteding

Two Organizations Meeting in Cleveland June 8-11
Now Have One Great Cause in Common—Brandt Seeks to Effect Compromise

Announcement by Sydney S. Cohen, chairman of the Motion Picture Theatre Owners of America, that he considers the threatened monopoly of theatres by producers as the great question before the exhibitors assembling in Cleveland June 8, 9, 10 and 11, is generally regarded as paving the way for a national organization of exhibitors which will include all factions.

Despite personal differences of their leaders, the Independent Motion Picture Exhibitors of America and the Motion Picture Theatre Owners of America now have one great cause in common—the driving from the exhibitorial field of the producer.

All other questions are to be subordinated. Petty differences, it is believed, can be overcome so that the exhibitors will be able to present a united front against the danger which they believe threatens their very existence.

Prominent exhibitors, who in the past have held aloof from all organizations, have declared their intention of going to Cleveland in an effort to break down all existing suspicions, jealousies and differences and bring into one great body the scores of efficient exhibitor-leaders. who for years have permitted minor disagreements to result in dissension.

Rembusch Defines Attitude In Statement to Exhibitors

Frank J. Rembusch, speaking as the official head of the Independent Motion Picture Exhibitors of America, this week issued the following statement:

“The Independent Motion Picture Exhibitors of America was organized at Chicago, April 27th, into a permanent national exhibitors’ body for the single purpose of insisting that producers get out of the theatre business. We are calling a nation wide meeting of all exhibitors in America to hear the report of our directors at the Cleveland mass meeting opening June 8th, under our auspices, and with our officers in charge.

“The first order of business will be report of the committee which had a conference with producers and we hope and request that every exhibitor in America be present. I have selected Hotel Cleveland for our meeting place, but will change the location if more suitable to all concerned.

“Mr. Black may decide to call a meeting in Cleveland of the old national league for the same week. The more conventions, the better, because it means more exhibitors at Cleveland. I hope that the two national bodies now existing and the newly proposed organization may blend into one association, but if this is not possible, I wish we may agree to work together along the same lines.”

Sydney S. Cohen Emphasizes Danger of Producer Monopoly

Sydney S. Cohen in his most recent statement to the exhibitors lays special stress on the importance of the same question. In part, his appeal is as follows:

“The motion picture theatre owners of the country are keenly alive to the danger threatening them from the producer-exhibitor. They will under no circumstances and by no manoeuvres whatever be diverted from organ-
Cleveland Is Mecca for Entire Picture Industry

William Brandt Offers To Act As An Intermediary

William Brandt, president of the Theatre Owners' Chamber of Commerce of New York, is one of several men who have volunteered their services in an effort to settle disputed differences between the two organizations.

In a letter to Sig Samuels, secretary of the I. M. P. E. A., and to Saul Bullock, secretary of the M. P. T. O. A., he suggests that the M. P. T. O. A. appoint a committee of seventeen to meet with the executive committee of the I. M. P. E. A. at New York June 3 and 4, in an effort to settle disputed questions so that one and not two conventions will be called to order Tuesday, June 8.

With my policy that this industry should have a 100 per cent national organization, instead of several national exhibitor bodies, declares Brandt.

"With that thought in mind, I consider it a pleasure and an honor to extend an invitation to through your committee to become the guests of the Theatre Owners' Chamber of Commerce at a luncheon to be held at Hotel Astor on June 4 at 1 p.m. Should you signify your intention to accept this invitation on behalf of your committee, I will be pleased to arrange hotel accommodations."

There is a possibility that his invitation will bring the factions together, as the committee of seventeen of the Independent Motion Picture Exhibitors of America will be in New York June 3 and 4, and many of the leaders of the Motion Picture Theatre Owners of America had arranged to be in New York on the same dates.

J. D. Williams Urges Harmony in Effort

J. D. Williams, manager of the First National Exhibitors Circuit, Inc., who at the recent Chicago convention pledged his personal aid to the exhibitors in organizing to fight the producer-exhibitor, issued a statement this week warning the exhibitors of the difficulties which face them and urging them to overcome petty differences to accomplish the result they seek.

"On to Cleveland! It is in every issue of the trade journals," the statement opens. "Exhibitors met on a recent Southern border. Producers and distributors are echoing it. Visiting theatre owners, in New York from several territories, talk enthusiastically of the meeting and hope to found a national league of exhibitors, representatives of every section, free from petty policies, nation-wide in scope and determined in its course of defense for individual interests.

"Similar attempts in the past make it a big order to fill, and a great undertaking for the exhibitors whose unusual initiative and business acumen give it an impelling force. It is a purpose beset with dangers and difficulties, surrounded by countless pitfalls, but with possibilities of such magnitude if it succeeds that it compels every exhibitor to support, encourage and counsel that can come to it from any quarter. It is doubly necessary that all independent exhibitors, or any individual theatre owners, passively or intensively interested in the outcome of Cleveland, realize so keenly what rests of mutual confidence, of personal integrity, of individual loyalty and steadfast resistance to mercenary influences, and what it is certain to follow and attack the ambitions of the national league to be solidified at Cleveland as the exhibitors who will be in the forefront of the movement, a national cooperative and defensive structure which was, and is, fundamentally identical to the Pan American unit soon to be created. Their theatre interests were threatened then with dangers equally as great as the independent exhibitors, upon which the Cleveland assembly will unite and act. So they got together and organized First National Exhibitors' Circuit."

Cites Experience of First National

"This is neither a brief nor a plaudit for that cooperative body. Instead, I shall set forth the essential features which have made it succeed as a national unit of exhibitors, knowing that in such a recital of facts heretofore unheeded they may give guidance for the exhibitors who will gather in Ohio for a purpose that is similar."

"First, the exhibitors, who merged their respective desires for relief from oppressive conditions, began with a definite, well established plan, they confined themselves to the big, important phase of the menacing conditions they desired to solve, and applied themselves strictly to determining the best and quickest means for eliminating them."

"When it became known that a number of exhibitors had formed a cooperative organization the majority opposed the idea. It was pointed out that other and more discouraging comments were the tributes paid. The members were asked to reveal inducements and ulterior motives, harbored by one or more of the other members."

"Their experiences will befall the exhibitors selected to administer the affairs of a national league. The solution, for the future, as in the past, is the same. Pay no attention whatever to gossip, rumor or vague insinuations affecting the loyalty, integrity and sincerity of any league, how strong and steadfast such tactics as vehemently as you would attack them if they affected an intimate personal friendship. Be prepared for the most malicious attacks. There are many individuals who will malign anything and everything in which they have no interest and upon which, properly, they have no interest. Stick together as though you were glued during the post-convention epidemic of vicious chatter, and one of the first great periods of doubt and discouragement will be weathered successfully."

Use Care in Naming of All Officers

"Care, discretion and mature consideration should precede the selection of executives for a national league. To them is entrusted the problem of leadership, direction and progress. Once a majority vote has established any of this kind, the only practical and safe policy is for every member to cast his allegiance to one choice and not to waver, whether elected officials, without regard to previous inclinations. First National members have never wavered, and insist, in thorough and unswerving support of the executives they have chosen. Every exhibitor in that cooperative group has been steadfast and unshakable in personal allegiance."

"Even with this unanimous aid, the
Predict Record Attendance at Both Conventions

path of that national exibitory body, as will prove the existence of a national exibitory league, as in other cases, that some one of these myriad links in the national chain may prove vulnerable, and that destructive forces harboring ulterior motives, may break through and strive to create dissention. Then comes the real test of cooperative strength. If the majority membership remains steadfast, refusing to be stampeded into panic, these occasional attacks will become helpful, welding the organization into a more compact and determined unit.

"Questions of policy, differences of opinion, and tendencies to dispute issues will arise in a national league the same as in any other cooperative body. The spirit behind the manner in which these are met, discussed and adjusted will have much to do with harmony and progress.

"A national exibitory organization, no matter what its objectives may be, so long as it is a cooperative body, formed for mutual aid, protection and defense, must have the undivided loyalty and unity, swerving allegiance of its entire membership, and differences in personal opinions and viewpoint on questions before it ever should affect this support."

"On to Cleveland—but with individual exhibitory determination to hurdle all petty differences, to allow nothing to halt action on the big, basic dangers which can be overcome only through organization, to grant office to the most capable, and then to be loyal to them as choice of the majority—thus, every independent exhibitor, for himself and for his fellows, an asset beyond value."

Two More Companies Pledge Their Aid

Two more distributing corporations this week cast their lot with the independent exhibitors—the Reelcraft Pictures Corporation and the Victor Kremer Film Features, Inc. Both issued statements pledging every possible aid to the exhibitors in their fight against producer monopoly of theatres

Go to Cleveland Prepared for Work—

A Communication from HAROLD B. FRANKLIN, Managing Director of Shea's Hippodrome Division, Buffalo, N. Y.

Early in June there will gather in Cleveland a representative body of exhibitors from throughout the country with the object of laying down the machinery for a national organization. The fact that this convention is sponsored by several units whose record is one of achievement gives promise that out of this convention will emerge a national organization of definite power.

Extinction Threatens Exhibitor

The very foundation of the industry, the exhibitor, is threatened with extinction. Surely, if ever there was the necessity for concerted action, that time has arrived. This is no time for evading anything. The issue is clear—on the one hand we have the Famous Players' organization, who openly have acquired theatres in different parts of the country. In the south, we were glad to stand at the Chicago convention, this company, through a subsidiary, has created a situation which makes it impossible for an independent exhibitor to prosper. From coast to coast there are eruptions on this subject. We, who have given support to organizations such as the Famous Players cannot but look with distrust on any move on the part of others to acquire theatres. They have openly challenged every independent exhibitor. Is it to be expected that we will stand idly by and continue to fill their bunkers with the means by which they may build theatres, and eventually prove to be our competitor?

Beware Percentage Booking

Under the guise of percentage we have another angle of a scheme to secure control of your theatre. Not content with the large rentals now being paid, some of the distributors are trying to force percentage booking, knowing that once percentage has been put over, that nothing would prevent them from increasing their percentage, just as they have increased their rental figures. Percentage would be placing a mortgage on your business. It will kill incentive and make of you exhibitors a rubber stamp. Percentage is another name for extortion and bondage.

It is a question of a few producers against almost fifteen thousand exhibitors. The tail is trying to wag the dog.

Sees Need of Leadership

What the exhibitor needs most is leadership—leadership that can clearly define the issues and present a practical plan that would make of the exhibitors of the country a unit. The exhibitors of the independent exhibitors would be the biggest force in the industry.

No distributor, nor clique of distributors, can dominate by the will of the exhibitors. If distributors operate theatres, it is only because exhibitors allow them to—if distributors force percentage, it is because exhibitors permit them to.

Must Get Together Now

Exhibitors must get together and say what they think, with fight behind them. There are enough distributors who do not operate theatres that could furnish any program—and they would make programs of other exhibitors, because any distributor is in your hands, and when they are successful, it is only because you support them. If the exhibitor body of exhibitors would create, for the exhibitor can withstand the loss of revenue that would result. Even Wall Street looks at such propositions because it would be a mighty sick looking statement if the exhibitors would fall together and show their strength against any distributor. But let the exhibitor body of exhibitors, this will be shown at Cleveland—March on to Cleveland. Leave home your boozes, boisterous jealousies. Go to Cleveland prepared for work.

Here is your opportunity to build a solid foundation for the future of your business—one that will withstand all onslaught.
STAR AND PRODUCER FIGHT MONOPOLY

Associated First National Pictures Announces Stand Taken by Units on Question of Theatre Buying by the Producers—All Pledge Aid to Independent Exhibitors

Publication was authorized this week of official statements to Associated First National Pictures, Inc., by several leading independent stars, directors and producers, whose attractions its members exhibit through franchise in their respective theatres, setting forth their educational attitudes toward, and opinions on, the alleged invasion of producer-exhibitors into the theatre field.

These statements, it is said, will be available, in their original form, to the exhibitor Committee of Seventeen appointed when the Patterson mass meeting in Chicago resulted in the formation of the Independent Motion Pictures Exhibitors of America, and to any other official group or body of independent theatre owners desirous of enunciating what producers may be dependent upon for film supply without the danger of subsequent theatre competition from the directing heads of the studio.

Charles Ray

Charles Ray, who recently formed his own independent organization, was one of the first of the individual stars who can properly be classed as a producer, to go on record with the exhibitor members of Associated First National with an emphatic pledge to him open opposition against any combination or unit of stars, directors or producers who contemplate the acquisition of theatres, or who support any organization which can control their output, to the exclusion of the best interests of independent exhibition.

"I do not believe," he declares, "that producer ownership of theatres is healthy for the stars or other production sources it controls, or for the industry at large. Big manufacturing and producing organizations in other industries have learned this through experience. We do not find big clothing manufacturers operating their own retail establishments. Automobile makers do not pretend to maintain dealer agencies of their own creation. The packing interests do not try to operate most markets. Nor do manufacturers of locomotives and cars pretend to own railroad systems. I want to remain a producer, with my ability and sincerity of effort the compelling factor which will induce independent exhibitors to show my productions. If I cannot make pictures good enough for them to book, then I cannot expect them to trust me enough to enable me to make money out of theatres I might buy or rent to create a market for my work."

Katherine MacDonald

The statement from the Katherine MacDonald Production Company, in behalf of Miss MacDonald and officials of the organization, prepared a setback to the industry if producer control of theatres becomes a national reality, concluding:

"Producer ownership of motion picture theatres is essentially unjust to the thousands of exhibitors whose years of support have made possible the splendid photoplays that are now being produced. It is a violation, in principles at least, of an American tradition that no man or group of men shall control the industry. And, finally, it is a blow to the earnest men and women who are giving the best of their ability to the art to keep ahead the advancement of the screen. The really notable contributors to the art have been members of larger organizations, but individuals who have devoted themselves to the perfection of the individuality that has won recognition for them. It is not reasonable or possible to monopolize the organization which combines within itself producing units, distributing exchanges and theatres will, or even can, supply to the individual the encouragement and opportunity so essential to the production of really fine pictures."

"We regard the fundamental idea behind First National Exhibitors' Circuit and the formation of that organization one of the most important milestones in the history of the industry. An association of the leading theatre owners, combined to secure for their theatres the best productions that can be produced and afforded to the artists, both players and producers, the opportunity and incentive to constantly improve their offerings to the public, is certain to guarantee the continued advancement of the screen. Any monopoly, with the 'monopolistic' complacency that comes from the lack of competition, means a definite and infinite setback to the progress of an art that entertains the entire world daily."

Louis B. Mayer

Louis B. Mayer, producer of the Anita Stewart and Mildred Harris Chaplin productions, which are now on exhibition, has plenty to do in keeping productions up to top-notch standards without giving attention to ways of reaping profits which rightly belong to the exhibitor. He declares himself in favor of a "live and let live" policy in his statement, which follows:

"The encroachment of the producer-distributor upon the field of the exhibitor is a danger which should be considered with thoroughness. It means absolute monopolization, and monopolization destroys creative energy, stifles progress and demoralizes generally. It has come into the producing field with the idea of making big productions with a famous star and the best theatre managers. It seems to forget that money obtained can be spent for improvement rather than profit. It is the type of enterprise that would not try to put the independent producer in the right position."

Whitman Bennett

Whitman Bennett characterizes it as "an honor and a privilege" to fight for good art and freedom against the menace of a monopoy. In part his statement follows:

"As the moving picture is now organized, it is unquestionably harmful to independent producers, and would result in the public acquiring the pictures. The public as well as the independent exhibitor is bound to get squeezed in the long run if such a system is developed, for the public, now in a position to demand what it wants, would have to then take what it was given."

"Competition is the life of art, even more than it is the life of trade, and, in spite of all statements to the contrary, the film producing industry includes many men who would rather work speculatively for themselves than to draw salaries from poorly disciplined employees of magnificent financial combines. So long as the producing business remains free, there is no danger; when they are united it is time to fight, and fight to the bitter end."

"It is an honor and a privilege to fight for good art and freedom against such a menace. The independent producer can only live if the independent exhibitor, nor can the independent exhibitor live without the independent producer."

Marshall Neilan

Marshall Neilan declares that the exhibitors are now facing the position in which stars and directors were two years ago, before the wave of open them to be independent. He says in part:

"The theatre-buying epidemic resulting in the producer-owned houses throughout the country has reached a stage where it should offer serious concern for every independent exhibitor in this
A SERIES of articles of far-reaching importance by Martin J. Quigley on the subject of producer-owned theatres and allied questions will be commenced in next week's issue of EXHIBITORS HERALD.

These articles will deal in an impartial manner with the great issues facing the exhibitors of America and will disclose considerable information of sensational interest.
A FEW VIEWS OF FOX FILM CORPORATION'S NEW YORK HEADQUARTERS

Top row—Fox news department, H. E. Hancock, editor; William Fox's private office; W. K. Sheehan's temporary private office; publicity department; Merritt Crawford, director. Second row—Contract department, H. A. White in charge; mailing and telegraph department; corner of foreign department; auditing department. Oval (left) projection booth, with 8 machines; (center) new Fox building at 55th street and 10th avenue, New York; oval (right) film vaults. Fourth row—Casting Director Samuel F. Kingston; cutting room; carpenter shop; general casting department. Bottom row—Machine shop; Jack Leo, vice-president, private office; Mr. Fox's private projection room and telephone department.
Dedicate Studio at Fox Convention

Immense Plant at Fifty-Fifth Street and Tenth Avenue Formally Opened with Impressions Ceremony—Hundreds Participate in Sixth Annual Assembly of Organization

By JAMES BEECROFT

NEW YORK, May 23.—With representatives from all parts of the world numbered, among the thousands present, the new Fox Film Corporation studio and administration building, Fifty-fifth street and Tenth avenue, was officially opened yesterday afternoon with elaborate ceremony.

For the past two weeks, executives, branch managers and field workers of the Fox organization from all parts of the United States and from all over the world have been arriving in New York for the double purpose of attending the dedication of the new studio and administration building and participating in the sixth annual international convention of the company which now extends to every corner of the globe.

Realization of Great Hope

The dedication and the convention represent the realization of the goal for which William Fox and his associates have been striving for years—an efficient, loyal organization circling the globe and a building which would permit the linking up of every department of the organization in proper relation to its neighbors, thus establishing the smoothest possible order of production.

The convention opened yesterday morning at the Hotel Commodore. Winfield R. Sheehan, general manager of the corporation, returned from Europe in time to preside.

The assembly brings together, as all previous conventions, the branch managers and district sales heads from all parts of the United States. For the first time, however, representatives from the firm's offices in all parts of the civilized world are here.

National Leaders Attend

Among the speakers at the dedication of the studio building were Governor Edwards of New Jersey, S. E. Rogers, Rabbi Joseph Silverman, John C. Isley, treasurer of the Fox corporation, Judge Charles L. Guey of the Supreme Court, William Fox and Winfield R. Sheehan.

Mr. Fox likened motion picture unto newspapers on a large scale. He said in part that a newspaper in dedicating its building pledges to devote its columns and energies for the betterment of its readers and mankind in its community. Mr. Fox dedicated his new enterprise to the betterment and advancement of mankind throughout the entire world.

Eightteen years ago, he said, no self-respecting person would enter a motion picture production plant or movie unless he looked twice to see whether he was observed, but today he was pleased to say eighty-six per cent of all invitations to the opening were responded to.

Many Floral Tributes

Floral tributes in gorgeous proportions were on display, presented by the H. C. Minor Lithography Company; William Boch and staff, Emilie Chautard, directors of exchanges and managers, executives and directors of the Fox film studio, Elsie King, department heads of the executive staff, Ben Leo and EXHIBITORS HERALD.

A concert was given in the studio by the Seventy-first Regiment Band from 2:30 to 3:30 o'clock. Motion pictures were made of the crowd in the studio, together with the speakers. An engraved set of resolutions in a large gold frame was presented to Mr. Fox by his employees.

Present at Convention

Those who arrived for the Fox convention from throughout the United States and Canada are as follows: Louis Rosenbluh, New York City; Paul E. Krieger, Washington; G. E. McKean, St. Louis; Lester Sturm, Seattle; Charles Muchman, San Francisco; Clyde A. Walker, Salt Lake City; Leo Burnstein, Pittsburgh; George F. Dembow, Philadelphia; Sidney Meyer, Omaha; B. L. Dudenhofer, New Orleans; M. J. Weisfeld, Minneapolis; B. E. Loper, Los Angeles; E. H. Wachter, Kansas City; C. E. Penrod, Indianapolis; W. C. Barness, Detroit; Joseph Kaliski, Denver; L. E. Harrington, Dallas; William Shapiro, Cleveland; Raphael Knoepfel, Cincinnati; C. W. Eckhardt, Chicago; M. H. Greenwald, Buffalo; H. F. Campbell, Boston; George Allison, Atlanta.

The following dominion branch managers are here: Mitchell Rose, Calgary; William S. Jones, Winnipeg; R. A. Scott, Vancouver; Jos. Lieberman, St. John, N. B.; L. M. Devaney, Toronto; Maurice West, Montreal.

The following district superintendents are present: Vincent J. McCabe, Toronto; Howard J. Sheehan, Los Angeles; E. H. Wachter, Kansas City; George Alliston, Atlanta; Clayton P. Sheehan, Buffalo, and Harry F. Campbell, Boston.

Special Prints Prepared

Special prints have been prepared on forthcoming productions starring William Farnum, Pearl White, Shirley Mason, Tom Mix, Buck Jones and Vivian Rich, and on the first of the vehicles in which Eileen Percy is being starred by William Fox. These will be projected before the convention delegates at the new building, according to the program, and the business of exploitation on these films will be made the subject of discussion.

Announcements of plans for the coming season will be made by Mr. Fox and Mr. Sheehan. These will include the distribution of special productions—some already completed and others still in the making—in both the East and West Coast studios, under the direction of such well-known figures as Richard Stanton, Charles J. Brabin, Hampton Del Ruth, J. Gordon Edwards, Harry Millarde and others.

WENFIELD R. SHEEHAN

General manager of the Fox Film Corporation, who is presiding at the sixth annual convention of the organization.
EXHIBITOR Factions May Become United

(Continued from page 35)

exhibitor is going to present an absolutely united front and will administer the arrogant invader a much needed lesson. The independent exhibitor has much more resources than the producer-exhibitor. These resources are not as yet organized but they will be in less than three months.

Continuing, he declares that the independent producers will arise to occasion: provide the exhibitor with the quality of product needed to win his fight, and will prosper with the independent exhibitor.

Rembusch and Cohen In Heated Exchange

Frank J. Rembusch, chairman of the Independent Motion Picture Exhibitors of America, and Sydney S. Cohen, chairman of the Motion Picture Theatre Owners, meanwhile, are engaged in a heated exchange of words as to each other’s sincerity and motives, similar in manner to the recent verbal battle through the press last fall.

The latest word in this exchange comes from Rembusch’s office in Indianapolis.

“It looks like a battle at Cleveland,” he declares. “My prophecy is that the men who want to unite the industry if meeting it three, will never submit to a majority. Last year they bolted the St. Louis convention and ’aid their plans to tear down the league. This New York City committee told the balance of the country to follow them or they would bolt. That was part of their well laid plan.

“There is not one exhibitor in a hundred that knows what it is all about, but the enclosed contract is enlightening. (He enclosed a membership contract of the M. P. T. O. A. of A., Inc.)

The Chicago convention called by Mr. P. P. Selz was a surprise, but they went all out the lobby and belittled it, and got inside and tried to wreck the meeting but failed. They have representation on our committee. They will be the talkers at Cleveland. They have a film proposition that they want endorsed. Their contract speaks for itself. Never have I read such a significant document Read and see if I am right.

“I proposed a national censorship on all pictures by a few men. A means of controlling the industrial field and then what? A straight alliance to go into the film business.”

M. Van Praag Sides With Sydney Cohen

Sydney S. Cohen several days ago issued a communication on the Cleveland convention in which is featured a statement issued by M. Van Praag, secretary of the Kansas State Exhibitor’s Association and a member of the committee of seventeen appointed at the recent Chicago convention.

In it, M. Van Praag declares that Frank Rembusch called his convention at the Hotel Cleveland contrary to the unanimous recommendations of the committee of four delegated to investigate arrangements at Cleveland. He states that the committee advised going into the convention called by Mr. Cohen.

Without mentioning either Rembusch or his convention by name, Cohen then takes a hot stand.

“The intention of the smoke screen art is to create confusion in the minds of the independent exhibitors of the country.

“They are trying to stage a producer-distributor-exhibitor convention at another hotel in the same time as the which the convention of the thirty-two states has been called.”

Cohen’s statement followed an earlier statement in which Rembusch and by Louis F. Illumenthal charging that an effort was being made to belittle the convention of the National Motion Picture Exhibitors of America at Hotel Cleveland and that due was being hatched to “talk it to death” if possible.

Wording of Cohen’s Contract Given

The contract of the Motion Picture Theatre Owners Association of America, Inc., which down the fire on Rembusch and his associates, is as follows:

In order to prevent the common abuse of the screen by objectionable advertising films being shown therein, it is hereby agreed that the undersigned will not exhibit or engage in the exhibiting of the advertising film or paid advertising inserts in pictures on the screen or in the lobby, which have not been reviewed and approved by the Film Supervising Department of the Independent Theatre Owners Association of America.

This agreement is entered into in order to perform the terms of a contract between said Motion Picture Theatre Owners Association of America and Motion Picture Theatre Owners Inc.

The signing of this contract shall act as an acceptance of said contract by which the Motion Picture Theatre Owners Inc. will pay to the Motion Picture Owners Association of America a sum equal to fifty per cent of all money paid to said Motion Picture Theatre Owners Inc. for the exhibiting of the industrial advertising film.

In consideration of the above, the undersigned hereby agree to show for the Motion Picture Theatre Owners Inc. upon the screen of the theatre the undersigned, at least one day each week, as part of the regular program, for a period of two years one reel subjects of De Luxe Educational and Industrial motion pictures furnished by said Motion Picture Theatre Owners Inc. for the exhibition of the industrial advertising film.

The undersigned will sign a form to be provided showing the actual date of exhibition of said industrial films furnished by the Film Supervising Department of said Motion Picture Theatre Owners Inc.

If a sale or lease of this theatre be made, such sale or lease shall be conditioned that the new owner or lessee shall continue the exhibition of said motion pictures for the remainder of the contract period.

Frank Rembusch in commenting upon it declared yesterday, this proposed: To censor all pictures: To control all industrial pictures: To go into the film business.”

N. A. M. P. I. to Seek Exhibitor Members

When the National Association of the Motion Picture Industry assembles at Cleveland June 8 for its annual meeting, it is expected that a drive will be made to obtain the membership of exhibitors.

Under its plan of organization, the National Association awards an exhibitor’s division” but there are very few members. In its fights upon censorship, film taxes, and other laws, the association could have been more active times of exhibitor support and influence.

Little discussion has been heard of officers from the late William Brady, president, it is generally believed, will be prevailed upon to accept the office for another year. Few changes in the list of officers are expected.

Various divisions of the association are holding meetings in New York for the purpose of nominating directors to represent each division on the board of directors.

Orders Police to See That Picture Permits Are Posted in Houses

John J. Garrity, superintendent of police in Chicago, has ordered his command to post the permits for every motion picture theatre in the city has posted at or near the entrance the permits for each. Frank I. Long, screen as provided in Section 1631, of the Chicago code.

The police official declares that since the increase in all the permits for motion pictures, a fine of not less than $50, or more than $100 is the penalty for each day that the permits are not displayed.

According to the code, a permit for every picture or series of pictures shall be posted where patrons of the theatre may read it.

Buy “The Nobleman” For Eugene O’Brien

(Special to Exhibitors Herald)

NEW YORK May 25.—An original story by H. I. Van Loan, which is present is titled “The Nobleman,” has been purchased by Selznick Pictures for Eugene O’Brien. Mr. Van Loan has been engaged to prepare the story for the screen. Production will start as soon as preliminary work has been completed.

The success of Mr. Van Loan’s previous stories would indicate that the Selznick production will be a hit. It is a story with a great deal of exhibitor angles. The author has embodied in this story, it is said, a plot and counterplot of unusual interest.

Advertisers Cooperate With Board of Review

Every member of the Associated Motion Picture Advertisers is to receive a copy of the pamphlet issued by the National Board of Review entitled, “Motion Pictures Not Guilty—Verdict based on reports from chief probation officers of juvenile courts throughout the United States,” for use in answering charges frequently made that pictures cause juvenile delinquency.

Decision to take this action was reached recently at a meeting of the representatives of the associations, which followed the appointment of Paul Gulick, president of the Associated Advertisers, as a committee to cooperate with the National Board.

Members of the advertisers’ committee are Paul N. Lazarus, chairman; Vivian Moses and Lynde Dening.

The pamphlets to be distributed contain statements by juvenile officers which exonerate motion pictures in the main from entering into the cause of incorrigibility among children. The report contains criticisms of sensational and misleading advertising, which is the purpose of the association to combat.
Endorsed
Cooperative Plan is Receiving the Support of Independent Exhibitors Over the Country

The cooperative plan upon which Associated Exhibitors, Inc., is based is being endorsed by the independent showmen throughout the country.

Associated officials who are in close touch with exhibitorial affairs see in the endorsement of this plan a realization by the independent theatre manager that some definite action is needed to cope with what is declared to be a serious situation affecting the exhibitor.

Interest attaches to such endorsements, it is declared, in that the general trend of thought is to the effect that cooperative organizations conducted on a basically sound and equitable plan will prove weapons powerful enough to swing the balance of control of the situation into the hands of the independent exhibitors.

Associated's stand in regard to advertising on the screen is said to be attracting favorable comment. According to Associated's officers, no picture carrying the Associated trademark will contain even the slightest hint of commercial advertising.

In the words of one of the exhibitor-officers of Associated, the question of advertising in films is much more vital to the exhibitor than is generally believed.

"Exhibitors have been used as tools by producers in scores of ways," said this officer, "and the matter of advertising, while by no means the biggest of these ways, has been one of the most annoying. Producers actually have been stealing the publicity of our screens by injecting commercial advertising in pictures that are supposed to be pure entertainment."

**Metro Holding Annual Convention In New York During PresentWeek**

**Change in Policy, Expansion in Production and New Sales Bonus Plan Among Important Announcements Made to Field Sales Force**

**NEW YORK, May 25.—**With field men and branch managers from all parts of the United States assembled here tonight, the Metro Pictures corporation will open a three day convention at the Hotel Astor tomorrow morning.

**RICHARD A. ROWLAND**
President of Metro Pictures Corporation, which is holding a convention in New York this week.

Richard A. Rowland, president, William E. Atkinson, general manager, Marcus Loew, who recently became affiliated with the organization, and David Bernstein, treasurer of the Loew organization, are the speakers scheduled for the opening meeting.

Important Questions Are Up

A number of important matters are up for discussion. Considerable time will be devoted to the sales policy of the company for the coming year. President Rowland has made it clear that under no consideration will Metro insist on percentage booking. It will however consent to percentage booking in some cases if the exhibitors ask for it.

Mr. Rowland it is understood will explain in detail Metro's expansion of production activities. He will explain how Metro, adhering to its standards of excellence, will make from 50 to 60 pictures during the coming year as the result of simultaneous operation of two studios, one in the West and one in the East.

Mr. Atkinson will welcome the managers and discuss with them the sales records made during the past few months. The appearance of Mr. Loew and Mr. Bernstein will be for the purpose of introduction to the field forces of the company.

**WILLIAM E. ATKINSON**
General manager of Metro, who is the principal speaker at the business sessions during the convention this week.

**ANN MAY**

**Will Outline New Policy**
Thursday morning, Metro executives will outline in detail the new co-operative booking policy which has been under consideration for several weeks but which has not yet been made public.

In the afternoon, there will be an outing at Glenwood-on-the- Sound, where baseball games, races, boating and bathing will be enjoyed, followed in the evening by a pre-war shore dinner and a dance.

Friday, the final business session will be held at the Astor at 10 o'clock. It will be followed by a luncheon and in the evening a banquet.

First of Second Series of Lloyd Comedies Being Made For Pathe

"High and Dry" Is Initial Publication and According to Rolin Film Company It Is the Best Picture Made By the Star

Harold Lloyd, one of the popular screen comedians whose two-reel subjects are produced by Rolin Film Company for Pathe distribution, has started on his second series of pictures.

The first of these will be "High and Dry," which is claimed by Rolin officials to be the best comedy the star has appeared in.

Among the exhibitors who have booked the new Lloyds are Eaton of the Strand, Bowes of the Capitol, Clemmer of Seattle, Shea of Buffalo, Harris of Pittsburgh, Gustanovic of Cleveland, Moss of New York, Talbot of Denver, Keith of New York, and scores of others who are representative in their territories.

Bookings Increasing

This list is growing daily, it is announced. The thousands of exhibitors who played the first series of Lloyds, which marked among their number such comedies as "Bumping Into Broadway," "Haunted Spooks," "Captain Kid's Kids," "His Royal Slynx," "From Hand to Mouth" and "An Eastern Westerner," will be augmented by other thousands.

Lloyd has reached the stage in his career where his comedies are being featured over other attractions. His definite value as a box office attraction has been established, and exhibitors throughout the country are capitalizing this fact. The reason for this "definite box office value" is set forth in a tribute paid to Lloyd in the following editorial comment appearing in the New York Times recently:

"Those Harold Lloyd comedies—words about them. Spectators have seen 'His Royal Slynx,' 'Haunted Spooks,' and last week 'An Eastern Westerner.' There has been more laughter and better laughter on Broadway because of them than there would have been otherwise. Because they are funny. Everyone must admit that, those who are bored by the usual slap-stick as well as those to whom horse play is the soul of wit.

Satisfies All Classes

"Some parts of them may be a little too full of the rough and tumble stuff to amuse one class of spectators, and some parts may be too subtle to provoke the guffaws of another; but take any one of them and just as soon as it becomes too dally violent to be amusing for some, Mr. Lloyd will do something as witty as absurd, and they will laugh in boisterous relief; and then, just as the comedy is becoming so delicate that others are beginning to wonder what it is all about, Mr. Lloyd will smash something or break his neck, and they will roar in blatant satisfaction. So the house is kept laughing all of the time.

"The Harold Lloyd extravaganzas cannot be called high comedy. They make no appeal to the mind, nor do they express the keen relish with which such subtle and penetrating works as the Booth Tarkington comedies are enjoyed. They do not achieve the acme of comic art, the presenting of a comic aspect of life.

Pictures Have Wit

"They are broad burlesque, low comedy of action with a capital A. But they have wit. That is their distinction from the great mass of boresome slapstickers. Mr. Lloyd, or whoever writes his scenarios, finds clever, unexpected, original things for him to do—stunts irresistibly risible. And Mr. Lloyd is a bright pantomimist. He has tricks of gesture and facial expression that put him out of the class of crude buffoons. Also, he seems to be genuinely merry himself—and this counts for a lot. His popularity is pleasing."

"So thanks for the Harold Lloyd comedies. They make people laugh wholeheartedly, healthily—and most people enjoy laughing that way when they have a chance."

The Times is considered one of the most conservative papers in the country, and this analysis of Lloyd came spontaneously from its motion picture editor, who has watched the progress of Lloyd and noted his following among the patrons of the finest motion picture theatres in New York.

U. S. Starts Drive to Collect Admission Tax

(Washington, May 25.—Commissioneer Williams of the internal revenue department has instructed his collectors to begin a campaign to force payment of admission taxes collected by motion picture houses and theatres. This action follows a report of the treasury department which declares that probably 3,000 playhouses have failed to turn in these taxes.

Mr. Williams ordered prosecutions in every case where investigation showed willful refusal of the theatrical interests to pay the tax. In an campaign against the "ticket scalers" the bureau, Mr. Williams said, will urge the imposition of extreme penalties.

Lillian Gish Is Signed By Frohman Company

(Special to Exhibitors Herald)

NEW YORK, May 25.—Frohman Amusement Corporation has signed a three-year contract with Lillian Gish. It is announced, under the terms of which the star is not obliged to appear in more than five pictures a year. The agreement provides for an annual salary in excess of $500,000, it is declared.

Honor Winfield Sheehan

(Special to Exhibitors Herald)

NEW YORK, May 25.—Winfield Sheehan, during his absence in Europe, was made a vice president of the Fox Film Corporation, according to Rogers, legal representative of William Fox, has also been made a vice president.

New Color Process

(Special to Exhibitors Herald)

NEW YORK, May 25.—M. Gaumont of Paris is expected to arrive here tomorrow bringing a new color process for motion pictures.
Hodkinson Says Quality Subjects Will Draw Crowds on Hottest Days Increasing of Sales Force Fifty Per Cent Has Been Practically Completed—Two Promotions In Organization Are Announced

Quality pictures that will draw crowds during the hot summer months are promised the exhibitor by W. W. Hodkinson Corporation. "Sex" is announced as one of the big assets in every exhibitor's summer campaign. The drawing powers of "Sex" have defied successfully the wet and the cold and may be trusted to overcome the handicap of heat, it is said.

Then there is Benjamin B. Hampton's "Riders of the Dawn," which has created considerable gossip on Broadway by the manner in which it sustained a high average of attendance during its recent engagement at the Strand, in spite of very adverse weather conditions.

Another胶片 Picture

Another Louise Glau picture is in the making, called "Love Madness." This production measures up to the high standard set by star and producer in "Sex," it is declared.

The Bosworth picture which is called "Sucko McAllister," and which is produced by J. Parker Read, Jr., shows Bosworth in a character part in which his portrayal is said to be excellent.

Despite the coming of warm weather the Hodkinson selling stall has been increased practically 50 per cent.

Speaking of this enlargement of the selling staff of his organization, Mr. Hodkinson stated: "I have had a rush of applications since my intention of adding to my selling organization became known. There was some excellent material offered from within the industry. Some of these men have been placed. I also received a strikingly large number of applications from outside the ranks of the industry. All of these latter were men who had been connected with the selling forces of prominent and successful national concerns.

"I was glad to avail myself of some of this outside material, which I think is much needed in the industry, not only in the selling organizations, but through all the branches and departments generally. There is no field of human endeavor which should yield out a greater and speedier reward for genuine ability and ambition than the motion picture field of today."

In addition to enlarging the sales force, Mr. Hodkinson has bestowed promotion on two active and successful members of his organization.

W. F. Seymour, who served the Hodkinson organization with success and loyalty in Cleveland and Cincinnati, has been promoted to the office of supervisor with headquarters at Chicago. He succeeds S. J. Goldman.

Promotions Announced

Joseph Bloom, who heretofore has had charge of the Hodkinson interests in Pittsburgh and Western Pennsylvania, will hereafter have charge of territory consisting of Detroit and the surrounding zone, in addition to his present duties.

More promotions in the Hodkinson organization probably will be announced within a short time.

Tucker Will Stay With Mayflower And Settle His Suit Out of Court

(Special to Exhibitors Herald)

NEW YORK, May 25.—The Mayflower-Tucker suit, which resulted from differences regarding "The Miracle Man" and which has been pending for several months, is to be settled out of court, according to an announcement by Benjamin A. Pepper, recently elected president of Mayflower Photoplay Corporation.

It also is made known that George Loane Tucker will complete his contract with the company. The terms of the settlement were not stated but it is understood the arrangement has been effected as to the distribution of profits on his future productions.

Tucker, according to present plans, will continue to work on the Coast. He will finish the titling and cutting of "Ladies Must Live," his second production under the present contract, and will then arrange plans for four more Mayflower pictures which will complete the contract.

Bill Admitting Minors To Theatres Is Signed

(Special to Exhibitors Herald)

ALBANY, N. Y., May 25.—The amendment to the penal code which permits children under 16 years of age to attend places of amusement accompanied by an adult authorized by the parent or guardian, has been signed by Governor Smith following passage by both houses of the legislature.

Exhibitors have contended that adoption of such a measure would result in bettering the conditions that have prevailed under the old law.

Employees are Signing Selznick Testimonial

At the recent convention of branch managers in New York it was decided that every employee of Selznick Enterprises should figure in presenting to his chief, Lewis J. Selznick, an expression of his appreciation of the latter's leadership.

Instead of going into a store and buying a gift, it was decided to present Mr. Selznick with something that money could not buy—a testimonial signed by every member of the organization.

A actual work upon this testimonial of friendship and loyalty was just started with dispatch of sheets of indestructible parchment to the various branch offices across the country. These will be signed by the men and women of the organization.

The sheets of parchment are all of uniform size. The address to Mr. Selznick, which was read at the convention banquet, will be crossed upon similar sheets and when the signatures are completed all will be assembled and signed together in a permanent binding and presented to Mr. Selznick.
Both Thrills And Comedy Presented
In Fox Five-Part Sunshine Special

The five-part Sunshine special which as yet has not been titled by Fox Film Corporation, is more than a "rip-roaring" comedy, according to company officials.

No Western drama is more replete with daredevil stunts than this comedy special, it is said. Hampton Del Ruth, who wrote and directed the picture, is laying special emphasis upon the exciting scenes in which Alta Allen is featured.

Sensationalism Unequaled

The producer's representatives claim that nothing ever has been done by daredevils in pictures to equal the sensational work by the Fox players in these scenes. The action was photographed at Pomona, near Los Angeles and in neighboring territory.

Further cooperation was received from the executives of the Mercury

Company, an air transportation company from which the Fox director obtained the use of several racing planes. One of these planes, which plays the most important part in the big scene, was driven by Lieutenant Thompson, an army flyer. Chester Conklin, famous Sunshine comedian, is the hero who saves Miss Allen from the clutches of Jack Cooper by use of the plane.

Conklin has kidnapped Miss Allen and escaped with her in the cab of a locomotive attached to a four-car train. Conklin goes to the rescue in the airplane and overtakes the train. Then occurs the stunt that will force cold chills up and down the spine, it is said. The Fox folks in Hollywood are all excited over it, and have passed the word to headquarters in New York.

Miss Allen Rescued

Miss Allen, escaping from the locomotive cab, reaches the roof of the train and crawls along from coach to coach. Conklin, from his airplane overhead, discovers her, and his trusty pilot causes the plane to swoop down with a rush over the roof of the car. The rescuer has climbed over the side of the one and is hanging by his feet from the underwork. At a signal from the director the plane dips and Conklin seizes Miss Allen, lifting her from the top of the coach and carrying her upward and away to safety.

Utmost caution was observed in the filming of these scenes. Plans were elaborated by Mr. Del Ruth and his corps of assistants. Two trains were engaged for the work—one being used by the actors appearing in the scene and the other carrying Mr. Del Ruth and his technical and camera staff.

Many difficulties had to be overcome, it is said, before the scene could be taken. With the first attempt the aviator discovered that the speed he was forced to make to dive down over the train made the feat impossible with the locomotive that was being used. It was therefore necessary to return to the yards at Pomona and secure an engine capable of greater speed.

Then a complete rehearsal of the business was necessary to insure the accurate working of signals between the director and the trainmen, the players, the aviator, the cameraman and the assistant directors posted at different points—some on the train, others along the road, and one in the racing airplane.

Hamby's "Red Foam"
To Be Made by Ince
As Selznick Special

Announcement is made that the next Ralph Ince-Selznick special production will be a screen version of William S. Hamby's Saturday Evening Post story, "Red Foam," by Louis B. Mitcough. Montague is writing the continuity for the piece.

This production will follow "Out of the Snows," as an Ince-Selznick special. As soon as necessary preparations are completed, actual production will start on "Red Foam." Selection of the cast is being made meanwhile.

The author's name alone may be used advantageously by exhibitors. This coupled with the popularity already held by Ince productions will make a picture that can be exploited easily.

Walturdaw Will Issue
First National Pictures
In the United Kingdom

(Special to Exhibitors Herald)

NEW YORK, May 25.—Negotiations have been closed whereby Walturdaw Company, Ltd., will distributes First National productions in the United Kingdom. This contract, which will be effective for two years, represents a financial consideration of more than $2,500,000.

Negotiations were conducted by David P. Howells, Inc., for First National. The arrangement covers distribution rights for England, Ireland, Scotland and Wales.

First National opened negotiations for its United Kingdom distribution some months ago, when Walturdaw Company sent its managing director, Colonel H. A. Browne to the United States. Colonel Browne was in America for two months, and when he left for London some weeks ago an agreement had been reached. It has just been consummated in London.

Geography Made Easy
To Take in Chicago

It's going to be awfully hard to keep young Chicago home from school next year, if the board of education goes through with a plan now under discussion. It is further proposed to teach the youngsters of the windy City their geography lessons by means of motion pictures.

"Seeing is believing," said Dudley Grant Hays, director of school extension, discussing the plan. "We hope by this method that the pupil will get an eye view of what is happening which will not be forgotten."

Censorship Measure
Before Troy Council
Ordinance That Would Affect
Picture Advertising Also
Is Introduced

(Troy, N. Y., May 25.—Two ordinances relating to motion pictures, one a censorship measure and the other affecting lobby and billboard advertising, were introduced in the city council by Albert H. Hartnett, Jr., president of the law committee. A fine of $150 is provided for a violation of the ordinances.

The censorship ordinance provides that the "commissioner of public safety is hereby empowered and authorized to demand that any picture which has not been passed by the National Board of Review and which is proposed to be shown in the city of Troy, be shown to the commissioner of public safety before the public exhibition thereof."

The other ordinance is in two sections, the first part making it the duty of exhibitors to display only advertising "full enough to describe in general terms the nature and character of the picture or pictures to be shown" and the other section no "sign, picture or other announcement which in any manner misstates or misrepresents the pictures would be permitted."

The second section relates to the kind of advertising used and would prohibit any, picture, billboard or poster of an immoral or indecent nature.

Florence Vidor Will
Appear in Ince Cast

(Special to Exhibitors Herald)

LOS ANGELES, May 25.—King Vidor and his manager, William Parker, are now in New York for a conference with First National executives. Before leaving Los Angeles, Vidor announced the purchase of "A Successful Calamity." During his absence, Florence Vidor will be featured by Ince in an all-star cast for "Beau Reveal."

Michigan Theatre
Fighting Music Tax

(Special to Exhibitors Herald)

DETROIT, Mich., May 25.—Michigan exhibitors are for a finish fight on the music question with the American Society of Authors and Composers. It is reported here that Jerome Remick is now a member of the society.
Expect World-Wide Attendance at Convention of Screen Advertisers

Harry Levey, President of the Organization, Will Make Principal Address at Two-Day Gathering in Indianapolis, June 7 and 8

(Special to Exhibitors Herald)

INDIANAPOLIS, May 25.—The convention of the Screen Advertisers’ Association of the World on June 7 and 8, will be attended by persons interested in this method of advertising from all parts of the world. This meeting will be coincident with the gathering of members of the Associated Advertising Clubs of the World.

Forceful Program Arranged

Harry Levey, president of the organization who is considered largely responsible for the present development of the industrial and educational motion picture, has arranged a forceful program for the two days.

Great stress will be laid upon the value of the screen as an advertising medium of the best kind. Mr. Levey will make the principal addresses of the sessions.

The convention will be called to order on Monday afternoon, June 7, when the president, who also is manager of the industrial and educational departments of Universal Film Manufacturing Company, will speak on “A Dream Realized.” A general discussion will follow this address. Tim Thrift, advertising manager of the American Multigraph Sales Company, and chairman of the motion picture committee of the National Advertisers Association, will deliver an address on “What I Have Learned About the Motion Picture Medium.”

Leitch to Speak

Another important speaker at the opening session will be John Leitch, author of “Man to Man,” who will speak on “The True Mission of the Motion Picture.”

The Tuesday session will open at 2 o’clock with another address by President Levey on “Guaranteed Circulation with the Motion Picture Medium.” A discussion will follow and this in turn will be followed by an “experience meeting” in which short addresses will be made by advertising managers giving their experiences with the motion picture medium.

The advertising managers who will speak are G. L. Sumner, International Correspondence Schools; W. E. Griffith, Holmes & Edwards Silver Company; J. H. Weddell, Firestone Tire & Rubber Company; Harry Lomb, Snuffin’s & Hancoff & Company; G. U. Radowe, Haines Motor Car Company; L. E. Honeywell, National Acme Company. The meeting will adjourn following the “experience meeting.”

Screencraft Affairs

Are Being Probed by State Labor Bureau

(Special to Exhibitors Herald)

LOS ANGELES, May 25.—The State Labor Bureau is investigating the affairs of the late Screencraft Corporation, which suspended work at Culver City recently after four weeks of work.

C. W. Holbrook, special agent of the State Labor Bureau, is quoted in the local papers with saying that labor claims to the amount of $1,000 have been filed against the company.

Complicating the difficulties in which the Screencrafters find themselves, the State Corporation Commission has revoked their by-laws and ordered the corporation to cease operation.

Robert Poole Joins

Harold Bell Wright

(Special to Exhibitors Herald)

LOS ANGELES, May 25.—Robert Poole, who has been managing director of the California theatre ever since Samuel Rothapfel went east, has resigned to become associated with the Harold Bell Wright production activities. Bert St. John, former manager of Clune’s Auditorium, has been named his successor.

Edward J. Shalvey Of

V. B. K. Film Company Dies After Operation

Edward J. Shalvey, president of V. B. K. Film Corporation, producers of Paramount-Drew comedies, died last Wednesday at the Post Graduate Hospital in New York. Mr. Shalvey was recovering from a serious operation when he suffered a reaction which resulted in his death.

In the amusement business Mr. Shalvey was acutely identified with Amdee J. Van Beuren. In addition to his extensive operation with V. B. K. Corporation, he was treasurer of AyYeeBee Corporation, producers of Ernest Trues two-reel comedies, secretary of Notlek Amusement Company, and secretary of Van-Kelton Amusement Corporation.

One-Half Interest in

Auditorium, Dayton, O., Purchased by Aschers

(Special to Exhibitors Herald)

DAYTON, O., May 25.—Half interest in Auditorium Amusement Company, which owns the Auditorium theater here, has been purchased by Ascher Brothers, Chicago, who control a chain of playhouses.

The Auditorium theatre was completed several months ago at a cost of several hundred thousand dollars, and is recognized as one of the most beautiful motion picture theatres in Ohio.

In a statement issued Friday, Nathan Ascher, head of the Chicago firm, said, “We have purchased a half interest in the Auditorium theatre, which will be known as Ascher’s Auditorium. We will operate it as a motion picture theatre ‘de luxe.’” The Auditorium Amusement Company is capitalized at $50,000. The price paid by the Ascher interests was not announced. The building itself was not involved in the deal.

Ida May Park Heads

Own Producing Unit Formed by Callaghan

(Special to Exhibitors Herald)

NEW YORK, May 25.—Plans for organization of Ida May Park productions in recognition of the achievements of Miss Park in directing Bessie Love’s “The Midlanders” and “Miss Leeway” directed by Andrew J. Callaghan, head of the Los Angeles company featuring Miss Love.

Miss Park has been engaged, together with Joseph de Grasse, to direct the second film offering of Miss Love. Though her original plans called for the direction of Bessie Love’s in her first big screen adaptation, Mr. Callaghan was so gratified by her unusual work that he now is planning the formation of a Callaghan unit devoted entirely to the work of this distinguished woman director.

The formation of the Ida May Park productions will not interfere with the exclusive arrangement where Miss Park again will act as co-director with Joseph de Grasse in the production of Bessie Love’s second Callaghan play.
NEILAN FOR SATURDAY OPENINGS

Proctor Declares That This Change in Program Schedule Has Resulted in Financial Success at Playhouses Where It Has Been Given a Try-Out

Since the inauguration of long-run engagements at the larger theatres, the policy of giving the initial showing on Sunday has been quite generally followed in the trade. There are instances, however, where exhibitors have dropped this policy, or habit, and have found that week-day openings bring the same financial results as do Sunday openings. Marshall Neilan, though in no wise an exhibitor, keeps in close touch with the affairs of the theatre and in the following article he has discussed the possibilities of beginning an engagement on Saturday.

By Marshall Neilan

In discussing the question of Sunday openings with a number of prominent exhibitors, I am convinced that the time is not far distant when the Sunday opening will cease to be such a fixed policy, especially in the larger cities. I am a producer and do not pretend to be able to give advice in connection with the exhibiting branch of the business. At the same time I have wondered often why the policy of opening week-end motion picture shows on Sundays has remained such a universal practice throughout the country.

Greater Financial Returns

It seems to me that for a week-end, a Saturday opening in many cases should bring greater financial returns than the practice of opening Sundays.

Sunday is usually a big day for every exhibitor. Sunday crowds will break into the theatres without the inducement of showing a new picture. On Saturday, however, the picture patron looks for a film he or she has not seen during the week.

If the previous week an exhibitor had a good attraction, it is quite certain that the patron in question already has seen that film during the week. If, therefore, the exhibitor has a new attraction on Saturday, he has an additional magnet for the patron who already has been to this theatre that week.

Of course, local conditions enter largely into the matter of Sunday openings and, no doubt, in a number of localities it would be folly to do otherwise. Yet there is a question in my mind of the Sunday opening is not a matter of habit more than anything else.

Benefit of Advertising

It seems to me that the exhibitor who has an unusually big attraction for a week would do well to open on Saturday. This would give him a break on "the other fellow's" opening and, give him the greatly desired word-of-mouth advertising from the two capacities audiences he could play to Saturday and Sunday. As a concrete example, the Strand theatre in New York, broke a good record for the week with "The River's End," which opened on Sunday and played to a holiday the following day. The large number of persons who attended the theatre during these two days, it was conceded, spread a lot of word-of-mouth advertising regarding the film, which did much to hang up the record.

Thus, why not have "two holidays" every week by opening Saturday? In New Orleans the Saenger Amusement Company has for some time opened its theatres on Saturday. On the West Coast the I. W. Von Herberg houses also adopted this policy with gratifying results.

First National Members Meet in Detroit, Mich.

(Special to Exhibitors Herald)

DETROIT, Mich., May 25—Officials with several members of First National Exhibitors' Circuit conferred at the Hotel Statler here last night. Those present were Robert Lieder, president; J. D. Williams, general manager; Harry Schwalbe, secretary and treasurer; R. H. Clark, S. P. Skouras, Frank Fernandini, Jacob Fabian, H. Safian, R. D. Beggs, J. J. McQuirk, E. V. Richards, Man- dlebaum, Max Speigel, Turner & Dahk- ken, J. B. Clark, Maurice Wolfe, Jules Morschau, Iballan & Katz and Moe Mark.

A Dutch dinner was given to the members by Mrs. Lieder at her new Canadian home near Walkerville. Although it was rumored that matters of importance developed at the meeting at the Statler, Mr. Williams would make no announcement.

Former Idol Returns

MAURICE COSTELLO
Who is about to reappear in pictures under the Selznick banner in "Wilderness Fear"

Present Grand Opera With Motion Pictures

Experiment In Combination Program Is Conducted by Chicagian

The Auditorium, one of Chicago's largest downtown theatres, and the home of Grand Opera during the winter months, was thrown open as a popular priced light opera and motion picture theatre on May 23.

Andreas Dippel, former director of the Chicago Grand Opera company, conceived the idea of giving both the musically inclined and the motion picture addict the two popular forms of amusement in one performance and how well he succeeded was attested to by thousands who turned out for the opening performance last Sunday.

The operetta for the opening was Franz Lehar's "Gypsy Love" featuring Arthur Albro. This was preceded by an organ solo, overture "Fra Diavolo," "Topics of the Day," and a news reel made up of various film weeklies. Between the acts of "Gypsy Love" a film especially arranged by Mr. Dippel and produced by the Kineto Company of America, showing scenes in Roumania and Hungary, was introduced. The operetta was followed by Clara Kimball Young's latest cinema contribution, "For the Soul of Rafael." The picture and the operetta were both well received.

Joseph V. O'Neil, W. L. McCloud, Peter MacArthur, Harry E. Ragan, Leon Marx and Milan Roder are on Mr. Dippel's executive staff in charge of affairs. Mr. Dippel proposes to erect a $5,000,000 theatre in Chicago to present light opera and motion pictures should his present project receive the proper support and prove successful. He will have a complete change of program each week.
Howells Is President Of Brockliss Company
Garrett Resigns to Devote His Entire Time to Production

David P. Howells has been elected president of J. Frank Brockliss, Inc., and, while the identity of the latter organization will be continued, its business will be amalgamated with the business of Mr. Howells. The former president of the Brockliss company resigned to devote his entire time to production.

J. Frank Brockliss, Inc., controls world rights to the Great Authors Pictures, Inc., productions of which Benjamin B. Hampton is president; to the Louis Joseph Vance productions; to the Artoe and Leah Baird productions adapted from Augustus Thomas' stage successes; to the productions of C. E. Shurtleff, Inc., which is picturing the stories of Jack London; to the Zane

Screen Club Exposition in Denver
Is Postponed Until July 1 and 2
Additional Time Needed to Complete Preliminary Work for Convention Which Probably Will Be Biggest Ever Held in Territory

DENVER, May 25.—Plans for the annual exposition of the Rocky Mountain Screen Club have assumed such proportions that the directors of the organization have been compelled to declare the dates of the convention from June 18 and 19, as announced last week, to July 1 and 2.

With the number of exhibitors, exchanges and producing companies who desire to participate in the affair growing daily, Screen Club executives felt the necessity of granting an additional two weeks for preliminary work.

State Officials Cooperate

State and municipal officials, as well as members of industrial associations, have cooperated with the exhibitors in an effort to make this year's exposition out-distance any previous one. It is believed that the large Auditorium will no more than accommodate the crowds.

One of the novel exhibits assured is a complete studio, where scenes will be taken during the two-day activities. A model theatre containing all of the accessories and appointments of a modern house and special exhibits sponsored by exchanges, supply houses and producing companies will be shown.

In several instances, producing units have promised to have stars in Denver for the occasion, and especially for the grand ball.

Big Time Planned

"Never before was such a big, joyous time planned for the moving picture industry and its fans in this territory," says Charles Gillen, secretary. "Big movie stars are coming to Denver for this occasion. In coming companies of New York are lending their assistance to the branch managers in every way possible."

"This is going to be a grand and glorious 'get-together' occasion, for everyone in the film business in this territory and for the public that is interested in the movies. From all indications the big convention and exposition will be something new and novel from the usual programs and the bands plays the last number. We are going to make it so big that both New York and Chicago will have to go some to beat us."

It is estimated now that two-thirds of the exhibitors in this territory will be present. Arrangements to accommodate everyone are being made.

Bill Barring Movement Of Lewd Film Adopted

WASHINGTON, May 25.—The bill prohibiting the transportation of indecent motion pictures has been passed by both houses of congress and will become a law within a short time. The measures amends the penal code by including obscene films among the articles that are not to be transported in interstate commerce.

A fine of not more than $5,000, imprisonment in jail five years, or both, is provided for a punishment for violations of the law prohibiting the bringing into the country or offering to any express company or other common carrier for transmission in interstate commerce any obscene, lewd, or lascivious, or to any motion picture film or any advertisement thereof.

Communications From Readers

To Exhibitors Herald:
With your permission I will try and break into print for the first time in my eleven years in the picture business, and as advance deposits seem to be a popular subject, I will say a few words along that line. Is there any other line of legitimate business that has to pay 25 per cent down at the time of contracting for a line of merchandise and then is compelled to pay the remaining 75 per cent in advance of shipment of that same merchandise? Do the producing companies pay for all their film props and everything that it takes to make a picture before they get it? Judging by the number of law suits against various producing companies, I will say do not. Do they pay for the filming of a picture along with camera men their salaries in advance? They do not. Now we will get to the point. I should say to distributors. I am sure that the film salesmen, bookkeepers, shipping and booking clerks and all other help do not get their salary in advance each Monday morning before starting in on their week's work.

What do you think would really happen if all the help around a film exchange would get together and tell their managers they must have their salary for the entire week in advance each Monday morning before starting to work? I will answer my question by stating that he would first take it as a joke and tell them that they were certainly only too lucky if they could not turn it off that way he would tell them that they were a bunch of boobs and that they were discharged. In conclusion I will state that the exchange men long ago discovered that they could put most anything over on the exhibitor and he would pay for it, and they have and will conduct their business along that line as long as they can get away with it. I should write this. I should write what I think of the advance deposit system and the men that originated it. Uncle Sam would send me to Leavenworth. Respectfully.

D. C. Fergles,
Vice-President, Treas. and Gen. Mgr., Rex Amusement Company, Fort Worth, Tex.
DOROTHY PHILLIPS

WHO is now working on her first independently produced picture under the direction of her husband, Allen T. Holubar, and which will be exploited as a Holubar Production.

William S. Hart Has Declined Stage Offer
(Special to Exhibitors Herald)

LOS ANGELES, May 25.—It has just been learned that William S. Hart, Paramount star, has refused an offer of A. H. Woods, theatrical producer, to return to the stage for an engagement of forty weeks at a reported salary of $15,000 a week.

Wood's plans were for the star to continue his screen work while playing in a drama written especially for him. In refusing, Hart indicated that his production plans had reached such proportions that he would be unable to give any time whatever to stage work. The theatrical producer's argument that a stage appearance would increase the star's popularity failed to dampen his determination not to accept.

Lesser Is Completing Kellerman Production
Returns to West Coast After A Long Business Trip
In the East

Sol Lesser is back in Los Angeles after several weeks' absence in the East to attend to final details on his Annette Kellerman production, "What Women Love." As soon as it is completed he will return East, at which time it is expected that the distribution policy on this comedy-drama will be announced.

During his trip East, Mr. Lesser attended the First National convention in Chicago, transacted business in New York, was in Philadelphia at the laying of the cornerstone of the Stanley Theatre, and accompanied the Associated First National executive committee to Dallas, Tex.

School Board Fosters Matinees For Children
(Special to Exhibitors Herald)

CINCINNATI, O., May 25.—The Cincinnati board of education, which in the past has been antagonistic toward motion pictures, has reversed its views by approving certain classes of pictures and by fostering children's matinees on Saturdays.

The board has sponsored a Community Moving Picture Council which has been formed by the Federated Mothers Clubs. This organization is presenting Saturday morning performances at the Orpheum theatre, Walnut Hills, a suburb, with plans for extending these shows to other suburbs. Fred Strief, manager of Famous Players-Lasky here, and Andy Hettesheimer of the Orpheum, are cooperating with the council.

Many Inquiries Received

A publicity campaign supervised by Harry Hammond Beall, West Coast representative, and Maurie Meyers, Eastern agent, while Mr. Lesser was in New York, resulted in a flood of inquiries to the home office in Los Angeles relative to the distribution of the picture.

"We are spending nearly a quarter of a million dollars on this production," says Mr. Lesser. "and every cent that we are outlaying will be registered on the screen. The photoplay will be a different sort of production from anything Miss Kellerman has ever done—it will show her not only as a maritime genius, but as a normal, healthy American girl fond of athletics. It is a comedy drama of today, with one of the most melodramatic climaxes ever seen on a screen."

Miss Kellerman is surrounded by a supporting cast headed by Wheeler Oakman, and including Ralph Lewis, Carl Ulman, Walter Long, Gertrude Pedlar and many others.

One of the most unique features of the picture is the under water scenes. By means of A. B. Barringer's new photographic bell he is able to obtain, for the first time, it is declared, clear and sharp water stills. The bell is so constructed that it will work to any depth up to 200 feet, which is the pump capacity. The chamber is supplied with air by a three-cylinder high pressure pump, operated by hand. It is so adjusted that it may be moved about on the bottom just as the camera is moved about a stage.

The camera angle is adapted to the widest angle lens known. A special submarine lens is connected to the water so that it gives a penetration of over 100 feet, and registers an absolutely clear motion picture at that distance.

Four Authors May Form Own Company
(Special to Exhibitors Herald)

LOS ANGELES, May 25.—C. Gardner Sullivan, John G. Hawks, John Lynch and Monte Katterjohn have combined to produce their own stories, according to rumor in the film colony. Actual work, it is disclosed, will probably start September 1, when Sullivan returns from Europe and Hawks' contract with Goldwyn Pictures Corporation expires.

Isaac Wolper, who recently resigned as president of Mayflower Photoplays Corporation, is said to be interested financially in the company.
Commission Completing Proposed Censorship Ordinance for Chicago Report Prepared by Chairman Hurley to be Re-written Upon Insistence of Members—Will Go to City Council Early in June

Finishing touches on what promises to be one of the most rigid film censorship measures yet drawn up for passage by any state or municipal government, were applied to the proposed new Chicago censorship ordinance Friday, May 28, by the commission which was appointed to investigate the film situation eighteen months ago.

Amending of the first draft of the proposed ordinance was completed at a meeting held May 21, and at that time a committee of five was appointed to redraft the commission’s report. The committee, which includes Chairman T. D. Hurley, Rev. James B. Heslam, Mrs. Hannah Solomon, Mrs. E. R. McDowell, Rev. W. S. Fleming and Rev. Frederick Siedenburg, will report at the meeting May 28.

Two Last-Minute Changes Are Made

Two changes in the wording of the proposed ordinance were made at the final meeting on this question. The words “at least one woman” was inserted in the paragraph stating the qualifications of the proposed censorship committee of three upon the insistence of women members of the commission. A clause requiring that the censors to label each film with a descriptive adjective was also adopted.

As the proposed ordinance read originally, it provided that of the three members, “one shall be a woman.” Women members of the commission objected to this wording on the contention that it seemed to indicate two of the censors were to be men. They insisted on the insertion of the words “at least one woman.”

Will Label Each Film

The clause labeling each film was suggested by Chairman Hurley and enthusiastically approved by Mrs. McDowell. “If the titles of films tell nothing,” said Mrs. McDowell, “The pictures should be labeled so that the public would know what to expect.”

The following adjectives were suggested for insertion, “scenic, geographic, historical, classic, educational, propagandistic and melodramatic.”

“I would suggest that we also classify the films as excellent, good, fair or poor,” said Rev. Fleming, “This would protect the public in a way.”

There was a chorus of objections, several stating that it would be a dangerous move, as it might defeat the ordinance.

Wants Unanimous Approval

Rev. Fleming earlier in the session had asked that a provision be inserted requiring each film to have the unanimous approval of the censors before being approved for exhibition.

“If two censors favored the passage of a film and the third contended that it should not be shown to children, certainly would not want my daughter to see it,” he declared.

“Let’s not get an ordinance with too many objections to it,” said Chairman Hurley.

Other members of the board joined in opposing the change, who spoke expressed the fear that too radical provisions would defeat the ordinance.

Rev. Fleming then questioned the wisdom of compelling censors to rule on films within five days after being received. Other members of the commission again differed with him, and the five-day clause was retained.

Reject Proposed Standards

Chairman Hurley called up for consideration his proposed amendment to article five of the ordinance, which would provide for the rejection of films whose dominant features came under any one of twenty-six classifications.

“Leave that out,” objected Rev. Siedenburg. “It would leave the road open for too many objections.”

Upon questioning, Chairman Hurley stated that the classifications he had listed were the standards by which the Pennsylvania board of censors judged films.

Rev. Siedenburg’s contention was supported by the majority of the commission and the amendment was rejected. Several members reported they had heard the proposed ordinance would be bitterly fought. The possibility of its being submitted to a referendum in the fall was mentioned. None of the commission commented on the desirability of a referendum.

Chairman Hurley again stated that he regarded the censoring of all posters in connection to advertising as a dangerous step, which would arouse opposition to the ordinance.

He advocated limiting the censorship of posters and banners to those placed on theatre buildings only.

“If it is wrong to hang a poster in front of a theatre, it is wrong to post it on Lake Shore drive,” declared Rev. Fleming. This time the majority of those present sided with him, and the clause, calling for censorship of all posters was not disturbed.

“This stamping of the posters is going to mean a great deal of work for the three censors,” suggested Anthony Matre.

Don’t worry about the physical work,” returned Chairman Hurley. “There will be plenty of civil service employees to take care of that.”

Objects to Hurley Report

Mrs. Hannah Solomon made emphatic objection to the report of the commission as drawn up by Chairman Hurley and suggested it be revised before it was sent to the city council.

“I have read the report carefully and it is all on our side,” said Mrs. Solomon. “We only quote those who are for censorship, such as Mr. Tine of the Chicago Tribune. Let’s give the other side some space.”

Judge Hurley said that those who spoke for censorship would be quoted in the record of the proceedings. Mrs. Solomon insisted, however, and the appointment of a committee to redraft the report resulted.

Eight of the seventeen members of the commission were present at the session. When questioned by Rev. Fleming, Chairman Hurley stated that all members of the commission had been notified of the meeting.

Author of “Pollyanna” Dies In Massachusetts

CAMBRIDGE, MASS.—Mrs. Eleanor Hodgman Porter, author of the “Pollyanna” stories, died here Friday.

Industry Defeats Censorship In Massachusetts After Long Fight

(Special to Exhibitors Herald)

BOSTON, MASS., May 25.—Efforts to create censorship in Massachusetts have failed.

The measure which recently was passed by the house of representatives of the state legislature has just been killed by the action of the senate committee on ways and means, which reported unanimously against it.

The action of the committee from the upper house came as a surprise, as proponents of the bill, including 400 societies in the state, had fought hard for passage of the act. After adoption of the measure by the house, Bishop Lawrence, Bishop of Massachusetts, and representatives of the many organizations, had appeared before the senate body seeking passage.

In the interest of the motion picture industry, such men as William A. Brady, Frederick H. Elliott, Gabriel Hess, Arthur Freund, Charles Pettitjohn and S. J. Connolly, all of the National Association, addressed the committee in opposition of the measure.

The fight in this state was the last of six big ones the industry has fought successfully throughout the country.
Star and Producer To Fight Monopoly

(Continued from page 56)

country, regardless of the size of his holdings or community. What is taking place in the large cities right now is only the forerunner of what might happen in every town in this country.

"The exhibitor today is facing the same situation as that which confronted the producer two years ago. Independence in the producing field at that time was quite an unknown quantity. All the foremost stars and directors were working for one group. Lesser lights were controlled by other groups. Yet today we find the producer in the position where he can operate independently to an extent never before evidenced in this business.

"This should prove a good example to the exhibitor who is wondering whether or not to remain independent. No longer does one or two organizations control the best product. There are a half dozen different channels from which he can obtain big attractions that will make money for him. This condition in itself should prompt the exhibitor to sit tight and operate his theatre as he sees fit.

"Never before has the motion picture industry offered the exhibitor so many large attractions from different channels as today. To my mind, the business of buying theatres on the part of the large producers likens itself to the entry into the retail field of large wholesalers. First a big store in each large town, then other stores in the most suitable spots in that town, then other stores in other towns, until the best business locations of every city are controlled by the wholesaler, and the retailer is either out of business or does business at a third or fourth rate location—until that location proves profitable, when he is chased to another stand. Producers have won their independence. Exhibitors must do likewise if they wish to realize the best returns on their investment."

Allan Dwan

Maintenance of independence is the only salvation for the exhibitor, according to Allan Dwan. He declares that independence must be maintained if progress is to continue, in his statement:

"If the motion picture industry is to maintain its present rate of progress, everything possible must be done to preserve its independence. For it is upon the basis of independence that the business was founded, and naturally it is upon this same foundation that it must stand.

"The independent exhibitor is now faced with a new problem. He is at work seeking to dominate the industry, to encroach on and even usurp the exhibitor's legitimate field of operation.

"Any movement calculated to seek control of the exhibition field strikes at the very cornerstone of the showman's business."

"The exhibitor's only salvation in this crisis is a steadfast adherence to the policy of independence."

King Vidor

King Vidor asserts that it is time to declare war and "throw off the yoke of the unjust monarch that sought to impose huge rentals and then, with the profits, build opposition "theatres," in a statement telegraphed from Los Angeles Part of it follows:

"The time has come to sever diplomatic relations. Hand the 'trust' film salesman his passports and send him back to the enemy country. It is war to the knife. More subtle propaganda is in circulation now than ever before to hale the exhibitor into a false sense of security. Either he must take his stand with the independent producers, must assert his true Americanism or eventually find himself with an empty, illused theatre on his hands.

"The industry is yet too young for any of us to have forgotten how another trust once held the business in its iron grip and imposed the piratical patent tax. We all remember how motion pictures went from bad to awful while the trust reigned supreme. Then came independent producers who made good pictures and fought valiantly until a victory crowned their battle. But that was an incident compared to the one the exhibitor faces today. The financial powers have scanned the balance sheets and the word has gone forth to syndicate the motion picture business. Ponder this grave problem, Mr. Exhibitor, are you going to work for the trust, or WITH the independent producer. Are you going to be a chattel or a free born American? Sound the tocsin! Draw the sword! On to war!"

More Territory Sold For "Gump" Cartoons

M. J. Mintz, territorial manager for celebrated Players Film Corporation, who recently returned to Chicago from a flying trip through the central west, announces that the Greater Productions Company, Des Moines, la., has secured the rights for Iowa; the Crescent Films Company, Kansas City, the Kansas and western Missouri rights, and United Film Service, St. Louis, Mo., the eastern rights in "Gumps." The cartoons are being exploited throughout the world by Celebrated.

Sidney Smith's cartoons are now appearing in fifty-five newspapers of the country. The creator of the "Gumps" has been literally swamped with suggestions for new animated cartoons of late. One of these letters was from a prominent Chicago attorney, and the idea he submitted has been incorporated into Mr. Smith's latest screen comedy, "Accidents Will Happen."

Remick Joins S. A. A. C.

The latest music publisher to join the ranks of the Society of American Authors and Composers is the Jerome Remick Music Publishers.

FILM STARS AND OFFICIALS ENTERTAIN CHICAGOANS

Seated at the table are Anita Stewart, George Beban, Mildred Harris Chaplin and Florence Vidor while standing back of them are Jos. P. Young, Bertram Bracken, Louis B. Mayer, Rudolph Cameron and Ward Crane. The other picture shows W. W. Baird, president of Chamber of Commerce, Chicago; Mildred Harris Chaplin, Anita Stewart and Maynard McFie, president of Los Angeles, Chamber of Commerce. Louis B. Mayer entertained the delegates at his Los Angeles studio. Luncheon was served in the Wm. N. Selig eucalyptus grove.
CALLICOTT'S PROLOGUE CIRCUIT

Great promise, and just a little danger, will be seen by thinking exhibitors in the announcement, reprinted herewith from EXHIBITORS HERALD for May 29, of a prologue circuit on the West Coast by Jack Callcott, managing director of Sol Lesser's Kinema theatre, Los Angeles. It is an event to which every theatre man should give serious consideration.

The formation of such a concern was to be expected. It is a natural outgrowth of existing circumstances and justified by the law of supply and demand. Under proper management it should meet with success.

Mr. Callcott's exploitation and presentation activities at the Kinema stamp him an able showman. His prologues have been successful at the Kinema. It is reasonable to believe that they will be as successful elsewhere.

Only the Pacific Coast is contemplated as the field of Mr. Callcott's endeavors. No better territory could have been chosen for the testing out of the idea.

But other men in other territories will make the same experiment. Altering it to suit conditions and purposes they will launch similar enterprises in various sections of the country.

It is here that the element of danger appears. It may be negligible—but it may be all important.

Idea Economically Sound

The Callcott idea is economically sound. Considering the initial expense of constructing stage settings, writing musical scores, employing and rehearsing talent, there is obviously a great deal of waste connected with the presentation feature that is maintained for a single week or less.

To maintain the organization created, using the same mechanical equipment, for a second week is much less expensive than to create a new one.

Under the system promised each prologue will be organized with a long run in mind. Accordingly, much greater expenditures will be justified in the preparation of the presentation and the result will be a general improvement.

Works No Hardship

With a carefully worked out rental system, no hardship will be worked upon the exhibitor who books his prologue. The man in the small town plays the same pictures that the man in the key city plays, yet does not pay as big rental. He will be able to use the prologue, in its road form, on the same basis.

The element of danger with which thinking exhibitors should concern themselves lies in the possibility of low grade productions being equipped with seemingly lavish prologues by unscrupulous parties and foisted upon the theatre man with the obvious intention.

Such attempts should be expected and guarded against. It is to be hoped that such undesirables have been eliminated from the industry, but it is an easy matter and the way of wisdom to ascertain beforehand the entertainment quality of every production booked in this manner.

Still another important phase of the matter merits a bit of study.

The Vaudeville Angle

Vaudeville and the motion picture cannot be considered as other than competing forces. Vaudeville theatres that use motion pictures as part of their programs almost invariably present them in a haphazard manner, obviously as "filler." The man whose interest in the motion picture is genuine cannot but resent such treatment.

By permitting presentation to overshadow the production presented the theatre man is exposing himself and his business to an unnecessary but serious danger. When people come to the theatre primarily to see the presentation, secondarily out of consideration for the photoplay, a step has been taken which cannot be readily retraced.

Readers of this department will recall the splendid campaign and presentation staged by Mr. Callcott for "Down on The Farm." It was one of the big exploitation events of the month of May.

Callcott Plan Promising

Mr. Callcott's plan is, if we are completely informed, to put on the road only such prologues as he uses at the Kinema. This arrangement is excellent. There can be no objection to such a scheme.

Even if the plan is extended to embrace specially made prologues for every attraction published there is no cause for alarm with a man of Callcott's ability and proven showmanship in charge.

A new development, and a vital one, the circuit prologue must be studied. It can be developed into a great force for good or evil, the manner in which it is handled and the reception accorded it determining. It deserves a thorough trial.
The Tivoli Technique

Frank Costello, manager of Turner & Dahnken's Tivoli Theatre, San Francisco, stages prologues that are later used in all the theatres operated by that concern on the West Coast.

A company of real Hawaiians and a volcano setting were used for "The Idol Dancer."

"The River's End"

The setting used for "The River's End" is shown here-with. At one point in the action the Eskimo hut at the left was lighted from within, another setting showing through, and an actor spoke some of the lines of the play.

This method of "fading in" dialogue speakers is a Costello invention.

A Prominent "Spot"

Turner & Dahnken are holders of the First National Exhibitors Circuit, Inc., franchise in San Francisco and dedicate the exchange windows to advertising each First National Attraction as it is given its premiere at the Tivoli.

The "spot" is located on one of the busiest streets and provides valuable advertising space.
“Sex” Prologue Provides Material For Staging Introductory Feature

Exhibitors and producers should join interests in giving serious consideration to the structural composition of “Sex,” Louise Glau’s J. Parker Read, Jr., production distributed by the W. H. Hodkinson Corporation. Both will profit by the study.

Those who viewed the production in the projection room were forcibly impressed with the prologue, a carefully and lavishly produced film preface in which the theme of the story was vividly set forth. Those who viewed the production at the Kinema theatre, Los Angeles, appreciated even more keenly its merit.

The producer should be given especial credit for his foresight in providing exhibitors with this excellent material for guidance in the preparation of presentation features. It is a practice which should be encouraged.

Persons who saw the picture will identify at once the photograph presented herewith of the Kinema stage during the presentation feature. At first glance it may easily be mistaken for a scene from the picture, so well has the model been followed.

The stage was set to resemble as closely as possible the impressionistic setting used in the film prologue. The dancers were brought on in much the same manner and the screen performance followed out almost in detail.

The box office record for the opening day of the run indicates the value of the Kinema presentation. All opening day records of that institution up to that time being broken.

But the Kinema presentation is less important than the point which it serves to emphasize—that producers would do well to provide a prologue when possible that may be used for presentation purposes by any and all exhibitors.

The uses to which such a prologue may be put are many and varied.

The prologue in “Sex” was closely followed in the presentation at the Kinema theatre, Los Angeles.

Under ideal circumstances it will probably be found most advisable to use such a prologue as a guide, fashioning after it a stage presentation with human players, working into it the best musical arrangement that can be improvised.

In such a case it may be found desirable to dispense with the screen prologue when the picture is exhibited. Repetition seems to promise little.

But it is not always possible to duplicate film prologues effectively. Not all exhibitors are in a position to make the necessary arrangements, and not all theatres will accommodate features of the indicated magnitude.

Under these circumstances the film prologue itself may be used with good effect if properly aided by music, vocal and instrumental, and the interpolation of a dance number, even though but one person takes part in it.

Certainly a film prologue is much better than no prologue at all. And there is no doubt that when a few productions have been published with such introductions incorporated, exhibitors will have evolved a highly satisfactory method of handling them.

To J. Parker Read, Jr., for reintroducing the film prologue at a time when its use has become not only justified but highly desirable, great credit should be given.

Other producers should follow his example. It is safe to say that other producers will follow his example, for good ideas have never gone begging in the producerial department of the industry.

The idea is good. There can be no questioning that statement. It is good...
in all cases, whatever the production. Any picture that a producer believes worth making, he must also believe worth exhibiting and exhibiting well. It costs but little more to supply a prologue than to omit it.

Looking at the matter purely from the showman's angle, it is worth while to produce a prologue.

Mr. Read's production is not the first on record wherein a prologue has been attempted. It is the first, however, which has fitted in so well with the exhibitors' scheme of things.

It has been the custom of exhibitors who went deeply into the matter of presentation to work up to the opening scenes of the picture with the best prologue that could be improvised. The method has not worked out well in the majority of cases, due to the nature of many of the productions offered.

Accordingly the "Fade-In" style of presentation was recently contrived, in which the picture was stopped at the scene which promised best results for the presentation director. This was a considerable improvement over the former plan.

Neither system, however, can be compared with the method which it is possible to follow if producers make it the custom to provide a film prologue as a permanent feature.

Exhibitors should encourage producers who show a willingness to cooperate by the surest means—by booking such pictures. The producer who considers the exhibitor to this extent deserves that type of encouragement.

**Class Appeal**

Exhibitors who seek to attract a certain class of patronage are accustomed to select program material which it is believed will especially please that class. Not all of these are accustomed, however, to directing their advertising to that class by using copy and display in character with the patronage desired. This is an angle which should not be overlooked. It is even more important, because more effective, than the proper selection of pictures.

_The lobby of the Kinema theatre, Los Angeles, decorated for the engagement of "Sex."_

**Georges Carpenter Photos Hold Crowd**

The accompanying reproduction of a photograph taken at the corner of State and Quincy Sts., Chicago, give a not altogether just impression of the attention that was drawn to three color portraits of Georges Carpenter during the week of their display in the window of the Owl Drug Co. The photographer pleaded refraction as his excuse for not obtaining a better photograph—which is unimportant.

Georges DeKruijff, exploitation and publicity manager for the Chicago branch of the Robertson-Cole Distributing Corp., states that the manager of the drug store wanted to know how much he owed for the use of the pictures. The attention they drew to his razor display in the same window was worth real money to him.

The Owl window contained the three pictures for a period of one week. During that time scarcely a moment of the day or evening passed without a knot of pedestrians standing in front of the window.

Window of the Owl Drug Store, State and Quincy Sts., Chicago, showing crowds looking at the Georges Carpenter pictures.

**Last Week**

School children of Beaumont, Texas, were kept punctual in attendance for a week because they knew that they would be rewarded with tickets to the school children's special matinee of "Anne of Green Gables" at the Tiwoli theatre on Saturday morning.

C. L. Yearsley's "graveyard stunt" broke into the Pathe Weekly.

Two Dr. Jekylls and two Mr. Hydes walked the streets of New Haven, Conn., politely inquiring of pedestrians if they had seen their opposite personalities.

W. W. Kofeldt, Republic exchange manager in Tacoma, Wash., started "The Whirlwind" at the Liberty theatre to big business by getting the support of the American Legion, leading a squad of motorcyclists bearing banners throughout the city.

The Famous Players-Lasky exploitation department in Cincinnali, O., effected a tie-up with twenty-two Warliiter stores in as many cities in connection with "Why Change Your Wife?" in which Victrolas play a prominent part. Thirty drug store windows in St. Louis were obtained for display purposes in connection with the shaving incident with which the picture opens.

The Castle theatre, Chicago, used farm animals in a lobby feature for "Down on the Farm." Details cannot be given because the Castle is located on the corner of State and Madison Sts., "the busiest corner in the world," and promotion was impossible on account of the crowds that blocked the sidewalk.

Frederick Mercy, manager of the Mercy theatre, Yakima, Wash., staged a fashion show in connection with "A Temperamental Wife." The merchant who provided the costumes was so well pleased with results that the feature has been made permanent.

Film tests are being given all who care to take them by Sid Grauman during the run of "Below the Surface," at the Million Dollar theatre, Los Angeles. Two thousand applicants are reported to have appeared for the first try-out.

"Say It with Flowers" was taken literally by M. Robertson, manager of the Princess theatre, Rensselaer, Ind., while showing "The Beauty Market." Copies were not obtainable but he experienced gratifying results by substituting carnations.
“Punch,” that evasive quality that producers strive for in pictures and which is no less desirable in exhibitor advertising, can be obtained in many ways. Each way is important, interesting, and should be carefully considered. One of the best ways that has come to attention recently is by identifying the theatre with the interest which naturally attaches to the 1920 census figures.

The Dixie theatre, Fairmont, W. Va., recently conducted a run of “The Greatest Question,” D. W. Griffith’s first production for the First National Exhibitors Circuit, Inc. It was in connection with this production that the management took advantage of the opportunity mentioned above and worked up interest in the showing by playing upon the natural interest felt by citizens in the population question.

The advertisement reproduced here was greatly reduced through necessity, gives an idea of the manner in which the identification was effected.

Borrowing for the sake of an important appearance, the fact that Charleston, W. Va., was found to be some twelve thousand short of the population previously estimated, much to the disappointment of citizens of Charleston, the management built up interest in the title it was producing, by stating that the population of Fairmont was “The Greatest Question.”

The information obtained was genuinely interesting. It traced the growth of Fairmont from 1826 to 1910, placing the figures in solid looking columns. It then produced similar interesting data regarding the county.

The “punch” came in the concluding word matter—wherein it was stated that the theatre was to run five days each day, seating 1,500 daily and 6,000 during the run.

The result was what might have been expected—that the theatre came very close to capacity for the four days of the engagement.

Appreciating the value of good first impressions, the management of the recently opened Tabor theatre, Denver, Colo., took especial pains to make sure that the populace attached proper importance to the event.

A careful publicity campaign had been conducted. The date of the opening approached. Newspaper advertising came up for consideration.

“The River’s End,” Marshall Neilan’s first National attraction, was the initial production to be exhibited, and the management decided that something more elaborate than the stereotyped style of copy should be used.

The reproductions presented herewith show the manner in which the names of author and producer were identified with not only the picture but the Tabor theatre as well.

In the upright, actual signatures of Marshall Neilan and James Oliver Curwood were reproduced and attached in the position of sponsor. In the page-wide, the products were represented as presenting the attraction.

The whole arrangement of copy, as well as the word content of the remainder of it, was such as to give the impression that both gentlemen had assumed personal responsibility for the satisfaction of patrons who attended the Tabor opening.

No definite statement to that effect was made, but the impression was unmistakable.

The scheme was followed through in the theatre itself, the picture being presented with the best surroundings that could be arranged. The curious crowds that came to examine the latest addition to Denver theatredom came expecting something unusual—and were satisfied.

There is good logic behind an effort such as that made by the Tabor management—an effort to make the best impression possible when starting any project, whether it be the opening of a theatre or the launching of a campaign.

One shoddy poster widely circulated, one hastily newspaper advertisement, whether the fault of the designer or the man who executed it, frequently has been known to have a dire effect upon the whole success of a campaign.

The man you meet for the first time impresses you favorably or unfavorably. It is human to form impressions, and you will not fail to do so. Men who “bear acquaintance” are men unfortunately not blessed with a pleasing first appearance. You “get to know them better.”

But what is true of men is not true of businesses, theatres or advertising campaigns.

The signatures of Marshall Neilan, director, and James Oliver Curwood, author, gave additional strength to this three-column Tabor announcement.

When the Tabor theatre was opened in Denver, Colo., this page-wide spread was used, giving Marshall Neilan as the play’s sponsor.
**Ben Day Process Brings Results In High-Lighting Newspaper Ads**

Indicative of the steady advance being made by newspaper advertisers in the industry, and highly interesting as opening up new possibilities, is the appearance of theatre displays prepared by the Ben Day process—a process which was unknown to theatre advertising until a few weeks ago.

To dispense with the necessity for dealing in technicalities, we have made up reproductions of some of the more striking advertisements of this type received during the past week. They are reproduced herewith and bespeak the value of this type of advertisement.

The "Deadlier Sex" display, in which Blanche Sweet's likeness is tellingly set forth in the solid upper portion, is probably the best example of the application. In the original three-column width, it dominated by sheer artistic attraction the page on which it appeared.

The value of an attractive star portrait as the attraction center of a display has been spoken of before in this department. When the device is effected as in this case the result is doubly desirable.

The "Inferior Sex" display makes use of the same general plan. It measured four columns in the original and exerted unusual influence. It got the copy a reading—which is the most that can be expected of display.

The more elaborate Strand advertisement discloses the process in its more complicated phase. The expense of this design, four columns in width, was considerable.

Yet the effect justified the outlay. The advertisement was a powerful bid for attendance. Its influence was no doubt felt at the box office.

The publication effect of the Ben Day display needs little comment. The advertisement, "Sex," which was used in the Ben Day process in making up this attractive three-column spread.

The Strand, another A. H. Blank theatre in Omaha, used this elaborate four-column display with good results.

"You don't."

The engraver does it, and makes short work of it. He makes it show in the bill, of course, but this is to be expected.

To adopt the style for everyday use would be an expensive proceeding. Such a course would tend, also, to a dulling of the general effect.

Yet, for the unusual attraction, the picture about which you wish to make special ado and spread an unusual glimmer, the process is excellent.

Producers and distributors supplying cuts to exhibitors should not fail to include in their stock for future productions a number of cuts of this style. They will undoubtedly find a ready demand for them—and they serve best who serve others best.

The three reproductions upon this page are worthy of your critical attention.

**Phones 2000 Miles For Producer's Aid**

C. D. Hill, the W. W. Hodkinson exchange manager in Des Moines, Ia., telephoned to the J. Parker Reed Jr. headquarters at the Thomas H. Ince studios in Culver City, Cal., the other night to line up an exploitation campaign for his Des Moines and Omaha bookings on "Sex," the newest Louise Olaun-J. Parker Read Jr. special at midnight—a ten o'clock Los Angeles time—"Sex" was on hand with Lawrence Weinigarten, the Read publicity.

In five minutes conversation a newspaper tie-up scheme that utilized the friendly relations built up between Hill and Schlager and the Des Moines Register-Tribune and Capital and the Omaha Bee was framed and a lobby and advertising scheme was planned, while Weinigarten, meanwhile, dashed off on the typewriter a number of special publicity stories that Hill's stenographer took at the other end of the wire.

The nominal cost of the message after midnight, when compared with actual box-office value and the psychological effect of the idea on the exhibitors who booked "Sex" in Hill's territory, was insignificant. Hill took advantage of the unique phone call to get news stories in Des Moines and Omaha papers which further heightened exhibitor interest in "Sex."
"Why Change Your Wife?" was lavishly presented at the Strand theatre, Omaha, Neb., a company of twelve participating in the introduction.

"Why Change Your Wife?" Aided By Musical Comedy Presentation

H. B. Watts, manager of the Strand theatre, Omaha, Neb., working with a company of sixteen players and the Strand's big orchestra, produced what is considered by many the best presentation feature in Omaha theatre history in connection with "Why Change Your Wife?" Cecil B. DeMille's Paramount Artcraft special.

The picture is well suited for presentation purposes. It depicts the glamorous, the glittering and the gay, providing excellent material for the musical director as well as the stage manager. Incidentally, good presentation adds to the effectiveness of the feature.

The performance produced by Mr. Watts was, in fact, a miniature musical comedy. The plot, of course, if plot it could be called, was borrowed from the feature. The music, for the most part, was taken from the musical director's repertoire.

The Strand was formerly devoted to stage productions and a stage of extraordinary dimensions simplified to some extent the work of the director.

An old-fashioned garden was represented in the setting, scenery that might well have served the purpose of the average musical comedy being used. Reproductions of photographs presented herewith give a clear idea of the setting. House lights were lowered, a flood was turned on the orchestra and an overture in which the frivolous and the serious were mingled was given. While this was in progress the stage was completely hidden by the front drop.

At the conclusion of the overture the drop was lifted to disclose a twilight scene in the old-fashioned garden. The orchestra played softly "An Old-Fashioned Garden". Then a spotlight picked up a male singer standing in the center of the stage. His first song was an original number having to do with feminine fashions, past and present. There was humor in it, and the air was a lifting, semi-humorous one which brought out the desired effect.

At its conclusion a young lady in after- noon dress appeared and a duet followed. "An Old-Fashioned Garden," presently rather popular, being the selection and the theme of the prologue.

As they finished two women and two men in golf attire entered and sauntered across the stage.

The next to appear was a mixed quartette, which gave an appropriate number, after which several young ladies in ultra-fashionable garb appeared and went through characteristic steps.

As a finale the entire company sang "An Old-Fashioned Garden," the lights dimmed and the picture was started. It is not to be expected that every exhibitor who plays the production can stage it as lavishly as it was staged at the Strand. In the first place, not all theatres have the stage accommodations to handle a presentation feature of such magnitude. This is a condition which should be remedied.

The man whose theatre is not equipped with facilities for presentation should not be satisfied to say, "I haven't the room for anything of that sort." He should say, at least, "I am going to make room for such features."

Every day that passes sees presentation more firmly established as a part of motion picture exhibition. The man who does not desire to be "left behind" in the march of progress not only should but must provide for it.

A valuable parallel may be seen in the musical history of the motion picture theatre. It was not so long ago that the first organs were installed. A few leaders put them in, and were laughed at by the great body of exhibitors for their pains.

Today there is not a first class theatre in the land that has not a high grade instrument as an essential part of its equipment.

The organ, in the last analysis, like all music, is merely advertising. Its purpose is to build patronage—which is the first and last function of all advertising.

Presentation was first introduced a comparatively short time ago. As is true of all innovations, a few leaders introduced it. Today it would be hard to find an exhibitor who has not at least attempted something along this line—and when he is found he is found lamenting the fact that his theatre could not accommodate such features.

H. B. Watts of the Strand theatre deserves great credit for his remarkable staging of the production. He will prosper and continue to prosper as long as he continues in the manner he has begun. And it will not be long before some exhibitor who has not followed something like the same course will cease to be mentioned among the representative American exhibitors.

"An Old-Fashioned Garden" was the musical number used in the Strand presentation and also provided the setting.
Exhibitors' Reports
Used on Screen Gain Patrons' Confidence

EXHIBITORS HERALD,
Chicago, Ill.

Dear Sirs: The writer took notice of your article, "What the Picture Did for—Jenkins," in the May 29 issue, and wishes to advise that we have for some time made use of the exhibitors' reports in a very similar way, not in a house organ, but with Radio slides, and am pleased to state that the results have been very fine.

This little 210-seat house does not boast a house organ, as the patronage does not warrant the expense, but got the results as stated above nevertheless.

We have been very careful not to use them in connection with any picture we were not absolutely sure would back up the reports, but when we have used them ran a number of slides from reports of different exhibitors.

Often a very favorable report can be found on most any kind of a picture, and if used in connection with such, the results of their use would soon be lost, while our patrons now absolutely depend upon the "tip" the slides give them.

We believe this plan will be well worthwhile by small-town exhibitors that cannot afford a house publication. Small-town exhibitors that do not have a typewriter will find the use of one will greatly enhance the appearance of the slides.

Yours truly,

H. SCHLOMER,
Princess theatre,
Traer, la.

Lobby display used by the Aster theatre, Minneapolis, Minn., to advertise "Pinto," the Mabel Normand starring vehicle for Goldwyn

New Aster Consistent In Lobby Exploitation

The use of the lobby for lobby exploitation by means of special decoration and elaborate display of posters, cutouts and other representation has not yet reached its highest point of development. There are a few consistent workers for better advertising in this direction, but the mass of exhibitors are still backward. It is a matter that should be pressed.

The New Aster theatre, Minneapolis, Minn., is one of the few institutions that consistently and persistently devotes its lobby to the exploitation of current attractions. Incidentally, and as a direct result thereof, the New Aster has attained marked proficiency in this field.

The accompanying reproduction of a photograph taken during the engagement of "Pinto," a recent Mabel Normand production, is a fair example of the New Aster lobbies. It has not been selected as the best of the recent displays. It is representative of the average maintained.

It may or may not be directly due to the lobby phase of the advertising, for the New Aster advertises efficiently in other channels as well, but the theatre is known for its steady patronage, its dependability.

These things are valuable. The theatre that possesses these qualities is the successful theatre. It is significant that most theatres of this type use their lobby intelligently.

Reliability

Manufacturers and distributors of staple articles that have gained national reputations do not underestimate the importance of keeping their products up to a standard.

Advertisers of those products are thus enabled to begin with a solid foundation—reliability.

Exhibitors, though their product is not standardized in the sense that soap, soup or socks may be standardized, have learned that from a given source products of a certain quality may be obtained.

This fact should be thoroughly appreciated when an advertising campaign, of whatever magnitude, is started. It is a well known fact that confidence in the merit of the article advertised is the best assurance of the effectiveness of the advertising.

"Why Change Your Wife?" is splendidly suited to presentation purposes, as is attested by the striking manner in which it was staged at the Strand theatre, Omaha, Neb.
Exploitation Success

"Down On The Farm," Mack Sennett's United Artists comedy feature, promises to be rated as one of the exploitation successes of 1920.

Will D. Harris, manager of the Grand theatre, Columbus, O., "stole" the street parade of the John Robinson Circus to exploit it. (Above.)

J. B. McNally "jazzed" the campaign that made a record run of the picture at the Newark theatre, Newark, N. J. (Left.)

The "hoe down" presentation seen below was used at the San Francisco premiere.
"Courage of Marge O’Doone" Will
Play Week at New York’s Capitol

Vitagraph’s Curwood Picture Also Is Booked to
Open Several New Theatres Including
Pantages in Los Angeles

"The Courage of Marge O’Doone," the Vitagraph adaptation of one of James Oliver Curwood’s best novels, has been booked for a week’s engagement at the Capitol theatre in New York beginning on Sunday, May 30.

This production, for which unusual bookings have been announced, also will be featured in programs of several new theatres, such as the beautiful Pantages in Los Angeles.

President’s Pet Picture

Albert E. Smith, president of Vitagraph, has considered "The Courage of Marge O’Doone" as his pet production. In choosing this smashing Curwood story, he did so because of its pictorial possibilities. His brother, David Smith, was selected to direct it, it is declared, because of his success in handling productions in which wild animals were shown in their native haunts.

Bookings on this special that have been received from all over the United States and Canada have established a Vitagraph record, it is announced. Although the demand for the picture was heavy before completion of it, it is said that during the last ten days the bookings have increased twofold.

New Issue of Press Sheets

An indication of the heavy booking schedule is the announcement that a large, two-color combination press sheet and plan book which was issued several weeks ago is being re-run, as is the lobby display material. It is said that the demand for 24-sheets is evidence that exhibitors are planning intensified exploitation.

Many exhibitors, it is pointed out have asked for and received electrographs of the color plates used in Vitagraph’s trade paper advertising. Some are using these plates just as they are to print special folders for circulating their patrons, while others are using the pictorial part only and are mortising in new type copy.

Press Cooperation

Exhibitors in certain key centers which have newspapers circulating through a large drawing territory are planning a newspaper review for their patrons before the picture is given a public showing in their theatres—a parallel, more or less, to the advance showings in the industry for trade paper reviewers before a film is booked by an exhibitor. They have expressed themselves as confident that this will mean much favorable word-of-mouth advertising before the film is run.

One of the greatest volumes of early bookings on "The Courage of Marge O’Doone" is reported to be coming from the Northwest territory served by Vitagraph’s Seattle exchange and its newly established branch office at Portland. The pre-public showings in this region have resulted in many glowing reviews. The Seattle Times said:

Be Long Remembered

"It is seldom that a motion picture is produced that will leave the impression that James Oliver Curwood’s "The Courage of Marge O’Doone" leaves upon audiences. It is truly a picture in a thousand and one that will long be remembered. The scenic beauty of the landscapes, the cleverness of the players, the intenseness of the director and the introduction of animals in strong roles are some of the things that make The

EXCHANGEMEN FACE EXHIBITORS HERALD’S CAMERA

These are the Pathe men at Indianapolis, Ind. Left to right: A. V. Barr, assistant booker; J. C. Mack, American representative; C. W. Bosnagle, short subject salesman; G. C. Dickson, short subject salesman; A. W. Carrick, feature sales manager; Floss Enlow, sales control clerk; R. S. Shadera, district manager, central western division; P. B. Elliott, branch manager.

Major Jack Allen Will
Make Own Animal Films

Major Jack Allen, widely known as a producer of animal and outdoor pictures, has cut short his vaudeville tour and is in Los Angeles arranging to make his own pictures for Adventure Films, Inc. "This time I am out for keeps," said the major. "Plenty of producers wanted to back me, but I decided to be independent and rely on my own resources. Now, mind if I have not staked a gold mine or cleaned up on the stock market, but I have saved up a neat little nest egg from my vaudeville tour. On strength of this, I have established my own company to be known as Adventure Films, Inc."
Commission of Three Will Manage Universal Affairs

Plan Carried Out at New York Headquarters After Its Success on West Coast—Will Relieve Laemmle of Handling Details

The commission form of management, similar to the commission form of government which is prevalent in many cities over the country, has been inaugurated by Carl Laemmle to handle the affairs of Universal Film Manufacturing Company.

The producer, in taking this action, was prompted by the success of this method of management at Universal City, where it was installed several weeks ago.

Committee's Word Is Final

The committee, whose word will be final in the general affairs of the company, thereby relieving Mr. Laemmle and R. H. Cochrane, vice-president, of handling routine matters, will be comprised of Abe Stern, treasurer, E. H. Goldstein, secretary to the president, and H. M. Berman, general manager of exchanges.

Under this new system the producer and his chief aide plan to devote more attention to policy and actual production.

The formation of this commission was possible by reason of several important changes just announced in Universal's executive staff. Daniel B. Lederman, formerly assistant to the president, has resigned.

E. H. Goldstein has just been appointed to a newly created executive position—secretary to the president. Among other activities he will assume the duties formerly shouldered by Lederman.

Goldstein Promoted

Goldstein, who is known among exhibitors and other film men as "Mannie," has been general sales manager of Universal for two years. His present promotion is the reward of many years of efficient and valuable service with Universal, with which concern he started as salesman when the company was organized.

He is said to be one of the best known men in the film business. In his work in the Universal sales department he made innumerable trips around the United States studying the problems of the exhibitors at first hand. He is said to know more exhibitors personally than any other film executive in New York.

In making known Goldstein's appointment as his secretary, Mr. Laemmle said he expected his new aide to give his valuable advice in planning for the kind of pictures exhibitors want.

New Purchasing Agent

Another important change in the Universal organization is the appointment of Samuel Sedran as purchasing agent. Sedran also is the head of the Universal supply department. The new appointment consolidates the co-functions of the two positions and is expected to be a far-reaching step towards maximum efficiency. Sedran's appointment follows the recent resignation of the former purchasing agent, Albert Tuchman.

Mr. Laemmle believes that the commission form of management is the only efficient way of handling the affairs of an organization of the magnitude of Universal.

"Trial of the commission form of government for Universal City has convinced me in less than a month that it is the ideal method for handling the many-sided activities of a film company," explained Mr. Laemmle.

Too Big for One

"For years I had difficulty at Universal City. Manager after manager had to give it up. The absolute rule of the vast studio plant was too much for one man. When I established a commission of three there this spring, I must confess that I was skeptical. The three commissioners, Isadore Bernstein, San Von Ronkle and Louis Loeb, assisted by my personal representative, Irving Thalberg, have accomplished wonders, however. Today Universal City is a regular Utopia. Production is at high tide and, what is more important, everyone is contented and enthusiastic.

"Naturally such a state of affairs caused me to consider the same plan for the Universal executive offices. There are too many matters of more or less importance coming up continually for one man to pass upon effectively. That is why I have created this new triumvirate for Universal. It is the biggest step I have taken so far in the reorganization of the company. It is another milestone in my plan to make Universal the most powerful film company in the world—powerful because of its standing with exhibitors, its pictures policies and the general efficiency of its management.

"I have taken many steps toward that goal in the last few months. The first, of course, was the acquisition by R. H. Cochrane and myself of the Universal stock held by P. A. Powers, my former associate. That gave me my power to put my plans for Universal into effect."

Union Of Film Actors Is Planned By Equity

NEW YORK, May 25.—Officials of the Actors' Equity Association plan to invade the motion picture field for the purpose of unionizing the film actors. Members of Equity have granted their officers power to proceed with these organization plans through adoption of a constitutional amendment.
"Big Four" Will Publish One Film a Month After August

Occasional Productions by Independents Also Will Be Added to Distribution Schedule Which Will Be Effective on September 1

Publication of at least one production on the first of every month beginning on September 1, is planned by United Artists Corporation.

In announcing this definite schedule, Hiram Abrams, general manager of the company, said that in addition to issuing productions made by members of the "Big Four," an occasional picture made by an independent producer would be handled as the production warrants.

Stars Promise Steady Distribution

Members of the corporation, Mary Pickford, Douglas Fairbanks, David Wark Griffith and Charlie Chaplin, have assured their executives, according to Mr. Abrams, that they will produce with sufficient regularity to assure steady distribution to the theatres.

"I am very much gratified to be able to announce to the exhibitors of the country," says Mr. Abrams, "that Miss Pickford, Mr. Chaplin, Mr. Fairbanks and Mr. Griffith have given me positive assurance that from the first of September on, we will be in a position to release one of their big productions on the first of each month to the theatres of the country.

"Under this arrangement, as far in advance as the exhibitor wishes to work on his bookings, he will always know that the first of every month means a new release from United Artists Corporation. In planning ahead, theatre men will know that by keeping their dates open, they can provide for a minimum of twelve of the most important offerings of the year from United Artists Corporation.

Trips Are Deferred

"I am glad that it was possible for me to induce Miss Pickford and Mr. Fairbanks to defer their trip to Europe in order to avoid the delays that the unsettled communication conditions between this country and Europe would have brought about. "Miss Pickford particularly has long cherished the desire to make some pictures abroad and I know and appreciate the personal sacrifice she is making by postponing the trip, now that her plans have all been made to go to the other side.

"Later on I hope that we will have for release some pictures that she will make abroad, but right now months of delay might occur between the making and the releasing of such pictures and exhibitors all over are asking for more of our product for immediate delivery. Therefore, the plans of Miss Pickford and Mr. Fairbanks have been set aside and they are going to stay hard at work on new productions here in America.

Eight Pictures Published

"Despite the difficulties and handicaps attendant on the launching of an organization such as ours, with unexpired contracts to fulfill on the part of the members of our organization, I feel that we have done very well during the year which will end on August 30. By that time we will have released eight pictures — Douglas Fairbanks in "His Majesty, the American," D. W. Griffith's "Broken Blossoms," Douglas Fairbanks in "When the Clouds Roll By," Mary Pickford in "Pollyanna," Mack Sennett's "Down on the Farm," Doris Keane in "Romance," Douglas Fairbanks in "The Mollycoddle," and Mary Pickford in "Sadie." "During the coming year, with all of our artists engaged on productions for release through this organization, I am confident that we will be able to book exhibitors a steady month-to-month of

Hiller Buys Share in "Up In Mary's Attic"

NEW YORK — A substantial interest in "Up In Mary's Attic," which is being placed on the independent market by Fine Art Pictures, Inc., has been purchased by L. H. Hiller. This action is taken as further endorsement of the possibilities of this comedy feature. Novak and Harry Grabban are featured in the production. Mr. Hiller says that the picture contains every element of success.

Five-Part Subjects to Be Produced by Fowler

Roger W. Fowler of Fowler Films announced that following the completion of the two-part subject, "Unscrambling Egypt," there will be produced five to seven reels, or more in length. It is understood that his first long subject will be staged in New England this summer. The activity in this policy advocated by Mr. Fowler, who contends that the natural development of character is far more effective than any complicated plots with cold, stock characters.
The "Big 4"

D. W. Griffith, Douglas Fairbanks, Mary Pickford, Charles Chaplin and a scene from an independent feature which they will exploit.

Doris Keane will make her debut in "Romance," a United Artists feature directed by Chet Withey.
WHY HARRY BURNS THE MIDNIGHT OIL

This is Harry H. Van Loan who wrote "The Virgin of Stamboul" and has just sold stories to Norma Talmadge, Hope Hampton, Eugene O'Brien and Owen Moore to buy shoes for his baby girl. Shoes, even baby shoes, come awfully high just now.

Four Units Producing "Comedyvart"
Publications For Special Pictures
Month Is Being Spent In Making Each 1,400-Foot
Comedy Under the Personal Supervision
Of Director General Lascalle

A campaign of expansion is to be carried on by Specials Pictures Corporation, best known in the short reel field for its "Comedyvart" publication, the 2,000 reel of comedy, scenes and novelties, representing an entire filler program for any theatre. Four companies now are working under the supervision of Director General Ward Lascalle at Special Pictures' studio at Long Beach. Milburn Moranti is the latest director to be added to the staff.

Month on Each Film

In order to keep up the high standard set by the initial issues, President Louis W. Thompson has ordered that four weeks be spent on each 1,400-foot comedy. This makes it necessary to have four companies working in order to produce a comedy for each week's "Comedyvart" publication.

The expansion plans include three publications a week instead of one.

An expedition to make western and northern scenes from Tia Juana, Mexico, to Nome, Alaska, has started out under the joint auspices of Special Pictures Corporation and the Sunset Magazine.

The party includes "Dick" Durrud, the famous outdoor photographer, as chaperon to two young girls, whose activities in the beauty spots in the north and west will be caught by the camera.

Novelists in Party

The party will proceed slowly up the Western Coast, arriving at Seattle on June 10. There Stewart Edward White and Wallace Irwin, two well known novelists and magazine writers, will join the excursion and the party will take the inside passage to Alaska.

Arrangements have been made whereby 1,400 newspapers in all parts of the country will carry stories and photos of the adventures of the expedition.

This will be in addition to the publicity given the excursion by Sunset Magazine, one of the joint promoters of the expedition.

These scenic films will be rushed back to Special Pictures' laboratory in Los Angeles, so that on the hottest summer days the exhibitors can treat their patrons to scenes of Alaskan snows. One scenic will be published each week.

The third publication is being kept secret by President Thompson, but will be announced shortly, he says.

New Exchanges Added

New exchanges have been added in Albany, Milwaukee and Salt Lake City, according to announcement made by H. J. Roberts, general sales manager.

According to Earl Shanks, business manager of the organization, the "Comedyvart" publication now is being shown in more than 5,000 of the 8,000 non-competing theatres in the United States and Canada.

E. H. Silcock, special sales representative, is in New York in the interests of Special Pictures, and he will soon be joined by Sales Manager Roberts. President Thompson plans a trip east in the late summer or early fall.

Credits Press With Aid In Selling Film

Practically All Territory On "The Illiterate Digest" Has Been Sold

Assistance of the trade press in disposing of a greater part of the American, Canadian and European territory on "The Illiterate Digest," by Will Rogers, the Goldwyn star, is praised by Marion H. Kohn, the producer, who is distributing the short subject.

The successful advertising campaign to interest state right buyers has just been concluded by Kohn.

The help we received from the trade paper on both the advertising and on the news pages, placed us in touch with the most desirable of state rights buyers—something utterly impossible in a short space of time," said Kohn. "When I began producing I was from Missouri," but after the returns from the trade paper advertisements Kohn has convinced that the producer and the distributor needs the trade paper as a medium between the exhibitor or buyer and himself.

Picture Breaks Record
Despite Big Competition

Competing against all the natural outdoor attractions at Atlantic City during the first week of warm spring weather this year, Anita Stewart in "In Old Kentucky" drew 47,747 people off the board walk into the Colonial theatre for performances. The Colonial has a heating capacity of 1,700 and the box office attendance figures show that on the week's run the attendance totaled 147 above the seating capacity. The receipts were a little more than $1,500 better than any previous week's receipts in the history of the house.

Two Films of Universal's Star Series Are Finished

Two productions of Universal's new star series have been completed, Anne Cornwall being featured in "The Girl in the Rain," and Frank Mayo in "The Red Lane." This new 1920-21 schedule calls for forty-eight five-part pictures to be made by six stars.

The players featured in the series are Harry Carey, Edith Roberts, Eddie Lyons and Lee Moran, Frank Mayo, Carmel Myers and Anne Cornwall. Three other subjects are under way, Edith Roberts is making "Marama," Harry Carey, "Fightin' Joe," and Lyons and Moran, "La La Lucille."

Alice Howell Completes Sixth Reelcraft Production

Reelcraft Pictures Corporation's star, Alice Howell, under the personal direction of Frederick J. Ireland, vice-president and supervisor of production, has just completed her sixth picture, "Robes and Romance," and will start immediately on the seventh of a series of twenty-six two-reel comedies.

Carl Harthill, manager of the Chicago office of the Reelcraft Pictures Corporation, reports that the bookings on the forthcoming William Franey single reel comedies has passed all expectations and will fill a long felt want of the exhibitors for a 1,000-foot reel of snappy humor of merit.
Volplaning Around N'Yawk

With J. B.

MARION DAVIES, Cosmopolitan star, has gone back to her first love, the bicycle, and in spite of the lure of many motors, not to forget a brand new dark blue gasoline wagon, the radiantly beautiful Marion may be seen on fine mornings around eight o'clock pedalling through Central Park. She was a devotee of wheeling before it came back into fashion. In fact in the days of sailor suits and knee-high skirts, when her family lived on Long Island, the fair Marion made clandestine trips to a nearby beach forbidden by her elders. Miss Davis is no amateur wheelwoman, however, for at Palm Beach last winter she won out in a picked crew of society men, all well known cyclists.

ALBERT GREY, general manager of D. W. Griffith Attractions, has purchased the Rock Cottage at Wild Cliff, New Rochelle, N. Y. Wild Cliff is situated on Echo Bay and Rock Cottage has a commanding view of Long Island sound. It is located about four miles to the south of the Griffith studios.

J. JOSEPH SAMETH has become head of the Forward Films Distributors, Inc. We always maintained that Joe might some day become president.

ERNEST WILLIAMSON, general manager and director general of the Submarine Film Corporation, arrived in New York May 17 from the West Indies. Mr. Williamson expects to return to the south within the next three weeks.

FRED SCHAEFFER, well known on New York's film row, has been combining his varied motion picture experience with literary ability at writing continuity for Vitagraph. A steady flow of product covering a wide range of subjects has been the result. Besides story adaptations for Harry Moeby and Earl Williams he has edited a number of pictures featuring other stars and is titling two serials. A background of technical knowledge gained not only in the studio but in film publicity, advertising and distribution has helped him deliver the goods.

Why not engage Nicky Arnstein to clean up the exhibitors for the producing-theatre owner and use "Bluebeard Watson" to kill off competitors?

IRVING SCHWAB, late of the Vitagraph publicity department, is now with the Guy Empey Pictures Corporation, acting as assistant to Vivian Moses.

JIM GRANGER just had his commutation ticket punched for another trip to Los Angeles. Jim expects to remain in the orange country for about five weeks.

JOE MAYER, d. o. p. for the Universal Film Manufacturing Company, launched his yacht at Mamaroneck, N. Y. last week. Joe has the craft in fine condition for the cup races this summer but we note the absence of a camera platform aboard.

GUY Empey, who has been in the south for the past two months, is expected in New York before June 1.

Mr. and Mrs. Edgar Lewis have been in Mexico, from which place they sent us a dry teaser in the form of a miniature case of wine. Sans wine, sans kick, sans everything except the bottles. Thank you.

'Twas a busy week for J. A. GOVE and BERT APEL, but they handled the Realart convention at the Astor in masterful style.

ROBERT FELDMAN, a criterion usher, says he has reason to feel proud. "In two days," Robert confesses, "I led Mae Murray, Constance Binney and a dozen other celebrities to seats to see "Why Change Your Wife?" as well as Geraldine Farrar, the girl with the salmon fur."

GEORGE LESSEY, a director and member of M. P. D. A. and an actor in good standing, is working for Community Pictures Corporation.

CHARLES A. GIRLIN with a company of forty is on location near Pineville, Ky., waiting for the daily promised appearance of the Fox star, PEARL WHITE, who is somewhere between Europe and America, on board an ocean liner. The locations, writes the director, are reached fifteen miles by mule, wagon or automobile over the mountainsides, then it is necessary to drop several hundred feet into other counties. The boys in the company are having one fine vacation and seem particularly interested in the "moonshine" evenings.

Dillon Directs Burke

(Special to Exhibitor's Herald)

LOS ANGELES, May 25.—Eddie Dillon has been signed to direct Billie Burke for the Famous Players-Lasky Corporation.

"Mitch" Holds a "Conference"

Mitchell Lewis in a scene from "Burning Daylight" his latest contribution to the Metro program.
HARRY RAPF, A HUMAN DYNAMO

Selznick’s Manager of Production In the West Has Studios Constantly Buzzing With Eastern Companies Often Times Under His Supervision

O’Brien, and scheduled for distribution the third week in June, also was made there. Olive Thomas, the appealing Selznick star, is in California at the present time working on the production, “Jenny,” which, according to present plans, will be ready for the screen in July.

All in all, the position of western production manager of the Selznick organization is no small task, and it requires a human dynamo such as Harry Rapf to carry out the plans of Mr. Selznick to successful completion. At present activities are buzzing under the supervision of Mr. Rapf, it is said.

“The U. P. Trail” by Zane Grey Will Appear Before Public Shortly

“The U. P. Trail,” which is considered one of Zane Grey’s most popular books, has been put into screen form by Benjamin B. Hampton after seven months of work. The distributing arrangements have not as yet been made, but it is expected that it will go before the public shortly. An all-star cast was selected by Hampton and includes Kathryn Williams, Roy Stewart, Marguerite De La Motte, Robert McKim and other well known players.

It is a drama of love and frontier life, primitive mystery and intrigue, based on the building of America’s first transcontinental railroad through the wilderness.

Holubar Casting For His Own Production

Becomes Free Agent When An Agreement Is Reached With Universal

With all legal difficulties concerning his contract with Universal out of the way, a satisfactory adjustment having been made by which he and Dorothy Phillips become free agents, Allen Holubar has started producing on his own account at the Hollywood studios. Al Kaufman, formerly an executive of the Famous Players-Lasky organization, is sponsor for the new Holubar-Phillips feature.

Several weeks were spent on the preparation of the story, upon which Olga Linek Scholl, the well-known screen writer, collaborated with Director Holubar.

The script is complete and at present Holubar is engaging the cast. According to his present contract the players must be selected by Holubar himself. Holubar has organized his own technical staff, which will build a number of elaborate sets.

Holubar refuses to divulge the title or theme of his new story, but declares in human interest and diversity of appeal it will be even stronger than his earlier successes.

Rice Promoting New Film Building Plan

Edward Rice, Chicago newspaper writer, has obtained an option on the Leiter Building, State and Van Buren streets, and is negotiating with Chicago exchanges to turn it into a film exchange. It formerly housed the Seigel-Cooper store.

HARRY RAPF
Western production manager for Selznick Enterprises.

A HUMAN dynamo!

For years this metaphor has been applied to men in industry whose tireless energy has enabled them to assume successfully big responsibilities.

Harry Rapf, Western production manager of Selznick Enterprises, has been referred to as a human dynamo. To appreciate the metaphor in this instance it is necessary to give an idea of the activities of this concern on the Coast.

Quality Pictures Made

At the Selznick plant in the West, which is located at Hollywood, many of the quality pictures of Selznick Enterprises are made. It is here that "Just a Wife," the first production of National Picture Theatres, Inc., was produced. This picture, which upon its publication scored success, has in its cast several prominent players, including Kathryn Williams and Roy Stewart.

Being in personal charge of the production work of this picture at the West Coast plant, Mr. Rapf looked after the building of the sets, selecting of the cast and making of the titles.

"Blind Youth," the second subject of National Picture Theatres, also was made there, as well as the third production, "The Invisible Divorce." At the present time the fourth subject for National is being made there under the title of "The Palace of Darkened Windows," Henry Kolker directing.

Sends Players West

Myron Selznick, who is in charge of the production work of Selznick Enterprises, frequently sends a Selznick Pictures company to the West Coast to make a subject. At the present time Owen Moore is there. It was in California that his picture, "The Desperate Hero," scheduled for publication the first week in June, was made.

"The Figurehead," starring Eugene
“The Little Cafe” of Musical Comedy Fame, Comes to the Screen as a Pathe Cinema Attraction.

Wanda Hawley, Walter Hiers, Dorothy Arzner, secretary to Donald Crisp, director, and Jack Mulhall give the script of “Miss Hobbs,” Miss Hawley’s Realart starring vehicle, the once over.

Will Rogers is right at home in the saddle, yes, yes. Director Clarence Bodger outlines a scene for “Cupid, the Cowpuncher,” the part played by Rogers in his next Goldwyn picture.

Three scenes from “The Little Cafe,” starring Max Linder, which marks the return of this noted comedian under the Pathe banner.
THE week beginning May 29 and ending June 5 has been designated as Americanization Week and the industry is asked to co-operate to the fullest extent possible in making it a success. Exhibitors particularly should be interested in the request.

In giving the greatest possible impetus to the Americanization movement the exhibitor is doing something more than furthering his own interests—though that alone is sufficient cause for him to enter the work with enthusiasm.

Following the signing of the armistice it was natural that a reaction should set in, that patriotism, long held at high tension, should be permitted to undergo a certain period of laxity. Many who are well versed in the psychology of such matters attribute much of the unrest which is responsible for present economic conditions in great degree to that cause.

Exhibitors will do well to exhibit during the week designated those features and short subjects which will most forcibly stimulate patriotism. If every exhibitor in the United States joins in the work the effect of their concerted effort cannot be other than beneficial to the nation—and to the theatre business.

"PARTNERS OF THE NIGHT" (Goldwyn) has the elements of the popular success. It is Leroy Scott's story minutely and effectively picturized, well produced and dramatically sound. William Davidson, Emmett Corrigan and Pinta Nesbitt are the players to whom have been submitted the leading roles, players chosen with the characters in mind and players who give unusual realism to the whole.

"FORBIDDEN TRAILS" (Fox) marks another step in Buck Jones' advance to popular favor. A western story of not wholly unfamiliar design, it provides ample opportunity for the star's display of talent. Winifred Westover is a satisfactory leading lady and a Fox supporting cast gives uniform assistance.

"NOTHING BUT LIES" (Metro) presents the facially adept Taylor Holmes in a characteristic portrayal. In it the alleged discrepancy between advertising and truth is made the foundation for a loosely constructed series of mildly engaging situations. It should be briskly projected and supported by spirited musical accompaniment. Good short subjects will also aid materially.

"THE HARVEST MOON" (Hodkinson) follows closely the popular play by August Thomas. The virility of Doris Kenyon, the star, and the careful casting of her support are elements that contribute largely to the appeal of the picture. Elaborate settings add to the pleasure of the picture's exhibition, which many will consider the star's best vehicle.

"THE LITTLE CAFE" (Pathe) should be especially valuable as fulfilling the demand for comedies of feature length. It presents Max Linder, the veteran French comedian, to advantage. The incidents are amusing in themselves and strung upon a story thread of more than customary substance. Exploitation possibilities are especially promising.

"THE FORTUNE TELLER" (Robertson-Cole) lacks a certain realism and devotes seemingly unnecessary footage to detail, yet has an appeal to women which should work to its advantage. Marjorie Rambeau is well cast in the leading role and gives creditable account of herself throughout. The theme, mother love, is ever popular, and the title affords advertising material that may be cheaply and effectively utilized.

"BULLET PROOF" (Universal) is a Harry Carey production, which is "enough said" to interest fans who are followers of this star of Western drama. This offering, while not on a par with his previous picture, "Overland Red," is entertaining and has many interesting features. Beautiful rugged scenes are pictured.

"FRIVOLOUS WIVES" (Fidelity) has an all-star cast portraying characters such as are found among the elite. It is a society drama based on intrigue and blackmail. The photography of the picture undoubtedly represents some of the best work that has been done in this phase of production work in some time.

"THE FLAPPER" (Select) should find favor in a majority of playhouses. Olive Thomas is excellent in a vehicle adapted for the screen by Frances Marion, who has included some very clever work in the finished production. Cast, photography and direction are excellent.

"BELOW THE SURFACE" (Paramount Aircraft) with Hobart Bosworth is another worthy addition to Mr. Bosworth's splendid repertoire of screen classics. The picture was directed by Ervin V. Willat, under Thomas H. Ince's supervision, and besides containing some remarkable undersea photography has a consistent story which is well told.

"FOR THE SOUL OF RAFAEL" (Equity) Clara Kimball Young's latest starring vehicle is an exceptionally well knit and interesting romance of the Mexican border country of seventy years ago. Miss Young is surrounded by a very well balanced cast and she gives one of the best performances of her long screen career. Beautiful photography and well written subtitles add to the picture's charm.
Olive Thomas in
THE FLAPPER

Five-part comedy-drama; Select
Directed by Allan Crosman
Published in May.

OPINION: An exhibitor's first thought is whether or not a picture will please his patronage. Depending on his astute judgment in the matter of selection is the success of his theatre. Sufficient to say, then, "The Flapper" will please.

Both the director and the author have shown consistency in making the action of the play progressive throughout. This factor is a distinctly important requisite for the minute a picture becomes dull interest is lost and the regaining of an audience's attention is more of a task than retaining its favor. The story is that of Frances Marion, whose screen creations always have smacked of the unique and the original. Her situations are not second hand. She gives the director something tangible with which to work. Add to these desirable qualities a director's sagacity in transcribing the original and invariably the result is satisfactory.

Olive Thomas' personation of "The Flapper" is delightful. Cast with her are players who treat their respective portrayals with skill. Prominent in the cast are Warren Cook, Frances Marion, Robert King, Jr., William P. Carlton, Katherine Johnson, Arthur Housman and Marcia Harris.

The attention given by Selznick to interiors and exteriors is noticeable as usual in this picture. Some very beautiful snow scenes, in which are enacted some of the facetious incidents of the play, have been photographed.

Frances Marion's story is of a young boarding school girl whose mind is filled with ambitions to be worldly wise. She strives against odds to impress those with whom she comes in contact as a sophisticated girl. And thereby results the title, "The Flapper.

SYNOPSIS: "Ginger" King, as she is known to her boarding school companions, desires to impress her family and friends with her sophistication. During her school days she is continually in trouble, being reprimanded daily for her innocent nonsense. While en route home for the Christmas holidays she stops in New York, where an intriguing couple place her in possession of stolen jewels. At her home at Orange Spring, the authorities demand her arrest, but the sheriff's sister arrives on the scene and the many difficulties are cleared and "Ginger" gives up her life of a "Flapper."

A special cast in
PARTNERS OF THE NIGHT

Five-part drama; Goldwyn.
Directed by Paul Scardon.
Published in May.

OPINION: LeRoy Scott's story makes excellent screen material. The picture which has been made of it is good, substantial melodrama, calculated to please the universal audience.

A crook story, exposing certain relation-
Marjorie Rambeau in
THE FORTUNE TELLER
Seven-part drama; Robertson-Cole.
Directed by Albert Capellani.
Published in May.

OPINION: Although lacking realism and losing force through too much attention to minor details to the neglect of the main thread of the story, "The Fortune Teller," an adaptation of the stage play of the same name, carries an appeal to women which few pictures contain.

Marjorie Rambeau is ideally cast in the role of the mother, whose son is torn from her by a suspicious husband and who later guides the boy to success. She stands alone, however. Her supporting cast is painfully insufficient, and through its weakness, throws too heavy a burden on the star.

The major fault is an overdrawing of character parts, which give a stagey atmosphere to the production. The result is that the picture becomes too nearly the old fashioned "movie" rather than the "motion picture production" of today.

The story as developed on the screen is filled with improbabilities, hardly excusable by screen license. In one instance, a woman, who has been "constantly doped" by whiskey for twenty years, regains her beauty and youthfulness in a space of a few brief months and is accepted in the social circle which surrounds the governor of a state. This is the most noticeable of a series of similar circumstances.

Mother love is the theme of the story. Special attention to the music accompaniment is imperative. The name obviously permits of many spectacular exploitation ideas without any great expenditure of money.

SYNOPSIS: Renee Browning finds herself unhappily married to a scientist, her baby being her only comfort. The monotony of her life is broken temporarily when Tony Salviata, a gambler, attempts to commit suicide near the Browning home and is brought in. Mrs. Browning assists in nursing him back to health. Tony attempts to pay attention to her. Browning seeks becomes unreason-able in his anger and jealousy, and drives her from the house, keeping their son. Mrs. Browning becomes a fortune teller with a circus. Tony starts and travels with him twenty years, drinking heavily. Her son, Stephen, grows to young manhood but does not make good at anything because he lacks assertion and receives no sympathy from his father. Fate leads him to Mme. Renee's fortune telling booth. She learns his identity; quits the circus; braces up, and becomes his guiding hand. Stephen is elected to the legislature and marries the governor's daughter.

Taylor Holmes in
NOTHING BUT LIES
Five-part comedy; Metro.
Directed by Lawrence Windom.
Published in May.

OPINION: The natural association of ideas, of course, involves "Nothing But the Truth," a former Taylor Holmes vehicle; the natural procedure is comparatively the drawing of conclusions does not favor the present production.

In "Nothing But Lies" the star works earnestly in an enthusiastic and well-intentioned effort to amuse. He is moderately successful and will doubtless make a satisfactory impression if the production is smartly projected and accompanied with snappy music.

Exhibitors who play the picture should so arrange their programs that the feature can be disposed of in forty-five minutes at most. It was drawn out to seventy minutes at its Chicago premiere and did not stand up well under the treatment.

The film is somewhat unique and readily engages the attention. It has to do with the disclosure of an advertising firm's secrets by an over-scrupulous son of one of the partners. The complications which ensue are mildly amusing, but must be submitted in rapid succession to score.

Buck Jones in
FORBIDDEN TRAILS
Five-part drama; Fox.
Directed by Scott Dunlap.
Published in May.

OPINION: Buck Jones is materially advanced along his way to popularity as a Fox male star by his work in this, his latest vehicle. It is melodramatic enough, sensational enough, to satisfy the most exacting demand for western drama.

There are incidents and situations in the story which suggest former melodramas of the same locale, but the ensemble is new. In these incidents and emergencies, also, the star works with...
a fresh enthusiasm which gives them in unusual degree the semblance of realism. Winifred Westover, as the young lady about whose mine the action centers, portrays with distinction the young girl role assigned her. Stanton Heck, in an uncommonly villainous heavy character, excels the cordial contempt of the other players, and is equal to the tasks assigned them. They serve to reveal the agility and ability of the star admirably.

A train hold-up and a last-minute rescue of the girl, the latter coming at the end of the picture, are the big incidents. They serve to reveal the agility and ability of the star admirably.

A train crossing over the railroad is the arrival of a new star, perhaps with the name of Tom Mix associated, will be found prospective of good results.

SYNOPSIS: Squint, the silent partner in a gold mine and professionally a cowboy, finds his partner dying, the latter having given the该 his daughter, Marion Harlan, with instructions as to her whereabouts in Kansas City. When Taylor arrives at the address he finds the girl gone and returns home. The train is held up and he rescues everyone aboard, capturing the bandits later. He overhears the plot of William Carrington, drunken, and it is not until, following an attempt to take his life on a trumped-up charge of murder, he rescues Marion from Carrington's persecutions that the happy ending is brought about.

Doris Kenyon in

**THE HARVEST MOON**

Six-part drama; Gibraltar Pictures.

Directed by Wilfred Lytell.

Published by W. W. Hodkinson.

**OPINION:** Following closely the story of the popular play by Augustus Thomas, Gibraltar Pictures has produced for the W. W. Hodkinson Corporation one of the strongest features offered on the screen for the late Spring and Summer.

The vivacity of the star and careful casting of her support are two of the elements which contribute largely to the appeal of the picture. Dora Fullerton, the character taken by Doris Kenyon, is an impulsive girl with a passion for the stage. The role calls for the best of Miss Kenyon's histrionic ability. Marta will consider it supreme attainment.

The production opens with a prologue, which makes a fitting introduction to the story proper. The action in the prologue is staged in Normandy; the story proper is laid in the United States eighteen years later.

The development of the theme calls for several elaborate settings and a number of exteriors, which are pleasing to the eye.

Wilfred Lytell as Willard Holcomb, George A. Lessey as Jacques Vavin, and Earl Schenck as Professor Fullerton are the principals in the supporting cast, which also includes Peter Lang, Marie Shotwell, Stuart Robson, Grace Barton, Daniel Fennell, Mrs. E. M. Holland and Ellen Olson.

**SYNOPSIS:** Dora Fullerton, the daughter of Jacques Vivan, a French savior, was married to her mother two years after her divorce from Prof. James Fullerton, an American, is adopted by Prof. Fullerton when her mother dies in Normandy after becoming accidentally separated from her husband. Vivian searches in vain for his wife and daughter. Prof. Fullerton is ignorant of his wife's second marriage. Cornelia Fullerton, the professor's maiden sister, persecutes the girl by overzealously guarding her for fear she will turn out to be "like her mother." Dora, after graduating from college, joins a road show, but leaves it a week later, after meeting Willard Holcomb, a young playwright and actor. Vivian comes to America for a lecture tour, and locates Dora. He refrains from telling her he is her father for fear of ruining her happy belief. Prof. Fullerton, is, but exercises a fatherly interest in her. When Dora decides to star in a play written by Holcomb, her aunt objects to her using the name "Fullerton" and tells her the circumstances of her adoption. Vivian then reveals his secret: Dora marries Holcomb, and the play ends happily for all.

Clara Kimball Young in

**FOR THE SOUL OF RAFAEL**

Six-part drama; Equity.

Directed by Harry Garson.

Published in June.

**OPINION:** No more fitting picture than this could have been chosen by Andreas Dippel for the opening attraction at the Auditorium, Chicago's latest addition to the Windy City's cinema amusement. It is undoubtedly one of the best things Miss Young has done in years and will create and warrant unusual exploitation on the part of exhibitors everywhere.

The story, taken from Marah Ellis Ryan's novel of the same name, is a romance of California seventy years ago. Miss Young is cast as Marta Estevan, an aristocratic Spanish girl, who is taken from a convent and weds a dissolute youth to fulfill a vow made to his mother. Bertram Grassby is Rafael Artaega, and he handles the role of the fickle, immoral young Spaniard in a very convincing manner. The role of the American, Keith Bryton, was in very capable hands by J. Frank Glenden acting this part with the proper feeling and restraint. Another role that called for unusual ability was that of El Capitan, splendidly played by Juan de le Cruz. Of the women, Ruth King as Ana Mendez, Paula Merritt as Teresa and Eugenie Besser as Dona Luisa, fill their respective parts as though they were written especially for them.

The screen version of Miss Ryan's book is as fine a piece of work as has graced the silver sheet for some time. It is a well-knit story, each incident following in its natural sequence and the whole blends into a logical, forceful love story that possesses unusual charm. The settings and photography are in keeping with the fine direction and exceptionally strong cast.

**SYNOPSIS:** Marta has been reared in a convent, but through her faithful nurse she finds that an Indian tribe had adopted her many years before and they bestowed a ring upon her that saves her from all harm. Dona Luisa Artaega, mother of a dissolute youth, Rafael, and Marta's guardian, arranged a marriage between the two, trusting that Marta's influence will cause Rafael to lead a better life. Marta rescues an American, Keith Bryton, from a band of Indians and slips her ring on his finger. She falls in love with Keith as she nurses him through the night, but Rafael's mother sends him away by telling him Marta has entered a convent. Marta is told that Bryton is killed on the trail by Dona Artaega and she exacts a promise from Marta to marry her son. The wedding follows a week of carousing on the part of Rafael. Bryton sells the Artaegas a herd of horses and again meets Marta. Marta finds out the true character of Rafael, and when he is killed by his cousin, El Capitan, the two are reunited.

Doris Kenyon, Earl Schenck, Wilfred Lytell, Peter Lang and George A. Lessey in a scene from "The Harvest Moon" (Hodkinson)
Hobart Bosworth, Lloyd Hughes, George Webb and Grace Darmond in a scene from "Below the Surface" (Paramount-Artcraft).

Max Linder in THE LITTLE CAFE

Five-part comedy; Pathe

Published in June

OPINION: With the exhibitors of country demanding comedies of feature length, "The Little Cafe," starring Max Linder, is certain to receive enthusiastic response from the theatre owners.

It is a well made production, embodying all of the humors which from which it is adapted and in addition adding many laugh provoking incidents only possible on the screen, and through the cleverness of its star, Linder shows to advantage. The interior of the little cafe, where the action centers, gives an unlimited opportunity for comedy—subtle, slapstick, and pantomime. He is of the vigorous type of comedian. There is no jesture, which could add to the various situations, omitted.

Along with the laughs, there is sufficient story and the desire to maintain interest, with just a touch of pathos at the end to round out the entertainment.

Tie-ups with restaurants for exploitation purposes can be easily accomplished. The title and the story admit of originality in advertising.

SYNOPSIS: Max obtains a job in a little cafe as a waiter and is contented. In his childhood, he lived with a rich uncle, who frequently went mountain climbing. During an absence, an old family servant made life miserable for the boy. The uncle disappeared mysteriously, and after enduring the loss of the servant, Max ran away and forgot his past. In the meantime, his uncle was legally proven dead and his attorneys searched for Max to turn the fortune over to him. The old servant located Max and in conspiracy with Max' employer, lured him to some corner of the cafe to continue to wait on table for twenty years or forfeit a large sum of money. Max, now in possession of his inheritance, signed. He was then apprised of his fortune. To save making the forfeit, he continued to wait on table ten years, even the day after his millionaire fortune was known at night. In the end, the employer relented and tore up the contract, and Max married his employer's daughter.

Harley Carey in BULLET-PROOF

Five-part drama; Universal

Directed by Lynn F. Reynolds

Published in May

OPINION: Here is another hour of good entertainment for Harry Carey fans. This time the western drama is replete with heart interest and action, with the star upholding the laurels gained by his past endeavors.

While "Bullet-Proof" will not attain the position held by "Overland Red," which undoubtedly was one of the best of the star's productions, it will be altogether satisfying and will receive the plaudits of those who see it.

It needless to say that upon the work of Carey for his characterizations involve persuasive qualities. There is further evidence, however, of efforts to improve character vehicle. The material, which is noticeable in the choice of the supporting performers. A perusal of the following list will show out this fact: Robert McKim, a clever

All-Star Cast in FRIVOLOUS WIVES

Six-part drama; Fidelity Directed by Joe Maxwell Published in May

OPINION: A person cannot view this production without commenting favorably upon the photography. The clearness that has been obtained is remarkable. Rarely is a production found that can boast of such exceptional camera work.

Clear and vivid photography is a decided asset to any production. It makes perception possible with a minimum of eye strain, and this factor is receiving general consideration wherever pictures are made. While clear photography will not make a picture, there is an added value when it is present.

Fidelity has chosen a well known cast for the production. The more prominent members are Vera Sisson, Kathleen Kirkham, Edward Job-on and Frank Newberg. One who has not been so conspicuous in screen circles but whose work is commendatory in this production is Rodallo di Valenti.

"Frivolous Wives" is a drama of blackmail, intrigue and society. Kathleen Kirkham as Mrs. John McMillan is one of the frivoulous wives, frivouls because of her penchant for male suitors and her scheming to gain possession of her elderly husband's fortune.

SYNOPSIS: Mrs. John McMillan, the second wife of John McMillan, millionaire, is overly zealous in her attentions to Count Roberto di San Fracetti. The wife and the count scheme to grab McMillan's fortune and as a means to an end decide that the count shall wed Mary McMillan. In the meanwhile, McMillan has been relieved of several thousand dollars through blackmail. The millionaire finds that the count also is attempting to blackmail him and when he discovers that his daughter is to marry the titled man he intervenes but without results. Finally it is revealed that McMillan had been wrongly accused of murder and had been the victim of notorious dealings. The count flees and it is found that he and Mary had not been legally married. Mary then returns to her first love.
heavy. W. Y. Ryan, Fred Gamble, Kath-  
lee O’Conner, J. Farrell McDonald,  
Beatrice Burnham, Bob McKenzie, Joe  
Harris, Captain Anderson and Charles  
LeMoyne.  

Carey is presented as a bandit in this  
production, not because of any prefer-  
tence to lead such a life, but solely to  
avenge the death of his father by killing  
McGuirk. He pays his addresses to the daughter  
of the leader of the band. He escorts  
her to a masquerade and there meets a  
former sweetheart with whom he be-  
comes very attentive. The daughter of  
the bandit leader becomes enraged and  
leaves the dance for home. Pierre fol-  
lows and when he arrives at the cabin  
he finds that McGuirk has murdered  
every member of the band and fired the  
place. Pierre later starts out in search  
of his former sweetheart, meets Mc-  
Guirk on the roadway and kills him,  
and finally is reunited with the girl he  
loved.

Allied Will Produce for  
Independent Exchanges  

Allied Productions, recently orga-  
ized with offices at 333 Building secu-  
ity, New York, will produce only such  
subjects as will receive a ready market, it  
is announced by H. M. Owens, general  
manager, who has just covered the  
independent exchanges of the coun-  
try to ascertain their wants.

Pirates will be made from popular  
newspaper serials now being acquired.  
Associated with Mr. Owen are E. S. Bradley, Pitts-  
burgh, Pa., and W. W. Wallace, owner of  
the well-known Picture Exchange Compa-  
yny, which this company is now releasing a  
series of five-reel Western pictures, two of  
them now being put on the market.

Issuing Last Lyons-Moran  
Short Subject on May 31  
The last single reel comedy featuring  
Eddie Lyons and Lee Moran will be  
published by Universal on May 31. It  
will be called “His Friend’s Tip.” This  
team has made more than 400 short  
comedy pictures while working for Universal.  
The comedians are now making four-  
reel comedies.

New Series of Christie Comedies  
To Be Distributed by Educational  

A new series of two-reel Christie  
comedies has been obtained for distri-  
bution by Educational Films Corpora-  
tion of America.

These short subjects will bear the  
brand name, New Christie Comedies,  
with the product already shown con-  
tinuing to be booked through the ex-  
changes now handling the pictures.

Production of the first two comedies  
is under way for publication every two  
weeks after the opening of Educational’s  
own exchanges on June 20.

Involves Large Sum  
The Christie contract, which has just  
been signed by E. W. Hammons, vice-  
President and general manager of Edu-  
cational, and Charles H. Christie, general  
manager of Christie Film Company, is  
said to involve the largest sum ever  
concerned in a two-reel comedy agree-  
ment.

According to the agreement, Al  
Christie will supervise personally all of  
the productions and actually direct as  
many as possible. The entire distribu-  
tion for the United States and Canada  
is to be in the hands of Educational.

It is probable that Bobby Vernon and  
Ray Tinch will be the featured players  
in the first two offerings. Some of  
those who have appeared recently in  
Christie comedies are Eddie Barry,  
Jimmie Harrison, W. B. Burns, Teddy  
Sampson, Vera Steadman, Helen Dar-  
ling, Charlotte Merriam and Earl Rod-  
ney.

Many congratulations have been re-  
ceived from Mr. Hammons on his acquisi-  
tion of the Christie comedies. “Kiss  
Me Carolene” will be the first of these,  
and “A Seaside Siren” is the second  
production. The settings of both of  
these pictures are promised as unusually  
elaborate.

Exhibitor Interest  
Associated with Educational in its  
exchange and participating in the own-  
ership of the individual territorial offices  
are some prominent exhibitors. While  
all of the signed contracts have not yet reached the New York office the  
whole exchange system has been com-  
pleted. Negotiations are now in pro-  
gress for Canada and these will be closed  
within a short time. In England Educa-  
tional is associated owner of Ideal Film  
Renting Company, Ltd., which has ex-  
changes all through the British Isles.

Work has been practically completed  
at the Cliffs of Moher Studios, Port Lee, on  
“A Knight for a Night,” the second of  
the “Torchy” comedies produced by  
Master Films, Inc., and published by  
Educational. Johnny Hines, the star, is  
said to surpass his work in the first of  
the series. Immediately on the com-  
pletion of this picture work will start on  
the third.

Prepare Exploitation  
On “His Pajama Girl”  

C. B. Price Company, Inc., which is  
marketing Billie Rhodes in “His Pajama  
Girl” on the state right plan, announces  
that it is preparing an exceptionally  
strong line of advertising matter to  
accompany this production.

“While the picture is adapted to wide  
exploration,” remarked Mr. Price, “we  
are preparing an advertising campaign  
for the exhibitor that will include a wide  
variety of material. The lithographs  
will include everything from a one sheet  
to a twenty-four sheet. Gravure photos  
for lobby display of the 11x14 and 22x28  
type are prepared. Very comprehensive  
and complete plan of publicity material is  
being prepared and presented in such  
a way that the exhibitor will find it all  
of a most useful nature.”

Paramount Will Open Its  
New Albany Office June 7  

Al Lichtman, general manager of the  
department of distribution of Famous  
Players-Lasky Corporation, announces  
that the company’s new exchange at  
Albany, N. Y., will be opened on June 7.  
The new exchange, which, it is said,  
will be a model of exchange housing  
and facilities, will be at 33 Orange street.  
Joseph H. Seidleman has been appointed  
exchange manager.
 Nicholas Power Company,  
90 Gold Street,  
New York, N.Y.  

Gentlemen:  

The Power's #6B Cameragraph installed  
for us by your company about one year ago, has given  
us excellent satisfaction. We had the machine equipped  
for Mazda Lamps.  

Our machine has been in constant use, and  
considering the fact that at least ten different persons  
handle the machine, our expense for lamps has been very  
small indeed. We have used six and ninehundred Watt  
lamps, and find both of them very satisfactory.  

We use your machine exclusively.  

A PRACTICAL TEST  
— OF THE—  
EXCELITE EQUIPMENT  

Yours very truly,  

Fred L. Porter  
For CHRISTIE FILM COMPANY, INC.  

NICHOLAS POWER COMPANY  
INCORPORATED  
EDWARD EARL, PRESIDENT  
NINETY GOLD ST. NEW YORK, N.Y.
“What the Picture Did For Me”
VERDICTS ON FILMS IN LANGUAGE OF EXHIBITOR

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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 positive guide to box office values. Address: “What The Picture Did For Me”, EXHIBITORS HERALD, 417 S. Dearborn St., Chicago

First National

The Greatest Question, a D. W. Griffith production.—This picture certainly was well named. The best picture we have run for many months. It has a moral that is good for anybody. Enough comedy to make your patrons want to see it again. —Watkins & Sons, Savoy theatre, Helena, Okla.—Neighborhood patronage.

Two Weeks, with Constance Talmadge.—Another National Constance Talmadge picture. Such stars and stories as these are put joy in the picture game. It’s a winner. —Fred McCoy, Liberty theatre, Ft. Scott, Kans.


The Inferior Sex, with Mildred Harris Chaplin.—Our patrons seem to like this one, and we did good business although two houses in three blocks were featuring Mrs. Chaplin at one-half our admission price. —Fred Cosman, Electric theatre, St. Joseph, Mo.

In Old Kentucky, with Anita Stewart.—Best picture I have ever shown. Played it two nights, and the first night was all the advertisement necessary to fill my house the second. For real business, here it is. —W. J. Good, Grand theatre, East Troy, Wis.

The Fighting Shepheardess, with Anita Stewart.—I liked the picture and I believe my patrons did also. It is not a second In Old Kentucky, but it is a good program picture. Story is interesting. Business was good.—Charles H. Ryan, Garfield theatre, Chicago, Ill.—Neighborhood patronage.

A Viruous Vamp, with Constance Talmadge.—Even the men who don’t like Constance said it was some picture. They can’t help liking it because it’s a fine picture. —Frank, Jewel theatre, Lafayette, Colo.—Neighborhood patronage.

A Viruous Vamp, with Constance Talmadge.—This is a good picture by a very talented actress, and a picture that will draw good business. —William Noble, Empress theatre, Oklahoma City, Okla.—General patronage.

A Daughter of Two Worlds, with Norma Talmadge.—Got them in on name of star. Picture not as good as some of her Select pictures. —Meyers & Ford, Arcade theatre, La Grande, Ore.—Small town patronage.

The Greatest Question, a D. W. Griffith production.—Griffith should get away from so much cruelty. —S. A. Hayman, Lyric, Grand Island, Nebr.—Transient patronage.

Two Weeks, with Constance Talmadge.—This is a great picture with a rising attractive star. It will go big if properly exploited. —Will C. Perry, Grand theatre, Alvin, Tex.—Neighborhood patronage.

The Fighting Shepheardess, with Anita Stewart.—A good picture and it pleased. Anita Stewart has good following here. —Fred McCoy, Liberty theatre, Ft. Scott, Kans.—Neighborhood patronage.

Back to God’s Country, with Nell Shipman.—A good special that is certainly a novelty, but a band concert took the crowd. —Bert Norton, Kozy theatre, Eureka, Ill.—Neighborhood patronage.

Her Kingdom of Dreams, with Anita Stewart.—Picture 100%. Patronage well pleased. Went away smiling. —H. A. Kempen, Queen theatre, Nixon, Tex.—Neighborhood patronage.

The Idol Dancer, a D. W. Griffith production.—A picture out of the ordinary, but a very good one. Photography extra good. Patrons well pleased. —William Noble, Empress theatre, Oklahoma City, Okla.—General patronage.

Daddy Long Legs, with Mary Pickford.—This is a great play. —A. E. Bird, Opera House, Arlington, la.—Rural patronage.

In Old Kentucky, with Anita Stewart.—Very good picture, and good business. —B. C. Brown, Star theatre, Viroqua, Wis.

The Hoodlum, with Mary Pickford.—Not as good as Daddy Long Legs, but good. —Edward Lindsey, Lindsey theatre, Industry, Ill.—Neighborhood patronage.

A Daughter of Two Worlds, with Norma Talmadge.—This First National picture is the best of Norma Talmadge’s pictures I have ever run. First National has been delivering the goods. Give us more like this one. —Fred McCoy, Liberty theatre, Ft. Scott, Kans.—Neighborhood patronage.

Daddy Long Legs, with Mary Pickford.—Fine picture, and excellent direction. Biggest box office attraction we have ever shown. —C. E. Miller, Gem theatre, Apache, Okla.—Neighborhood patronage.

The Midnight Romance, with Anita Stewart.—went big with big business. As good as they make them. Give us more of this kind. —Mrs. E. L. Perry, Liberty theatre, Gorman, Tex.—Transient patronage.

The Greatest Question, a D. W. Griffith production.—We did very poorly with this subject. First of all, Miss Gish is not liked here. Second, Broken Blossoms fell badly in the city. Don’t care for Griffith’s subjects here. —Fred Cosman, Electric theatre, St. Joseph, Mo.

The Thunderbolt, with Katherine McDonald.—Class A picture. Some stars too. First National certainly has the pictures. —Alvin S. Frank, Jewel theatre, Lafayette, Colo.—Neighborhood patronage.

THE INFERIOR SEX, with Mildred Harris Chaplin.—In my opinion the best screen production among my female patronage that has been shown at the Strand in months. They went wild over Mrs. Chaplin and the story suited them exactly. While the men did not see the production as anything to go home over, the women were unanimous in their praise. Many of them summed up both the work of Mr. Chaplin and Mrs. Chaplin herself by the one word “cute.” From the box office viewpoint I found the picture to be fairly good. Any picture the women like is bound to be a winner, as Mr. Husband will be dragged along to see it, regardless as to whether he likes it or not, providing Mrs. Husband thinks it is worth ninety minutes of her time. —M. Conover, Strand theatre, Red Banks, N. J.

GEORGE CHESEBRO
Scene from "Tell Us, Ouija," the latest Hallroom Boys comedy being distributed by Jack and Harry Cohn

The Lure of Ambition, with Theda Bara. — Bara has had her day. She is yet a clever actress before the camera, but she does not draw the people. — Pfeiffer Bros., Opera House, Kenton, O. — Neighborhood patronage.

Broken Commandments, with Gladys Brockwell. — Here is a star that can act, but never gets the chance. Picture fair. — S. C. Vale, Pictorium theatre, Denison, O. — Small town patronage.

The Cyclone, with Tom Mix. — One of the poorest Mix pictures we have ever played. No attention paid to either detail or story. Mix losing ground. — W. H. Creal, Suburban theatre, Omaha, Nebr. — Neighborhood patronage.

The Cyclone, with Tom Mix. — Fair picture, but not the type for Farnum. Costume plays are not favored here. — Majestic theatre, Springfield, O. — Transient patronage.


The Cyclone, with Tom Mix. — This was better than I expected, and it pleased the majority, although Mix has made better. This will pass. — Guy W. Johnson, Mystic theatre, Mamarlin, N. D.

THE SILVER HORSE, with a special cast. — The best Rex Beach picture ever published on the Goldenwyn program. Bill is strong, as it deserves big exploitation. We have been busy all day acknowledging congratulations on this subject. — Harry M. Palmer, Liberty theatre, Washington, Ind.
The City of Comrades, with Tom Moore.—Full of human interest, and a picture that pleased my audience. Tom Moore is a favorite and draws well.—Warwick Co., Vaudeville theatre, Tacoma, Wash.—Neighborhood patronage.

The Misfit Earl, with Louis Bennon.—A dandy comedy. Star's first picture here, and made a hit.—Peter Krauth, Denison theatre, Denison, Ia.—Neighborhood patronage.

Fighting Odds, with Maxine Elliott.—Fair. Last two reels were best.—Lang & Smith, Cobb Opera House, Coffin, Wis.—Neighborhood patronage.

A Perfect Lady, with Madge Kennedy.—This comedy-drama is a good one and will please any audience. Miss Kennedy always gets us a good house. She is so good in her acting that she attracts the admiration of all.—Will Perry, The Grand theatre, Alvin, Tex.—Neighborhood patronage.

Heartsease, with Tom Moore.—Tom Moore is always a safe bet with us. We consider him the real star of the Goldwyn program. This picture will go good anywhere.—C. T. Metcalfe, Opera House, Greenfield, Ill.—Small town patronage.

Hallmark

Toton, with Olive Thoma.—Some of the reissues have got the new pictures beat a mile. Star is beautiful. Patrons liked her.—Alvin S. Frank, Jewel theatre, Lafayette, Colo.—Neighborhood patronage.

Hell's End, with William Desmond.—Desmond is always liked and draws for me.—The family theatre, Eagle Rock, Va.—Small town patronage.

Toton, with Olive Thoma.—Far from being a special. Just an ordinary program picture that will please 75 per cent.—G. N. Armstrong, Y. M. C. A. theatre, Rose Lake, Idaho.—Neighborhood patronage.

The Matrimoniac, with Douglas Fairbanks.—Everybody both young and old enjoyed this picture and went out smiling and happy. Can't go wrong in booking this.—Mrs. R. J. Slack, Majestic theatre, Mazomanie, Wis.—Neighborhood patronage.

The White Man's Chance, with J. Warren Kerrigan.—Fair picture. Everybody pleased.—T. M. General patronage.

$3000, with J. Warren Kerrigan.—Next in importance to the Kerrigan standard.—Majestic theatre, Grand Island, Neb.—Neighborhood patronage.

Metro

Alias Jimmy Valentine, with Bert Lytell.—Excellent picture. Won praise from all who saw it. Played with Bell's Hawaiians, splendid cast. Did record breaking business.—Louis Chaires, Majestic theatre and Springfield, O.—Trans. patronage.

The Willow Tree, with Viola Dana.—My patrons did not care for this. Did not hold up for two days.—W. G. Low, Crystal theatre, Burlington, Wis.—General patronage.

Shore Acres, with Alice Lake.—Good picture, but no drawing card out here where very few people know of stage plays.—T. M. Hervey, Unique theatre, El Paso, Tex.—General patronage.

Shore Acres, with Alice Lake.—Great One of the best pictures we have ever run. Nobody will go wrong on booking this picture. We will tell the story. Capacity business.—J. C. Krapp, Temple theatre, San Bernardino, Cal.

Taxi, with Taylor Holmes.—This is one of his best. Taylor very good, but that class of picture doesn't go in my house.—William Thacher, Royal theatre, Salina, Kans.

Untamed, with Roy Stewart.—Roy always 90 per cent good here. He is liked very much.—H. S. Henderson, Family theatre, Eagle Rock, Va.—Small town patronage.


Hodkinson

The Sagebrusher, with Noah Berry.—This picture is dandy but not as good as Northern production. Our audiences said it was the best Western we have ever played. Would advise extra heavy billing on this picture. It will surely get the crowd.—Harry M. Palmer, Liberty theatre, Washington, Ind.—Neighborhood patronage.

Thunderbolts of Fate, with Anne Luther.—Good.—William Thacher, Royal theatre, Salina, Kans.

Sex, with Louise Glum.—One of my patrons in passing out said, "I would have paid $2.00 to see that picture."
I asked her why and she said because it appealed to her and it was so richly produced and costumed. It's a winner. You can raise your admission prices on it.—Charles H. Ryan, Garfield theatre, Chicago, Ill.—Neighborhood patronage.

THE WESTERNERS, with a special cast.—A knockout. Wear your old clothes; you'll ruin your good ones because you can't sit still. Packed full of good stuff. Book it.—Tim Roberts, White Way theatre, Mansfield, O.

But this Fox Sun Beam beauty is taking no chances on being caught. Note the lantern.

Stronger Than Destiny with Nazimova. Not up to the standard of Nazimova pictures. She usually plays to capacity, but not on this one.—W. E. Bowman, Rex theatre, Olympia, Wash.—General patronage.

Please Get Married, with Viola Dana.—Producers should guard against stumpy stories. They don't help us with ministerial unions.—A. Hayman, Lyda theatre, Grand Island, Neb.—Trans. patronage.

The Uplifters, with May Allison.—What's the matter with you fellows? My patrons liked this very much, and they are as hard to please as any.—S. J. Haney, Liberty theatre, Des Moines, Ia.—Small town patronage.

Alias Jimmy Valentine, with Bert Lytell.—Good picture, and did fair business.—Lytell no drawing power here.—T. M. Hervey, Unique theatre, El Paso, Tex.—General patronage.

The Heart of a Child, with Nazimova.—Very good. Many did not like it: as well as The Brat. Business good.—W. E. Bowman, Rex theatre, Olympia, Wash.—General patronage.

Paramount Artcraft

Dr. Jekyll and Mr. Hyde, with John Barrymore.—A wonderful production. Barrymore's work a revelation. Good business.—Samuel Trinz, Covent Garden theatre, Chicago, Ill.—Neighborhood patronage.

The Miracle Man, with a special cast.—Lost heavy money on this account of too high admission. Picture is good.—C. A. Henneke, Columbus theatre, Columbus, Tex.—Neighborhood patronage.
Don't Change Your Husband, a Cecil B. DeMille production. A wonderful picture. Acting perfect. Did not draw as well as anticipated.—Landis & Crane, Princess theatre, Monticello, la.—Small town patronage.

False Faces, with Henry B. Walthall. — A great picture of its kind, but a little too much war in it for my patrons. War pictures interest me here—J. F. Allred, Lyric theatre, Pryor, Okla.—Neighborhood patronage.

The Misleading Widow, with Billie Burke. — Done good work. Pleased nearly everyone.—L. M. Kuhns, Gibson theatre, Gibson, N. M.—Mining camp patronage.


The Miracle of Love, with Lucy Cotton.—Quite remarkable for length and absence of entertaining qualities. Rated as Special, which it is for housecleaning purposes.—Charles Born, Elks theatre, Prescott, Ariz.—General patronage.

Pathé

Other Men's Shoes, an Edgar Lewis production.—An honest to goodness good, clean picture. More than pleased.—T. M. Williams, Kiwanis theatre, Durant, Okla.—General patronage.

Other Men's Shoes, an Edgar Lewis production.—An excellent picture that failed to draw as it should, but all who saw it were very much pleased.—Bert Norton, Kozy theatre, Eureka, 11.—Neighborhood patronage.

The A. B. C. of Love, with Mae Murray.—Fairly good picture. Drew good crowd. New star here—C. A. Hennecke, Columbus theatre, Columbus, Tex.—Neighborhood patronage.

Oh Boy, with June Caprice and Creighton Hale.—This picture went over with advanced admissions balanced with a Semion comedy.—L. A. Hase, Majestic theatre, Mauston, Wis.—Small town patronage.

A Damsel in Distress, with June Caprice and Creighton Hale.—Light entertainment, and a good made picture.—R. J. Charles, Liberty Circuit theatre, Vadour, Wash.—Neighborhood patronage.

Common Clay, with Fannie Ward.—Excellent ward performance. Second day double first days business.—T. M. Danidgne, Queen theatre, Durant, Okla.—General patronage.

Oh Boy, with June Caprice and Creighton Hale.—This picture is good as expected, but drew a fairly good crowd. Don't go too high on this one.—C. A. Hennecke, Columbus theatre, Columbus, Tex.—Neighborhood patronage.


The Thirteenth Chair, with a special cast.—A good mystery play that will go where they like this class. Our people did not understand the plot. Personally I think it good, and should go well in a larger place.—H. F. Thompson, Liberty theatre, Pardeeville, Wis.—Neighborhood patronage.

Fighting Cressy, with Blanche Sweet. Good Western picture. Drew average business.—T. M. Hervey, Unique theatre, El Paso, Tex.—General patronage.

Republic

T'Other Dear Chaster, with Louise Huff.—I consider this above the average program picture. Patrons all pleased. Good business.—S. B. Brock, Electric theatre, Hagerman, N. M.—Neighborhood patronage.

Hit or Miss, with Carlyle Blackwell.—Don't see why people don't like this picture. It went over big here, although not a late release.—M. H. Goodrich, Opera House, Pinner City, 11.—Neighborhood patronage.

The Oakdale Affair, with Evelyn Grec- ley, starring, photography, titles, star, all good. Gave general satisfaction.—I. E. Runyan, Iris theatre, Hutchinson, Kans.

The Love Net, with Madge Evans.—This is another fine picture. Madge is at her best, and the picture gave universal satisfaction.—S. B. Brock, Electric theatre, Hagerman, N. M.—Neighborhood patronage.

When Bearcat Went Dry, with a special cast.—Only an ordinary program picture. Don't raise your prices.—J. T. Flaherty, Oaklawn theatre, Danville, Ill.—Neighborhood patronage.

Robertson-Cole

The Gray Wolf's Ghost, with H. B. Warner. This picture surprised me. My patrons enjoyed it. Second night could not take care of the crowds.—W. E. Connell, Dream theatre, Hoquiam, Wash.—Downtown patronage.

The Beloved Cheater, with Lew Cody.—Good picture, but not the sort that Robertson-Cole claim.—T. M. Her- vey, Unique theatre, El Paso, Tex.—General patronage.

The Open Door, with a special cast—Good picture, holds interest.—Peter Krauth, Denison Opera House, Denison, la.—Neighborhood patronage.

Poor Relations, with ZaSu Pitts. Here's the kind for me. She's certainly pleased for me.—S. I. Haney, Liberty theatre, Des Moines, N. M.—Small town patronage.

The Beloved Cheater, with Lew Cody.—I advertised star as the he vam and my theatre was packed. Cody is well liked.—W. E. Conner, Dream theatre, Hoquiam, Wash.—Downtown patronage.

The Brand of Lopez, with Sessue Hayakawa.—Many favorable comments on this picture.—H. H. Wilson, Crystal theatre, Chicago, Ill.—Neighborhood business.

Select

His Wife's Money, with Eugene O'Brien.—This is indeed a production up to the standard. A big actor with good support and fine plot. Book it and advertise big then see agreeable results.—Will C. Perry, Grand theatre, Alvin, Tex.—Neighborhood patronage.

Ungentleman and Down, with Olive Thomas.—One of the best. Why don't they make this kind all the time. People just as interested this as they were the previous.—W. T. Hayes, Dreamland theatre, Providence, Ky.—Neighborhood patronage.

YOUTHFUL FOLLY, with Olive Thomas.—Star getting better in each succeeding production. This picture will give a laugh you can hear with your office door closed (if you have one). Good title and the type of pictures that kids and some old folks like.—Charles H. Ryan, Gar- field theatre, 2844 Madison St., Chicago, Ill.
Youthful Folly, with Olive Thomas.—Every Selznick picture gets better and if you don't play them it's all your fault. —H. R. Liggett, National theatre, McRae, Ga.

Sooner or Later, with Owen Moore.—Got by, but not much to it. Could have been better. —Star new here, but drew good. —R. R. Hess, Marion theatre, Edna, Tex.—Neighborhood patronage.

Experimental Marriage, with Constance Talmadge.—A good picture, but not quite as good as some of her others. —Bert Norton, Kowz theatre, Eureka, Ill.—Neighborhood patronage.

The New Moon, with Norma Talmadge.—This is a war picture, and people do not want war pictures any more. —Opera House, Hatton, N. D.—Neighborhood patronage.

The Great Air Robbery, with Ormer Locklear.—A fine longer, but a trifle disappointing. Something different than ordinary run of pictures. —N. Foster, Elite theatre, Otsego, Mich.—Neighborhood patronage.

Burnt Wings, with Frank Mayo.—Good picture. Photography is great, but we cannot see where they get the title. —C. E. Miller, Gem theatre, Papcke, Okla.—Neighborhood patronage.

Leo, with Ora Carew.—One good picture, but not good for children. Ran a Century comedy with it, Weakest Hearts and Wild Lions, which went big. Business off, weather bad.—William Thacher, Royal theatre, Salina, Kans.

His Divorced Wife, with Monroe Salisbury.—Not up to the Salisbury standard. Ran Sennett comedy, Salome vs. Shenandoah, with it to good business.—Meyers & Ford, Star theatre, La Grande, Ore.—Small town patronage.

The Great Air Robbery, with Ormer Locklear.—Did not come up to expectations. Some pretty good thrills in it.—Alvin S. Frank, Jewel theatre, Lafayette, Colo.—Neighborhood patronage.

Vitagraph

The Sporting Duchess, with Alice Joyce.—A good star and a good story put this picture out and pleased the biggest part of my audience. Good business two days.—Fred McCoy, Liberty theatre, Ft. Scott, Kans.—Neighborhood patronage.

The Golden Shower, with Gladys Leslie.—Very good program picture. Vitagraph pictures do not draw for me.—L. A. Tomlin, Liberty theatre, Easton, Ill.—Small town patronage.

Pegeen, with Bessie Love.—Good picture and will take. Bessie Love does her good work in this as Mary Pickford in her little girl acts.—Will C. Perry, Grand theatre, Alvin, Tex.—Neighborhood patronage.

The Sporting Duchess, with Alice Joyce.—Excellent picture. Joyce at her best. Pleased at 20 and 40 cents admission.—T. M. Danidge, Queen theatre, Durant, Okla.—General patronage.

A Girl at Bay, with Corinne Griffith.—Played this picture two nights to good business. Went over fine. Our audiences like this star. —Warwick Co., Vaudette theatre, Tacoma, Wash.—Neighborhood patronage.

The Sporting Duchess, with Alice Joyce.—Although we had bad break with weather, business good.—H. M. Aaron, Crystal theatre, Chicago, Ill.—Neighborhood patronage.

The Fortune Hunter, with Earle Williams.—Best comedy drama of the year. Capacity business.—T. M. Danidge, Queen theatre, Durant, Okla.—General patronage.

Specials

Custer’s Last Fight, with a special cast.—Very good attraction. Indians put this picture over in fine shape. Book this one. You can't lose. —Walter E. Johnson, Parkway theatre, 111 Michigan Ave., Chicago, Ill.—Neighborhood patronage.

The Long Arm of the Manor, with Henry B. Walthall.—Very good. Everybody well pleased. Did good business three days.—Louis Chakeres, Majestic theatre, Springfield, O.—Transient patronage.

Mickey, with Mabel Normand.—Picture fine. Cleaned up on this one. Raise your admission as the picture will hold up.—C. A. Hennecke, Columbus theatre, Columbus, Tex.—Neighborhood patronage.

Once to Every Man, with Jack Serrill.—100 per cent box office attraction. Will repeat.—W. J. Wood, Grand theatre, East Troy, Wis.—Neighborhood patronage.

Eyes of Youth, with Clara Kimball Young.—First class production. None better.—Frank Allen, Rose theatre, Byron, Ill.—Neighborhood patronage.

The Shepherd of the Hills, with a special cast.—I prefer a plain program picture to this. They say it gets the money. It sure did not for us.—A. H. Schurr, Grand theatre, St. Marys, O.—Transient patronage.

United Artists

Down on the Farm, a Mack Sennett production.—Shown just two weeks after its publication date and is absolutely the best five reel comedy that has ever been made. The dog is almost human and the comedy is clean and entertaining. Got advanced prices.—R. Ross Riley, Wigwam theatre, Oberlin, Kans.

Pollyanna, with Mary Pickford.—A good picture, and gave good satisfaction. Big business to raised prices.—R. R. Hess, Marion theatre, Edna, Tex.—Neighborhood patronage.

Pollyanna, with Mary Pickford.—Beautiful story well done. It will get you heart interest. It is clean.—L. W. Charles, Grand theatre, Chetek, Wis.—Neighborhood patronage.

Pollyanna, with Mary Pickford.—Very good. Best Pickford we ever ran. Raise your admission on this one, and clean up. It pleased at C. A. Hennecke, Columbus, Tex.—Neighborhood patronage.

When the Clouds Roll By, with Douglas Fairbanks.—Did not please one half as well as His Majesty, The American. Poor business but on account of very bad weather.—S. J. Haney, Liberty theatre, Moines, N. M.—Small town patronage.

When the Clouds Roll By, with Douglas Fairbanks.—Good picture made good business here. —J. K. Nation, Dixie theatre, Wallis, Tex.—Small town patronage.


The Great Air Robbery, with Ormer Locklear.—Very good for a change. People enjoy the thrills in this picture. Book it. It will get the money.—R. W. Ralston, Colonial theatre, Tracy, Minn.—General patronage.

As a gardener Shirley Mason would make a good milliner. Even the dog laughs at her efforts in "Love’s Harvest" her latest Fox picture.
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Title ..........................................................

Star ..........................................................

Producer ....................................................

Remarks ....................................................

The Moon Riders (Universal) with a special cast—Here is a cracking good Western serial, brother exhibitor. It is full of punch from the very start, and it is somewhat different from the usual. If your audiences are strong on Western stuff get this before your competitor beats you to it. —Harry M. Palmer, Liberty theatre, Washington, Ind.—Neighborhood patronage.

The Invisible Hand (Vitagraph) with Antonio Moreno.—Each episode on the increase in business. A serial of fast action. —T. M. Handicke, Queen theatre, Durant, Okla.—General patronage.

Lightning Bryce (Arrow), with Jack Hoxie and Ann Little.—This is a dandy business good, but dropped on episode Six. For all it cannot hold up. Too much of the same stuff. Can't recommend it. —R. H. Hess, Marion theatre, Edna, Tex.—Neighborhood patronage.

The Lost City (Warner Bros.) with Juanita Hansen.—Good.—H. E. Wessels, Howard theatre, Chicago, Ill.—Neighborhood patronage.

The Inexlicable Hand (Vitagraph), with Antonio Moreno.—Each episode on the increase in business. —T. M. Handicke, Queen theatre, Durant, Okla.—General patronage.

Bound and Gagged (Pathé) with George B. Seitz. —We failed on this serial. It does not contain enough ex-citement for my fans. Everything is obvious in it, and comedy in a serial does not seem to go well here. —A. N. Mills, Emancipation theatre, Eminence, Ky.—Neighborhood patronage.

The Lost City (Warner Bros.) with Juanita Hansen.—Biggest money maker from my point as an exhibitor ever offered. A thriller. —H. M. Aaron, Crystal theatre, Chicago, Ill.—Neighborhood patronage.

Trained by Three (Pathé), with Stuart Holmes. —A poor attempt to get out of the beaten track of other serials, if one may judge by first two chapters. Plot rather far-fetched, what there is of it. Don't promise too much on this serial. —Harry M. Palmer, Liberty theatre, Washington, Ind.—Neighborhood patronage.

Bound and Gagged (Pathé), with a special cast. —Not enough pep, just ordinary. —Grand theatre, Chetek, Wis.—Neighborhood patronage.

Bound and Gagged (Pathé), with a special cast. —A dandy serial. Lots of comedy. If you get them out for the first chapter you will have them for ten weeks. —Crane & Landis, Crane theatre, Monticello, Ia.—Small town patronage.

The Invisible Hand (Vitagraph) with Antonio Moreno.—One of the best drawing serials we have ever had.—Wm. Call, Kenmore theatre, Moroni, Utah.—Small town patronage.

The Lost City (Warner), with Juanita Hansen.—Casino theatre first run house. First serial in four years. Went over with a bang. Exhibitors will make no mistake in booking this one.—Ray M. Harding, Casino theatre, Des Moines, Iowa.

The Silent Avenger (Vitagraph), with William Duncan.—Looks like it will be a winner. Duncan goes strong with our audiences. Plot well worked up in first episode. Action gets intense towards end of first chapter. —Harry M. Palmer, Liberty theatre, Washington, Ind.—Neighborhood patronage.

Hand to Mouth (Pathé), with Harold Lloyd.—Good comedy. Best I ever played. You cannot go wrong on this one. —C. A. Hester, Liberty theatre, Columbus, Tex.—Neighborhood patronage.

Oh Doctor (Paramount), with Roscoe Arbuckle.—Fatty has made better comedies. He had better stick to slapstick. —Alvin S. Frank, Jewel theatre, Lafayette, Colo.—Neighborhood patronage.

Captian Kidd's Kids (Pathé), with Harold Lloyd.—They don't know Lloyd. Expect to do Chaplin business on the remaining two serials. —E. L. Dennen, Princess theatre, Mendota, III.—Small town patronage.

Hand to Mouth (Pathé), with Harold Lloyd. —The Lloyd comedies are getting better. Harold does quite a number of good stunts in this. If you play Lloyd with a good feature you can easily get increased admissions. Crowd and patrons will be satisfied. —Harry M. Palmer, Liberty theatre, Washington, Ind.—Neighborhood patronage.

Back to Nature Girls (Sunshine Comed),—Good. Sunshine comedies are above the average. A little bit too much raw girl stuff.—L. P. Charles, Grand theatre, Chetek, Wis.—Neighborhood patronage.

Serials

Smashing Barriers, (Vitagraph) with William Duncan. —Simply went wild over this serial. Each Vitagraph serial is getting better. Be sure and book them.—C. O. Edland, Oldham, Okla.—Oldham, Manchester, Tenn.—Neighborhood patronage.

Smashing Barriers (Vitagraph), with William Duncan. —Went good up to about ninth episode, then fell off to beat the hand. He was much alike to other serials. Have run three of them. I am off of them. —William Thacher, Royal theatre, Salina, Kan.

Hand to Mouth (Pathé), with Harold Lloyd.—Good comedy. Best I ever played. You cannot go wrong on this one.—C. A. Hester, Liberty theatre, Columbus, Tex.—Neighborhood patronage.

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E. H.
With the Detroit Filmmen

By Harry E. Nichols


Memories of the old sawdust and tan-bark days were vividly brought to the writer's mind while talking to our old friend, Clyde W. Wixom, of circus fame. Old timers will remember the Wixom Brothers' trained animal show that played the one-day stands. Clyde is now manager of the Adams theatre, one of the new downtown Kunsky Theatres Enterprises' houses and the exploitation stunts that Manager Wixom is putting over are the talk of the city.

M. HABER has resigned as manager of Triangle exchange and will take up the duties of branch manager of the local Educational Film Corporation exchange.

VICTOR KREMER was a recent visitor in Detroit and spilled the news that Shorty Hamilton has advised his signature to a three year contract to make two-reel pictures for Mr. Kremer at San Diego, Cal.

R. B. QUINE, formerly manager of the Realart Exchange at San Francisco, pines for the Golden Gate city. R. B. stated the bunch in Detroit were the best fellows in the world to work with but the climate was N. G., as he hasn't been without an ache or a pain since he left sunny California and the local doctors have put an awful dent in his bankroll.

W. B. SPERRY, who controls the destiny of the Independent Master Films Corporation Exchange, states that the bookings on the Chaplin short subjects are cleaning up in his territory.

There is plenty of activity around the United Theatre Equipment Company's office these days. E. H. FORBES reports the signing of complete equipment contracts for the Regent at Flint, Mich., a Butterfield Circuit house, and the Bijou at Jackson, Mich. Also the Alma Theatres Company of Alma, Mich., a new house opened last Saturday, has a writing capacity of one thousand, which was entirely equipped by this supply company.

H. N. NELSON, president of the Nelson Productions, Inc., states that fifty theatres in Michigan are using their company's product. Mr. Nelson did not deny the rumor that he contemplates opening a studio in Los Angeles in the near future.

C. P. SHEFFER, district manager of the Fox branches in this territory, stopped over at the local branch for a few days before returning to his home in Buffalo. C. P. just returned from a trip to Dallas, Texas.

One of Michigan's leading exhibitors was seen in the office of Bob Lucas this week, his face wreathed in smiles, telling Bob the glad news that "Down on the Farm" is breaking records at the Gladmer theatre at Lansing. Yes, it was C. E. Cady himself and he told us about the nine-piece "rube" band that played in front of the theatre at every performance.

J. C. FISHERMAN, manager of the local Standard Film Service Booth, reports that "The Lost City" will have its premier showing in the Bijou at Jackson and is the first serial that ever played in this house. Additional bookings are the Garden, Battle Creek, and the Strand at Toledo for a full week's run. Contracts are starting to sour in for this serial from the following big five: R. J. ROWEN, WILIAM BAKER, WILLIAM FLEMION, E. C. CHAPMAN and H. VAN BUISKE.

E. W. HENNESSY and E. W. MOROS have purchased the rights for the six-part feature, "Child For Sale," for Michigan, to be released June 1. Also the Norma Talma, reissue "Captive Mary Carstairs.

THOMAS E. MAXWELL, manager of the Michigan Motion Picture Supply Company, has made the following theatre installations: Warren and Cohen Theatre Company have placed new Simplex machines in the Rex Theatre and Zemon and Wetzmans placed new Simplex machines in the Lynwood and Salle Theatres.

Jerome Remick Music Publishers of Detroit, Mich., have joined the Society of American Authors and Composers. The writer officially confirmed this by making a special trip to New York City.

Rosalie Ashton Doing Continuity For Spitz

Rosalie Ashton, continuity writer and playwright, is writing a special production for E. W. Spitz, which will be sold on the state right market after completion. She also is gathering material for several other subjects to be produced by Mr. Spitz at his studios in New York.

Miss Ashton has prepared scripts for several of the leading film producers, namely, American, Lasky, Goldwyn and Vitagraph.

"The Evil Eye" To Be Exploited With Song

A new song, "The Evil Eye," has been published for Hallmark Pictures Corporation, to be used in exploiting the Benny Leonard serial bearing the same title. The composition is becoming popular throughout the country, according to all indications.

Mix and the "Gov."

Hon. Simon Hamburger, governor of Utah, joins Tom Mix, the Fatty, star, a visit at the Hollywood studios.

Elks Give Luncheon To Eric Von Stroheim

Eric Von Stroheim, the Universal director-star, who came to Chicago as Carl Laemmle's personal representative to pass upon the young ladies who have entered the Elks beauty contest, and who are to be given an opportunity to appear in Universal films, was tendered a luncheon at the Elks Club May 23.

At the luncheon the announcement was made of Mr. Von Stroheim's engagement to Miss Valerie Germanprez, who appeared opposite him in "Blind Husbands." The wedding day has been fixed for June 14. Following the luncheon William L. Synek, exalted ruler of Chicago Elks, presented Miss Germanprez with a bouquet of American Beauty roses and the happy couple were congratulated by Chief of Police J. J. Gar- cia, Ashton Stevens, dramatic critic of the Herald and Examiner, Harry M. Berman, general manager of Universal exchanges and the hundred luncheon guests.

Miss Germanprez is an American girl, born in Detroit of French parents. She has appeared in several Universal films and she met Mr. Von Stroheim about eight months ago in Universal City.

I. Berstein Indorses The Ever-Ready Reel

I. Berstein, general manager at Universal City, has expressed the opinion that the Ever-Ready Reel, which eliminates the8 revolving of films, and which is manufactured by the Every-Ready Reel Company of Denver, "is one of the best labor saving and film saving things of the day."

"Let me endorse that wonderful Ever-Ready Reel that I saw in Chicago," says Mr. Berstein, "I have no doubt in my mind that when the reel is put on the market, it will save thousands of dollars to the industry.
With the Procession in Los Angeles

By Harry Hammond Beall

CLAIRE KIMBALL Young appeared as a witness in court in the suit of Charles E. Whittaker, a scenario writer, against Harry L. Garson, a producer. He alleged that Garson read his scripts, returned them and then used his ideas. He won $300 by decision of the court. Miss Young testified for Garson.

Rex Ingram, who directed "Shore Acres" has been delayed with the usual offers made to a director at the completion of a successful picture. He will remain, however, at Metro, where big things are in store for him.

Miss MAURIE BANKS, widely heralded in Los Angeles as an "oil queen" has filed suit against BANNEY SHERRY for $5500 automobile which she, alleges, she loaned to the player and which he has not returned.

SUSIE HAYAKAWA recently announced that he will build a studio to cost $300,000, added that he has purchased three stories for $125,000 and then flipped a limited for the other Broadway before the film colony could find out what it's all about.

Allan Sears, widely known leading man, is said to be contemplating his own producing. He will use a north-country locale for his first independent picture.

The American Society of Cinematographers, an organization of "Ace" cameramen, has supplied two studios with executives in the last week. Roy H. KLAPPKE, one of the number, has been made photographic and laboratory chief at Metro while L. Lyman BRINGERT has been made camerman-inchief for Albert A. Kaufman Productions. Both are prominent in the work of the American Society of Cinematographers, of which Philip Rosen, the Universal director, is president.

Alexander Pantages, the vaudeville magnate, has announced that he will produce pictures for his own circuit, which will put him well up toward the front as a producer with a good outlet.

Dwight Cleveland, Jesse D. Hampton scenario chief, is back at his desk after five weeks in New York. Changing from overflow to white flannels Mr. Cleveland will circulate around the lot and watch the progress made on the portfolio of stories which he purchased for Robert Thornby and Henry King specials.

Albert Cappelain has been engaged to direct Marion Davies in "The Inside of the Cup," to be filmed from Winston Churchill's novel.

The first release of the newly formed Ida May Park Productions will be "The Red Potage" from the famous English novel of that name.

Abraham Lehre, vice president of Goldwyn, is on his way to New York. He will spend most of his time in the home office. At the end of two weeks he will return to the west coast studios.

Monroe Salisbury is packing his camping kit for a location trip to the north country where the Monroe Salisbury Players will film the most important scenes of "The Barbarian." Monroe Salisbury is said to have a particularly Salishan role in his first independently produced screen story.

Rex Ingram is being complimented for his masterful handling of "Shore Acres" which is playing to capacity at the California theatre. The film version of the old stage classic is said to adhere closely to the original presentation and is regarded as one of Metro's biggest box-office bets.

Hope Loring, executive in charge of serials and western dramas at Universal City, has received the following telegram from Eddy Polo, who is in New York: "The Vanishing Daggar" heralded as greatest exploit ever handled by a woman. Am getting preliminary stuff for new circus serial and want you to do the continuity."

Miss Loring accompanied the Polo company to Europe where most of the episodes of "The Vanishing Daggar" were filmed. Upon her return to Universal City she was placed in command of the entire serial, western drama and short reel feature departments.

Ten weeks to prepare a story and ten weeks to film it. That is the new schedule upon which Allen Holubar is working on his first independently produced feature. Dorothy Phillips, who left Universal with the famous director, is to be starred under his direction in the forthcoming Holubar productions. Olga Linnek Scholl, who collaborated with Holubar on Miss Phillips previous scripts, is working with him in the preparation of the new story.

Harlan Tucker has been engaged by Thomas H. Ince for an important role in Enid Bennett's forthcoming picture "I Wonder If—" Mr. Tucker has only recently returned from the Orient where he played a leading role in Henry McRae's company.

Johnny Jones, star of the "Edgar" stories, the new Booth Tarkington series written for the Goldwyn Pictures Corporation, although only twelve years of age, has had no little experience both in pictures and legitimate. Born in Beloit, Wis., Johnny was taken to New York where he made his stage debut when he was only six months old with Sheridan Keene. He played "Little Johnny" in "The Barrier" and appeared in child parts in "Salomy Jane" and "The Shepherd of the Hills." He began his picture work at the age of eight with Lubin in Philadelphia, having appeared in "Walls of Jericho," "Shepherd of the Hills" and in many Constance Talmadge pictures. Johnny was selected from hundreds of boy applicants for the part of "Edgar."

Bert Lytell, the latest of the screen luminaries to "take his pen in hand," Lytell is writing a play in which he will star on Broadway next season. It was recently announced that he would return to the speaking stage for a time, to be presented by Maxwell Karger, director-general of Metro.

Philip Rosen, whose first picture, "The Road to Divorce" established him as one of the most brilliant among the young directors, has been selected by Universal to direct Edith Roberts in her forthcoming picture, "Out of the Clear Sky." Before he became a director Rosen was a cameraman and is now president of the exclusive American Society of Cinematographers.

Alice Lake's new Screen Classics picture will be called "The Misfit Wife." The picture is an adaptation by A. P. Younger and Lois Zellner of Julie Herne's play, "The Outsider." Edwin Mortimer is directing.

Albert E. Smith presents
THE COURAGE
OF MARGE O'DOONE

Directed by
DAVID SMITH

VITAGRAPH

By Harry Hammond Beall

With the Procession in Los Angeles

By Harry Hammond Beall

With the Procession in Los Angeles

By Harry Hammond Beall
AMERICANIZATION WEEK MAY 29
William A. Brady Asks Industry to Cooperate With Committee Headed by Franklin K. Lane In Movement to Reaffirm Principles of America

FRANKLIN K. LANE, chairman of the Americanization committee, has designated the week of May 29 to June 5 as Americanization Week, which will be devoted to the reaffirmation of the principles upon which the government of the United States was founded.

Supplementing Mr. Lane's announcement is a request from William A. Brady, president of the National Association of the Motion Picture Industry, asking the industry as a whole to cooperate with the committee in the observance of the week.

Book Americanization Pictures
The National Association will make special effort to have theatres throughout the country book pictures dealing with Americanization during the week. Cooperation will be forthcoming from every branch of the industry, with publicity, advertising and exploitation departments already busy.

Mr. Lane has compiled a list of epi- grammatic utterances of famous Americans, and he has asked that these be thrown on the screen at every performance, following this phrase:

This is AMERICANIZATION WEEK
Keep your flags flying until June 5

The sayings of American personages, from which slides and trailers may be made, follow:

When every man feels that he is a participator in the government of affairs he will let the heart be torn out of his body sooner than his power be wrested from him.—Thomas Jefferson.

The true prosperity and greatness of a nation is to be found in the elevation and education of its laborers.—Ulysses S. Grant.

The Constitution of the United States is the most wonderful work ever struck off at a given time by the brain and purpose of man.—Gladstone.

Let us have faith that right makes might; and in that faith, to the end, let us do our duty as we understand it.—Abraham Lincoln.

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 that Government of the People, by the People and for the People shall not perish from the earth.—Lincoln.

Laws made by common consent must not be trampled upon by individuals.—Jef ferson.

While the laws shall be obeyed, all will be safe.—Jefferson.

The will of the people is the only legitimate foundation of any government.—Jefferson.

Let it be remembered that the Constitution of the United States is not unalterable.—Daniel Webster.

The people have wisely provided in the Constitution itself a proper, suitable mode and tribunal for settling questions of Constitutional law.—Webster.

The principle of free government adheres in American soil. It is embedded in it—immovable as its mountains.—Webster.

Education is the true corrective of abuses of power.—Thomas Jefferson.

If a nation expects to be ignorant and free, in a state of civilization, it expects what never was and never will be. No other sure foundation can be devised for the preservation of freedom and happiness than education.—Jefferson.

Above all things, I hope the education of the common people will be attended to; convinced of their good sense, we may rely with the most security for the preservation of a due degree of liberty.—Thomas Jefferson.

In concluding, Mr. Lane said: "Here is an opportunity to show to congress that the motion picture industry is really cooperating in the spirit of the joint resolution of both houses here up for: "If it is resolved, That it is the sense of the joint committee on education of the senate and house that the motion picture industry of the United States be requested to do all that is within its power to uphold and strengthen the spirit of Americanism within our people." "Please tell your production department to do it."

Canadian Distributors Convene At Toronto Executives Are Elected At First Annual Meeting Of Organization
(Special to Exhibitors Herald)
TORONTO, CANADA, May 23.—The first annual meeting of the Canadian Moving Picture Distributors Association, held in the St. Charles Hotel, Toronto which took the form of a banquet, was attended by representatives of the following companies: Monarch Film Co. Ltd., Famous Players Film Service, Ltd., Famous-Excelsior Film Service, Ltd., Fox Film Corporation, Ltd., Vitagraph, Inc. Select Pictures Corporation, Ltd., Regal Films, Ltd., Exhibitors Distributing Corporation, Ltd., Canadian Universal Film Co., Ltd. Specialty Film Import, Ltd., Davis Amusement Enterprises, Canadian Exhibitors Exchange.

Clair Hague, general manager, Canadian Universal Film Company, was re-elected president and J. McCabe, general manager of Fox Film Corporation for Canada, was elected vice president; J. O'Laughlin, general manager Pathé for Canada, was elected secretary-treasurer, while Mr. Phil Kaufman and L. Rosenfeld were elected directors.

A report of the activities of the past year was read and made a creditable showing for the organization. Matters of concern affecting the motion picture industry in Canada were handled successfully, it was shown, and steps were taken during the year to further place the industry in the position to which it is entitled.

The association is affiliated with the Toronto Board of Trade and it is understood that within the near future there is to be a department devoted exclusively to motion picture enterprises.
National Film Starts Production Of “Son of Tarzan” for Howells

Weeks Spent in Preparing for Serial Adaptation Of the Fourth of Edgar Rice Burroughs Widely Read Stories

After weeks of preparation, actual production work has begun on “The Son of Tarzan.” National Film Corporation of America is making a serial adaptation of this Edgar Rice Burroughs novel for David P. Howells.

Harry M. Rubey, president of National, is personally supervising production, with Harry Revier, director of the pictures, handling the megaphone. The author will be on the lot to assist.

Roy Somervelle was engaged to write the script. With Mr. Burroughs he worked for months on the scenario until it was approved finally by the author.

Fourth of Series

“The Son of Tarzan” is the fourth of the series of celebrated “Tarzan” stories. “Tarzan of the Ape” and “The Romance of Tarzan,” both from the studios of National Film Corporation, proved successful both as dramatic productions and as box office winners.

The third film, “Return of Tarzan,” has been completed and is now being published with a big publicity campaign. The policy of making the “Tarzan” stories into features was dropped in this instance, because “The Son of Tarzan” seemed to offer big possibilities as a serial.

The story deals with the experiences of the youthful son of “Tarzan of the Apes,” who runs away from London, hired by his stepfather, to live in the jungle. He encounters, early in his career, a white girl who has been held captive by a band of Arabs. Piloted by a friendly ape, they go through a succession of adventures which is thrilling.

Arranges for Prologue

To provide for a clear conception of the picture by the motion picture audience, which has not seen the first of the “Tarzan” series, Director Revier has arranged for a pictorial prologue which will tell the story of “Tarzan” and his romance. In order that this idea might be carried out, it was necessary to obtain two sets of players, one cast to enact the roles of the previous stories and one to play the story of “The Son of Tarzan.”

There has been assembled at the National studios a large and varied collection of jungle animals. Studio zoos and private menageries of the Pacific coast have been depleted of their apes, monkeys, lions, tigers, elephants and other jungle beasts to provide atmosphere and action for the picture, it is said.

Director Revier has arranged for every elephant west of the Rocky Mountains for one of his scenes, it is declared, and has planned a spectacular jungle scene for picturization during the visit to Los Angeles of a large circus in order that he might utilize the circus menageries.

Jungle Scenes

The sea scenes will rival the jungle scenes for action, it is said. A complete fleet of craft, steam and sailing vessels, has been assembled near Los Angeles for the ocean and deck scenes. One ship has been rebuilt to conform to Mediterranean sea lines, and two vessels have been bought that they may be utilized during the filming of one of the big scenes.

Great preparations are being made for filming the night scenes. Mr. Rubey has hired the best technical talent available, it is announced, to make this feature of the serial realistic and thrilling. Some of the night scenes have been started, principally jungle scenes, but the biggest of the night scenes, the burning of the ship at sea, will not be undertaken for some weeks.

K. C. Searle is playing the title role. Other members of the cast include P. Dempsey Tabler, who will impersonate Tarzan; DeSacia Saville, Carla Schram, May Gracita and Kathleen May.

Production of “The Son of Tarzan” will proceed rapidly now that it has started. The prologue and the first episode have been completed and it is expected that the first few episodes will be ready for screening within the next month. It is planned to have the picture completed and ready for publication before fall.

“It is the intention to make “The Son of Tarzan” into a serial of fifteen episodes of two reels each,” said Mr. Howells, “but it will be longer than that if more length is necessary to tell the story, and it will be less than 30,000 feet if the story can be well told in less footage.”

“Illiterate Digest” Is Booked By N. Y. Strand

Will Rogers’ “Illiterate Digest,” which is being produced by Marion H. Kohn Productions, has been booked by the Strand theatre in New York, according to Joe Brandt, eastern representative of the company. This is the first showing of the novelty in the metropolis.

Who will appear in the title role of “The Son of Tarzan” now being produced by National Film Corporation for distribution by David P. Howells.

The sale of most of the state right territory for the “Illiterate Digest” was recently announced. It was misstated that the New York and Northern New Jersey territory had been sold to the Alexander Film Exchanges. It is understood that the rights for this territory have been allotted to the New York Independent Master Films Company, who will distribute it in this area.
Fielding Completes "Woman's Man"
For Arrow Company to State Right

Romaine Fielding has completed a five-reel production, "Woman's Man." This picture will be distributed by Arrow Film Corporation on the state right market. "Woman's Man" is the first picture that Fielding has made for some time and it is a picture that it is said will go over in a big way on the independent market.

Fielding is supported by Velvet Beban and a cast of players including William Tooker, Julia Hurley, Emile LaCross, Violet Malone, Jack Dillon and others.

Punch in Climax

The story opens up in the West and the action moves swiftly into New York City. It is said that the story is intensely interesting, with a punch that culminates in a head-on collision between two fast-moving trains.

It is seldom that the independent state rights exchanges have an opportunity to obtain a big special production without it first having been peddled to the large distributing organizations.

Fielding announces that "Woman's Man" was made specially for the independent exchanges and that he had no other thought than to distribute this special through Arrow Film Corporation.

Exploitation Possibilities

"I believe that in 'Woman's Man,'" states Fielding, "the independent exchanges will find a picture that they can exploit in a big way and book into the best houses in their respective territories. I made this picture for this purpose. I have tried to give the independent exchanges a picture that they could put over in a big way and yet one that will not cost them a pile of money. I intend to make several more productions for the independent exchanges."

Romaine Fielding, it will be recalled, at one time was one of the popular screen stars before the public. He has won several popularity contests and is yet known to thousands of fans. A number of years ago Mr. Fielding was leading man in the Lubin Company, and later became director for Lubin. He has made over 200 photoplays in which he has appeared as the star.

Two Sign Companies
Purchased By Doyle
Advertising Campaign To Be Directed From Concern's Chicago Offices

With the purchase of Enterprise Sign Company, Inc. and Charles C. Pyle Company, J. J. Doyle of Chicago has acquired patent rights to the theatre signs manufactured by both companies and is preparing for a vigorous campaign to acquaint exhibitors throughout the country with the merit of his products.

Mr. Doyle has opened headquarters in the Tacoma Building, 5 North LaSalle street, Chicago, and from there will direct his campaign.

The signs are decorative and effective, calling attention to the pictures being shown in large letters, which are easily read. The frames are made for two or three lines of wording. The letters are of baked porcelain mounted on pressed steel. With ordinary care, it is declared, they can be used for ten years.

The signs are changeable.

Prints of "Suds" Being Made for Distribution

"Suds," Mary Pickford's latest United Artists' production, is complete and in the hands of the printer, it is announced. This production is credited by all who have seen it as being the best picture that Miss Pickford has ever done. It is said to be unique in story and characterizations.

Hiram Abram of United Artists announces that this production will be published on June 27.

William H. Crane

"Oh Girls" Is First
"Buddy" Post Comedy

The first of the "Buddy" Post Capitol Comedies being produced by National Film Corporation, to be distributed by Goldwyn, has been completed at the Coast studios of the National Corporation. Mark Goldsine, who is directing the giant comedian, has selected "Oh Girls" as the title for the first release. This title has been accepted by the officials of the company.

A fast-moving story is promised in "Oh Girls" that introduces Helen Howard as the principal player in support of "Buddy." Miss Howard has already achieved something of a screen reputation and was chosen as the ideal partner for "Buddy." Other members of the organization surrounding the star were selected with a view to assembling a well-balanced company who will present humorous stories of a refined type.

"A Broadway Cowboy" to Be Distributed by Pathé

"A Broadway Cowboy," featuring William Desmond, has been taken over for distribution by Pathé Exchange, Inc. In Desmond's long career he never has had a more refreshing, invigorating play, it is said.

The production was made by Jesse D. Hampton from the popular story, "The Man From Make Believe," written by Byron Morgan. Desmond's leading woman is Betty Francisco. Thomas Delmar, J. P. Lockney, Paddy McGuire, Clark Comstock and Evelyn Selbie are others who help in furnishing the amusement.
"Wake up! Wake up and book me in—and watch me wake'up your audience for you.

You'd be surprised if I told you how many of the boys have joined the G. G. E. A., which means in movie English

The GLORIOUS GUMP EXHIBITORS ASSOCIATION

There is still time to be a charter member. There is a Gump franchise for everybody.

And don't forget—Andy Gump is a regular. If you don't make a success in life, he's a lemon.

Furthermore, you need have no fear of my buying your theatre or going into competition with you. I'm for you with both feet—and I wear number eleven shoes.

What could be sweeter? Wake up and book me in.

Yours for a busy box office."

Celebrated
Players
Film Corporation

Andy Gump
Think of the Advertising and Exploitation possibilities of

"THE LOST CITY"

Never has a serial been presented with such a wealth of interest rousing elements as this serial possesses. And never has better advertising been written than that which appears in the press book of this wonder serial.

With the aid of such ads as those pictured on the adjoining page, the majority of Exhibitors in this territory are cleaning up on

"THE LOST CITY"

It's your own fault if you miss your share of the fat dividend which this serial pays.

BE WISE — BOOK NOW.

*Indiana and Illinois bookings.*

The Celebrated Players Film Corporation
A Few of the Advertising Aids on "The Lost City"

Send for a Press Book
"THE HAWK'S TRAIL"

Featuring

The Peerless Trio

King Baggot — Grace Darmond — Rhea Mitchell

JUST A LITTLE BETTER

ANYTIME

Summer, Winter, Spring and Fall
do not affect the drawing power
of the serial entertainment

ANYBODY

Whoever is interested in fiction is
doubly interested in the serial—its
most attractive form

ANYWHERE

Wherever pictures are popular,
which is everywhere, the serial stands
supreme in its power to build up and
sustain VOLUME PATRONAGE

—THAT’S ALL

Now Ready for Northern
Illinois and Indiana Bookings

UNITY PHOTOPLAYS CO.
FRANK ZAMBRENO, Pres.
207 SOUTH WABASH AVE.

CHICAGO, ILL.
C. W. Hall, owner of the Grand Opera House, Centralia, Ill., spent a few hours in Chicago May 21. Sort of comparing the Loop exchanges with the bee-hives of St. Louis. "Yes," C. W., says, "just at the present time St. Louis has it all over Chi for heat!"  

FRANK T. PAUL has been slated to open a new cinema palace at Carlinville, Ill., to be known as "The Marble." Gosh, Frank, that's a pretty hard title to deal a palace that again' to run rollicksome comedies now and then, especially those tender offerings all peppered up with them there mermaids that hail from sunny California. 

One of our noted contribs files the following: Abe WALLERSTEIN of Wallerstein Bros., Michigan City, Ind., was a city visitor May 12. Yep, Abe is one hundred per cent exhibitor. Natives about here always report thusly when the man reported is so well known. About the only thing Abe hasn't been able to get control of out in Michigan City, are the waves from Lake Michigan and the gusts of wind that cause 'em.

J. H. CLAUGHTER, who sold his Dreamland theatre, Galena, Ill., about three years ago was a visitor in our midst the other day. In fact every trip he makes to Chicago means a wee chat with the boys in the New York Film business, just for old time's sake. Atta boy. We'll be serving thee films again soon. Once in, always in.

Harry WISS of Superior Screen Service was seen the other day doing a flock of dashes and speed spurs to make the flyer Indianapolis bound. Yes he caught the choo-choo okay, but listen Harry, the motor races do not come off until May 30. Oh, that's it. More exhibs begging you to permit them to sign the dotted line.

J. R. KRATZ, Monticello, Ill., announces that W. C. MARTIN has been appointed manager of the new Princess theatre and under present arrangements the will likely be ready to open about June 1.

Hello Al! How's the boy? Great—just this minute stepped off the Broadway limited. How about taking lunch with me, Al? Love to old top, but can't spare the time. Got to get the Century back to New York. No wonder Al ROSENTHAL came from the firm of Rosenthal & Saperstein but whilst its great to travel and see the world.

MAURICUS LESS, one of the well known film notables of Indiana, left Terre Haute May 13 for a brief visit to Chicago. All dolled up in the very latest tailored creation known as the "hipless model." It is rather a conservative style when some members how high "gas" is being peddled and exhibisher four at a gathering one pint means zero. 

STEVE BENIS has taken over the management of the G. V. House, Lincoln, Ill. With the popular Steve now in charge, Lincoln is sure due for some real reel entertainment. 

Among the well known Illinois exhibitors caught visiting the various exchanges the past week were: WALTER G. SPOOR, Academy theatre, Waukegan; B. A. WORMOLD, Marquette theatre, Milwaukee; Leon MURRAY, Majestic theatre, Spring Valley, and Harry GRAMP, West theatre, Galesburg.

We understand another big realty deal has been closed this week. The famous Andy Gump of Filmland is about to erect an imposing castle among the highbrows of the fashionable Rogers Park district at 1160 North Shore Avenue. When completed its rumored it will knock those Louis IV heels of Min's pedals.

The Celebrated quartet, consisting of "Dawning Dave" DUBIN, Simon CIGARBO GREYER, VINCENTE DE LORENZO and I. JOHN NOT MIN's, are busy rehearsing that well known Hibernian yodel, "Eilt Eilt." Tickets on sale at Spaldings. Line forms at the right.

With those tropical zepphins now playing havoc about the Windy City, local film circles were given the summer shock supreme upon gazng at that marvelous Panama headgear that Joe FRIEDMAN, president of Celebrated Players Film Corp. has been donning the past few days. Just like him. Always ahead of the procession.

We overheard some interesting chatter the other day with regard to Tom MITCHELL of the local hallmark office. No, can't do it, we'd rather have the dean of 'em all speak for himself. At that Tom with his vast following of exhibitors in these parts should have a walk away with the proposition.

WILLIAM ORR, who sold his interests in the Argosy Film exchange several months ago is back in the grand old business again, having opened an exchange at 535 South Dearborn Street, to be known as the Theatre Film & Supply Company. Mr. Orr will specialize on features, besides carrying a large assortment of four, three and two reel subjects and single reel comedies, and a full line of projecting machines and supplies. Incidentally, Bill during his prolonged absence from film circles must have been soaking around that of fountain of youth that Ponce de Leon brought us with back in the good days of America's colonial times. The mirror has him registered about twenty years younger.

That trip that the veteran and bon vivant, AL NORMAL gave Chicago a few weeks ago must have got under Al's cuticle for we hear he is now covering the Illinois territory for the local Comedyart exchange. With his following in these parts, Illinois should prove one hundred per cent Comedyart adherents.

That mustachio contest raging about the local office of Pathé is beginning to show faint efforts of realization. We refer to pals FRANK and ARCHIE SPENCER, with Archie having the edge with a beard of several silken shreds of a slightly blonde hue to his credit.

Everyone in the Consumers building had important business to transact on the fifteenth floor, Saturday afternoon, when Harry Rice who whispers that the judges in the Elks-Universal beauty contest would pass upon fifty of the contestants. And say, were they there? A couple dozen of them were assembled in the projection room to await their turn to go before the judges and it looked like recess time at a Ziegfeld Follies show, Chief of Police Garrity, who is one of the judges, says he's glad his hair is sparse and short for it looks like a hard summer for the judges.

Telegraph Instrument Overcomes Chicago Fire Ordinance Problem

MAX LEVEY, Chicago manager for Robertson-Cole, knows all about "key cities" and keys. He is an old timer with a telegraph instrument and whenever an exhibitor wants any information as to booking dates, etc., he gets him the dope pronto from his booker, "Red" Williams, another dot, and dash expert. Max thought there was much too much time lost with a loop.

Oswald, the trained gold fish which makes its home in a "Hinky Dink" schooner on Mr. Levy's desk, is also learning the Morse code, and signals the boss by flapping his tail against the side of the glass. Whenever he gets a wireless message that N. Y. officials or promising exhibitors are about to pay the Chicago branch a visit.
American Legion Post
To Finance Playhouse

ELLENDALE, MINN., May 25.—Members of the American Legion Post here are working in cooperation with the Business Men’s Association to raise funds for financing a motion picture theatre. Those in charge of the project state that they have met with hearty support from various sources.

Gloria Swanson May
Join Equity Pictures
(Special to Exhibitors Herald)

LOS ANGELES, May 25.—After one more picture for the Famous Players-Lasky Corporation, Gloria Swanson states that she will head her own company. It is likely that her husband, Herbert K. Somborn, will be her business manager and that her pictures will be distributed by Equity Pictures Corporation, of which he is president.

Famous Players-Lasky Corporation insists that it has Miss Swanson under contract until 1923 and that she is to be starred under the direction of Cecil B. DeMille.

Daylight Saving Bill Is
Reported for Passage

The Judiciary committee of the Chicago council has recommended passage of the daylight saving ordinances. It is not clear, however, as to whether the bill will be passed, as a committee hearing is not in the near future.

Stage Tempts Lytell
(Special to Exhibitors Herald)

LOS ANGELES, May 25.—Bert Lytell, the Metro star, left this week for New York, where he may appear in a spoken drama if a suitable starring vehicle can be found.

$100 Bonuses Are to Be
Given in Universal Drive

Another melon is beginning to ripen in Universal’s garden. It is guaranteed to be worth its weight in gold, with every slice valued at $100.

The leading salesmen in each of the exchanges participating in the spring sales contest will help in dewetting this melon, as each will be given slices—$100—as a bonus. The melon before being cut will be worth $3,000.

The story of the melon has just been told by H. M. Berman, general manager of exchanges. This industry, he says, has a tendency to reward new features of the Universal’s $7,000 sales contest. The $7,000 will be distributed among the Universal offices making the best sales records during the spring and early summer. The new offer raises the total to be distributed to $10,000.

Blazes

Near Theatre Give Cashier In
The Criterion Opportunity To Do It
Just Like They Do In Pictures

Miss Adelaide Miller, cashier of the Criterion theatre, 1220 Sedgwick street, Chicago, has watched the composed heroes of pictures go about their business of saving lives unperturbed.

At a matinee recently she grasped the opportunity to put to actual practice one of the thrilling scenes that probably has recalled to her mind when heavy smoke began pouring from the street into the lobby and on into the auditorium.

Fearing that the smoke from an adjacent building which was burning might cause a panic in the theatre, she walked coolly to the front of the house after having had the ushers open the exits and announced that there was a fire nearby and that those in the audience who felt alarmed might leave quietly through the open doors.

Although a majority of those present were women, she marshaled them safely to the street while the pianist played a spirited march.

Sameth Now Controls
Forward Film Company

J. Joseph Sameth, president of Forward Film Distributors, Inc., has purchased the entire stock of the corporation and intends to further expand its operations to the state right market.

Having taken larger quarters at the present address, 110 West Fortieth street, New York, the company is adequately equipped to handle state right productions in addition to looking after the foreign accounts which it represents in this country.

Quick Action Wins!

FOR SALE—
1300 foot theatre, playing pictures and road shows, fully equipped with every modern improvement. Located in one of the largest cities of northern Illinois. Satisfactory terms may be arranged.

Exhibitors Herald, Page 8

CAMERA BARGAINS

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368 Machine and supply dealers...

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A. F. WILLIAMS, 116 W. Adams St., Chicago
MUSICAL delight in the beautiful singing tones and delicate touch of the Steger Piano is equaled by artistic pleasure in contemplating its graceful design and exquisite finish. The Steger is superlative in value; moderate in price.

Write for the Steger Piano and Player Piano Style Brochure and convenient terms. Steger dealers everywhere.

STEGER & SONS Piano Manufacturing Company
Factories at Stege, Illinois Founded by John V. Steger, 1879 Steger Building, Chicago, Illinois

If it's a Steger—it's the finest reproducing phonograph in the world.
ALEXANDER FILM CORP.
Mar. 15—"Lonely Hand," five reels, with Roy Stewart.
Mar. 22—"Chartering Under Difficulties" (Kattejohna Comedies), one reel.

AMERICAN FILM COMPANY
Distributed Through Pathé Exchanges.

FLYING "A" SPECIALS
"The Helicon," five reels, with Margarita Fisher.
"Eye In Exile," seven reels, with Charlotte Walker.
"The Valley of Timorous," five reels, with William Russell.
"The Honey Bee," six reels, with Margarita Sylva.
"Dangerous Talent," five reels, with Margarita Fisher.

ARROW FILM CORPORATION
"Vigilantes," seven reels.
"Foot's Gold," six reels, with Mitchell Lewis.
"When the Desert Smiled," five reels, with Neal Hart.
"The Mysteries of Mr. Browning," five reels, with Walter Miller.
"The Protee," six parts, with Alma Huxley.
"The Sunset Pilgrims," five parts, with Marguerite Daw.
"Miss Arizona," five parts, with Gertrude Bondhill.
"The Wolves of Wall Street," seven reels, with Cob and Johnson.
"The Desert Scorpion," five reels, with Cob and Johnson.

CELEBRATED PLAYERS FILM CORPORATION

GUMPS CARTOON COMEDIES
"Andy Takes a Dancing Lesson."
"Flat Footing."
"Andy Visits His Mother-in-Law."
"A Quiet Day at Home."
"Andy Plays Golf."
"Andy On a Diet."
"Andy's Wash Day."
"Andy's Night Out."
"Andy and Min at the Theatre."
"Andy Visits the Outpost."
"Andy on Skates."
"Andy's Mother-In-Law Pays Him a Visit."

CHRISTIE COMEDIES
ONE REEL, ISSUED WEEKLY
"Papa By Proxy."
"Forlorn Hussy."
"Call a Cop."
"The Doctor, Doctor."
"Ducks."
"It Takes a Crook."
"Monkey Shines."
"Should I Tell My Rand Tid?"
"License Applied For."
"No Babes In The Wood."
"Marry Me."
"Next But Not-Gandy."
"Eat a Bite of Pie."
"Going, Going, Gone."
"Are Brides Hugged."
"A Perfect Husband."
"The Captivating Captain."

TWO REEL SPECIALS
Nov.—"A Roman Scandal," with Colleen Moore.
Dec.—"Go West, Young Woman," with Fay Tincher.
Jan.—"Save My Sadie," with Eddy Barry.
Feb.—"Her Bridal Nightmare."
Mar.—"Peticoats and Fans."

EDUCATIONAL FILMS CORPORATION OF AMERICA
Distributed through Educational Film Exchanges, Inc.

CHESTER COMEDIES, TWO REELS
"Four Times Foul."

CHRISTIE COMEDIES, TWO REELS
"Kiss Me, (ache)." (Johnny Hines.)
"A Scintillating Siren." (Fay Tincher.)

TORCHY COMEDIES, TWO REELS
"Torchy." (Johnny Hines.)
"A Knight for a Night." (Johnny Hines.)

MERMAID COMEDIES, TWO REELS
"A Fresh Start." (Marvel Rat.)
"Duck Inn." (Lloyd Hamilton.)

SPECIALS
"The Why of a Yodel."
"The Valley of Ten Thousand Smokes."
"A Day With Carmen."
"Modern Centsury."

ROBERT C. BRECK: "SCENICS BEAUTIFUL," ONE REEL
"The 4 billion Cubs."
"The Wanderlust."
"The Log of La Vaugier."
"The Song of the Faddle."
"My Schooner Is Swaying."
"Solitude."
"Calling Water."
"The Hope of Adventure."
"The Great Moro."
"The Castaway."

CHESTER-OUTING SCENICS, ONE REEL
"Adam and Eve In the Andes."
"Wanted: An Elevator."
"Pigs and Kava."
"Dreams Come True."
"Frets."
"Bear With Us."
"Eyemen and Wooden Legs.
"Talk to Boarders."

SCENICS, SPLIT REEL
"Touchdowns of the Sea." and "Infant Inebriates."
"Forbidden Fancies." and "Barks and Skippers."
"Honeymoon and Brook Leaf." and "In a Naturalist's Garden."
"Duck Days." and "Four Fantasies."

EQUITY PICTURES
"Eyes of Youth." with Clara Kimball Young.
"The Forbidden Woman," six reels, with Clara Kimball Young.

FILM MARKET, INC.

FIRST NATIONAL EXHIBITORS' CIRCUIT, INC.
"Back to God's Country," seven reels, with Neil Shipman.
"In Wrong," five reels, with Jack Pickford.
"Mind the Paint Girl," with Anita Stewart.
"The Virtuous Vamp," with Constance Talmadge.
"Heart of the Hills," with Mary Pickford.
"Daughter of Two Worlds," with Norma Talmadge.
"In Old Kentucky," with Anita Stewart.
"The Twilight Baby," three part comedy, with Lloyd Hamilton.
"A Day's Fineriture," with Charles Chaplin.
"The Greatest Question" (D. W. Griffith production).
"Two Weeks," six reels, with Constance Talmadge.
"Even an Eve," seven reels, with Vivace Darling.
"The Turning Point," five reels, with Katherine Macdonald.
"The Fighting Shepherdess," with Anita Stewart.
"The Inferior Sex," with Mack Sennett.
"The Ideal Dancer," a D. W. Griffith production.
"Polly of the Storm Country," with Milder Harris Chaplin.
"Don't Ever, Marry," six reels, a Marshall Neilan Production.
"Passion's Playground," six reels, with Katherine Macdonald.
"The Yellow Typhoon," with Anita Stewart.
"Yes or No," with Norma Talmadge.
"Court," with Katherine Macdonald.
"The Jack Knife Man," a King Vidor production.
"45 Minutes from Broadway," with Charles Ray.

FAMOUS PLAYERS-LASKY CORP.

PARADE-AIRPLANE PICTURES
Feb. 1—"Double Speed," five reels, with Wallace Reid.
Feb. 1—"All-out-Sudden, Peery," five reels, with Marguerite Clark.
Feb. 6—"The Six Best Cellars," five reels, with Bryant Washburn.
Feb. 15—"On with the Dance," seven reels, with Max Murray.
Feb. 16—"The Amateur Wife," five reels, with Irene Castle.
Feb. 22—"Black Is White," five reels, with Dorothy Dalton.
Feb. 28—"Mary's Ankles," five reels, with Maclean and MA.
Feb. 29—"Huckleberry Finn" (special).
Feb. 29—"Young Mrs. Winthrop," five reels, with Ethel Clayton.
Feb. 29—"Dangerous Hours," five reels, with Inta cast.
Mar. 7—"Alarm Clock Andy," five reels, with Charles Ray.
Mar. 14—"Mary Ellen Comes to Town," five reels, with Dorothy Glow.
Mar. 21—"Why Change Your Wife," six reels, with Special Cast.
Mar. 21—"Excuse My Dust," five reels, with Wallace Reid.
Mar. 21—"April Fool," five reels, with Marion Davies.
Mar. 28—"My Lady's Garden," five reels, Tournour production.
Mar. 28—"Easy to Get," five reels, with Marguerite Clark.
Apr. 4—"Treasure Island," five reels, Tournour production.
Apr. 11—"Thus Are The Man," five reels, with Robert Warick.
Apr. 11—"The Cost," five reels, with Violet Hemming.
Apr. 18—"The Pole Road," five reels, with Enid Scarlett.
Apr. 18—"Terror Island," five reels, with Hed埭.
Apr. 25—"The Toll Gate," five reels, with William S. Hart.
Apr. 25—"Dr. Jekyll and Mr. Hyde," six reels, with John Barrymore.
May 2—"Why Change Your Wife," seven reels, De Mille special.
May 9—"Mrs. Temple's Telegram," five reels, with Bryant Washburn.
May 9—"The Sea Wolf," six reels, a George Melford Special.
May 16—"A Lady in Love," six reels, with Dorothy Dalton.
May 10—"The Dark Mirror," five reels, with Dorothy Dalton.
May 16—"The Dancing Pool," five reels, with Wallace Reid.
May 20—"A Lady in Love," five reels, with Ethel Clayton.
June 6—"Humoresque," six reels, with Alma Rubens.
June 8—"Old Wives for New" (reissue), five reels, a De Mille production.
June 12—"Paris Green," five reels, with Charles Ray.
June 15—"Remodeling Her Husband," five reels, with Dorothy Gish.

ONE AND TWO REEL COMEDIES

February 15—Sennett, "Ten Dollars or Ten Days," two reels.
February 22—De Haven, "Hoodoosed," two reels.
March 4—De Haven, "Tearing the Soll," two reels.
March 8—Al St. John, "Cleaning Up," two reels.
April 4—Sennett, "Get a Hair Cut," two reels.
May 2—Sennett, "Fresh from City," two reels.
May 9—De Haven, "Spring," two reels.
May 23—Sennett, "Let 'er Go," two reels.
May 30—De Haven, "Beating Cheaters," two reels.

FOX FILM CORPORATION

FOX SPECIALS
- "Checkers," with All Star Cast.
- "Evangeline," with All Star Cast.
- "Rainless Mavoursen," with Tod Sennett.
- "Should a Husband Forgive?" with All Star Cast.
- "The Strongest," with All Star Cast.

WILLIAM FARNUM SERIES
- "Wings of the Morning.
- "Heart Strings.
- "The Adventurer.
- April—"The Orphans.
- June—"The Joyous Troublemakers," five reels.

TOM MIX SERIES
- "The Daredevil.
- "The Pied.
- "The Cyclone.
- March—"The Daredevil.
- April—"Desert Love.
- May—"The Terror.
- "The Gold Coils.

FOX ENTERTAINMENTS
- "Blames of the Fires," with Gladys Brockwell.
- "Tin Pan Alley," with Ray and Fair.
- "Her Elephant Man," with Shirley Mason.
- "What Would You Do?" with Madalaine Traverse.
- "The Last Straw," with Buck Jones.
- "The Hell Ship," five reels, with Madalaine Traverse.
- "A Manhattan Knight," with George Walsh.
- "Molly and I," with Shirley Mason.
- "Leave It to Me," with Wm. Russell.
- "The Dead Line," five reels, with George Walsh.
- "Love's Harbors," five reels, with Shirley Mason.
- "Forbidden Trails," five reels, with Buck Jones.
- "The Iron Heart," five reels, with Madalaine Traverse.
- "White Lies," five reels, with Gladys Brockwell.
- "Twins of Suffering Creek," five reels, with Wm. Russell.

SUNSHINE COMEDIES
- "A Light Weight Lover.
- "Training for Husband.
- "The Heart Snatcher.
- "The Lightweight Lover.
- "Training for Husband.
- "The Great Nickel Robbery.
- "A Waiter's Wasted Life.
- "Dangerous Eyes.
- "Should Dummies Wed?"
- "Mongrels.
- "Girls and Gunpowder.
- "Monkey Business.
- "Oh! What a Night.

MUTT AND JEFF
- "The Chemists.
- "Putting on the Dog.
- "The Price of a Good Sneese.
- "Chewing Gum Industry.
- "Berk of a Nation.
- "In the Movies.
- "The Pawnobrookers.
- "Hula Hula Town.
- "The Beautiful Model.
- "The Bicycle Race.
- "The Bowling Alley.
- "Nothing but Girls.
- May—"The Private Detectives.
- May—"The Wrestlers.
- May—"The Paper Hangers.
- June—"The Toy Makers.
- June—"The Tango Dancers.
- June—"One Round Jeff.
- June—"A Trip to Mars.

July—"Three Raists and a Cake of Yeast.
July—"Departed Spirits.
July—"The Mystery of the Galvanised Ash Can.
July—"The Breakfast Food Industry.

FIDELITY PICTURES COMPANY
- "Fervidous Wives," six reels.

HARRY GARSON
- "The Unpardonable Sin," eight reels, with Blanche Sweet.
- "The Hushed Hour," five reels, with Blanche Sweet.

MURRAY W. GARSSON
- "A Dream of Fair Women."

GAYETY COMEDIES
- "Twin Bedlam," with Billy Bletcher-Vera Reynolds.
- "Why Cooks Go Cuckoo," with George Ovey.
- "Ivy and Thirsty," with Billy Bletcher-Vera Reynolds.
- "Good Morning Nurse," with George Ovey.
- "Parked in the Park," with Billy Bletcher-Vera Reynolds.
- "Rough on Rough," with Billy Bletcher-Vera Reynolds.
- "Silk Stockings," with George Ovey.
GOLDGWYN PICTURES CORPORATION

GOLDGWYN STAR PRODUCTIONS

"Phobia," six reels with Will Rogers.
"The Gay Lord Quine," five reels, with Tom Moore.
"Toby's Bow," five reels, with Tom Moore.
"The Silver Horde," five reels (Red Beach).
"The Cup of Fury," five reels (Roget Hughes).
"Finds," five reels, with Mabel Normand.
"The Blooming Angel," five reels, with Madame Kennedy.
"Ducks," five reels, with Tom Moore.
"The Little Shepherd of Kingdom Come," five reels, with Jack Pickford.
"The Palmer Case," five reels, with Pamela Frederick.
"The Street Called Straight," six reels, Basil King Special.
"Partners of the Night," six reels, Eminent Authors Special.
"The Strange Adventurer," five reels, with Will Rogers.
"Dangerous Days," seven reels, Eminent Authors Special.
"Trinityed with Red," five reels, with Madame Kennedy.
"The Woman and the Puppet," seven reels, with Geraldine Farrar.
"Out of the Storm," five reels, Eminent Authors Special.
"The Great Accident," five reels, with Tom Moore.
"The Slim Princess," five reels, with Mabel Normand.

GOLDWYN SPECIALS

"For the Freedom of the East" (Retzwood), six reels.
"The Border Legion," six reels.
"The Eternal Magdalen," six reels.

FORD EDUCATIONAL WEEKLY

The Story of Zinc.
"Miss" Again.
Eventide.

CAPITOL COMEDIES

"The Little Dear," two reels, with Carter De Havens.
"A Sure Cure," two reels, with Carter De Havens.

BENNISON STAR SERIES

"Speddy Meade," five reels, with Louis Bennison.
"The Road Called Straight," five reels, with Louis Bennison.
"High Pockets," five reels, with Louis Bennison.
"A Mifti Earl," five reels, with Louis Bennison.

GOLDWYN-BRAY PICTORiGrapHS

"In Far Away New Zealand.
"Girl Pottery Makers of the Caribbean.
"Taos Indians.

GREIVER'S EDUCATIONAL

"Serpent's Tooth.
"Sweating Thru Dixie.
"Royal Ease.
"Colours of Roads.
"The Spirit of the Birch.
"Suds.
"Precisely as Polly.

GROSSMAN PICTURES, INC.

"Face to Face," six parts, with Margarette Marsh.

HALLMARK PICTURES CORP.

(Available at United Theatres Exchanges.)

FAMOUS DIRECTORS SERIES

"A Dangerous Affair," five reels, with Herbert Rawlinson.
"Hit Waps," six reels, with Florence Billings.
"Love, Honor and I?", five reels, with Margarette Marsh.
"The Phantom at the Restaurant," six reels, with Margarette Marsh.
"The Heart of a Gypsy," five reels, with Florence Billings.
"High Speed," five reels, with Edward Earle and Gladys Hulette.
"A Veiled Marriage.
"Carmen of the North.
"Chains of Evidence.
"Wits vs. Wits.

SPECIAL PRODUCTIONS

"Wanted for Murder," six reels, with Elaine Hammerstein.
"The Little Scout," five reels, with Violet Blackton.
"A House Divided," six reels, with Sylvia Breyne.
"Life's Greatest Problem.

W. W. HODKINSON CORPORATION

Distributed through The Path Exchange.

ARCO PRODUCTIONS

"The Capitol," six reels, with Leah Baird.
"Cynthia of the Mount," six reels, with Leah Baird.

ZANE GREY PICTURES, INC.

"Desert Gold," seven reels, with E. K. Lincoln.
"Riders of the Dawn," six reels.

BENJAMIN H. HAMPTON PRODUCTIONS

"The Wastewaters," seven reels, with Roy Stewart.
"The Sagercrusher," seven reels, by Emerson Hough.

J. PARKER READ, JR., PRODUCTIONS

"The Lone Wolf's Daughter," seven reels, with Louise Glum.
"Sez?," seven reels, with Louise Glum.

DEITRICH-BECK, INC.

"The Bandbox," six reels, with Doris Kenyon.
"The Harvest Moon," six reels, with Doris Kenyon.

DIAL FILM CO. PRODUCTIONS

"King Spruce," seven reels, with Mitchell Lewis.

ROBERT BRXTON PRODUCTIONS

"The Joyous Liar," five reels, with J. Warren Kerrigan.
"The Lord Loves the Irish," five reels, with J. Warren Kerrigan.
"Live Sparks," five reels, with J. Warren Kerrigan.
"$20,000," five reels, with J. Warren Kerrigan.
"The Dream Catcher," five reels, with Will Rogers.

NATIONAL-BILIE RHODES PRODUCTIONS

"The Blue Bonnet," six reels, with Billie Rhodes.

JOSEPH LEVERING PRODUCTIONS

"His Temporary Wife," six reels, with Special Cast.

HALL-BOYS PHOTOPLAYS, INC.

Jan. 12—"Wrong Again.
Jan. 26—"Reckless Divorce.
Feb. 9—"Passing the Buck.
Feb. 23—"Can You Find It.
Mar. 8—"Breaking Into Society.
Mar. 22—"The Bandbox.
Apr. 1—"This Way Out.
Apr. 15—"Four of a Kind.

JANS PICTURES, INC.

"Love Without Question," seven reels, with Olive Tell.
"Nothing a Year," seven reels, with Olive Tell.
"A Woman's Business," six reels, with Olive Tell.

JUNGLE COMEDIES

"Dreamy Chinatown.
"One Big Night.
"At Others' Own Risk.
"The Deserter.
"The First Father.
"Film Fairies.
"Caught With the Goods.
"Stopping Bullets.
"Circus Bride.
"Perils of the Beach.

VICTOR KREMER PRODUCTIONS

Mar. 1—"Jitney Elkpenement," two reels, with Charles Chaplin.
Apr. 1—"Work," two reels, with Charles Chaplin.
May 1—"By the Sea.

MASTER FILMS, INC.

Tocheby Comedies, five reels, with Johnny Hines.

METRO PICTURES CORPORATION

SCREEN CLASSICS, INC., SPECIALS

"Lombardi, Ltd.," seven reels, with Bert Lytell.
"Please Get Married," six reels, with Viola Dana.
"Fair and Warmer," five reels, with May Allison.
"Should a Woman Tell," six reels, with Alice Lake.
"The Walk-offs," six reels, with May Allison.
"The Willow Tree," six reels, with Viola Dana.
"The Right of Way," six reels, with Bert Lytell.
"The Best of Luck," six reels (Dry Di necklace).
"Old Lady 33," six reels, with Emma Dunn.
"Shore Acres," six reels, with Alice Lake.
"Elena Comes to Town," six reels, with Viola Dana.
"Juda," six reels, with May Allison.
"Alias Jimmy Valentine," six reels, with Bert Lytell.
"The Hope," six reels, with Special Cast.

NAZIMOVA PRODUCTIONS

"Out of the Fog," seven reels, with Nazimova.
"The Red Lantern," seven reels, with Nazimova.
"The Beat," seven reels, with Nazimova.
"Stronger Than Death," seven reels, with Nazimova.
"The Heart of a Child," seven reels, with Nazimova.

TAYLOR HOLMES PRODUCTIONS

"Nothing But the Truth," six reels.
"The Very Idea," six reels, with Taylor Holmes.
"Nothing But Lies," six reels, with Taylor Holmes.

PATHE EXCHANGE, INC.

PATHE SPECIAL FEATURES

Mar. 14—"Tarnished Reputations," five reels, with Dolores Cassinelli.
Apr. 8—"Lifting Shadows," six reels, with Emma Winters.
May 9—"The Miracle of Money," five reels, with Margaret Heddon.
June 6—"The Little Cafe," five reels, with Max Linder.

FRANK KEENAN PRODUCTIONS

Feb. 26—"Smoldering Embers," five reels, with Frank Keenan.
May 30—"Dollar for Dollar," five reels, with Frank Keenan.

EDGAR LEWIS PRODUCTIONS

Feb 1—"Other Men's Shoes," seven reels.
May 30—"Shove It," five parts, with Pat O'Malley.

VIRGINIA PEARSON PHOTOPLAYS, INC.

OCT. 6—"Impossible Catherine," six reels, with Virginia Pearson.

ALBERT CAPELLANI PRODUCTIONS, INC.

Mar. 7—"In Walked Mary," five reels, with June Caprice.
Good Pictures—Well Advertised
are the essentials of real success. No exhibitor who does not center his efforts upon these phases of his business can expect to rank with the leaders.

No exhibitor who depends wholly upon good pictures to build up his business can rightly consider his work well done.

The advertising phase of the exhibiting business is discussed in practical terms for the service of subscribers in our department—

Exhibitors Advertising
EXHIBITORS HERALD

The Independent Film Trade Paper

Current GOLDWYN PICTURES

WILL ROGERS in The Strange Boarder
PAULINE FREDERICK in The Woman in Room 13
MADGE KENNEDY in Dollars and Sense
TOM MOORE in Duds
MABEL NORMAND in Pinto
MARY ROBERTS RINEHART'S Dangerous Days
REX BEACH'S The Silver Horde
JACK PICKFORD in The Little Shepherd of Kingdom Come

GOLDWYN PICTURES CORPORATION

June 12, 1920

MARTIN J. QUIGLEY, PUBLISHER

Entered as second class matter, August 20, 1919, at the Post Office at Chicago, Ill., under the Act of March 3, 1879.

X No. 24
Everybody knows that "Rebecca of Sunnybrook Farm" is the best picture Mary Pickford ever made.

But there weren't so many theatres or so many - theatre-goers when it was released.

Those who saw it then, want to see it again. Those who never saw it, want to see it now.

New prints and a complete new line of accessories ready...

Mary Pickford
in "Rebecca of Sunnybrook Farm"

From the play by Kate Douglas Wiggin and Charlotte Thompson
Scenario by Frances Marion, Directed by Marshall Neilan,
An ARTCRAFT Picture
ANNOUNCING REALART'S NEWEST STAR

BEBE DANIELS

IN GRACE LOVELL BRYAN'S AMAZING STORY

"YOU NEVER CAN TELL!"

Particulars within)
Here's Our Prediction:

BEBE DANIELS

will place her past successes in the “also ran” class as a star in
"YOU NEVER CAN TELL"

This is the first photoplay she ever has appeared in, which was chosen with her sparkling, vivacious and colorful type of acting only in mind.

Miss Daniels attained success in:
"MALE and FEMALE"
"EVERYWOMAN"
"THE DANCIN' FOOT"
"WHY CHANGE YOUR WIFE?"

But you will like her even better in
"You Never Can Tell"

because it is 100 percent. Bebe Daniels, accentuating her own delicious, inimitable style.
YOU NEVER CAN TELL"
By GRACE LOVELL BRYAN

An amalgamation of two great recent SATURDAY EVENING POST story successes — "You Never Can Tell" and "Class."

In line with Realart’s policy of thoroughness we had to try the two for one.

BE BE DANIELS

Production. In all that goes to make a fine picture, Realart can safely say to exhibitors:

"MORE than your Money’s Worth!"

THE FIRST DANIELS SUBJECT

gives this "bit of the mystic Orient slumbering within a lovely New World personality" — as Miss Daniels has been described — at her creative best, in a part that will win legions of new admirers.
She's the Good Little Bad Girl

and she'll be wicked and saintly and horrid 'n everything for your audiences, in her own

**BEBE DANIELS PRODUCTIONS**

*Don't you want a good little bad girl?*

**WAITING AT OUR EXCHANGES**

Realart Pictures Corporation

469 FIFTH AVENUE NEW YORK CITY
The GREAT

1920-1921
UNIVERSAL
SPECIAL ATTRACTIONS
NEW STAR SERIES

HARRY
CAREY
8 BIG OUTDOOR ATTRACTIONS

EDITH
ROBERTS
8 ABSORBING LOVE STORIES

EDDIE
LYONS-MORAN
8 MODERN COMEDY DRAMAS

CARMEL
MEYERS
8 HEART APPEAL PICTURES

FRANK
MAYO
8 FEATURES OF VIRILE REALISM

TO BE ANNOUNCED LATER
8 PRIZE PICTURES FEATURING UNIVERSAL'S NEWEST STAR

The First Release is that of July 12
Countless little human touches like these, added to the thrills and fun provided by Louise Fazenda, Marie Prevost, Ben Turpin, James Finlayson and all the other clever folks make

MACK SENNETT'S
New Five Reel Comedy Masterpiece
"DOWN ON THE FARM"

A SENSATIONAL SUCCESS WHEREVER SHOWN

UNITED ARTISTS CORPORATION
MARY PICKFORD • CHARLIE CHAPLIN
DOUGLAS FAIRBANKS • D.W. GRIFFITH
Hiram Abrams • General Manager
"The Greatest Love Story Ever Told"
Triumphs At Its Initial
New York Presentation

"'Romance' is one of the finest examples of screen entertainment seen in New York in many months. Doris Keane gave a performance which might well serve as an object lesson for most of our 'movie' stars. The reality of her 'Rita Cavallini' has seldom been seen on the screen."

—New York World.

"Miss Doris Keane charmed a large audience yesterday by her impersonation of Mme. Cavallini . . . She is at her best in this picture and her work is as effective on the screen as it was on the stage. 'The unfolding of the story kept the audience at a high pitch throughout.'"—New York Evening Telegram.

"Miss Keane's acting on the screen has lost none of its charm."
—New York Evening Post.

"'Romance' is uncommonly interesting."—New York Times.

"Miss Keane makes a lovely Marguerita Cavallini, just as she did on the stage and as the love story unwound itself, one could easily understand why the stage production had been so great a success."—New York Tribune.

"The screen version shows that Miss Keane has indeed gained in power to stir the emotions . . . Her work is beautifully shaded."
—New York Sun-Herald.

"Doris Keane in the role that she played over a thousand times in England and many times in this country, in Edward Sheldon's 'Romance', repeated on the screen at the Strand yesterday, the triumph that she achieved in this charming play on the legitimate stage."—New York Evening Sun.

DORIS KEANE in "ROMANCE"

Edward Sheldon's Celebrated Play
Directed by CHET WITHEY

UNITED ARTISTS CORPORATION

MARY PICKFORD CHARLIE CHAPLIN DOUGLAS FAIRBANKS

D. W. GRIFFITH

Hiram Abrams, General Manager
Mr. M. P. Showman:

Here's your print of "The Deep Purple" which Realart asked me to ship to you direct. I had to hold it over for an extra showing to take care of overflow crowds. Some picture!

John Dough
Realart Theater
Arthur F. Beck
presents

LEAH BAIRD

in

Cynthia-
of-the-
Minute

From the Famous Novel by
LOUIS JOSEPH VANCE

THE HAND OF A SKILLED ENTERTAINER

lifts the veils of mystery in Cynthia
inch by inch with a well-calculated
speed, until there stand revealed
in clear and startling outline all the
charm and power of a perfect tale
of the sea in pictures.

Leah Baird sweet and winning, brave
and resourceful is the pivot around
which the Great Intrigue revolves.

If you want to be sure of a good
BACK BONE FOR YOUR SHOW

CYNTHIA

will be found most satisfying

W.W. HODKINSON CORPORATION

527 Fifth Avenue, New York City
Distributing through PATHE Exchange, Incorporated
Foreign Distributor, F. Frank Brockline, Inc., 729-731 Ave.
You hit the plumb center of the money target every time you book "SEX." It's automatic, infallible, as certain as the law of gravitation.

THE PUBLIC VERDICT
Counts for more than reviews, forecasts, prophecies, and opinions.
"SEX" has passed the fire-test; it has answered the great question of the box office.

W.W. HODKINSON CORPORATION
527 Fifth Avenue, New York City
Distributing through Pathé Litho Works Incorverted
By C. Gardner Sullivan
Directed by Fred Niblo
THE THIRD

A PATHÉ SERIAL

with

Warner Oland

and

Eileen Percy

Produced by

ASTRA

Story by

H.H. VanLoan

Melodrama, actionful, vivid, sensational story, spilling over with situations

Yours, for
the keynote of this serial. It's an adventure from the first to the last episode. Better business!
STATE RIGHTS NOW SELLING!

Here is a five-reel feature that has already been booked for solid weeks' runs—and in some of America's finest theatres!

INDEPENDENT EXCHANGES

are finding "Love's Protege" a 100% Entertainment-Satisfaction Picture as well as a real Money Maker.

Buy Your Territory Now
An Arrow Release
A picture that is refreshingly different and one that meets every Exhibitor-Public demand.

"Love's Protegé"
has a charming star, as beautiful as she is clever; wonderful scenery and unexcelled photography.

A STATE RIGHTS
Picture Without an Equal For Entertainment Value!
ROMAINE

An Arrow Release
ROMAINE FIELDSING
A Star Who Is Well Known

"WOMAN'S MAN"
A subject that is ever popular and a story more interestingly told in this picture than ever before.

FACTS
A five-reel feature that should prove the biggest money-making State Rights picture released this year!

MORE FACTS
Already bought by several of the best judges of Independent pictures and the most successful Independent Exchangers in the country.

THE BEST STATE RIGHTS PICTURE ON THE MARKET!

The fact that many of the leading exchangers have bought "Woman's Man" after a screen examination—and are booking it for weeks' runs in many large cities—in the best theatres, stamps "Woman's Man" as the best State Rights picture on the market!
"Broken Silence"

A wonderful motion picture showing the methods used in teaching deaf children to read and write, as well as lip reading. It will hold your attention from start to finish.
The photography is unusually clear and distinct.

One week starting SUNDAY, MARCH 14th

**UNIQUE THEATRE**
355 MARKET STREET
OPPOSITE GRAY AVENUE

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These "Signs" don't fail in wet weather!

Read the post-card above. It's the way the UNIQUE THEATRE of San Francisco told its patrons of the *Ford Educational Weekly* No. 191 called "Broken Silence" which portrays how a new world is opening up to the deaf and dumb folks.

"Ford Weekly" films are audience-getters and profit-builders. By using "Ford Weekly" and advertising it as this live-wire Californian has done, you'll get a wonderful response.

**Ford Educational Weekly**

Distributed by
Goldwyn

Fitzpatrick & Elroy
Chicago
Sole Representatives
Ford
Motion-Picture Laboratories
IS YOUR BOX-OFFICE SUSCEPTIBLE to

BIG, ENTERTAINING STORIES, FAMOUS TITLES, HIGH-STANDARD PRODUCTION, CLEVER, TRUE-TO-LIFE DIRECTION, FEATURING A FASCINATING, YOUTHFUL SCREEN BEAUTY?

BESSIE LOVE

The Princess Charming

In her new Novel and Play series combines all the BIG PUNCHES that exhibitors prescribe for a SMASHING BOX-OFFICE SUCCESS

Presented by
ANDREW J. CALLAGHAN PRODUCTIONS, Inc.

"THE MIDLANDERS"

Directed by
IDA MAY PARK and JOSEPH DE GRASSE

From the novel by Charles Tenney Jackson

A new era of superior production begins for this captivating young actress under this banner:

THEY'RE BUILT TO PLEASE THE PUBLIC!

ANDREW J. CALLAGHAN PRODUCTIONS, Inc.
25 WEST 43d STREET
NEW YORK CITY
SPECIAL PICTURES CORPORATION

Announces

SUNSET-BURRUD-SCENIC-SERIAL

50% Story + 50% Scenic Splendor — 100% Entertainment

Special Pictures Corporation offers you 700 feet of entertainment each week. A scenic serial of the sports and dangers encountered by two unchaperoned American girls touring the wildest, grandest part of the earth—The Rocky Mountains from Mexico to Alaska. Directed by a master—Dick Burrud—(he's packed over every inch of this country) with the co-operation of Scenic Specialists of Sunset Magazine (500,000 readers) and the U. S. Department of Interior, National Park Service. Tinted and toned, the "Sunset-Burrud-Scenic-Serial" will ease the nervous strain of your tired city dwellers—and your box-office will profit as a natural result.

First release July 4th. Each week thereafter

SPECIAL PICTURES CORPORATION
H. W. HELLMAN BUILDING
LOS ANGELES
SWAT the camel companies. Don’t let them nose into your field. Remember what happened to the tailor who didn’t hit soon enough. Get a club and the best club in this case is a clubbing of exhibitor interests. Combine to keep the producer in his place or you’ll find him in yours.

If I thought you’d continue showing my pictures while I slowly bought up competitive locations I might try to get away with it, too. But because my dollar sense is common sense—and because common sense history and the bankruptcy courts swear that nobody ever successfully played both ends against the middle—I’ll take the advice of Fair and Square and defend your opportunities to better extend mine.

Various Czars, Kaisers, Sultans and Princes who never took much stock in the live and let live doctrine assure me that the grab-all game isn’t what it’s cracked up to be.

The more I produce for you, the more you’ll produce for me. If the exhibitor isn’t a success, I’m a failure.

NATIONAL PICTURE THEATRES, Inc.
Lewis J. Selznick, President
LEWIS J. SELZNICK
Presents

ELAINE HAMMERSTEIN
in "Whispers"

By MARC CONNELLY
Directed by William P. S. Earle

Distributed by Select
LEWIS J. SELZNICK
Presents
HERBERT KAUFMAN'S
WEEKLY

There is gripping drama in
the simplest incidents of
real life.

The "Highest Paid, Widest
Read" writer in America
has picked the choicest
bits for these novel
features.

Variety of interest
is their keynote.

Distributed
by Select.
Leon T. Osborne presents

EDYTHE STERLING

"THE GIRL WHO DARED"

By Alvin J. Seitz

Directed by Cliff Smith

REPUBLIC DISTRIBUTING CORPORATION

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729 Seventh Ave., New York

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ANNOUNCES

THE FORMATION OF A PRODUCING COMPANY TO MAKE A SERIES OF WESTERN PLAYS
FEATURING

JACK GARDNER

RELEASING PLANS
TO BE ANNOUNCED
LATER

RICHARDS & FLYNN
PRODUCING COMPANY
KANSAS CITY
GOOD PAPER!
GOOD PICTURE!
GOOD PROFITS!

The real live wires are buying fast! Rifkin, Rosenfield, Lust, Golden and others have seen it, approved and bought it. They know a big proposition when they see it! It's yours for your territory if you work fast—use the wires or come in personally. We offer you the

BIGGEST SENSATION IN YEARS

At the moment when the market is flooded with poor pictures, when the theatre-going public is tiring of the same old story, when every live wire in the film business is looking for a new idea, a big sensation—at that moment—NOW

WE'VE GOT IT AND YOU CAN GET IT BUT GET IT NOW! PRICE GOES UP JUNE 5th

TRANSATLANTIC FILM CO. OF AMERICA
HERBERT C. HOAGLAND, VICE-PRESIDENT AND GENERAL MANAGER
729 SEVENTH AVENUE
NEW YORK CITY
WHY NOT INVEST IN A SPECIAL FEATURE THAT WILL BE A BOX OFFICE ATTRACTION AND HELP YOUR ROADMEN TO INTEREST THEATRES IN YOUR TERRITORY THAT YOU ARE NOT SERVING NOW?

GIVE NEGLECTED WIVES THE ONCE-OVER AND THEN—

BUY FOR YOUR TERRITORY

WISTARIA PRODUCTIONS, Inc.
1520 Broadway, New York City
Dealing with one of the most vital problems of the day, this tense, dramatic production presented by JESSE D. HAMPTON is bound to prove a sensation.

Its unique theme, its brilliant portrayal and its superlative production coupled with the nation-wide popularity of the star will pave the way to success for exhibitors everywhere.
There'll be a Franchise everywhere -

M A C K  S E N N E T T

FIVE REELS

MARRIED LIFE
There'll be a Franchise everywhere~
You have all heard eloquent declarations from certain publications in this field about their devotion to the exhibitors' best interests—

You have all heard their pleas for your favor on the grounds that they are fighting your battles—

You have all heard their assertions of freedom from entangling alliances; that they are committed to a policy of fair play for the exhibitor; that they bow only to the will of the exhibitor-reader.

You have heard all these things: Remember them now, and as you carefully note the attitude of each publication in this, the greatest crisis facing exhibitors since the dawn of the industry—you will discover for yourself what trade paper and what trade paper alone remains faithful to its trust.
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EVERY ONE A MONEY MAKER!

Arthur S. Kane presents

Charles Ray

in the George M. Cohan success

45 Minutes From Broadway

This is the first of a series of high class productions being made for

First National

No expense is being spared for great stories, great supporting casts or in production, to make pictures commensurate with the genius of this star.

Money spent on productions, means money to you in box office value.

Book the Entire Series Now

A First National Attraction
The Landslide Has Started!

This is a report of what has been accomplished in two weeks in one territory.

There'll be a Franchise everywhere
TO THE INDUSTRY:

EXHIBITORS HERALD, in fulfillment of its mission as the Independent Film Trade Paper, believes that the time has arrived when a frank, impartial and direct statement must be made on the great issues facing the industry.

This publication, through careful and comprehensive investigation, has unearthed facts proving that a machine is now being built within the industry with which it is planned to shackle the independent exhibitor and producer in the grip of monopoly, reducing them to abject commercial slavery or driving them from the business which is now their means of livelihood.

An effort is being made to sacrifice the welfare of the independent exhibitor and producer on the altar of personal ambitions, which has been kindled with impossible dreams of world dominance in film matters.

The exhibitor has been buffeted with threats and brow-beats.

He has been told to deal with the embryonic trust—or face a cut-throat competition.

He has been told how many days per week he must give his theatre over to those seeking monopoly.

He has been tricked into selling his theatre in whole or in part on the threat that Wall Street millions will put him out of business if he fails to sign on the dotted line according to instructions.

His organizations have been gutted with treachery, perpetrated through the unholy fear that a real organization among exhibitors would protect the individual theatreman who has been made the prey of the spoilers.

This rotten business has gone on month by month until now conditions call for a real show-down.

Either the principles of fairness and decency in this business must triumph or it will be dealt a blow that will take years to recover from.

Recent events disclose that certain factors in the industry have been aroused to a degree of action, but as yet the movements of the monopolists and spoilers have been so hidden that it has been difficult to create a sentiment sufficiently strong and determined to put a stop to practices that are gnawing at the vitals of the industry.

EXHIBITORS HERALD, mindful of its greater duties to the industry, stands for the right principles of commercial relations and against every vicious and iniquitous movement, wheresoever it may originate.

In furtherance of this we commence this week a series of articles which will bring into the open the individuals and groups who are plotting covertly to wrest independence from the industry and reduce all who are not within the chosen circle to the rank of glorified clerks, to do the bidding of the little tin czars who are drunk with the prosperity the industry has thrust upon them.

MARTIN J. QUIGLEY
The great question is:

Shall the Famous Players-Lasky Corporation be permitted to continue its practice of serving the exhibitor with one hand and competing with him with the other?

Despite the fact that Adolph Zukor has seen fit to laugh at publicly and belittle the efforts of independent exhibitors to maintain their commercial independence, we are inclined to the belief that the Lasky organization will cease present practices or they will feel the sting of the wrath of the exhibitors of America.

Future of Independent Exhibitor in Balance

The issues involved in this question are of overwhelming importance:

The future of the independent exhibitor is at stake.

The future of the independent producer is menaced.

The prosperity of the entire industry is imperiled through the introduction of methods tending to effect a monopoly, place the direction of the screens of America in the hands of a group of men unqualified for a responsibility that might mean a despotic sway over the lives and opinions of millions of Americans.

If this motion picture bureaucracy which is aimed at is achieved the independent producer no less than the independent exhibitor would be made to conform with the dictates of the over-lords in what he produces and in what price he asks for his product, or he would be driven from the industry.

The Wall Street allies of Famous Players-Lasky are not unmindful of the commercial and political potentialities of the screen and their influence upon the commercial code under which that company is operating is now very obvious.

This group has reached into this industry through the Famous Players company and are endeavoring to tie in the grip of monopoly this business which can continue its artistic advance and commercial prosperity only on a basis of freedom and independence.

Five Year Contract First Step Toward Monopoly

The Famous Players-Lasky Corporation originally set out to dominate this business through the means of a five year non-cancellable contract in which exhibitors in violation of every precedent and rule of common sense in the industry were asked to burden down their theatres for five years with a product whose merits they had not the slightest means of determining.

As the record shows, this ambitious effort of Mr. Zukor failed miserably; exhibitor-customers of Famous Players repudiated the plan so emphatically that it was soon dropped.

Following this we find Zukor and his associates working on a booking plan which would delegate to the Famous Players-Lasky Corporation the authority to book all pictures for a period of five years for theatres which succumbed to the plan. The exhibitor who had been led into this trap was not to be permitted an avenue of escape. According to the scheme of the contract which was then entertained the exhibitor was to be tied up without chance of recourse for five years.

Obstacles gathered so rapidly in the path of putting this into effect that it was also abandoned.

Zukor Turns His Steps Toward Wall Street

Then Zukor, still dreaming of dominating the industry, went to Wall Street and painted an alluring picture to his new allies:

It was pointed out that with theatres added to the producing and distributing machinery of Famous Players-Lasky the coveted goal of dominating the industry would be within reach. Zukor then succeeded in borrowing from Wall Street $10,000,000 in the form of a preferred stock issue on the company which had been built on the proceeds of exhibitors' rentals.
The earlier movements of the Lasky corporation in the theatre field were shrouded in great secrecy—a rather interesting side-light on their own opinions of the legitimacy of their scheme. At first blanket denials were issued in response to every inquiry. Later when they were caught red-handed in the business of grabbing theatres they came forward with assertions that they were merely seeking to obtain a showing for their pictures in places where they were locked out.

Gradually it became apparent that they had been nursing a gigantic plan to dominate the industry and were listening to the advice of Wall Street operators who are generally credited with being well-versed in the business of stifling competition and bull-dozing the independent operator.

Willard C. Patterson in Effort to Stop Raid

Disorganization among exhibitors has permitted this plan to go on practically unhampered for some time. The first concrete effort to block this rape of the industry was launched by Willard C. Patterson of Atlanta, Ga., who called a meeting in Chicago in April to consider the plight of the independent exhibitor.

The response to Patterson's call is now an eloquent page in the history of exhibitors' activities. Upon short notice several hundred exhibitors gathered in Chicago and pledged themselves to fight the menace to the last ditch. The meeting, together with the resolutions passed, was the cause of very grave concern to the Famous Players-Lasky Corporation—despite the attitude of feigned levity which they assumed toward the protest of the independent exhibitors.

During the weeks intervening between the Chicago and the Cleveland conventions, officers of the Lasky organization plunged into a frenzied effort to block and side-track the work started by the independent exhibitors in Chicago. They awakened to the import of the resolutions passed, which conveyed both in letter and spirit the fact that Famous Players-Lasky must desist from its theatre grabbing activities or suffer a serious impairment of its American market. Recent developments have given them a chance to ponder over the plight they would be in if they were left to exhibit their pictures in the houses they own or control and were locked out of that great number of theatres which are today and will continue to be operated independently.

Attempt to Disorganize Exhibitors' Forces

Despite their desire to laugh at the movement for independence among exhibitors their better judgment eventually compelled them to realize they faced a grave situation. Being expert in political maneuvering—they have taken it upon themselves to inject every possible type of dissension into the Cleveland convention with a view of forestalling the main business of the convention: Crushing this movement tending toward monopoly. Through their subterranean machinations they have endeavored to pit the Alfred S. Black group against the Sydney L. Cohen group and both of these groups against the association of independent exhibitors formed in Chicago.

'Although feigning to laugh at the Cleveland conventions, Zukor in his customary adroit manner, set out to create some apparently valid reason to be present with his cohorts to block in so far as possible what the conventions might do to entrench the position of the independent exhibitor. He succeeded in putting over his scheme, which, however, will fool no one. Giving the executive committee of the National Association of the Motion Picture Industry the rush act at a specially called meeting he succeeded in jamming through a resolution to hold the annual meeting of the National Association at Cleveland concurrently with the exhibitors' conventions.

There are many indications that the Zukor crowd has seen evidences of the gathering storm for many months. In February Zukor gave an oral statement to the trade press which was in reality a plea of defense. With apparently little consideration for the intelligence of the persons he was seeking to impress he declared his entire object in entering the theatre business was to aid the exhibitor who wanted to expand his business.

Zukor Denies Wall Street Dominates Corporation

Also, in this statement Zukor went to considerable length in an effort to disprove the assertion that Wall Street was actually in control of the company. He declared that H. D. H. Connick, chairman of the finance committee, had simply been given a job by him because he was a bright young fellow who wanted to break into the film business. Zukor failed to mention that Connick is there as head of the committee appointed by Wall Street to remain in control of the company until three-fourths of the $10,000,000 preferred stock issue is retired.

It may also be noted that there are indications that the financial interests behind Famous Players have begun to realize the dangers of the Zukor plan to dominate the motion picture business. Gossip in Wall Street now has it that the underwriters of the preferred stock issue on Famous Players have been disappointed in the attitude of the general public. Only about sixty per cent of the issue has been sold, the remaining forty per cent being still on the hands of the underwriters, according to reports. The preferred issue was put out at about par and has gradually sagged until it is now selling in the early eighties.

The common stock of the Famous Players-Lasky Corporation early last fall, before the theatre grabbing activities of the company became known, sold for about $130 a share. Since then it has been frequently quoted under $70 a share.
In citing these facts concerning the securities of the Famous Players-Lasky Corporation there is no attempt to level criticism at the financial soundness of the enterprise, but merely to indicate that despite the fact that it is a profit-making company and an important factor in the industry, many are apprehensive regarding its future if present policies and ambitions are persisted in.

Hidden Advertising Shows Contempt of Exhibitor

In passing it is pointed out that one graphic indication that Famous Players-Lasky has assured itself of the utter gullibility of the exhibitor—which assurance has led it into a multitude of objectionable practices—is to be found in the matter of advertising surreptitiously injected into entertainment subjects. This practice has assumed such proportions that the disgust of the motion picture public has been frequently noted. In Famous Players productions during the past year almost every variety of nationally advertised products have been deliberately injected into entertainment subjects. And notwithstanding the fact that the advertising is actually given by the exhibitor upon his screen, the producer collects the entire tribute. In a recent DeMille subject nearly a dozen presumably paid advertisements were noted and no portion of the amount collected was credited to decreased rentals or to compensate exhibitors for their services in exhibiting the advertisements.

The situation we are now facing is this:

The forces of the industry which are opposed to the monopolistic tendencies and ambitions of Famous Players-Lasky must be drawn up for a finish fight.

Until the time of the Chicago session of the independent exhibitors the Lasky organization was running things pretty much to suit themselves. The movement launched in Chicago was the first real obstacle put in their path.

Whether they will now be driven from their plans of straddling the industry from studio to theatre depends on the determination of the exhibitors of the nation to protect what is their own and what they should be allowed to enjoy without interference from an organization that must have their support to exist.

Are Exhibitors Looked Upon as Cattle?

The Famous Players policy throughout especially during recent months, seems to be actuated with the notion that the exhibitors of America are like a lot of cattle that can be herded here or there at the pleasure of a coterie seeking to drain tribute from every branch of the business.

The fact that the exhibitors have been disorganized as regards a compact, national organization has been an encouragement to perpetrate any sort of scheme upon them in the confident hope that they would stand like dumb oxen to be slaughtered in their own box offices.

Our confidence in the essential manhood of the exhibitors of America and in the eventual triumph of the right principles of commerce over grabbing, bulldozing and brow-beating tactics convinces us that the day of rejoicing in the offices of the Famous Players-Lasky Corporation over the conquest of the film business is not going to materialize.

We believe that the exhibitors assembled in Cleveland are going to insist upon their rights or they are going to acknowledge before the industry that Famous Players-Lasky is an enemy to be battled with every legitimate method.

No detailed exposition is necessary from us as to what will probably be the tactics of the Zukor group at the Cleveland conventions. It is very obvious from their record and from the serious plight they are now in that every effort will be exerted and no expense spared to disrupt the proceedings.

One Big Issue Facing Exhibitors' Convention

A violent effort will be made to have injected for consideration subsidiary issues with a view of preventing action on the great question:

Whether the Famous Players-Lasky corporation is to be permitted to continue its policy which is now interpreted in many quarters to mean simply that exhibitors whose properties are wanted must either accede to the terms that are offered or face a deadly competition.

This discussion of the plans and methods of the Zukor organization is undertaken by this publication because conditions have reached such a critical stage that it devolves upon us in fulfillment of our duty to the exhibitors of America and the industry at large to raise our voice in an unmistakable note of protest.

And this we do with full confidence that the fundamental American principle of the right to run one's own business free from despotic interference will triumph and, regardless of how desperate the conflict may be, the American motion picture theatre must remain a free and independent institution.

The Second Article of This Series Will Appear in the Next Issue of EXHIBITORS HERALD
E. M. ASHER, personal representative of Mark Sennett, passed through Chicago on Monday, May 31, en route to New York. Mr. Asher brought on to the Rothacker laboratory a print of Mack Sennett's latest feature production, "Married Life," which he describes as being "not a war picture." This production is to be issued by the First National.

ALFRED A. COHN of Los Angeles is in New York on a business trip. Mr. Cohn was formerly western manager for Photoplay Magazine and is now supplying literary material for a number of producers on the West Coast.

JOHN SINGERLOO, owner of the Lyric theatre at Oklahoma City, who went to Greece for his honeymoon after marrying last fall, is expected to return early this month. He will spend two weeks in New York before going to his home.

BEN BLUMENTHAL, president and general manager of the Export and Import Film Corporation, has sailed for Europe in the interests of the new Jans Pictures special "Madonnas and Men."

HARRY F. LOTZ, realtor at Pittsburgh, and Henry E. Wilkinson, Buffalo, have exchanged posts.

Tom Bourke, for several years connected with Chicago's largest daily newspapers, has been appointed general publicity representative for Ascher Brothers, owners of a large string of theatres in the Central West.

HARRY LEVY, manager of the Educational and Industrial department of the Universal Film Manufacturing Company, is at Indianapolis preparing for the convention of the Associated Advertising Clubs of the World, June 6-10.

C. A. MEADE, sales manager of C. B. Price, Inc., is on a trip through the Middle West stopping at Chicago, Detroit, Cleveland, Milwaukee and Pittsburgh. At the various centers, he will screen "His Pajama Girl."

MISS ROSE SEFTON, formerly of the W. H. Productions exploitation department, has been engaged by Murray W. Garson, president of Fine Art Pictures, Inc. to supervise all exploitation and publicity for "Up in Mary's Attic."

MARSHALL NEILAN has received an invitation from Miss E. S. Ayres in behalf of the Cinema Composers of the Columbia University, to address that body some evening during his visit to New York in August before he sails for London.

Mr. and Mrs. Harry J. Nolan of Denver, the former First National franchise holder for that territory, announce the arrival of the "newest star"—Mary Jane Nolan.

ROBERT F. RODEN, assistant to John C. Brownell, Universal's scenario chief, has resigned to devote his time to the writing of original stories, continuity and reconstruction work.

SIEGEL BRESLER, personal representative of J. Parker Read, Jr., will leave Los Angeles on a second tour of the United States within a few weeks, in the interests of Read production.

SYLVIA DREAMS, who played the title role in "Athletic" for Mayhew, is suffering from a nervous collapse, according to word received from Los Angeles. She will go to the mountains to recuperate and then return to New York for a short visit.

HARRY D. BALEY, originator of the "Silly Host" animated cartoons for Paramount Magazine, has receiving congratulations on the birth of his second son, Donald Styles Baley.

JACK EATON, managing director of the New York Strand, has resigned, effective this month. He will return to the producing field.

LEONICE PERRET, who has been producing pictures in France, is expected to arrive in the United States June 15.

LOUIS B. MAYER is expected to arrive in New York for a long stay July 1. It is possible that he will go to Europe in the late summer on business.

JESSE L. LASKY, first vice-president of the Famous Players-Lasky Corporation, has sailed for Europe on the Adriatic.

FRANK A. LACY, who manages the Majestic theatre, at Portland, Ore.—one of Jensen & Von Herberg houses—paid Exhibitors Herald office a visit, May 25.

THE RITCHEY poster has a genuine advertising value—as much as it is possible to get into a poster. The degree of it is as yet unmeasured, for the auditorium has not yet been built that will hold all the people that RITCHEY posters will sell tickets to.

RITCHEY LITHOGRAPHING CORPORATION
406 West 31st Street, New York
Phone: Chelsea 8388

June 12, 1920

Re-Takes of the News

By J. R. M.

All set for the big show down.

Looks like a history-making session.

Ballyhooing and side-shows are a thing of the past.

Have Money in the Bank—

It's a safe bet the Cleveland hotelmen won't support a censor bill that will legislate nims out of business after counting up their receipts next week.

Oberholtzer Is Out—

Pennsylvania, it is rumored, is going to substitute Wood for concrete in the make-up of its censor board.

Too Much for the Swedes—

Who says pictures haven't a good influence? In Cosmopolitan for May, Frank R. Adams says when they raised the price of picture shows from fifteen to twenty cents in Whitehall, Mich., it drove a lot of people back to prayer-meetings.

Hand-Played Oratory—

Tad, the creator of "Indoor Sports," when interviewed regarding the coming Cleveland pow-wow, muttered, cryptically, "You tell 'em, Izzy, my hands are cold."

Ain't No Such Animal—

If there is a salesman in these dear old United States that hasn't attended a convention in New York this spring, he's a rarity.

How About It, Pete?—

Colleen Moore has been "discovered" again. This time by Pete Smith, who writes pieces for the papers for Marsh Neilan. Pat Downing, the Christie h.a., says this makes the fourth time Colleen has been discovered. Col. Schig was first, D. W. Griffith next and then Al Christie, and she can be found any day on the New York lot if anybody else wants to be a Columbus out on the west coast.

Hard on the Bald Heads—

But speaking of Colleen Moore, didja know she has started a "No Hats for Summer" Club in Los Angeles? Yep, and if her director doesn't stop her, she'll have everybody doing it.
Shipman Is Backed by Citizens of Winnipeg in Producing Conor Tale

WINNIPEG, MAN., June 1. — The board of trade and leading citizens have signed contracts with Ernest Shipman, president of Dominion Films, which controls the screen rights to Ralph Connor stories, whereby unlimited backing is pledged in producing "The Foreigner," a story of Winnipeg.

Mayor Grey, outstanding figure in the big strike, will assist Connor in story construction. Mr. Shipman has left for New York, where he will organize a producing unit. The picture will be distributed through First National Exhibitors Circuit.

Harry Sherman's Plan

Appeals to Exchanges

Reports from various centers throughout the continent indicate that the plan of the Sherman Pictures Corporation, headed by Harry A. Sherman, is making rapid progress and that exchanges in the major film territories have purchased Sherman franchises.

According to the Sherman plan, announcements several weeks ago, pictures will be produced for independent exchanges according to a plan developed by Mr. Sherman which has been favorably received in many quarters.

Mr. Sherman will be present at the Cleveland conventions.

All-Star Film Cast to Appear in Stage Drama

LOS ANGELES, June 1. — "Arizona," Augustus Thomas' famous drama, is scheduled to be staged by an all-star cast of screen stars at Clune's Auditorium on June 3, 4 and 5, for the benefit of the American Legion. Clara Kimball Young will have the leading feminine role, and Hobart Bosworth has the leading male part.

Other stars who will be in the cast are Sessue Hayakawa, Dustin Farnum, Gloria Swanson, Theodore Roberts, Besie Harisco and Milton Sills. An elaborate production will be given the play, it is announced.

Oklahoma Exhibitors Are Freed of Charge

OKLAHOMA CITY, OKLA. June 2. — All of the cases brought against exhibitors of Fair City for operating their theatres on Sundays have been dismissed in the district court on the motion of County Attorney S. H. Braught on the ground that the evidence being insufficent. J. S. Murray, manager of the Murray theatre, and Manager Lane of the Mission theatre, and their employees were arrested last winter.

Nugent J. Flynn Is Leaving for Europe

Nugent J. Flynn of Richards and Flynn, Kansas City, is going abroad this week for an extended trip through Europe. During his absence, a probe was held about Mr. Flynn's plans; he is contemplating making a comprehensive investigation of motion picture conditions in the important film centers in England and the Continent.

Four Conventions Will Open At Cleveland Tuesday June 8

Three Exhibitor Organizations and National Association Prepare for Greatest Gathering in History of Motion Picture Industry

With scores of prominent exhibitors and producers from the Far West already aboard train, the tremendous movement towards Cleveland has started.

Saturday, Sunday and Monday will see hundreds more on the way from all parts of the United States. Special trains and special coaches will be brought in to the Ohio metropolis Monday afternoon.

Biggest Gathering in Industry's History

Without question, Cleveland is to witness the greatest assemblage of exhibitors, distributors and producers in the history of the motion picture industry. No reliable basis for estimating the attendance is available, but hotel reservations and brief announcements of secretaries give positive assurance that all previous records will be eclipsed.

Unless plans are altered by compromise at the last minute, four conventions will be opened the morning of Tuesday, June 8. Exhibitors will be divided between three of these meetings in response to calls of the executives of the Independent Motion Picture Exhibitors of America, the Motion Picture Exhibitors of America, and the Motion Picture Theatre Owners of America.

The distributors, producers, accessory dealers and other branches of the industry are answering the call to convention of William A. Brady, president of the National Association of the Motion Picture Industry.

Hope of Harmony Is Increasing Daily

Despite violent exchanges of words between leaders of the three exhibitors' organizations, it is generally believed that the proposed merger of the leagues is certain to be accomplished and that harmony in exhibitor ranks is nearer attainment than at any time in the last two years.

"Sparring for advantage" is the phrase aptly applied to the series of announcements which have glutted the mails during the last three weeks.

Both Frank J. Rembusch and Sydney S. Cohen, the two central figures in the pre-convention controversy, are agreed on their being one big question for the exhibitors to face—the peril of producer domination of the theatres.

They disagree on organization methods and the question of collection of dues. Each is determined that the exhibitors he represents will have a "voice" in the convention. Both have declared themselves against "politics" and "steam roller tactics."

Willard Patterson For One Big Organization

Willard C. Patterson, who became an important figure in the industry nationally when he assembled five hundred exhibitors in Chicago, April 26 to fight producer domination of the theatres, has added his weight to the growing demand for one big organization.

"Independent exhibitors need men of the executive ability of both Cohen and Rembusch," he declared in a statement of his attitude at Cleveland. "For the good of the cause, they should get together. There are too many problems to split now. Let's build up one big organization along the lines of honesty of purpose."

Patterson has never before been actively identified with a national exhibitor organization, and he is believed to express the sentiment of the rank and file of the theatre owners. It is very possible that he will take the lead in a movement to "compel" the leaders to get together if they do not take action themselves before the conventions open.

Will "Smoke Out" All Producers

June 3 and 4, the committee of seventeen of the Independent Motion Picture Exhibitors of America will assemble in New York City to insist upon answers from all producing companies which have not replied to questions as to their intentions of entering the exhibitor field.

At that time, it is possible that overtures between the leaders of the Independent Motion Picture Exhibitors of America and the Motion Picture
Theatre Owners of America will be made with a view of a compromise before the exhibitors assemble at Cleveland.

William Brandt, president of the Theatre Owners’ Chamber of Commerce of New York City, has invited the leaders of both organizations to meet at a dinner which he will sponsor June 3 or 4.

Many other prominent theatre men have made similar offers. If nothing is accomplished before, it is probable that the question will be thrashed out at Cleveland on the eve of the conventions, June 7.

M. P. E. A. Is Called for Convention

The long expected decision to transfer the convention of the Motion Picture Exhibitors of America from Chicago to Cleveland so that it would take place simultaneously with the conventions of the two other exhibitor organizations was made May 25 by Alfred S. Black, president.

“Tolay I delayed taking action on the urgent request that we transfer the convention to Cleveland, but after careful consideration, I believe that the best interests of the exhibitors of the United States demand that exhibitors from all over the country meet in Cleveland,” he stated in making his call.

“Disregarding the personal interests of any one set of men, it is better to have a thrashing out of many problems in one city and at one time than with divided attendance at different places,” the Motion Picture Exhibitors of America stands for a fair deal for each and every exhibitor of the United States and will continue to refuse to have the exhibiting end of the business put in jeopardy by any individual men who will try to further their own personal interests at the expense of the many,”

Cohen Is Angered at Accessory Exhibition

Sydney S. Cohen, president of the Motion Picture Theatre Owners of America, is thoroughly angered at the attempt by several private individuals to take advantage of the great gathering of exhibitors at Cleveland to promote an old-fashioned exhibition of picture machines and accessories.

Declaring that the exhibition is not backed by any exhibitor organization and that the profits of it are intended for individuals and not for an exhibitor organization, Cohen sent out the following notice to producers and accessory dealers:

“Please be advised that the M. P. T. O. A. about to meet in convention at the Hotel Winton, Cleveland, has no interest in or connection with an affair advertised in the National Independent Motion Picture Machines and Accessory Show for the same days and in the same hall as the M. P. T. O. A. The serious nature of the problems which confront the exhibitors of the country today will make it impossible for the states who are sending their representatives to do other than to concentrate their every effort on same. There will be no time for showdowns of any kind or description, and as most of the space at exhibitions of this kind is sold on the pretext of the goodwill of the exhibiting body and sometimes with the intention that exhibitor organizations are promoting same and benefiting financially, we want you to know our attitude, so that you may not be misguided in purchasing space under an illusion to the contrary. This is to the organized exhibitors of America.”

Rembusch Offers Idea for Compromise

In his latest communication in regard to the coming convention, Frank J. Rembusch, chairman of the Independent Motion Picture Exhibitors of America, suggests a plan upon which he believes all three organizations can be satisfied and all of the exhibitors welded into one great league.

I suggest that each organization be given one day and all go as one body to all three meetings and on the last day of the convention eliminate the three and hold a convention for permanent organization,” he declares.

“The Independents want one day to report on their movement to force all problems to a solution and the Old League, after ten years of service, is entitled to consideration,” Rembusch continues.

“I believe that the independents and unless he improves rapidly will be unable to attend the national conventions.

“Stay with the meeting and abide by the majority,” is his plea.

Wires Committee to Remain Steady

At the same time, Rembusch issued an appeal to the seventeen members of the I.M.P. E. A. to remain steady and insist upon their separate organization until assured of fair treatment from any other convention they decided to enter.

“Steady,” declared his wire. “Everything is alright. I am only smoking them a bit to remind you to walk into their meeting will ruin us and that is just what they want. Remember the whispering around the lobby and the efforts to destroy the Chicago convention.

“Van Praag is partner with Cohen and so is Lustig. I still insist that the first day mass meeting be turned over to the Independents and their report. Please write and insist that you vote for your baby and I will save it for you if you stand by me as I stood by you in Chicago. You can trade now but if you take the Independents into their meeting, you will murder your movement.

“Two weeks ago, I knew who they had for their chairman and they would control the convention and let your movement die. I want them punished that they do not have the majority rule. Stay with your ship. I am accomplishing everything that is necessary to make a successful convention in Cleveland. Believe me you to be advised tell you it is better to go in divided and come away united than to go in united and walk out.”

M. P. T. O. A. Complete Convention Plans

In the meantime, the Motion Picture Theatre Owners of America, of which Sydney S. Cohen is chairman, has com-
pleted arrangements for the opening of its convention at Hotel Winton.

During the week, a statement was issued by H. H. Lustig, W. J. Simm and Sam Bullock, the convention committee on arrangements, in which they thanked Frank J. Rembusch or any officer of the Independent Motion Picture Exhibitors of America for the arrangements that they offered every possible service in arranging for the accommodation of delegates.

Chairman Cohen has appointed the following registration and arrangements for the M. P. T. O. A. convention:

ALBANY—George Roberts, president, Tri-City Exhibitors League.

BUFFALO—J. Fisher, president, Buffalo Managers Assn.

PHILADELPHIA—C. Fish, president, Philadelphia Exhibitors League.

PITTSBURGH—E. Smith, president, American Exhibitors Assn. of Pennsylvania.

CLEVELAND—Henry Lustig, president, Cleveland Motion Picture Exch. Assn.

CINCINNATI—Dr. Alexander secretary, Miami Valley Exhibitors League.

ST. LOUIS—Joseph Mogler, president, Motion Picture Exhibitors League of St. Louis.


KANSAS CITY—M. Van Prang, secretary.

DENVER—H. E. Hays, president, Denver Motion Picture Assn.

OKLAHOMA CITY—Ralph Talbot, president, Oklahoma Exhibitors League.

DENVER—W. A. Gernhardt, secretary, Colorado Motion Picture Theatre Owners Assn.

OMAHA—Harry R. McCarron, secretary, Nebraska Motion Picture Theatre Owners Assn.


WILKES-BARRE—Paul Langheinrich, secretary, Motion Picture Exhibitors Association of Wis-consin.

MINNEAPOLIS—W. A. Stedjes, president, United Theatrical Protective League.


SEATTLE—Dr. H. S. Clemer, Spokane, Wash.


DALLAS—E. T. Peter, president, Texas Exhibitor Circuit.

ATLANTA—W. C. Patterson, president, Southern Exhibitors Assn.


NEW JERSEY—J. T. Collin, Rutherford, N. J.

NEW YORK—Samuel L. Benjamin, secretary, Motion Picture Exhibitors League, State of New York.

Committee members are expected to arrive in Cleveland in sufficient time to handle preliminary details.

National Association Nominates Directors

The various divisions of the National Association of the Motion Picture Industry, which opens its convention at Cleveland June 5, met in New York during the past week and nominated complete slate for the directorate.

Forty-two directors are to be selected. Nominations for the various divisions are as follows:


General Division—Fred J. Beecroft.


Although it is probable that William A. Brady will be given no chance to decline re-election to the presidency of the association, there has been some gossip of Lewis J. Selznick, William Fox, Richard A. Rowland and Paul Brune as possible successors.

Gore Brothers Will Build Big Playhouse On Site of Burbank

The Four Conventions

Independent Motion Picture Exhibitors of America at Hotel Cleveland—Temporary organization of this association was effected at Chicago, April 26 and 27, in response to a call sent out by Willard C. Patterson, of Atlanta, Ga. Frank J. Rembusch, of Indiana, is temporary chairman and Sig Samuels, of Atlanta, temporary secretary. Convention called for June 8 to 11 at Cleveland.

Motion Picture Exhibitors of America, Inc., at Hotel Cleveland—Permanent organization of this association was effected at St. Louis in June, 1919, as a merger of the M. P. E. L. of A. and the A. E. A. The convention, originally called for Chicago, June 28, was transferred to Cleveland, for June 8 to 11. Alfred S. Black, of Massachusetts, is president and Frank J. Rembusch, of Indiana, executive secretary.

Motion Picture Theatre Owners of America, at Hotel Winton—Temporary organization was effected by exhibitors from thirty-two states early in 1920, with sixteen regional organizations affiliated. Cleveland convention, June 8 to 11, called to complete organization. Sydney S. Cohen, of New York, is temporary chairman and Sam Bullock, of Ohio, temporary secretary.

National Association of the Motion Picture Industry, at Hotel Cleveland—Fourth annual convention called at Cleveland, opening June 8. Organization includes all branches of industry. William A. Brady, of New York, is president and Frederick H. Elliott, of New York, executive secretary.

Foy Building Chain

In Dallas Suburbs

(Special to Exhibitors Herald)

OKLAHOMA CITY, OKLA., June 2.—A $50,000 theatre will be built at Oak Lawn and Dickason avenues, Dallas, Tex., as the fifth of a chain of neighborhood theatres, according to Ed Foy, plans are under way for similar theatres at Oak Cliff and Highland Park, suburbs of Dallas.

Holiday in Mexico

(Special to Exhibitors Herald)

LOS ANGELES, June 2.—The close of the racing season at Tijuana was the magnet which drew scores of film stars and directors across the Mexican border over Memorial Day.

New Express Editor

(Special to Exhibitors Herald)

LOS ANGELES, June 2.—Monroe Lathrop becomes motion picture editor of the Los Angeles Express, succeeding Henry Dorghehty, who resigned to handle publicity. Pearl Rall, a well-known newspaper woman will be Lathrop’s assistant.

Independence or—Disaster!
Full Representation at Cleveland Planned By Associated Exhibitors

One hundred per cent representation of its exhibitor membership at the Cleveland conventions next week is the present outlook for Associated Exhibitors, Inc.

That Associated intends to fight with and for independent exhibitors who are battling against the producer-exhibitor is indicated in the fact that Associated will hold not only a meeting of the board of directors, but also will have convened other members and officers from almost every point in the United States.

Virtually every franchise holder in Associated has given assurance of attendance and all have pledged themselves to the platform of a fight to a finish against the producer-exhibitor, it is announced. Some of those who intend to be on hand are Harry Crandall, Dennis Harris, Samuel Harding, Harold B. Franklin, H. H. Wellenbrink, Hugo Lambach, Harry M. Lubliner, James Q. Clemmer, I. Libson and many others.

Advices received in New York from F. C. Quimby, general manager, who recently arrived in Los Angeles from New York and who expects also to attend the conventions, are to the effect that never before in the history of the industry have exhibitors been so aroused over the situation as they are now. Mr. Quimby had the opportunity of feeling out the sentiment of showmen in many cities, and, according to his analysis, showmen, big and small, have come to the full realization of what they are up against.

Independent exhibitors seem to realize fully that definite constructive action must be taken at once. Mr. Quimby advises, adding that from what he has been able to learn it seems as if every exhibitor who possibly can make the trip to Cleveland will be on hand.

The attitude of independent exhibitors varies slightly in territories where there are purely local conditions to be considered. Mr. Quimby learned, but on the vital and important issues they are standing solidly together. The consensus of belief is to the effect that for any real progress to be made politics must be wiped out; each individual must be ready to carry on organization work in a spirit of true and deep cooperation. Individuals must work for the common good and not for purely personal gains.

May Form Two Bodies

The majority of the independents believe that the convention may result in the formation of two national bodies—one organization composed of exhibitors who are not purely independent and which will take up questions concerning all exhibitors, regardless of any producer affiliations; the other association composed entirely of independents, its single purpose being to combat the efforts of producers to gobble theatres.

The latter will be the stronger organization, it is believed. This is indicated by the earnestness of spirit and the zeal of those actively engaged in missionary work. The depth of spirit reflected at the Chicago meeting in April is only a slight sign of the intensity of feeling which since has been aroused, it appears, and the cry throughout the ranks of independents today is “On to Cleveland”.

SCENES OF THE OFFICIAL OPENING OF THE FOX STUDIOS, NEW YORK

Top—(left) Floral pieces tendered William Fox, President of Fox Film Corporation, by employees of the company, (right) J. Foley, Governor Edwards’ aide; Wm. H. Cook, of Fox publicity staff; Edward I. Edwards, governor of New Jersey; Wells Hawes, of Fox publicity staff; Rev. Dr. Joseph Silverman, Temple Emanuel, New York; Lloyd Levy; W. E. P. “Pat” Cary and Aaron Fox, of the Fox forces.

Bottom—(Left) Photo of big stage in Fox building, with Governor Edwards of New Jersey making the opening address. William Fox, Winfield E. Sheehan, John C. Elsle, Saul B. Rogers, Rev. Dr. Joseph Silverman, Charles L. Guy, late Justice of Supreme Court, are also on the stage. (Right) Crowd watching Charles J. Brabin directing a scene for a Fox production.
Independent Exchange Men Perfect Their Organization

Federated Film Exchanges of America Complete Work Started in Chicago in March—Seek Capable Executive as Manager

Permanent organization of Federated Film Exchanges of America, Inc., was effected at a series of meetings last week at the Astor Hotel in New York of state right buyers representing every territory in the United States.

The avowed purpose of the organization, which was formed temporarily in Chicago in March, is to buy collectively the negatives of productions ranging in length from one reel to long feature subjects. Federated is incorporated in the state of Delaware for $100,000.

**Executives Seeking Capable Manager**

At present executives are combing the motion picture field for a competent man to fill the position of manager. While every member was reticent as to the name of the man being considered, it was rumored that a former president of a large producing company in all probability would be assigned the task of supervising Federated's activities.

The election of officers at the Chicago meetings was ratified at the sessions in New York during the week of May 24. Permanent officials are:

President—J. L. Friedman, Celebrated Players Film Corporation, Chicago.

Vice-President—J. E. Pearce, Pearce Films, New Orleans, La.

Secretary—D. J. Chatkin, Consolidated Film Exchange, San Francisco.

Treasurer—Samuel V. Grand, Federation Film Corporation, Boston.

The board of directors includes, besides the officials just named, the following ex-changers:

Harry Charnas, Standard Film Service Company, Cleveland, O.

A. G. Whyte, Empire State Film Corporation, New York.

B. Anderson, Masterpiece Film Attractions, Philadelphia.

When asked regarding the appointment of a manager, Mr. Friedman would commit himself no further than to state that "members have gone on record as saying that the biggest man in motion pictures is none too big for them."

**Friedman Explains Purpose**

In explaining the purposes of the organization, Mr. Friedman said:

"The independent exchange men have worked under the greatest kind of difficulties for a great number of years. The average producer will advertise a picture only until he has disposed of his territorial rights, and the minute he has closed his last territory he ceases to continue advertising.

"The consequent results of this situation is that the publicity that a certain picture has received and the advertising that has been done is wasted absolutely in so far as any one particular exchange is concerned.

"It has been impossible for the independent exchange men throughout the country to release a certain picture at the corners. The resulting from the fact that the buy of one independent exchange man may be very much greater than that of another, forcing one state right man to hold a film several months before releasing it.

"It is the purpose of the new organization in doing their buying to arrange to release the same as all program companies are doing at the present time."

**System Has Big Advantages**

"Another disadvantage the independent exchange man has subjected to himself is the fact that the producer of the picture has been uncertain as to whether he could dispose of all of his territory. Because of this he has added a large percentage to his asking price in order to be able to make a profit."

"The new organization will buy negatives and therefore its members will be able to get their product for a great deal less money. One of the great difficulties that the new organization faced was the seeming impossibility of agreeing on a policy toward subjects and economics of purchase. Quite a few of the members were strong adherents of having short-reel subjects only, while others favored the longer pictures. It was quickly found, leaving every member imbued with the idea that Federated should be one of the biggest powers in motion pictures."

According to Mr. Friedman, whose efforts are responsible for the organization of Federated, several contracts for subjects already have been placed. He declares that within another thirty days activity will be in "full blast."

**Comprises Seventeen Members**

Federated members and their respective territories are: A. G. Whyte, Empire State Film Corporation, New York City; Chicago; and New Jersey; Samuel V. Grand, Federation Film Corporation, Boston, Mass.; New England States; Amsterdam, Masterpiece Film Attractions, Philadelphia; Eastern Pennsylvania; Southern New Jersey; H. L. Lane, Quality Film Service, Pittsburgh, Western Pennsylvania, and West Virginia; J. E. Pearce, Pearce Films, New Orleans, Louisiana; Mississippi, North and South Carolina, Georgia, Florida, Alabama and Tennessee; Harry Charnas, Standard Film Service Company, Cleveland, Michigan, Ohio and Kentucky; Abe Dresner, Exhibitors' Film Exchange, Washington, D. C.; Delaware, Maryland, Virginia and District of Columbia.

R. D. Lewis, R. D. Lewis Film Company, Oklahoma City, Texas; Oklahoma and Arkansas; and R. Thayer, Merit Film Corporation, Minneapolis, Minnesota, and North and South Dakota; Ralph Wettstein, Mid-West Distributing Company, Milwaukee, Wisconsin; Sam Werner, United Film Service, St. Louis, Eastern Missouri; Al Kahn, Crescent Film Company, Kansas City, Kansas, and Western Missouri; H. E. Kyler, Supreme Photographs, Denver, Colorado, New Mexico, Virginia; Utah and Idaho; J. J. Allen, Allen Brothers, Toronto, Canada, all of Canada; M. J. Frisch, A. H. Blank Enterprises, Des Moines, Iowa, and Nebraska; D. J. Chatkin, Consolidated Film Exchange, San Francisco and Los Angeles, California, Nevada and Arizona, and J. L. Friedman, Celebrated Players Film Corporation, Chicago, Illinois and Indiana.

**Fairbanks Pay Visit to Chicago on Honeymoon**

Mr. and Mrs. Fairbanks—Doug, and Mary—were in Chicago on May 31, en route to New York—their deferred honeymoon trip. According to the bride, they are going to New York to buy stories and to tend to other business.

The couple spent a busy two hours with the Windy City's photographers and admirers surrounded them at every opportunity. As they left the hotel this morning, Miss Fairbanks, compelled to autograph her way through the waiting room.

**Independence or—Disaster!**
Close-up of National Film Corporation's float during the Los Angeles Fete. C. A. Willat, general manager, is seen at left, while Capt. Harry M. Rubey, President of the Company, is in the center.

“The Son of Tarzan” to Be Consistently Constructed Picture in Serial Form

Jungle Scenes Are in Course of Production at National Film Studios in West for Distribution by Howells

“The Son of Tarzan” will represent a departure in serial production, according to David P. Howells, who will control the world rights on the picture being made by National Film Corporation of America at its West Coast studio.

This story of the jungle by Edgar Rice Burroughs is now in course of production under the direction of Harry Revier.

“It is to be no mad jungle of blood and thunder, nor a series of unrelated incidents intended to be mystifying, but it will be a consistently constructed dramatic production from a story which has proved itself intensely popular with the public and which is one of a series which have met with unusual success on the screen,” according to Mr. Howells.

The company has offered Mr. Revier unlimited resources with orders to make the serial a par in every detail, with special productions, it is said. It is being filmed on the same elaborate scale which distinguished previous Tarzan pictures.

Burroughs' previous works, “Tarzan of the Apes,” and the “Romance of Tarzan” both of which were filmed as features by National, and “The Return of Tarzan,” which also is a five-reel feature directed by Revier and now is creating a sensation in New York, all have "cored highly with the public.

Changes Made in Cast

Revier, with Jean Temple, casting director, spent a long time in gathering together a cast capable of meeting the requirements of “The Son of Tarzan.” Innumerable changes had to be made before the company had its proper quota of talent.

The cast represents the four corners of the globe. Among those selected are Karla Schramm, who is a Scandinavian; Mae Giraci, of Italy; Eugene Burr, Howard Johnstone and H. W. Kearn, all of New Zealand, and a carefully selected quota of male and female talent drawn from all parts of the world with which the story deals and conversant with the life and mannerisms of their respective peoples.

Gordon Griffith, who is playing the part of the young son of Tarzan, was one of the stars in “Huckleberry Finn.” He also played the juvenile lead in “Tarzan of the Apes.” K. C. Searle, who is playing the title role, has been spending the last two months on the desert to harden and accustom himself to the life he will lead in the serial. His body has been sunburned a dark brown and he is said to present a perfect type for the role he will play.

Director Revier has insisted that every member of the cast follow the same course of training as did Searle, with the result that he has a thoroughly trained company of screen talent capable of performing any manner of stunt required. In the midst of all sorts of chances, He has reduced his plans to schedule and, allowing for the accidents which will the filmman, a big serial of this calibre, expects the picturization to go on uninterruptedly from now on.

“Combine and Keep Producer in Place”

Selznick Again Cautions the Exhibitor to Watch Out

For His Interests

Lewis J. Selznick’s latest advice to independent exhibitors is “combine to keep the producer in his place or you’ll find him in yours.”

On an insert in the trade journals he warns theatre men not to let the producer “nose into the picture.” Mr. Selznick calls the producers who are acquiring theatres throughout the country “Swat the camel companies.” “Remember what happened to the tailor who didn’t hit soon enough,” says Mr. Selznick to exhibitors. “A club and the best club in this case is a clubbing of exhibitor interests. Combine to keep the producer in his place or you’ll find him in yours.”

“If I thought,” continues Mr. Selznick, “that you’d continue showing my pictures while I slowly bought out competitive locations I might try to get away with it, too. But because my dollar sense is common sense—and because common sense history and the trumpery courts swear that nobody ever successfully played both ends against the middle—I’ll take the advice of Fair and Square and defend your opportunities to better extend mine.”

Mr. Selznick then reveals the known fact that cars, kaisers and sulks never took much stock in the live and let live doctrine, and through them he feels assured that the grab-all game isn’t what it’s cracked up to be.

Masterfilms to Double Efforts During Summer

Victor Kremer, president of New York Independent Masterfilms, Inc., announces that the efforts of his sales staff will be doubled during the summer months. The president is of the opinion that all that is necessary for box office success during the hot weather is harder work.

Mr. Kremer announces that he has purchased a big production for early publication. It is being unopened titled. In addition, he says additional short subjects will be published.

George Walsh Will Appear In Fallon’s "The Plunger"

George Walsh’s vehicle following "Number 15" will be “The Plunger,” by Thomas F. Fallon, author of the star’s previous success, “The Shark.”

Independence or—Disaster!
1,122 Sub-Franchise Grants Are Made by First National

Executive Committee Considers More Than 2,000 Additional Recommendations for Awards to Exhibitors Over Country

Since the inauguration of the sub-franchise plan by Associated First National Pictures, Inc., thirty days ago, 1,122 applications have been granted and more than 2,000 recommendations for additional awards are now in the hands of the executive committee.

This result, it is said, exceeds the quota fixed by Associated First National officials at the Chicago convention of members and exchange managers, by more than 100 per cent. The executive committee, composed of Officers of Boston, Moe Mark of New York, and H. O. Schwab, secretary-treasurer of Associated First National, is expected to pass finally on all pending applications for sub-franchise grants before the middle of June.

Official Action Is Delayed

Delay in official action by this committee resulted from the determination of company officials to make a ten-day trip to Dallas, Tex., in response to requests from a committee representing independent exhibitors in Texas, Oklahoma, and Arkansas, that some plan be formulated whereby the sub-franchise plan could be made immediately available in that territory as a proposition separate from the previous First National affiliation there. This trip delayed the work of the executive committee in deciding on applications from all territories.

Important first run theatres in every territory have filed requests for sub-franchises and the great majority of these have been granted and issued. The total number of sub-franchises authorized to date includes a membership extension, on the new plan, to every theatre owned and operated by the original members of First National who signed the agreements for the Associated First National proposition in Atlantic City last January.

An interesting feature of the awarding has been the group applications from several territories where First National exchange managers called conventions of independent exhibitors to discuss the plan in all its details immediately after the Chicago meeting.

A resume of the records to date shows that sub-franchise awards have been made by the executive committee to forty-three theatres now under construction and planned for openings in September, October and November. In every instance of this kind the exhibitor applicant has requested the franchise for the new theatre because of the increased seating capacity and greater facilities in places which are classified as "only one theatre" localities.

Houses Now Closed

In more than 100 localities, it is announced, the franchises already granted will not become operative until early in the fall because of theatres closed for repairs, general alterations and enlarged capacities.

A peculiar and unexpected phase of the sub-franchise plan in relation to the so-called "one-man-town" situation, wherein one exhibitor owns the only theatre, is that First National branch managers, in many such instances, have received applications from independent exhibitors in nearby cities and towns for sub-franchise grants in the "one-man-town" should the exhibitor controlling the situation fail, for any reason, to seek a membership.

In every such case investigation at the behest of the executive committee has shown that the applicants are independent exhibitors with an ambition to extend their present theatre holdings by acquiring new properties, through construction, in places which are classified as "only one theatre" localities.

Cohen and Rembusch Repudiate Exposition

The exposition of motion picture machines and accessories to be held in Cleveland simultaneously with the exhibitor conventions has drawn the fire of both the exhibitor organizations.

"I beg to advise that the insinuation I am connected with the exposition being put on at Cleveland is an unhurting just as many more from the same source," declares Frank J. Rembusch, chairman of the M. P. T. O. A. "I have been against all of these money making schemes to carry on a national organization."

"Officers of the M. P. T. O. A. desire to make it very plain that they have no connection with or interest in an exposition advertised for the same days as the convention," is the statement issued by Sydney S. Cohen. "Any person who solicits space for such an exposition on the pretense of acting on behalf of or for the benefit of organized exhibitors has no authority for them to do so."

Faversham Working On Second Selznick Film

William Faversham has started production on his second picture for Selznick Pictures, following publication of his first vehicle, "The Man Who Lost Himself." The second subject is "The Sin That Was His," which Hobart Henley is directing.

MONTE KATTERJOHN SUBMITS A STORY

Left to right: Anita Stewart, the First National star (seated), Louis B. Mayer, Bertram Bracken, Ward Crane, Charles Richman, Rudolph Cameron and Monte M. Katterjohn, at the Mayer studio, examining Katterjohn's script of "Harriet and the Piper," Miss Stewart's forthcoming starring vehicle.
Hodkinson Says Exhibitors Must Pool Interests to Save Their Businesses

Independent exhibitors in the near future will be crowded to the wall and forced to go out of business unless they pool their interests and make intelligent use of their combined buying power, according to a statement made to the EXHIBITORS HERALD by W. W. Hodkinson, president of W. W. Hodkinson Corporation.

"For some time past," says Mr. Hodkinson, "I have noticed considerable confusion in exhibiting ranks amounting to an almost panicky feeling. I confess that in attempting to acquire experience with all sorts of conditions in our industry, the exhibitor always has been a problem to me. His power to keep the producer out of the exhibiting field is clear. Indeed, the strength of his position is not doubted by anybody, but he seems more or less incapable of concerted action. The buying power of the industry is in his hands, and if he only knew how to exert it, he could do the industry a lot of good and at the same time effectively and permanently protect his own investment.

Owns No Theatres

"In the last three years I have succeeded in building up an organization founded on a conception of justice both to the producer and to the exhibitor. As you know, the Hodkinson organization owns no theatres and has no intention of going into the exhibiting field. We do not produce any pictures.

"Many of the evils which the exhibitor is compelled to fight today at a cost both to his purse and to his peace of mind arise from the fact that so many producers are distributing their own product. This means all sorts of machine-made pictures, generally of an inferior quality, which are forced upon the exhibitor and upon the public. I have always believed that the interest of the producer must be severed from the interests of the distributor.

"The relations between producer and exhibitor, which ought to be based on principles of equity and fair dealing, at present remind one of a dog-eat-dog policy.

Producer Overloaded

"The producer has taken a preposterous load on his shoulders. The elements of this load consist of waste, incompetence, over-capitalization and poor judgment. He is unable, even with the heaviest rentals, to get enough money from the exhibitor to enable him to carry this load. This is the reason he is reaching out for the profits of the exhibitor by trying to take his investment away from him.

"I invite the exhibitors of the country to look into the mechanism I have built up for them to use, if they see fit. Its object, among other things, is to secure a dependable supply of high quality pictures and to keep the exhibitor free from producer domination. Backed by the buying power of any considerable group of exhibitors, this mechanism means many benefits to the exhibitors. It secures their absolute independence. It will enable them to get the best pictures in the market on favorable terms and ahead of any competition.

I may liken the system under which I am operating and which accounted for the initial success of Paramount pictures to a process of winnowing—separating the chaff from the wheat. My plan operates as impartially and as automatically as a machine. Under its workings the consensus of exhibitors' reports on the commercial value of pictures is taken as the basis of judging the standing of the producer.

David Butler to Film

George Weston Story

George Weston's "Girls Don't Gamble Any More," which ran in The Saturday Evening Post, has been acquired by D. N. Schwab Productions, Inc., for David Butler's third independent picture. Fred J. Butler will direct.

Publication dates on the producer's first two pictures, "Sitting on the World" and "Smokin' All the Way," will be announced shortly, as will the medium of distribution.

Eddie Polo Home

LOS ANGELES, June 2.—Eddie Polo has returned from New York and Havana.

Plan Four-Story Film Building in St. Louis

ST. LOUIS, MO., June 1.—Exchange interests here are planning the erection of a four-story building at an expenditure of $750,000. The structure will have a floor space of 7,500 feet, and will occupy the site on Olive street from Theresa avenue to West End place.

Seventeen exchanges will have offices in the building. Four projection rooms, fireproof storage vaults, a branch express office and an assembly room for the film board of trade are provided for in the plans. It is expected to have the structure ready for occupancy in January.

Lasky Signs Swanson

LOS ANGELES, June 2.—Gloria Swanson has signed a new five-year contract with Lasky.

Finish Dean Story

LOS ANGELES, June 2.—Tod Browning, the director, has just finished the script for Priscilla Dean's next story.

Jack Gardner, who is to be presented by Richards and Flynn Producing Company in a series of twelve Western plays.
Richards and Flynn Organize to Produce Jack Gardner Westerns

Former Essanay Star Will Return to the Screen After the Termination of His Present Vaudeville Contract in August

William Flynn of Richards and Flynn, Kansas City, has announced the formation of a producing company to make a series of twelve Western plays featuring Jack Gardner.

Although having been absent from the screen for some time Jack Gardner has a big following among the motion picture public, created during his association with Essanay, where he starred in a number of special productions which were among the most successful published by George K. Spoor. "The Gift of Gab" will be remembered as one of the most successful of the period.

Gardner has had a wide experience on the stage, having played important parts in various types of theatrical entertainment. He has been a headliner in vaudeville during the present season and has appeared in the principal cities throughout the United States.

Gardner's vaudeville engagements terminate for the season about August 1, in Los Angeles. At that time the new producing company will be prepared to commence production immediately on the first picture of the series.

No announcement has been made as to the vehicles which will be employed for Gardner's return to the screen, but it is understood that each of the twelve pictures will be based upon a well-known play or novel and that considerable material of this kind already has been purchased by William Flynn.

Operate Chain of Houses

Richards and Flynn are among the best-known and most successful exchange operators in the country, being the First National franchise holders in Kansas City and operators of an important chain of theatres in that section. Their exchange is an important link in the First National distributing organization and handles, in addition, a number of important productions issued on the state right basis.

From their present position and experience in the industry, the fact that Richards and Flynn are identified with the Gardner producing company will carry considerable weight with exhibitors throughout the country.

Start Preliminary Work

Preliminary work in organizing the producing unit has been commenced. According to present plans, an independent studio in Los Angeles will be leased and preparations will be carried forward rapidly in order that everything may be in readiness to commence camera work upon Gardner's arrival in Los Angeles. Executive direction of the work will be handled by Mr. Flynn in Kansas City.

Mr. Flynn states that several distributing channels are under consideration but as yet no proposition has been accepted.

Von Stroheim Returns

(Special to Exhibitors Herald)

LOS ANGELES, June 2—Eric Von Stroheim has returned from New York with a new contract and will start at once on "Foolish Wives," a sequel to "Blind Husbands," for Universal.

"Splendid Hazard" To Be Published In June

The screen version of Harold MacGrath's "A Splendid Hazard," an Allan Dwan production in which Henry B. Walthall heads the cast, will be published through First National Exhibitors' Circuit early in June.

The cast includes Rosemary Theby, Norman Kerry, Ann Forrest, Hardee Kirkland, Thomas Jefferson, Philo McCullough, Jiquel Lano and Joseph Dowling. Walthall enacts the part of Karl Breitman, descendant of Napoleon Bonaparte, who pursues his dream of a throne and the restoration of monarchy in France.

Illinois and Indiana Are Sold On Capital Pictures

Capital Film Company has just disposed of the state's rights for Illinois and Indiana on a new play based on the oil craze throughout the Southwest, "Witch's Gold," to Harry Weiss, president of Superior Screen Service of Chicago.

The new play introduces to the screen Davide, a new star, who is supported by an all-star cast of favorite players, including Edward Coxen, Gene Gauntier, Charles Mailes, Spottiswood Atken, Augustus Phillips and Teddy.

Start Brunton Special

(Special to Exhibitors Herald)

LOS ANGELES, June 2—Robert Brunton is launching his for big special picture, "The Devil to Pay," with Ernest Ward directing.

Maybe English Churches
Will Need S. R. O. Sign

LONDON—Children and their elders who have become indifferent toward Sunday School and church probably will have their interest revives in the announcement of the formation of the Church Pictorial Movement, Limited. This organization, which is backed by leading church workers, will have 100 motion picture shows touring the country.

Ordinary motion pictures will be exhibited, although religious subjects will be included. Capt. J. H. Barber, C. B. E., is managing director of the company.

"Hoot" Ropes 'em In

This is the way "Hoot" Gibson gets his leading women. He uses a lariat. Here he is shown lassoing Magda Lane, Virginia Faire, Yvette Mitchell and Thelma Percy, who appear with him in his next Universal picture.
Manager Sheehan Enthusiastic Over Fox Activities in Foreign Countries

Studies the General Conditions Pertinent to the Industry While Visiting in England, France, Germany and Italy

After making a thorough study of conditions relative to the motion picture industry in several countries in Europe, Winfield R. Sheehan, general manager of Fox Film Corporation, has returned to the New York offices with enthusiastic reports regarding Fox activities abroad.

Manager Sheehan's trip covered branch offices of the company in England, France, Germany, Austria, Czechoslovakia, Italy and Belgium.

Eager for Pictures

With regard to the Fox productions, Mr. Sheehan reports that throughout those territories which recently have been opened to films following a long period under war conditions, the exhibitors are looking forward with eager interest to Fox films. This, he says, is the feeling generally in the foreign markets, and all European branches of the organization have made great strides in contracting with exhibitors for pictures now listed for publication.

During Mr. Sheehan's stay in London the new offices of Fox Film Corporation, at 13 Berners Street, were opened officially with ceremonies at which Justin Huntly McCarthy, author of the world-famous story, "If I Were King," presided. Many notables were present at a luncheon in the directors' room of the Fox building. It is a beautiful structure and required but little remodeling to adapt it to the service of the Fox branch organization.

Opens Two Plants

Manager Sheehan opened in England and France new Fox branch offices for the production of Fox films in those countries. These two branch plants will enable the European offices of the firm to supply prints on a far bigger scale than hitherto. Also, they will supply for America Fox films made in France with French companies.

The opening of these two plants, according to Mr. Sheehan, meets the demand of European exhibitors for more Fox prints, and the output which is steadily forging to the forefront position among screen entertainments. The conditions as noted by the general manager of the Fox company are the most favorable yet recorded for this concern's European trade.

Fox Film Corporation now maintains a branch office in almost every leading city in the world, with distributing facilities ample to meet any pressure for years to come.

Await Sunshine Special

In London, which city registers the pulse of the motion picture fans of Great Britain and Ireland, Mr. Sheehan found that the English exhibitors are anxiously awaiting the arrival of the Fox Sunshine special comedy which soon will be issued. This big five-reel Sunshine has a market ready and waiting for it in Europe, judging from the enthusiasm evinced by the theatremen who use the regular two-reel Sunshines as fast as they can obtain them. To date this brand of film fun is apparently as popular abroad as it is at home.

No announcement is yet forthcoming from the Fox office of next season's plans, or the names of new stars or plays which may have arrived with General Manager Sheehan. It is expected, however, that such an announcement will be issued soon.

Muriel Ostrich to Make Comedies for Arrow Film

Muriel Ostrich will make a series of twelve comedies for Arrow Film Corporation, under the direction of Arvid Gilstrom, according to W. E. Shallenberger, president of Arrow.

The first two comedies are "Petty Sets the Pace" and "Love Birds." The following territory has been sold: New York, Northern New Jersey, Southern New Jersey, Ohio, Kentucky and Michigan; Oklahoma, Texas and Arkansas; New England, Eastern Pennsylvania, Western Pennsylvania, Virginia, Indiana and Illinois.

Silee Issues Race Film

In Indiana and Illinois

Silee Film Exchange, Chicago, has purchased the rights for Wisconsin and Illinois on the feature picture of the sensational automobile race at Indianapolis on May 31.

Charles Ray Signs to Use Rothacker Prints

Young Producer Praises the Very Efficient Laboratory Work of Concern

Negotiations have been concluded between Charles Ray and Rothacker Film Manufacturing Company of Chicago whereby the producer's First National productions will be printed at the Rothacker laboratories. In this connection Mr. Ray said:

"It is a distinctly pleasant to conclude negotiations with the Rothacker Film Manufacturing Company whereby my forthcoming productions for First National release are to have the benefits of the expert laboratory facilities which have made Rothacker prints such a well-known name in the trade.

"To me it seems that the final results of the combined efforts of all of us in the studio are reflected in what the screen shows, and if our work is to get the maximum of benefit through portrayal via the film, we must insure our productions in the tremendously important detail of printing.

"The vital importance of this step in the business of making photoplays can scarcely be overestimated. By the previous work of the Rothacker plant we know that we can safely depend upon every minute of photoplays value showing up on the film. In our initial production, 'Fortyfive Minutes from Broadway,' we are standing squarely behind the faith of the exhibitor body of the country that this picture will come up to the highest expectations in every detail. It is reassuring to know that on the score of printing, too, that there is an agreement with Rothacker prints, 'Fortyfive Minutes from Broadway' is aiming for 100 per cent perfection."
H. B. Warner to Make Six Pictures A Year for Distribution By Pathe

Works of Noted Authors in America and in Europe Have Been Acquired By Jesse Hampton as Vehicles for the Star

H. B. Warner, one of the prominent stars of both the stage and the screen, is to be featured in several productions annually by terms of an agreement just entered into between Jesse D. Hampton, under whose management Warner has been appearing, and Paul Brunet, vice-president and general manager of Pathe Exchange, Inc.

The contract limits the number of productions to six a year, and each will be distributed through Pathe. Rights to the works of several noted authors have been obtained as vehicles for the series. Work has started on the first picture.

The signing of Warner places three Jesse D. Hampton stars under the Pathe banner. Already Mr. Hampton has purchased several exceptionally high-class stories, and among the celebrated authors on both sides of the Atlantic whose works will be adapted are William J. Locke, John Galsworthy, Jerome K. Jerome, H. F. Hopkins, Smith, F. Anstey, Robert Hichens, John Hastings Turner, Kenneth B. Clarke, Bret Harte, Frank H. Spearman, and Marah Ellis Ryan.

Will Go Abroad

Howard E. Morton, New York representative of Mr. Hampton, will go to Europe this summer to confer with authors under contract and to arrange for additional material for the Hampton stars and special productions.

Further details of the plans for Warner, under his new distribution arrangement with Pathe, will be announced later. The story of the initial publication is said to be the most appealing story yet allotted Warner, and, according to Mr. Hampton, should develop into the greatest picture Warner ever has made.

Following his retirement from the cast of "Sleeping Partners," in which he played nearly a year in New York, Mr. Warner immediately entered into picture production under Mr. Hampton's direction. In the early days of Triangle, Mr. Warner made several great pictures which established him as a star of the first magnitude.

Buys Literary Works

While his conference with Mr. Brunet was the principal reason that took Mr. Hampton East, the producer spent some of his time purchasing new literary material for his stars. He has also had several conferences with Mr. Morton, in charge of the Pathe offices in the Long Acre building, Mr. Hampton expressed satisfaction over the success of the recent productions from his studios and registered his belief that his forthcoming pictures would eclipse their predecessors in popularity and box-office results.

Our new studios at Hollywood are now in full swing and are completely equipped with every modern facility for the production this summer and fall of a notable series of high-class pictures," says the producer.

Demand Increasing

"The rapidly increasing demand for Blanche Sweet pictures more than justifies our faith in the ability of this gifted star to surpass all her previous screen achievements. Another of our releases through Pathe will be William Desmond's "Broadway Cowboy," from a story by Byron Morgan."

Another important feature of our plans is a series of Henry King and Robert Thornby productions. These big special productions will combine with recognized directorial ability the literary genius of several authors and will be interpreted by all-star casts.

The first of these, 'Half a Chance,' from the successful novel by Frederick Iqham, is now being filmed in Los Angeles and San Francisco under the direction of Robert Thornby.

Wolper Confirms New Activity in Production

(Special to Exhibitors Herald)

NEW YORK, June 2—Isaac Wolper, former president of Mayflower Plays Corporation, has officially confirmed the story printed in Exhibitors Herald that he was interested in the new C. Gardner Sullivan producing company. Mr. Wolper will be vice-president and supervising director. Messmore Kendall, Mr. Wolper and Mr. Sullivan form the board of directors.

Caulfield Supervises

Harry P. Caulfield, production manager for Sol Lesser, is supervising the finishing touches on the late Katherine Gender, formerly of the Outlet Pictures, as the title writer; Reed Housits, Vincent Bryan, prominent song writer, and Edward McPherson, former motion picture editor for Mary Pickford, will collaborate in editing the picture. Nellie Walker will do the art titles.

H. B. Warner

The Jesse D. Hampton star, who will Make Six pictures a year for Pathe.

Callaghan Is Going Abroad to Produce

Bessie Love Follows Shortly To Make Dickens' "Old Curiosity Shop"

Andrew J. Callaghan, head of Andrew J. Callaghan Productions, which is featuring Bessie Love, sailed June 1 on the American liner St. Paul for England, where he will make preparations for producing Charles Dickens' "Old Curiosity Shop." Miss Love, who will star in the production, will follow shortly.

Al Rogell, special representative of the company, arrived in New York prior to the sailing date with the first print of "The Midlanders," from the Charles Tenney Jackson novel, and an expensive production under the direction of Ida May Park and Joseph De Grasse, in the belief that with this equipment, different from anything she has previously had, Bessie Love will demonstrate her true value as a dramatic actress of rare ability and charm and a box-office asset of widespread popularity.

It is not yet decided where Miss Love will stay for England. After making the necessary arrangements, Mr. Callaghan will return to this country. He expects then to send a company abroad to make that quaint picturesque play in the colorful locale in which the original novel transpires.
ANNETTE MAKES HER GET-AWAY

Scene from "What Women Love," Annette Kellerman's first comedy drama which is being distributed and exploited by Sol Lesser. Ralph Lewis appears in Miss Kellerman's support.

Lascalle to Spend Twelve Weeks in Producing Each "Comedyart" Issue

A new policy of spending twelve weeks on the production of each "Comedyart" publication Special Pictures Corporation has been announced by Ward Lascalle, director general of that organization.

The new policy will effect a co-ordination of the efforts of scenario editor, director, cameraman, film editor and subtitle writer, so that each 1,400-foot comedy turned out as the principal unit of the "Comedyart" production will be as near perfect as possible in every detail.

The new policy has been heartily endorsed by Louis W. Thompson, president of Special Pictures, and H. J. Roberts, general sales manager. The executives are arranging their distribution schedule so that this innovation in comedy making can be carried out to the fullest extent.

Four Companies Working

Four companies now are making 1,400-foot comedies. Extensive remodeling of the Balboa studio at Long Beach has been effected in order to facilitate the making of the Special Pictures short-reel fun features.

Milburn Moranti heads one producing unit; Charles Ditz, a former Rolin director, a second unit; George Cooper, formerly with Taylor Holmes productions and Vitagraph comedies, the third; while the fourth producing unit is being personally directed by Director General Lascalle.

Star Being Featured

Among the better known comedians who are being featured by Special Pictures are Joe Bonner, Vitagraph player and well known English stage comedian; Max Ascher, former associate of Kolb and Dill and other comedy stars; Sandy Roth, formerly with the Ziegfeld Follies and Gus Edwards' Reviews on the Orpheum time, and Tex Henson, "the cowboy mirthmaker." Hazel Powell, Alma Lucille and Peggy Weightman are among the beauties who act as feminine foils to the funmakers.

Lascalle has reorganized his producing staff to include George Larson, chief cinematographer; Joe Moranti, technical director; George Gorton, transportation and location superintendent; Lucille McGowan, modiste, and G. Gillette, studio auditor.

"Friends and Enemies" is the title of the latest "Comedyart" picture.

Mrs. Sidney Drew Ilas
Compared Fourth Film

Mrs. Sidney Drew has completed the fourth of her series of two-reelers for Pathé distribution, in the Essanay studio at Chicago. "The Unconventional Maida Greenwood," is the title of the successor to "The Emotional Miss VAughn," which was published by Pathé on May 30.

John Cumberland, who is starred in the series, has closed his theatrical season in Chicago and has returned to New York to begin the production of the fifth of the Julian Street stories. "The Emotional Miss Vaughan" will bring Mrs. Drew back to the screen in the title role of this comedy, the best of her series to date.

Wait Council Decision
On Exchange Building
$50,000 Bond Is Deposited
With National Body by
The Promoters

Whether construction work is to proceed immediately on a building to house Chicago film exchanges depends on the decision to be rendered on June 8 by the city council relative to an extension of the effective date of the ordinance prohibiting the handling of films within the loop.

All preparatory matters have been taken care of by the promoters and the various companies affected. A $50,000 bond has been deposited with the National Association of the Motion Picture Industry by the interests back of the project. Between fifteen and twenty companies have signed their leases and turned over one month's rent. Eight or ten other organizations have expressed a desire to take space in the building.

Although it is not known what action the council will take, those close to the situation believe that it will be favor- able to the film interests in view of the good faith shown by the promoters and exchange companies.

As soon as the city authorities extend the date on which the ordinance becomes effective, if such be the case, ground will be broken about the industrial side of June for the erection of a building at Clark and Kinzie streets which will cost approximately $1,500,000.

Among the companies who have signed leases are Celebrated Players Film Corporation, Hallmark, Selznick Enterprises, Metro, Universal, Masterpiece and Superior Screen Service.

Territory Is Selling on
Re-Issued Neilan Picture

Exclusive Features, Inc., announces that many territories have been sold on the revival of Marshall Neilan's "The Country That God Forgot." This picture is being offered on the state rights market. In the cast of the picture are Tom Santschi, famous for his work in "The Spoilers," and now starring Goldwyn productions; Mary Charleson, George Fawcett, Charles Gerrard and Victoria Forde.

The territories already sold include Texas and Arkansas to Specialty Film Company of Dallas; Oklahoma to Tucker Brothers of Oklahoma City; the Southern states, Florida, Alabama, Tennessee, Georgia, North and South Carolina to K. & R. Film Company of Atlanta, and Western Pennsylvania and West Virginia to the Dual Film Corporation of Pittsburgh, Pa.

New York Governor in
"Evolution of Travel"

In producing the Universal educational feature, "The Evolution of Travel," Harry Levey, manager of the industrial and educational department of Universal Film Manufacturing Company, had the camera trained on the De Witt Clinton, the first train that ever entered New York, and Governor Smith of New York, who made the trip from Albany especially to appear in the picture.
Franklin Closes With Kaufman to Produce Four Features Annually

First Picture Will Be Under Way by June 21, With Advance Preparations Now Being Made—Title of Production Not Announced

A deal has been closed between Sidney Franklin and Albert A. Kaufman whereby the director will make four specials annually under the banner of Sidney Franklin Productions.

The initial picture under this arrangement will be started on June 21. Although preparatory work is now under way, no title of the first picture has been announced. Announcement of the distribution plans is being deferred for the present.

Produced in the West

The first production will be staged at the studio in the West which is occupied by Mr. Kaufman in conjunction with Marshall Neilan. Here Mr. Franklin will have his individual producing unit.

Sidney Franklin is one of the newest directors to reach the front ranks in this branch of the industry. His career has been eventful and he has been compelled to overcome many obstacles, but his originality and his distinctive creative powers have won him a place in his field.

The director became affiliated with the industry several years ago, after many unsuccessful attempts, as extra man in a Hobart Bosworth picture. Later he succeeded in getting Mr. Bosworth to give him a job as assistant cameraman at $10 a week. For two years he worked with Bosworth and then with his brother, Chester, and $400 of their own money produced a children's feature. This picture made a hit and the Franklin boys become established as directors.

Directed Norma Talmadge

As director for Norma Talmadge, Sidney really found himself. Later Mary Pickford wired him and he directed two pictures for her. Recently he formed his own company and arranged with Mayflower to make two pictures, the first of which is "Athalie." The Kaufman-Franklin deal is expected to result in some big pictures. Big stories staged by Mr. Franklin with popular motion picture artists and produced under modern environments are the chief ingredients for Sidney Franklin Productions, according to the announcement, and some interesting news is promised from this source in the near future.

Seek Foreign Rights on "Hope Diamond Mystery"

Kosnik Films, Inc., reports that great interest is being manifested in England, Canada and India regarding the production of the "Hope Diamond Mystery" serial written by May Yohe, formerly Lady Francis Hope. May Yohe toured these countries in musical comedy and there are also some spectacular episodes laid in India. Several offers for the foreign rights to the serial from the above-named countries have been received.

Locklear Will Make Productions for Fox

(Special to Exhibitor Herald)

LOS ANGELES, June 2.—Lieutenant Ormer L. Locklear, the aviator, has been signed by William Fox to make aerial features. It is said that the noted birdman will be called upon to exceed his previous records as a stunt flyer. Kirby Shellaby is the star's personal manager.
Mr. Kohn declares that he wants exhibitors to understand, however, that Realart, in producing this type of play, will not tolerate salacious and unclean productions.

"We have never had for this type of picture," he says, "and we do not mean to begin it now. Our eyes are fixed ahead and we can promise exhibitors something that we are confident will strike a new note of popularity."

**Is the Fifth Star**

Miss Daniels is the fifth star under the Realart banner. In promoting her, Mr. Kohn declares that Realart feels that the right person has been selected to portray the type of character desired.

The addition of Bebe Daniels means a step forward in motion picture production," says Mr. Kohn, "one that will not be fully appreciated until her first picture is seen. We might have obtained the services of an established star to carry out this new idea we have, but such a course would only have allowed an approximation of what we had in mind.

"Changes come swiftly, especially in motion pictures, where the public taste is continually shifting. We have needed and marked one particular movement and have prepared ourselves to anticipate a new demand. The old vampire star has her day, but now, without a struggle and not without leaving her mark on the public taste.

**Star Well Qualified**

"There is not a star in motion pictures who could have qualified to play in this new type of production as does Miss Daniels. Of course, Miss Daniels has never done precisely this sort of thing before, but her record shows her possibilities. Under the direction and handling which Realart can and will give her, she is bound to meet this promise and that quickly. Here is youth, beauty and ability and with the ideals and strength of the Realart organization behind her. Bebe Daniels will quickly come one of the country's most distinguished and distinctive screen artists."

Bebe Daniels was born in Dallas, Tex., nineteen years ago. She is a descendant of relatives of the Spanish Empress Josephine, and this royal blood flows in the veins of the charming young actress who has achieved stardom as the result of her talent, beauty and close application to her work.

Miss Daniels' grandmother came from Castile, the ancient and historic city of Spain. Miss Daniels' mother is pure Spanish also, but came from South America, while her father is Scotch. Her maternal great grandfather was governor of Colombia and her grandfather was the American consul at Buenos Aires for a number of years.

**On Stage at Four**

At the age of four she was doing one-night stands with a repertory company playing Shakespeare's dramas. She played with the Belasco stock company in San Francisco at an early age, appearing in child roles, and was starred in "The Prince Chap." Her screen career began at the age of eight in child parts for Selig. Later she played with Nyx, Vitagraph and Rolin-Pathe.

Cecil B. DeMille saw her in comedy roles and selected her immediately for leading parts in his special productions. Miss Daniels played the part of Miss O'Doone in "O'Doone," was Miss Kohn, the story "The Admirable Crichton," and also had the part of "Vice" in the Paramount production, "Everywoman."

She has a featured role in Cecil DeMille's picture "Why Change Your Wife?" which is at present scoring one of the biggest successes of the hour throughout the country. Almost simultaneously, she is appearing as Wallace Reid's leading woman in "The Dancin' Fool."

**Dwan Believes Better Results Are Obtained By Working at Night**

Allan Dwan has reversed the working schedule on his sixth and last production under the Mayflower banner. Instead of working during the day, production activities began buzzing around the Boston studio on the Coast at 7 o'clock each evening.

The advantages in this reversal, says the producer, are better dramatic qualities, because of quietness in the studio and more feeling in all of the parts, because of psychological reasons. Night influences efficiency.

In staging a hospital scene, the producer was aided in detail work by his brother, Dr. Leo J. Dwan of Chicago.

In the cast are Mary Thurman, Niles Welch, Joseph Dowling, Eugene Besser, Jack Campeau and George Hackthorn.

**Cinema Post of Legion Now Headed by Aitken**

Rayman K. Aitken was elected commander of the American Legion, Cinema Post 491, at a meeting at the Rothacker Film Manufacturing Company studio, Chicago. Edmund A. Bertram was chosen adjutant and George Kilgore sergeant at arms.

It is designated that the regular meeting nights would be on the first and third Fridays of each month. Commander Aitken asks that all Chicago veterans connected with the motion picture industry would be present at the meetings at the Rothacker studio. An intensive membership campaign will be opened soon with a dance at the studio.

**Next Vitagraph Special To be "Trumpet Island"**

The next special which Vitagraph will publish following James Oliver Curwood's "The Trumpet of the Swan" and "Marge O'Doone" will be "Trumpet Island," according to Albert E. Smith, president. Final scenes are being taken along the Hudson river. The special cast includes Marguerite De La Motte.
Putting the "Art" in Realart

This looks like a case for the S. P. C. A., what with the thermometer down to freezing, it isn't much fun dancing on the green sward, with only a piece of cheese cloth for an overcoat. But Director Donald Crisp, who is directing scenes for "Miss Hobbs," doesn't mind it. Note the fur-lined gloves. Helen Jerome Eddy, Wanda Hawley and Julianne Johnson are the young ladies.

Walter Hiers, the fat fellow who has an important role in Wanda Hawley's first Realart production, "Miss Hobbs," doesn't believe in signs. Not when his pipe is drawing good.

BEBE DANIELS
Realart's latest acquisition makes the fifth star signed by that company. Miss Daniels possesses youth, beauty and the ability to act and will undoubtedly soon rank among the foremost screen artists of this country.
Kent Buys "Up In Mary's Attic" to Open His New Exchange at Denver

Willis Kent, head of Quality Pictures Company, Denver, made a special trip to New York to purchase rights to "Up in Mary's Attic," the five-reel comedy produced by Fine Arts Pictures, Inc., Murray W. Garsson, president. He never had seen the picture, it is said, but was attracted by advertisements in the trade press. Before he left he dictated this unsolicited statement and mailed it to Charles F. Scherwin, general sales manager for Fine Arts:

"To open my new exchange in Denver, I realized that I should have one big headline—picture that everyone would have to see. Therefore, when I saw the announcements of 'Up in Mary's Attic' I came to New York to look the picture over on my own chance that it might be what I wanted.

Is Great Money Getter!

"Since seeing parts of it I want to say that this production is not only far better than I hoped or dreamed, but in my opinion will be the greatest money getter ever released. It has everything—delicious comedy minus the slapstick; a dandy story with a heart interest that is irresistible; the most gorgeous bunch of girls ever assembled, and the sweetest, most appealing star in pictures. It is the comedy supreme—the finest blending of laughter and tears, smiles and heart throbs, ever achieved on the screen. And that is what the dear old public loves.

"No one can see 'Up in Mary's Attic' without being moved, and moved deeply. I consider this has been the most profitable trip I ever made to New York, because it has made me owner of the perfect picture."

Paid High Price

Mr. Kent is said to have paid one of the highest prices ever paid for the rights to the Mountain States—Colorado, Utah, New Mexico and Wyoming. His enthusiasm and keen criticism of the picture caused Mr. Garsson, president of Fine Arts, to make this statement:

"What Mr. Kent has said about 'Up in Mary's Attic' merely confirms our faith in this production. We have announced that we have one of the cleverest and most original features of the year, and Mr. Kent's unsolicited letter upon the subject does much to convince us all the more that we have the one best bet of the year."

Selznick Making Second Serial, "Branded Four"

The second serial which Selznick Enterprises will distribute, "The Branded Four," is now in production, according to Sam E. Morris, vice-president and general manager of Select Pictures. Ben Wilson and Neva Gerber are co-starring in the picture. Announcement of the first publication will be made shortly.

"The Branded Four," said Mr. Morris, "will contain novelities and innovations of a startling character. While I am not ready to divulge any of the high spots of the serial, or the structure upon which it is built, I commit myself to the statement that this serial picture will prove to be a bonanza in picturedom for exhibitors."

Several Salesmen Added To American Film Force

Additional salesmen have been added to the Chicago office of American Film Company, Inc., and to the St. Louis territory. E. P. Pickler and Ed Mordue are in the Chicago offices, while W. P. Bernfeld and C. W. Delong have taken up their duties in the Missouri district. J. M. Hayden is in Denver for the company, while George W. Hinton and G. W. Gavin are said to be keeping things moving in Kansas City. A. B. Carpenter is in the Dallas office; J. E. Armgardt at the Buffalo exchange, and J. R. Keitz in Salt Lake City.

Press Agents Seek Repeal of Dry Law

Plan Organization to Combat Prohibition on Platform Of Personal Liberty

Organization for the avowed purpose of aiding in the repeal of the eighteenth amendment and of supporting for the presidency of their choice a prominent man in public life—probably Governor Edwards of New Jersey—who has openly advocated repeal of the prohibition law, is to be launched by the press agents of the country.

A meeting of the publicity writers was held recently in panel discussion at the Capitol theatre, with Atwell of the Capitol theatre as chairman. A motion by Vivian Moses that a committee be appointed to take definite action in opposition to prohibition was adopted.

In an address, Atwell announced the purposes of the meeting. He said:

"That for the preservation of their own jobs it was imperative that they organize to combat prohibition on a platform of personal liberty.

"That as self-respecting citizens it was their duty to legally destroy, if possible, any infringement of their constitutional liberties and rights.

"That the country was threatened with a state of nauseating mollycoddism by narrow-minded fanatics, and that it was their duty as trumpeters of the people to warn them against blue-nosed fanatics.

"That in order to insure the success of their stand against the eighteenth amendment and its attendant threatening results against amusement institutions as a whole, it is essential to focus upon some prominent public man who has avowed openly his stand for personal liberty and the legal abolition of the eighteenth amendment.

A resolution was adopted providing for semi-weekly meetings until the national political conventions are over.

Character Will Publish Soon "Isle of Destiny"

Character Pictures Corporation announces that its first special, "The Isle of Destiny," which features Paul Gilmore, will be published. Production has been under way on this feature for months, it is announced.

Prominent in the cast besides Mr. Gilmore, who has been featured in Metro, Triangle and Pathe pictures, are Hazel Hudson, Frank Williams, Helen Pierce and John Wedges.

Titled "Tit for Tat"

The new Hallroom Boys comedy, which will be published shortly, has been titled "Tit for Tat." The setting of the picture was completed by Harry Williams, director, while he was en route from the Coast to New York to confer with Jack Cohn, head of the production unit.

May Feature Novelty

Jack Cohn, producer of "Screen Snapshots," which will picture the life of various stars, declares that reports indicate that many exhibitors are planning to feature the subject, which will be featured every other week. Eight stars will be featured in each issue of the picture, which will be state righted.

Left to right: H. C. Knox; Carl Lieber, Jr.; Floyd Brown, manager; Frank J. Rembusch, prominent Indiana exhibitor, and M. J. Doody.
Real Adventures Are Experienced by The Cast in "Cynthia-of-the-Minute"

Adventures of a real nature were experienced by the players in the cast of "Cynthia-of-the-Minute," the Gibraltar picture in which Leah Baird is featured. The star declares that in no previous picture has she taken so many risks in order to accomplish realism.

The picture is a version of Louis Joseph Vance's widely read novel of the great outdoors. In this connection it is said that the picture has been made practically to the exclusion of interior settings, four of the six parts having been shot on shipboard.

No Drawingroom Picture

This W. W. Hodkinson publication has little to do with drawingroom scandal, but is replete with intrigue and rapid action.

The attempt of a band of sea brigands to scuttle a ship in which the heroine has become interested through her association with the titled woman owning it, and her thwarting of the plan through her knowledge of wireless telegraphy suggest something of the sort of play this is. It is impossible, however, to convey by witnessing the picture, a correct notion of the dramatic interest maintained throughout the six parts, it is said.

Miss Baird regards it as one of the strongest film stories Mr. Vance ever wrote, and this opinion is shared by Director Perry Vekroff.

Image of a Man Drowns

The story came close to drowning, it is said, when swept against the anchor chain of the S. S. Carolinian outside sampa, Miss Baird was swimming to the rescue of Hugh Thompson, her leading man. Miss Baird was actually in great danger of drowning and was rescued with the utmost difficulty by Thompson and other seamen of her company, it is declared.

Some of the scenes are excellent fighting scenes, it is said, with fifty men engaged in an attack on the defenders of the ship. In one of these scenes which was filmed on the main cabin stairway of the liner Kron Prinz Wilhelm, Burr McIntosh as the "Big Red Man" puts up an amazing fight against odds, which probably will be regarded as a fighting screen classic, it is declared.

Makes Long Swim

Miss Baird's long swim from ship to shore, in which she actually covered a mile of rough water before her feet hit the shingle, is noteworthy.

Besides McIntosh and Thompson, the cast assembled by Arthur F. Beck, who supervised Miss Baird includes Alexander Gaden, Mathilde Brundage, John Webb Dillon, Wallace Widdicombe and William Welch.

Lesser and Gore Form Company to Distribute Films For Educational

Sol Lesser and Gore Brothers have organized Educational Film Exchange of Southern California for the distribution in Southern California and Arizona of the two-part subjects of Educational Film Corporation of America.

Dave Bershon, general manager of the Los Angeles First National exchange, will supervise distribution.

Cinema-Opera at $1 Fails to Get Crowd

Chicago Impresario Planning Combination Show at $2 a Ticket

Andreas Dippel, Chicago impresario who inaugurated the cinema-opera program at the Auditorium recently, has closed the show, the first week convincing him that the people whose pocketbooks are suited to the $1 admission price do not care for the mixed entertainment.

The impresario has announced, however, that if he is successful in obtaining additional financial backing he will open again, but the admission price this time will be $2. Referring to his first failure, Mr. Dippel said:

"Ah, it is terrible to think that the common people whom I wanted to help by giving them good music at an extraordinary popular price did not respond. It was a civic enterprise, practically: I weep. I cry. They do not want it. They prefer jazz music and the cheap picture houses.

"Next week I will open again. It will be a grand success. The place will be packed. The price shall be doubled and the people will like it better."

Vehicle For Hope Hampton

For her second production, Hope Hampton, star in Metro's "A Modern Salome," will adapt an original story by H. H. Van Loan. The picture has not been named.

The organization has filed articles of incorporation for $15,000, Chester out-
Authors' Friendly Attitude Means
Step Forward, Says Albert Smith

Vitagraph President Declares That Company Will
Continue Production Activities at Its
Studios in Brooklyn

The increasing interest shown by
famous authors in motion pictures offers
a promising future to the industry in
the opinion of Albert E. Smith, presi-
dent of Vitagraph.

"They are learning to write action and
not merely words," he declares, adding
that this factor with their friendly atti-
dude is the best step forward in the in-
dustry during the past year.

Authors Alter Attitude

Authors of the greatest art and skill
have now discovered that 1,000 words
of description can be duplicated in a few
seconds on the screen, he says, and also
that characters must be doing something
all the while in front of these beautiful
backgrounds. A description of the
heroine's eyes and hair may take up a
considerable section of a piece of printed
fiction, but on the screen the spectators
will know in one second whether she is
beautiful or not.

In speaking of the activities of Vita-
graph, Mr. Smith dispelled the report
that the company would cease produc-
tion activities at its Brooklyn studios.
The report, he said, by the acquisition
of ten additional acres of
ground in Los Angeles. Purchase of this
property was made necessary, he said,
in order that the ten units operating
there might achieve the maximum of
production.

The companies which will continue ac-
tive in the east are those headed by
Alice Joyce, Corinne Griffith and Harry
T. Morcy.

While on the coast Mr. Smith com-
pleted "Hidden Dangers," a new serial,
in collaboration with Cleveland Moffett,
famous fiction writer. Joe Ryan and
Jean Paige are in the leading roles.

Mr. Smith's plans for Vitagraph in-
clude the production of specials from
books by well-known authors for pub-
lication at regular intervals. Director
David Smith, now is preparing another
James Oliver Curwood story for the screen.

Another special adapted from "Trump-
et Island," by Gouverneur Morris, is
being completed at the Hollywood
studios under the direction of Tom
Terriss. Marguerite De La Motte and
Wallace MacDonald head the all-
star cast. Earle Williams will continue
to make his features in Los Angeles un-
der the direction of Chester Bennett.

Production Schedule Fixed

With W. S. Smith, manager of western
Vitagraph, President Smith worked out
a production schedule for 1920, which in
addition to specials will keep three
serials in the course of production. A. E.
Smith and Cleveland Moffett supervised
the editing of the final episodes of "The
Silent Avenuer," William Duncan's cur-
rent serial, while in the west, and also
started work on "The Veiled Mystery,"
for another month before returning east
to continue writing with Mr. Smith at
the latter's summer headquarters in
Oyster Bay.

Larry Senion will continue to produce
his special comedies at the western
studios. An unlimited production cost
has been awarded him by Mr. Smith.

William L. Sinek, grand exalted ruler of
Chicago Elks, presenting Mlle. Valerie
Germenprez, Erich Von Stroheim's
fiancee, with a bouquet or roses at the
luncheon given the Universal actor-
director recently.

Early Trade Showing
On Jans Film Planned

Rolfe Cutting and Assembling
"Madonnas and Men" for
Publication Soon

A trade showing of "Madonnas and
Men," the special produced by Jans Pic-
tures, Inc., will be held within a week
or ten days. B. A. Rolfe now is cutting
and assembling the production, which
Jans officials hold will be one of the big
box office attractions of this year.

In the opinion of company officials, this
feature has the qualities to encour-
age summer attendance, and in this re-
spect should make a strong appeal to
exhibitors.

The story adapted was written by
Carey Wilson and Edmond Goulding.
Violette Clark did the continuity. At-
tention is called to the art work in the
sub-titles, these having been modeled
from clay.

"Madonnas and Men," according to
Jans executives, is not only different in
theme and production, but also is novel
in the manner of presentation.

It is claimed that an enormous sum
was expended in making this picture,
and at no time was production rushed.

Diving Venus Is Offered
Hippodrome Engagement

Annette Kellerman, who has just
completed her work in filming "What
Women Love," for Sol Lesser on the
West Coast, has been offered a summer
engagement at the New York Hippo-
drome by R. H. Burnside, general man-
ger of the theater.
Selznick Enterprises to Produce All Pictures in East After July 1
Change Is Being Made As a Means of Furthering Efficiency—Two Companies Now Are Working on West Coast

Effective on July 1, Selznick Enterprises will produce all its pictures at the eastern studios in the Bronx and at Fort Lee, N. J.

Only two companies now are working on the western coast, where Harry Rapf is studio manager. Production there is expected to be completed by July 1, so that the units can be transferred east.

The decision to transfer all production activities east is the result, it is said, of carefully worked out plans by executives whereby a further degree of efficiency and co-ordination can be incorporated in the routine of production.

Acquire Another Studio

Heretofore it has been customary to make productions for Selznick, Select, National Picture Theatres, Inc., and Republic Distributing Corporation in both the eastern and western studios, necessitating the transfer of whole companies from one coast to the other at frequent intervals.

Although Lewis J. Selznick has studios both in the Bronx and Fort Lee, they were not of sufficient size to accommodate the various producing units. However, with the acquisition of the Solax studio and with the rearrangement of the producing schedule, it is predicted that not alone will the space be sufficient to care for all of the producing companies, but that through the closer alliance of these units, much better work will be executed.

Working on the coast now are the Owen Moore company and the Olive Thomas company, which is filming "Jenny." The fourth production, following "The Invincible Divorce," for National Picture Theatres, Inc., also is being produced at the west coast.

Players Are Assembled

The decision of Mr. Selznick to bring all his producing units together is taken as further indication that the Selznick organization is a prime mover in the interests of efficiency, cooperation and better pictures.

As recently announced, the stock company to appear in support of Selznick stock is being assembled by Myron Selznick at Fort Lee. The newest member to be signed is Warren Cook, who has appeared in support of practically every star of note and before he began his photoplay career was on the stage under the management of Charles Frohman, Henry W. Savage, William A. Brady and others. He appeared recently in the Olive Thomas picture, "The Flapper," and in the William Faversham film, "The Man Who Lost Himself.

With all production work being done in the east, it is believed that the various organizations under the Selznick banner will have been brought to the highest state of efficiency and cooperation possible. Previous announcements have intimated that this has been Mr. Selznick's desire for some time.

In an announcement this week, Myron Selznick said: "It does not require any great amount of insight concerning mo-

Wants the Name of Cameraman on Film Society Claims It Will Urge Photographer to Do Better Work

Put the name of the cameraman on the screen.

That is the slogan that is carrying the American Society of Cinematographers into a national campaign of education to prove to theatre owners that the name of the cameraman is valuable to the screen.

Philip Rosen, president of the Society, is communicating with every exhibitor in the country.

"The name of a cinematographer on the screen puts him under obligation to do good work," said Rosen. "If the producer does not use the cameraman's name he is opening the gates for indifferent, slip-shod photography. If the exhibitor cuts off the cameraman's name he is using the soft pedal on one of the best advertising angles that any picture has."

Rosen has been responsible largely for the privilege accorded producers of using the crest of the society upon films photographed by a member.

The society is composed of sixty-one ace cameramen, who were invited to membership following several pictures of unusual photographic merit. Rosen directs Universal features.

Fire Destroys Interior of Imp at Benton, Ark.

BENTON, Ark.—Fire of incendiary origin destroyed the interior of the Imp theatre here. Miss Alice Wooten, owner of the house, placed her loss at $4,500, while the building was damaged to the extent of $4,000.

Selznick Enterprises to Produce All Pictures in East After July 1

Stecher-Caddock Film Goes Big in Nebraska

The Stecher-Caddock picture, taken at Madison Square Garden in New York during the championship wrestling match, is playing to capacity houses in Nebraska and Iowa, according to Ernie Holmes of Ernie Holmes Master Production Company, Omaha, who controls the rights on the film for the two states.

Holmes also controls "Neglected Wives," featuring Ann Luther, in his territory. The exchangeman says that present bookings indicate that this production will meet with success.

SCENE FROM "THE PALACE OF DARKENED WINDOWS"

Turbans and sashes, pretty women and mustached gentlemen figure in the fourth National Picture Theatres, Inc., production.
Matty Roubert Engaged By Reelcraft
To Star in Series of Short Subjects

The seventh series of short subjects to be produced by Reelcraft Pictures Corporation will star Matty Roubert, a 12-year-old leading man. These two-reel features will not be so-called "kod" pictures, declares R. C. Cropper, president of Reelcraft, but will be "features in every sense of the word from the preparation of the story right on through the cast, direction, production and everything."

To Be Big Series
This addition to the Reelcraft program will be the biggest series of the kind ever undertaken by an independent producing company for distribution by independent exchanges, declares Mr. Cropper.

"The stories will concern the adventures of boys and girls, in other words, the days of youth," says the president. "Reelcraft maintains that this is a field of universal appeal. Men and women are only boys and girls grown up. Is there anyone who does not remember the days of their youth? Back at the old home town. The good old days, with the annual visit of the one-ring circus, when every youngster in town was down at the station to watch the circus unload."

"Ask any gray-haired boy if he really likes his first sweetheart, at the old red school house, and listen to him tell about the tack he put on teacher's chair; how they used to play hookey to swim at the old swimming hole or go fishin' in the creek. There is a world of material in those happy days of youth with a universal appeal."

Matty Roubert
Matty Roubert, the young actor selected as the star for this series, is well suited for this series, it is said, and has a world of experience for his age, beginning at the age of 2 with the Virginia Company in the three-reel production of "Uncle Tom's Cabin." He has played boy parts with numerous leading producing companies such as Pathé; Vitagraph, Edison and Famous Players-Lasky Corporation.

Matty is just past 12 and a regular, red-blooded, American boy, studying under the direction of a private tutor. He likes pictures and his particular preference is for a blond-haired leading lady who must not be over 12 years of age.

The productions will be in charge of William L. Roubert, the father of Matty, who also will direct the pictures, and at the present time is assembling his staff and cast for the pictures, which will be produced at Fort Lee, New Jersey.

To Publish Monthly
Reelcraft has planned to publish the productions at the rate of one a month, allowing four weeks for each picture, giving the producing unit ample time to complete a series of pictures suitable for presentation in every theatre in America.

Distribution will be through the Reelcraft and allied exchanges throughout the United States. There will be a complete line of advertising accessories, paper, slide, and other items. The date for the first publication will be early in the fall.

2,000-Seat Playhouse to Be Built by J. G. Rhode
KENOSHA, WIS.—A $300,000 motion picture theatre, with a seating capacity of 2,000, is to be erected here by Joseph G. Rhode. Plans for the structure have been received.

Character Work in Mary Pickford's "Suds" Declared to be Exceptional
Character work in Mary Pickford's forthcoming United Artists production, "Suds," has been declared to be exceptional. This factor, it is said, has enabled Miss Pickford to carry out the atmosphere of the picture, which is laid in London, in its minutest detail.

Prominent in support of the star is Mme. Rose Dione, for a long time one of the leading members of Sarah Bernhardt's company in Paris and who since the outbreak of the war has appeared in French dramas at the French theatre in New York and more recently went to California to appear in the silent art.

Austin Principal Lead
Mme. Dione's screen debut was in "The Secret Garden" and recently she appeared in "TheLuck of the Irish." As yet she is unable to speak fluent English, which makes her especially suitable for the role of the excitable French propieteress of the hand laundries in the slums of London, where Mary, as Amanda Affleck, is the slavey.

The principal one of the minor roles of the shirt upon which this story is founded, is Albert Austin, an English comedian of note, who for the past four years has been prominent in all of Charlie Chaplin's productions, and was loaned by the comedian to Miss Pickford for this production.

Harold Goodwin, who scored such a success in support of Miss Pickford in "The Heart of the Hills," also is seen in "Suds" as Benjamin Pillsbury Jones, master of transportation for the laundry, his conversation being that of the dilapidated old nag, Lavender, attached to the wagon in which the laundry is delivered about the Soho district of London.

English Actress in Cast
"Audrey Montgomery, the clever English actress who has played in a number of eastern productions, but who more recently has appeared at the Little Theatre in Los Angeles, has a splendid part as one of the girls in the laundry who is rather skeptical of Amanda's aristocratic lineage. Miss Montgomery, being a fluent linguist, also acts as interpreter for Mme. Dione.

One of the principal members of the organization who is new to the film world is Lavender, the woe-hegennag which pulls the laundry wagon. Lavender was selected from some 200 applicants for the position, being the most dilapidated specimen of horse flesh ever seen around the set.

The scenario of "Suds" was adapted from Charles Frohman's production of Frederick Fenn and Richard Pryes' play, "Op o' the Bowl," in which Maude Adams scored a triumph. The production was made under the direction of Jack Dillon.

Van Loan Now Adapting Norma Talmadge Vehicle
H. H. Van Loan, free lance scenario writer, has been engaged to adapt "Curi-osity," H. Austin Adams's stage play, which will be used as a vehicle for Norma Talmadge.

Sennett Declares That Spurious Bathing Girl Act Show In St. Louis
It has been brought to the attention of Mack Sennett that an unauthorized and spurious production of Mack Sennett Bathing Girls took place at St. Louis recently.

Exhibitors are warned to beware of any such company appearing as Mack Sennett Bathing Girls, unless a written authorization to do so is presented over the signature of Mack Sennett, showing him actually to be the producer. Mr. Sennett has announced that he will prosecute anyone falsely using his name in connection with any Bathing Girl acts.

Before booking any girl acts in which the name of Mack Sennett is used, exhibitors are urged to communicate with the producer at his address, 1712 Alessandro street, Los Angeles. At the present time no Bathing Girl act from Mr. Sennett's studios is appearing anywhere in the United States.

New Lloyd Series Booked By the Brookland Strand
The second series of $100,000 Harold Lloyd comedies, which Pathe Exchange, Inc., is distributing, has been booked by the Strand theatre in Brooklyn. The first publication of the new series is "Horse Play Dry." The big American theatre at Denver also is on the list of recent bookings.
Enthusiastic approval of Benjamin B. Hampton's "Riders of the Dawn," which W. W. Hodkinson is distributing, is given by exhibitors of the country, according to reports to the home office from Hodkinson branches.

This production is an adaptation of Zane Grey's "The Desert of Wheat." Among the larger exhibitors who have booked the writer-supervised piece for immediate screening are Tom Moore of Washington, D. C.; James Q. Clemmer of Seattle and James Beatty, who has first-run houses at San Jose and Fresno.

Moore Shelves Picture
According to the home office, the successful premiere of the picture at the Mark Strand, New York, prompted Mr. Moore to shelf another production so that he might open with "Riders of the Dawn" at his Strand theatre on May 30, instead of June 6.

Mr. Beatty's Liberty theatres at Fresno and San Jose will give "Riders of the Dawn" a week's day and date engagement that will be inaugurated with a powerful promotion campaign, it is said. Mr. Clemmer promises a campaign that will equal in power his promotion of R. B. Hampton's "The Westerners." The Seattle showman already planning a sixteen-column newspaper advertising spread.

Booked by Others
Among the other prominent first-run houses where "Riders of the Dawn" has been booked for engagements in June and early July are: A. K. Pay's Colonial, Stone Fox, S. D.; the Tudor, Atlanta, Ga.; Fox's Washington, Detroit, Mich.; the Knickerbocker, Columbus, O.; the Colonial, Aberdeen, S. D.; the Rex, Racine, Wis.; the Signal, Chattanooga, Tenn.; the Liberty, Springfield, O.; the Temple, Fort Wayne, Ind.; the Rialto, Newport News, Va.; the Luna, Lido, Marion, Ind.; the Jewel, Beaumont, Tex.; the Virgiman, Charleston, W. Va.; the Rev. Wheeling, W. Va.

A distinguished cast, selected by Hampton and Grey, is one of the many things "Riders of the Dawn" has to recommend it to the picture-loving public. The roster including Roy Stewart, Claire Adams, Robert McKim, Violet Schram, Joseph J. Dowling, Marc Robbins, Frank Brownlee, Frederic Starr and Marie Messenger, Hugh Ryan Conway, director of "Lombardi, Ltd." and a score of other cinema successes, supervised production of "Riders of the Dawn," wonderful photography being supplied by Harry Balfejo, the noted Spanish cinematographer.

Preparing Fannie Hurst
Story for Cosmopolitan
Fannie Hurst's "Just Around the Corner" is being sceneized for production by Cosmopolitan Productions. Frank Borzage, who directed "Humoresque," which also was from the pen of Miss Hurst, will handle the megaphone of "Just Around the Corner."

Jewel Carmen Returns
Jewel Carmen has returned to the screen after an absence of a year, and will star in four Roland West productions annually. One of the West pictures now is in course of filming at the Esquire studio.

Myron Selznick, president of Selznick pictures, enjoys a grape juice highball with Zena Keefe and Eugene O'Brien between scenes.

Princess at Rushville Is Opened After Remodeling
RUSHVILLE, IND.—Walter F. Easley has opened his Princess theatre again, following a complete remodeling of the interior. The seating capacity has been increased to 1,000. New decorations and appointments make the playhouse one of the most modern and beautiful in this section, it is said.
ZUKOR LISTS FALL PUBLICATIONS

Statement by Famous Players-Lasky President
Gives Exhibitors an Estimate of What Company Has to Offer Them Beginning With September

Adolph Zukor, president of Famous Players-Lasky Corporation, has issued a statement listing the productions which will be published by the organization for three months beginning with September.

"It always has been my custom at this time of the year," says the statement, "to make a statement regarding the place and policy of Famous Players-Lasky Corporation for the season to come. I have endeavored to place before exhibitors facts upon which they could base a fair estimate as to what our organization had to offer them, and I have striven to make clear to them the reasons why they could depend upon Famous Players-Lasky Corporation as a dependable source of supply of quality pictures in quantity. The list of productions follows."

SEPTEMBER

George Fitzmaurice's production, "The Right to Love," with Mae Murray and David Powell.

Elise Ferguson in Mrs. Humphrey Ward's "Lady Rose's Daughter."


Thomas Meighan in the famous story, "Civilian Clothes."

Dorothy Dalton in Sir James M. Barrie's story, "Half an Hour."

"Humoresque," Cosmopolitan's production of Fannie Hurst's story.

Dorothy Gish in "Little Miss Rebellious."

Wallace Reid in "What's Your Hurry?"

OCTOBER


Cecil B. DeMille's "Something to Think About."

"A Full House," from the famous farce, with Bryant Washburn.


Ethel Clayton in "The City Sparrow."

"Held by the Enemy," from William Gilbert's famous stage play.

NOVEMBER


George Fitzmaurice's production, "Idols of Clay," with Mae Murray and David Powell.

Ethel Clayton in "Rozanne O'Zanne."

Wallace Reid in "The Charm School," from a Saturday Evening Post story by Alice Duer Miller.


"Burglar Proof," a comedy featuring Bryant Washburn.

Billie Burke in Clyde Fitch's play, "The Frisky Mrs. Johnson."

German Raider Film Is Acquired By Unity

"Frivolous Wives" Is Ready For Distribution to Outlying Houses

An especially timely subject, "German Raider Moewe," has been acquired for Illinois and Indiana by Unity Photoplays Company of Chicago. An intensive exploitation campaign is being arranged on this naval war feature to aid exhibitors in its presentation. It will be displayed in two reels.

"Frivolous Wives," which is controlled by Unity in Illinois and Indiana, has just completed a week's run at both the Barbee and Star theatres in Chicago and now is ready to occupy outlying houses.

The "German Raider Moewe" is especially timely now in view of the fact that Decoration Day has just passed. Americanization Week is being observed and the anniversaries of the famous battles in the world war are being celebrated.

The feature is a descriptive portrayal of the famous German raider which sank thousands of tons of shipping off the west coast of the United States and in other parts of the ocean. The Americanization committee, headed by Franklin K. Lane, has requested exhibitors to screen subjects of this nature, not only during Americanization week, but throughout the year.

The activities of these German raiders always have been of interest to the people of this country. For that reason the subject should enliven any program at any time.

Robert Raphael Handles Read Publicity In Orient

J. Parker Read, Jr., producer of Louise Glum and Hobart Bosworth productions, has assigned Robert Raphael, a Los Angeles business man, to handle the organization's publicity in the Orient. Of late the Japanese have shown a marked tendency toward pictures, it is said, and many fan publications have sprung up.

Mr. Raphael will visit all the prominent Japanese newspapers, including Monthly Kinema Review, Nippon Hashi, Kinema Record, Hango and many others. He expects to be gone nearly a year. He will return by way of England and will repeat his duties in London.

Griever Gets Territory

On Norma Talmadge Film

Si Griever of Security Pictures, Chicago, has acquired the Illinois and Indiana rights on "Captivating Mary Carstairs," the five-part production which National Film Corporation of America re-issued on June 1, from Joe Brandt, director general of National.

A long list of sold territory on this picture was announced recently. The picture was adapted for the screen from Henry Sydnor Harrison's famous novel of the same name. Bruce Mitchell directed. It has been re-edited and retitled and new posters and advertising matter prepared.
American Will Issue
Three Specials Soon
All-Star Casts Appearing in Productions Which Are to Be Published Soon

American Film Company, Inc., has three specials for early publication. All-star casts were selected for these productions.


The third special, "Whispering Smith," by Frank H. Spearman, has a cast headed by Charles Clary and Irene Rich. Kathleen O'Connor and Billy Elmer are included in the cast.

S. S. Hutchison, president of American, contends in his selection of casts that the personality of all of the players should be in accord with the author's own conception of his characters. Coronavirus costs, R. R. Nehls, general manager, has been at the coast studios with the directors making a study of the personal equation in each case.

Hodkinson Article Deals
With Present Conditions
In the Picture Industry

W. W. Hodkinson has published for free distribution to exhibitors a pamphlet which he calls "An Appeal to Common Sense." The pamphlet deals with present conditions in the industry. Mr. Hodkinson contends that many of the evils which now beset theatre owners arise from the fact that the same financial interests control producing and distribution.

Mr. Hodkinson says that under the system now followed by producer-distributors, the picture failures are charged as a debit against the exhibitor, thereby saddling on him the cost of unforecast profits. An independent distributing agency forcing the producer to bear the cost of failures on his own shoulders is one of the remedies proposed by Mr. Hodkinson.

"I hope," said Mr. Hodkinson, "that exhibitors will read the booklet, for it embodies the observations and experiences of many years together with the sincere desire to help the exhibitor out of his present difficulties."

"Screen Snapshots" Will Have N. Y. Showing Soon

Jack Cohn, producer of "Screen Snapshots," the novelty which portrays the lives of various stars, announces that the first and second issues are ready for publication. The New York premiere will be given soon, he says, at one of the four big Broadway houses. The feature is being state righted.

Hiers in "So Long Letty"

At Christie has arranged with Famous Players-Lasky Corporation whereby Walter Hiers, the comedian, will have a prominent role in "So Long Letty." Colleen Moore also has a big part in the picture.

J. H. Kunsky Planning One
Of Largest Theatres in U. S.

Leases Ground in Detroit on Which He Will Erect Ten-Story Building Including Playhouse With Seating Capacity of 4,250

(Special to Exhibitors Herald)

DETOUR, MICH., June 1.—One of the largest motion picture theatres in the United States is to be built here by John H. Kunsky on the site bounded by Broadway, Madison avenue and Withrell and John R streets, which he has just leased. It will be known as the Capitol.

In the ceiling of the auditorium will be a magnificent dome, under which will be a beautiful lighting fixture. Soft color effects will predominate in the decorations. The waiting rooms, the promenades and the grand staircase will surpass anything in this part of the country, it is said.

A large lobby will extend the entire length of the auditorium, with wide marble staircases at each end. Opening off these stairways will be the promenade and mezzanine floor. Arrangement will be made so that music from the auditorium can filter through the rooms opening from the mezzanine.

The stage will be of such proportions as to permit an engagement of the largest theatrical attraction and grand opera. The lighting system of the house will be controlled by a large dimmer system on the stage.

This will be the third theatre on Grand Circus park controlled by Mr. Kunsky and his associate, George W. Trendle.

Path to Distribute Five Short Westerns Beginning on July 11

Pathé Exchange, Inc., will distribute a series of five two-part westerns, known as the "Young Buffalo Series," beginning with the week of July 11. They will be published at the rate of one a week. Young Buffalo of stage note has the leading role in the dramas. In private life he is Howard Yale Drew.

Particular stress has been laid by Pathé on the pictures locations, the breezy atmosphere and the hero who rides hard and shoots straight.

William Addison Lathrop wrote the stories for the series, while George Ridgewell directed. The pictures were made in the Canadian Northwest.

Will Rogers Is Assigned to Report Republican Meeting

Will Rogers, the comedian, has a new job.

A nationally known news service has engaged the screen and stage star to cover the Republican convention in Chicago and the Democratic gathering at San Francisco.

Rogers has been given carte blanche and will tell the story as he sees it in his inimitable style, giving to the nation the humorous angle of these two big political meetings.

Ground plan of the Capitol Theatre, which John H. Kunsky is planning to erect at Detroit.
“Up In Mary’s Attic”

An appealing Star, Clean Comedy, Interesting Story, Pretty Girls, a Baby’s Smiles, Heart Throbs, are all blended into one, it is said, in this Fine Arts picture. Judge for yourself from these “Stills.”
MISREPRESENTATION

Because Chicago is the second largest city in the United States, and because smaller municipalities are prone to imitation, a certain peculiar interest attaches to the suggestion made by the Rev. Dr. W. S. Fleming, member of the Moving Picture Censorship Commission of Chicago, at a recent meeting.

"I would like to censor the theatres' newspaper advertising, too," said Rev. Fleming, after drastic censoring of other forms of theatre advertising had been recommended and approved, "but I know that it is impossible on account of the so-called freedom of the press." Other members of the commission agreed with him both on wanting to censor the advertising and that such a step would be impossible.

In itself, and in its immediate application, the utterance is more amusing than important. As indicative of the trend of thought among censorship advocates, however, it is significant.

The only foundation upon which the most radical could conceivably base a demand for censorship of advertising is misrepresentation—a fault of which theatre advertising is singularly free.

In no other class of advertising, perhaps, is the product dealt with so well suited to the advertiser's purpose. In no other industry is it possible to write more attractive advertisements without departure from facts—yet in no other field is it possible, did the inclination exist, to misrepresent more easily.

Great credit is due the exhibitors of the nation for keeping within the bounds of truth in their advertising. The practice they have made a custom should be maintained, that the theatre man may not have imposed upon him restrictions which will seriously hamper him in one of the most important phases of his business.

Danger Is Slight

The immediate danger of advertising censorship being instituted is comparatively slight. The "so-called" freedom of the press referred to is undoubtedly sufficient protection. To overcome it changes would have to be made in the Constitution of the United States.

But protection from any source should not be welcomed. The very fact of protection cannot be construed as other than an indication of weakness—and there is and should be no weakness in the armor of the theatre advertising.

Early in the history of the motion picture there were certain instances of misrepresentation. The "baby days" of any industry show records of faltering footsteps, and the motion picture industry is not an exception in this department.

Improvement Was Rapid

But the mistakes of early exhibitors were not of lasting consequence. "Fly-by-night" showmen, making their stand in opera houses and town halls, abused their advertising privileges and left town before the certain result could work its effect. That the result was no less certain is attested, however, by the early death of this type of film entertainment.

The pioneers who opened "motion picture shows" in store rooms re-modeled for the purpose quickly found that misrepresentation was not a profitable enterprise. They found that the patron drawn by untruthful advertising did not return as frequently as expected, if at all.

The showman began then, a decade ago, to tell the truth in his advertising. He realized that he was not a "one time" salesman, but, by the very enduring nature of his business, a "repeater" who must make a satisfactory sales showing every day, every week, and every month.

Standard Quickly Raised

With the rapid rise in quality of motion pictures produced, the exhibitor had no difficulty in improving his advertising in keeping. The gap between the "novelty" and quality stages was so quickly bridged that no hardship was worked upon the man who had to stimulate interest in the motion picture during the interim.

The early showman was, in most instances, recruited from other than theatrical fields. In a new atmosphere, one entirely foreign to that with which he had been familiar, it was his business to develop a technique for the successful advertising of his wares. Present-day advertising as a whole, the result of the pioneer's endeavors, show that he succeeded admirably.

Present Average High

The present day average in the theatre advertising is high. Clippings from all parts of the country, from metropolis and village, show a uniformity of purpose and principle that merits high praise for the entire exhibitorial body.

Misrepresentation is practically non-existent, and with good reason. The results of its occasional use are sure and swift in operation. The perpetrator seldom remains in business long enough to repeat the offense.

Exhibitors deserve great credit for the excellent showing they have made in keeping clear of the taint. It will be a sorry state of affairs indeed if meddlers are permitted to saddle them with an unwarranted and unjustifiable censorship.
Graphic Miniatures Overcome Paper Shortage Difficulties

Without doubt the most serious problem which the exhibitor advertiser is immediately called upon to solve is that presented by the paper shortage which continues unrelieved and daily brings news of publications compelled to limit their size and place restrictions upon both news and advertising space. It is a difficulty which practically every theatre man has experienced or will experience unless unexpected relief is promptly forthcoming.

It is a genuine problem. A great number of men have evolved and developed to high efficiency a style of advertising with which the public has been familiarized and which brings good results. By use of an established system of varying size and layout they have taught their readers to read a double meaning into their advertisements.

Forced to improvise on short notice a new system to conform to the limitations imposed, these exhibitors are hard pressed for a satisfactory substitute.

Of especial interest, therefore, to exhibitors who have been cramped in their operations, are the one and two-column advertisements recently used by Edward L. Hyman, manager of the Mark Strand theatre, Brooklyn, N. Y. They are among the best of their class that have been printed.

Consisting for the most part of hand lettering, they have high visibility and striking power of no mean weight. They stand out from the page of solid advertisements on which they appear with exceptional brilliancy.

In the “Yellow Typhoon” displays, particularly, may be seen the effect which it is possible to gain without use of great space.

Here an illustration of sufficient body to get results has been introduced without sacrifice of more than a minimum of space. It is logically placed and shares attention, yet does not detract from the word matter. In the single-column display advertisements the same picture the idea has been duplicated with as good results.

A little less complicated, and therefore more readily adaptable, is the style of the “Love Expert” advertisements.

In this case the word matter carries the burden of the work, a simple little illustration being thrown in to give balance and add to the attractiveness of the whole.

Taken as a group, the advertisements reproduced point the way for advertisers hit by the paper shortage.

The method they illustrate is a simple one and one that many theatre men will doubtless adopt. It can be used with little expense and with a little care may be quickly worked into a satisfactory substitute for the established method abandoned.

Though an artist should be employed to get best results from the device, it is not inconceivable that the exhibitor with a knack for designing can prepare his own drawings in a manner that will dispense with this necessity. Lettering is the chief ingredient, and it is not difficult to procure good lettering at a reasonable figure.

The engraver must come in for consideration, of course, but that also is a matter of little moment, as the price of cuts the necessary size is not prohibitive.

A two column display which shows the method by which Edward Hyman overcomes the handicap imposed upon advertisers by the paper shortage.
Exterior Exploitation

J. H. Mayer, director of publicity for the Universal Film Manufacturing Company, personally supervised the introduction of "The Virgin of Stamboul" in Cincinnati, O.

Especially stress was laid upon exterior exploitation. At the left may be seen an unusual application of the "sandwich man" method. Setting up his camouflaged sign board on busy corners he drew a great deal of attention.

A tallyho in which musicians and singers were driven through the streets with excellent effect may be seen at the bottom of this page.

Why Cooperation Wins

Edward Aylward, manager of the Grand Opera House, where the picture had its premiere, worked in close harmony with the Universal exploitation force throughout the run.

At the right is shown the lobby of the theatre as it was decorated for the engagement.

Cooperation began when H. H. Van Loan wrote "The Virgin of Stamboul," an exploitation picture. Tod Browning cooperated by staging scenes that warrant big publicity measures, and Mr. Mayer, working with Mr. Aylward, brought it to successful consummation.
**Last Week**

Harry Reichenbach put over another big one. K. C. Ann and his patrons came in for a "non's shade" or publicity in the New York daily prints and a photo of the incident was printed on the front page of the Chicago Herald-Examiner.

N. A. Benson, manager of the Stadium Theatre, Pittsburg, Pa., darkened the theatre for one minute after each showing of "The Love Experts" to permit sweethearts in the theatre one kiss—and advertised the fact. It is said that certain young men attended the theatre four different evenings—bringing a different girl each time.

Fifty silver dollars were placed in a sate in the lobby of the Sun Theatre, Omaha, with a placard on the outside offering the money to anyone who would open the door. "Alas! Jimmy Valentine" was the attraction being shown, and the results were as expected.

Harry Scott, manager of the First National Exchange at Detroit, Mich., booked the Royal Hawaiian Trio and Princess Kawa, "Champion Huia Huia Dancer of Honolulu," solid for three months. The act will be furnished with "The Idol Dancer" at slight additional cost due to the length of the engagement.

Snow shoes, Hindu's sandals, army shoes, moccasins, foot wear of every description, displayed in the lobby of the Met theatre, Grand Forks, N. D., drew big crowds to the showing of "Other Men's Shoes," Edgar Lewis' Pathe production.

An innovation in the form of an epilogue, used just before the final fade-out of "Why Change Your Wife?" proved highly successful at the Kings theatre, St. Louis, Mo.

The "Sex-O-Gram" campaign formulated by Sig Schlager and F. B. Warren for the exploitation of "Sex," the J. Parker Read Jr. production starring Louise Glaum and distributed by the W. W. Hodkinson Corp., was officially launched. A reward of $8,000 in prizes is offered for an acceptable sequel to the play.

Winnipeg street cars were the cause of considerable concern for a week, carrying signs which read simply, "She Danced." At the end of that time citizens were informed in newspaper smashes that "she" was "The Idol Dancer" and did, and would continue to, at the Allen theatre.

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"**Good Spirits Show**

Is Chambers Novelty"

A novel program was offered its patrons by the Palace theatre at Wichita, Kans., recently under the title of "The Good Spirits Show." With Bryant Washburn in "The Six Best Cellars" as the feature and "In the Sweet Dry and Dry" as a comedy, the management arranged to have the entire bill smacked of those good old days before July 1, 1919, when national aridity settled over the land.

The curtain rose on the interior of a European top-room. Large casks labelled "Whisky," "Wine," "Gin," "Port," "Rum," etc., are seen in the background. A dandy, slightly the worse for having looked on the cheering cup, is seated at a table. In his rich, deep voice he sings "Down Deep in the Cellar." At the conclusion of his song, a pretty Swiss barmaid enters, and, after refusing to serve him anything more to drink, gives him very appropriate advice through the singing of "Absinthe Frappe," the song hit from "It Happened in Norland."

At this juncture a male quartette, garbed as students, rush on the stage and immediately launch into the famous stanzas from "The Prince of Pilsen." The second chorus is sung as a sextette, the barmaid and dandy joining in. Suddenly the stage is thrown into darkness, lightening flashes and when the lights return the cask labels have been replaced with such titles as "Hair Tonic," "Jamaica Ginger," "Lemon Extract," "Bay Rum," etc.

As a finale, the sextette saunters across the stage singing "Alcoholic Blues." Several comedy features were woven into the little prologue, the whole of which was arranged by Reichenbach, organist-in-chief of the Palace theatre.

The novelty consumed eleven minutes and served as a most appropriate introduction to the pictures which followed. The musical program throughout the entire show ran to the bibliographical and the news weekly was made up of scenes and events which bore directly or indirectly on prohibition.

All the principals used in the prologue were local talent and the cost of the novelty was held at a minimum.

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**Standees**

A bill has been introduced into Congress advocating legislation which will prohibit the sale of standing room within the theatre in the District of Columbia.

Exhibitors should not be deeply concerned over the matter. Drive exhibitors do not permit patrons to stand for any considerable period of time. There are several good reasons the patron who must stand in the aisle is very likely to be embarrassed. Embarrassment leads to anger. Anger leads—everybody knows where.

It is not pleasant to stand in line awaiting admission to the theatre. It is less pleasant to be sold a ticket without comment, only to learn that one must stand in the aisle for two or three reels.

Legislation to prohibit this should be unnecessary. Legislation of any sort is bad for the industry. Exhibitors who object the industry to danger of it are the type that deserve consideration.

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**Screen Ads**

It is impossible to reduce screen advertising below a certain self-established minimum. Coming attractions, institutional events and certain matters of local and national interest cannot be wholly eliminated from the screen.

But they can be, and should be, given a minimum of time. They should not be, as they often are, dragged out interminably and over a long period of days or weeks.

When it is essential that such an event be advertised, and it often is essential, the least that the exhibitor can do, and should do out of consideration for his patrons, is to change the copy of slide or trailer as often as he changes feature attractions.

There is no other way of eliminating the annoyance such advertisements occasion—and it is vitally important that such annoyances be eliminated.
The children of Portland, Ore., were invited to attend C. S. Jenson's birthday party, given to celebrate the first anniversary of his son's birth. Above photo shows the scene at front of the Columbia theatre.

A striking exhibitorial triumph that holds a particularly strong significance for showmen interested in building up public faith and interests in their enterprises and arousing public sympathy of the strongest agencies in a city, has just been completed by C. S. Jenson, member of the Jenson & Von Herberg firm, which holds the First National Exhibitors’ Circuit franchise for the Seattle territory.

Jenson's undertaking was inspired in the cause of celebrating the first birthday of his baby boy, Von Claud. The chain of successful incidents that followed in the course of the celebration linked together with far more force than any exploitation campaign ever launched in Portland.

And the strongest point of general exhibitor interest is the fact that Mr. Jenson's idea can be applied in almost any vicinity by any exhibitor who has a small son or daughter or who might decide to give the neighbors a celebration in honor of the children of some prominent citizen, such as the mayor, or governor, or very prominent merchant.

The trend of the affair can be best understood by the following index of incidents:

Seven hundred orphan children of Portland helped celebrate the birthday of Master Von Claud at the Columbia theatre, Portland.

The Portland Ad Club publicized the event to such an extent that a train of automobiles was recruited for taking the children to and from the theatre.

The Knights of Columbus got behind the event in a body.

The Portland Drama League, which had previously gone on record as being undeniably opposed to motion pictures as a form of recreation for children, endorsed the affair and presented a fifteen-minute playlet.

One hundred of the most prominent local society women acted as a reception committee to receive the children and aided the staff of nurses in taking care of them.

Almost a thousand boxes of animal crackers and sticks of striped red and white candy and various toys were given to the children.

More than 150 business men of Portland, forming the commercial backbone of the city, forsook their work to be present at the entire showing. An innovation in the form of a Saturday morning matinee with an admission price of 6 cents for all school children was established by Mr. Jenson.

The case with which exhibitors may apply the idea is shown by the fact that business men's clubs, various civic agencies such as the Kiwanis, Ad Club and other bodies may be led to cooperate.

The souvenirs and candy which is essential to an affair of this kind can usually be provided by local department stores. Newspapers, without exception, find in such an event a source of human interest articles.

In the case of Mr. Jenson, every child's home in the city received a personal invitation.

Due to an epidemic of measles which kept the entire personnel of several of the institutions in quarantine, the attendance at the birthday party was curtailed to a certain degree. But more than 700 children were present. Ten homes were represented, including wee kiddies who sat with no discomfort three in a seat to the girls who occupied with much dignity and glory the loges. One entire section was occupied by boys ranging from eight to fifteen years of age, while the opposite contained the smallest tots of the institution.

The entire city of Portland cooperated with Mr. Jenson in making the party a success. The Portland Ad Club accepted the responsibility of taking the children to the theatre and back again to their homes. After 100 automobiles were enlisted in this organization an appeal for help was sent to the Knights of Columbus, who volunteered to transport the kiddies in Catholic homes, and the Rotary Club, which assumed a share of the remaining institutions. The youngsters arrived in various types of vehicles including huge drays and great Pierce Arrows. The time of the party was set for 10 o'clock, but as early as

(Continued on page 6)
Campaign of Concealment Brings Record Crowds to Penn Theatre

Despite the fact that the word "impossible" is generally considered as non-existent where exploitation is concerned, that word would doubtless have been the comment of every American exhibitor had it been suggested to him that he could break all previous records by use of a campaign in which the name of the theatre was not even mentioned. Yet service of the newsboys of the city. Prizes were offered for the boys who could sell the most papers and short lines from "Down On the Farm" the loudest. In this the newspapers cooperated with gratifying results.

The name of the theatre was not announced even when page smashers announced the attraction and described it in detail. The public was left to find it of its own accord—and find it did. They found it in such numbers that previous records were broken on the opening day of the run before word of

mouth advertising had a chance to circulate.

The idea is applicable to any city or town. It is also adaptable, with slight changes, to pictures of many types. It is worthy of adaptation—for the results were big results.

Turnips, onions, eggplants, celery, potatoes, cabbage, spinach, apples, asparagus, cucumbers, lettuce, cider, eggs, buttermilk, butter, milk and seeds were

products of the farm legitimately labeled. Hats, tobacco, shirts, phonographs, overalls, automobiles, shoes and hardware were products also advertised as "from down on the farm." The device excited curiosity, and curiosity is a powerful agent.

Colonial Ad Appeal Due to Workmanship

One man in the world is only one man. And no one man is entirely independent. Robinson Crusoe is supposed to have been a civilization to himself—but that was in fiction. And even he didn't have a great deal of comfort.

The advertising exhibitor will do well to keep a realization of his enforced dependence upon others fresh in mind. It is an important part of this business.

The artist and the printer, perhaps, rank first in their importance to the advertiser. These are the men to whom he entrusts his work, the men who must put them into final shape and whose work determines their effectiveness or futility.

And both should be willing and should have an interest in the exhibitor's welfare.

To Charles R. Roediger, who manages the Jensen and Von Herberg advertising for Tacoma, Wash., exhibitors, may look for an example. His advertisements are unquestionable evidence that both artist and printer are "with him" throughout every step of production.

He started in the grocery stores. Here he planted cards, eleven by fourteen inches, printed in red and black, bearing the names of different products displayed and adding the information that they were "direct from down on the farm." Several reproductions of those cards are presented herewith.

He also provided the stores with six-pound paper bags upon which were printed scenes from the picture. But even here the name of the theatre was not given. The bags were used by the merchants for a week preceding the opening of the run.

Paper stands throughout the city were widely covered with twenty-four sheets, sixes and threes, upon none of which was permitted to appear the name of the theatre.

One of the most important features of the campaign was the pressing into

A characteristic Roediger layout, used for the Colonial theatre, Tacoma, Wash.

POTATOES
FRESH FROM

DOWN ON THE FARM

EGGPLANTS
FRESH FROM

DOWN ON THE FARM

TOBACCO
FRESH FROM

DOWN ON THE FARM

APPLIES
FRESH FROM

DOWN ON THE FARM

CIDER
FROM

DOWN ON THE FARM

THE HERALD  June 12, 1920
"The Idol Dancer" at
John H. Kunsky's
Madison Theatre
Detroit, Michigan

Howard O. Pierce directs a staff of twenty-five technical men in preparing presentation and exploitation features. Accompanying views show the results.
A simply constructed lobby decoration used by the Liberty theatre, Electra, Tex. It is kept in stock for similar future productions.

**Makes Lobby Features Serve Double Purpose**

There are two kinds of economy—genuine and foolhardy. The exploitation man should have nothing to do with the latter variety.

He has been criticized frequently, however, on just that score by businessmen who have been unable to see the wisdom of putting big sums of money into lobby displays for pictures that run a week or less. Many times there has been just ground for the criticism.

The manager of the Liberty theatre, Electra, Tex., is not one of those who should be thus classified, however, as his method, set forth in a recent communication, testifies.

Here is genuine economy. Expense is not spared to make the theatre, inside and outside, as attractive as possible when each production is staged. The above photograph shows the lobby decoration that was used for "Broken Blossoms," not a lavish setting for a metropolitan playhouse, perhaps, but unusual for a city the size of Electra.

But when the engagement is done the Electra front is not discarded. It is carefully dismantled and placed in the store room for use, with sufficient alterations to give it distinction, when another play of similar type is exhibited at a future date.

This is genuine economy.

Production runs along sufficiently similar lines that it will often be found practicable to use stored fronts, and presentation sets as well, with entirely satisfactory results.

If the Liberty method is followed over a long period a mass of material will be accumulated which can be drawn upon for practically any purpose. The idea is worthy of adoption. Space devoted to the purpose will be found highly productive.

**Simplicity Keynote In Strand Feature**

The exhibitor who dismisses the thought of presentation with the first calculation of the expense involved is ill advised. He is not a good, or at least a thorough, business man—hence not a good exhibitor.

The expense is the natural but not the proper angle to be given first consideration. It is because of this that the surface thinker frequently fails to attach proper importance to the subject.

The results should be first taken into account. There are none that will deny that a picture properly presented is better than a picture haphazardly projected upon a white sheet. The day for that sort of argument is past.

A little further delving into the matter, a consideration of the trend of events, discloses the certainty that the theatre that does not go in for presentation features is not long going to remain prosperous. Competition will win out on merit—for there is no denying the merit of that sort of exhibition.

There is no necessity, however, for the theatre man who is not properly situated to stage lavish features to go deeply into debt to put them on.

A feature that was attractive, served its purpose well, yet cost comparatively little, was staged at the Strand theatre, Fort Wayne, Ind., when "The Fall of Babylon" was being exhibited. A single dancer was employed, and a stage setting that can be duplicated at moderate expense was used as the background.

There are few theatres in America that cannot afford a feature of this sort. There are fewer, if any, that cannot afford a substitute of, to them, as great value.

It is natural to think of the biggest prologues that have been staged when the word "presentation" is uttered. It's a big sounding word.

A sober second thought is always profitable.

**At Cleveland**

The wise exhibitor attending the conventions at Cleveland, O., will not miss the obvious opportunity to gain valuable news publicity for himself and his theatre during the period of his absence.

A letter will inform the local editorial force of the ends for which the exhibitor is striving. In every case, they will be ends that have to do with the betterment of theatre conditions, hence the betterment of motion picture entertainment.

A daily telegram to the home paper will be given prominence that can be had in no other way.

The expense of such a measure will be found insignificant in view of the effect gained.

A Babylonian setting, with a dancer in interpretive dances, were used as an introductory feature when "The Fall Of Babylon" was shown at the Strand theatre, Fort Wayne, Ind.
Personal Endorsement Effective In Producing Box Office Results

The exhibitorial endorsement, the effectiveness of which is unquestioned, has appeared with remarkable frequency in connection with "Why Change Your Wife?" Cecil B. DeMille's Paramount Artcraft special. The occurrence is one that should be heartily approved by all interested in good advertising.

The obvious conclusion seems to be that exhibitors have unusual confidence in this particular production. It may be that the endorsement was one of the features most strongly recommended by the exploitation representatives of the distributing organization, but that is unimportant.

The important fact is that exhibitors are using their signatures beneath statements of the picture's merit. There should be more of this sort of advertising. It is doubtful if exhibitors realize just what merit there is in the idea, else it is reasonable to presume that they would not have waited for a certain picture to move them to its use.

The exhibitor today is something more than a mere citizen. He is a business man and, if he conducts his business in high-class manner, one of the most important business men in the community.

He is the recipient of the public's confidence. To him is entrusted the very important matter of providing the most popular, and therefore most important, public amusement.

If he has conducted his theatre and has even been legitimate, and he would not be in business if he had not, his word means a great deal in amusement matters.

His promise has weight. When he promises his patronage that the picture he has to show them is a great picture, when he uses superlatives in his description of it, he is assured of business. Everybody wants to see the really good pictures. When he states out one and calls it "the best," he need feel not the slightest doubt as to the patronage he is to enjoy during its run.

But it is not always necessary to say "the best." It is perfectly logical to believe that an exhibitor who went at the matter carefully and sincerely could develop his personal messages to his patrons to such an extent that his description of his pictures, his promises for each and every one of them, would be all the advertising absolutely necessary.

The one danger of such a course lies in the possibility of occasionally dis-appointing with a production of which he did not know the merit.

With exchanges managed as they are managed today, there is little excuse for this except in the case of the exhibitor in the isolated cities. And even he, who usually runs pictures some weeks after publication date, should have little difficulty in making sure of the quality of his product before he advertises.

Reproductions of advertisements recently used in behalf of "Why Change Your Wife" will be found upon this page. They are selected from a number that have come to attention. They show the work that is being done.
WITH the discussion of weighty matters concerning vitally the great inter-relationships of the industry at its present intensity, it is natural that exhibitors should attach for a period relatively minor importance to the "small news" of the day.

The review of a current screen publication, at all times an essential document, should not be summarily dismissed nor hastily scanned in the press of big issues.

Many successful exhibitors and chain theatre executives almost without exception keep carefully indexed files of reviews and descriptive data upon every picture produced. The wisdom of such a course is reflected in their success.

"THE PRINCE CHARMING" (Paramount Artcraft) is taken from the stage play by Edward Peple and is a fine offering. It is an excellent choice as Thomas Meighan’s first starring vehicle and has been excellently directed by William DeMille. Edna Lee does excellent work in support. There is much promise for the future in the composition, a finished product which gave complete satisfaction at its Chicago premiere.

"THE WONDER MAN" (Robertson-Cole) seems destined for success. The initial starring vehicle for Georges Carpentier, it reveals unexpectedly a genuine talent possessed by the ring idol. His bearing is excellent, his camera presence that of a veteran, and the production promises much from the box office standpoint. It should be backed by extensive exploitation, which is thoroughly justified.

"THE DEADLINE" (Fox) reveals the George Walsh of "The Beast" and other early dramatic productions at his sturdy, robust best. A drama of Kentucky mountain folk, of feuds and "moonshine," it has nothing of the comic in it. The change will be found welcome in many quarters and the star makes the most of his opportunities.

"THE DEVIL’S PASS KEY" (Universal) is a worthy successor to "Blind Husbands." Eric Von Stroheim’s first directorial effort. It is a story of Paris, told with a wealth of detail and careful direction that makes the whole stand out as a unique piece of work. A capable cast chosen with a view to their fitness for the particular parts assigned them gives the picture a finished appearance.

"PARIS GREEN" (Paramount Artcraft) is Charles Ray’s latest vehicle. The play lacks dramatic strength and depends for much of its humor upon a doughboy’s poorly translated French. The cast includes Ann May, Bert Woodruff, Gertrude Claire, Donald McDonald, Otto Hoffman, Ida Lewis, and Norris Johnson, and was directed by Jerome Storm from a story by Julien Josephson. Colorful photography is an outstanding feature of the production.

"THE SEA RIDER" (Vitagraph) presents thoroughly masculine Harry Morey in an out-and-out drama of the sea which should please generally. Free of sickly sentimentalism, strong in its simplicity, it is representative of the best type of screen material.

"DOLLARS AND SENSE" (Goldwyn) gives Madge Kennedy a chance to portray a more serious role than she has been accustomed to, although at the same time the picture is not without its humorous and amusing incidents. The picture is adapted from the story by Octave Roy Cohen, a writer of popular tales.

"ROMANCE" (United Artists) brings to the screen a play of unusual merit and a star whose work on the stage placed her at the top. The screen version of the drama in which Doris Keane won laurels both in this country and abroad is no less compelling than the original. It is different and most certainly is the answer to the cry that has gone up from time to time, “Give us better pictures.”

"PASSING BY" (Pathé) is the adaptation of a notable stage success in which Charles Stuart Blackton, son of J. Stuart Blackton “runs away” with the picture. The little fellow shares honors with Herbert Rawlinson, the star. It is well produced, the exteriors representing London streets being especially well done.

"THE SILVER HORSE" (Goldwyn) is a Rex Beach production which ranks among the strongest box office attractions of the current season. It is a story of the Far North with many dramatic situations and a strong appeal to all types of audiences. It permits elaborative exploitation campaigns and should be advertised strongly.
HERBERT RAWLINSON in
PASSERS BY
Six-part drama; Pathé.
Directed by J. Stuart Blackton.
Published June 20.

OPINION: Charles Stuart Blackton, the little son of J. Stuart Blackton, di-
vides honors with Herbert Rawlinson in
the screen adaptation of the popular stage
play, "Passers By," which has father
is publishing through the Pathé

Success of the picture depends in
an extraordinary degree on the acting of
this talented and handsome little fellow.
Responding to his father's direction, the
boy gives to the picture a touch of
pathos and humaneness which goes
straight to the heart. His is an excep-
tional performance.

"The story of "Passers By" is not a new
one—lovers separated by misunderstanding,
kept apart for years by letters being
intercepted by a meddlesome woman, and in
the end being reunited. In this instance
the locale is England.
The settings are impressive, unusual
character being reflected in the exteriors.
Tom Lewis, Dick Lee and W. J. Fergu-
son, cast in minor roles, furnish excel-
lessly. Lella Valentine, Ellen Cassity and Pauline Coffyn are
well cast in the heavier supporting roles.

SYMPHONY by Margaret Summers, a
governess in the home of Lady Hurley,
disappears when she realizes she is
about to become a mother. She is
prevented from committing suicide by
Nifty, a cabman, and given a home
by him. Peter Waverton, step-brother of Lady Hurley, who is in love with the
governess, searches vainly for her with-
out knowing the reason of her disap-
pearance. When Margaret finally de-
cides to correspond with him, her let-
ters are intercepted by Lady Hurley and
destroyed. Six years elapse. In the
meanwhile Waverton has fallen in love
with Beatrice Dainton, a ward of his
step-sister. During a heavy fog Mar-
garet takes refuge in a doorway and is
found by Waverton. He learns for
the first time of his having a son, and, on
seeing the boy, is infatuated with him.
Beatrice learns the truth, releases
Waverton from their engagement, and
Waverton and Margaret are married.

MARGE KENNEDY in
DOLLARS AND SENSE
Five-part comedy-drama; Goldwyn.
Directed by Harry Beaumont.
Published in May.

OPINION: Octavus Roy Cohen, a
recognized writer of amusing bits of fic-
tion, is responsible for this Marge Ken-
dy vehicle. The original story, titled
"Two Cents Worth of Humanity," was published in The Saturday Evening
Post. It was an enjoyable piece of
work, both in theme and in dialogue.
Although the back of the story was a
thought worth consideration.

From the story angle, then, "Dollars
and Sense" should fulfill expectations.
It is not a tensely dramatic nor on
the other hand is it entirely facetious
in treatment. Both phases of screen-
expression are touched upon sufficiently to
satisfy.
The star's characterizations in pre-
vous pictures have found general favor,
her mannerisms are pleasingly invit-
ing. "Dollars and Sense" is a Marge
Kennedy type of vehicle, which permits
a play on her style of acting.
The action of the play tends to become
slow at times, but not to the extent to
diminish interest. With exploitation
possibilities prevalent, it should be an
easy task to screen this picture to good
houses.

Commendable in their support of the
star are Kenneth Harlan, her leading
man, Willard Louis, Florence Deshon
and Richard Tucker. Accurate back-
grounds add color to the production.

SYMPHONY: Hazel, a chorus girl, is
left in financial straits by a sudden clos-
ing of the show. With her room rent
due and with but 2 cents in her pocket-
book, she seeks other employment. Tired
and footsore, she enters a bakery to buy
bake buns with her last 2 cents, telling
the young and handsome owner that
they are for her dog. But he sees
through her veil of pride and gives her
fresh buns, and in each he places a dollar.
Finding the dollars, she returns and
finds that the baker, David, is somewhat
of a philanthropist. She tells him that
he needs a manager and she is employed.
Overburdened with work, David be-
comes sick and is taken to the hospital.
He, too, is without funds. A broker by
the name of Stanhope, however, tells
Hazel he will pay the bills if she in
return will do something for him.
Although she believes that there are
ulterior motives back of his generosity,
she promises in order to save David, with
whom she is in love. She goes to Stan-
hope's apartment and there she finds
David, and Stanhope has arranged for
their marriage.

DORIS KEANE in
ROMANCE
Seven-part drama; United Artists.
Directed by Chet Withey.
Published in May.

OPINION: Edward Sheldon's drama
of love and tragedy has been brought to
the screen with all its fineness, its charm
and the other qualities that made it the
successful stage production that it was.
Not only have the producers adhered
closely to the original play, but they
have gone still further and selected for
the lead Doris Keane, who played with
such finesse the character of Mme. Mar-
guerita Cavallini and won laurels both
in this country and abroad.
"Romance" is a picture that every-
body will want to see. It is a story of
the nineteenth century, a short prologue
and epilogue containing the only modern
atmosphere of the piece. The fact that
the costumes of the early period are
worn in no wise detracts from the in-
terest but serves rather to accentuate
the existence of romanticism in the nine-
teenth and preceding centuries.

Miss Keane's portrayal is excellent.
Although this is her first screen en-
deavor, the impressive work she does
gives her a foothold in pictures. Hav-
ing played in the stage production for
several years has had a telling effect on
the star's work in the picture. Her ac-
ting is finished and compelling.

The story itself is very out of the ordi-
inary and decidedly different from the
half of themes that are adapted. This
fact, coupled with the ingenious work
of the star, who is supported by a praise-
worthy cast, makes "Romance" one of
the outstanding pictures of the year.
From time to time a cry goes up for
better pictures. Just recently a group of
artists organized for this expressed pur-
pose. "Romance," it seems, should meet with their approbation.

Other members of the cast cannot be forgotten, nor with a less creditable cast the picture could not be as graciously applauded. Those in the cast are Basil Sydney, who played the male lead; Norman Trevor, Betty Ross Clark, Amilia Summerville, A. J. Herbert, Gilda Varesi, June Ellen Terry, Arthur Rankin and Vangie Valentine.

SYNOPSIS: Marguerita Cavallini, a noted opera singer and an intimate of Cornelius Van Tyul, is singing in New York. Thomas Armstrong, a rector, becomes infatuated with her, and she in turn falls in love with him. Forgetting his clerical work, he visits her often, both in her dressing room and in her apartment. He tells her of his principles of right and wrong. Because of her sophistication and her past relations with Van Tyul, who is a deacon in Armstrong's church, she feels that she must abandon her love for him. Van Tyul, realizing that Armstrong's relations with the opera singer are a detriment to his church work, tells him of the diva's past. Angry, Armstrong goes to her apartment on the day that she is to sail for Europe, but the madam's expressed love for him reaches his heart and he bids her farewell and returns to his parish, having experienced romance.

George Walsh in 
THE DEADLINE

Five-part drama; Fox. Directed by Dell Henderson. Published in May.

SYNOPSIS: A Kentucky feud story with a "moonshine" background will disappoint pleasantly most of George Walsh's followers. The picture is a distinct departure from style—a departure that will do the star and exhibitors who play his pictures good.

A recent contribution to "What the Picture Did for Me" asked that George Walsh be put back in stories like "The Beast," one of the early "five reelers" upon which the standing of the Fox product was built up. Sufficient time has not elapsed for the suggestion to be acted upon, but the result is the same.

The return of Walsh to this style of play is well advised. In it he is relieved of the necessity of comedy relief and is at his athletic best. His fighting ability is unquestioned, and in this production he administers to John Hopkins a beating, the like of which is seldom seen on screen or in the ring.

The story deals with a feud, but contains several episodes and unique situations which give it freshness. It contains action in such quantity as to keep the entire cast busily engaged, and here and there a bit of humor that will have proper effect.

The "moonshine" angle is probably the best one to play up in advertising. It will be well to confine it with a statement to the effect that Walsh returns to the style of "The Beast." The results should be instantly satisfactory.

SYNOPSIS: Clay Boone, leader of the Boones in feud with the Harlans, is loved and is loved by Mollie in their feud related to the Harlans. When his father is killed from ambush he declares open warfare and the battle is stopped by authorizing the Harlans and Boone to send one representative to the Harlan clan. When his trial is called hall bills shoot up the court room and all right-wing in his little sister is killed by a stray horseman bullet and he resolves never to again carry a gun. Mollie interprets this as cowardice and dismisses him. Then he goes for aid when Buck Gomery, another Harlan ally, attempts familiarities with Julia Weston, a city girl, bringing her to his cabin. Clay comes to her rescue fights off the Harlans with his fists, and brings about their arrest. Mollie then changes her opinion of him and the happy ending follows.

Charles Ray in
PARIS GREEN


SYNOPSIS: A picture is no stronger than its story, and one wonders after viewing "Paris Green," if Julien Josephson, who supplied Mr. Ray with such splendid rural classics as "The Busker," "The Egg Czar of Wallap," and "Lightning," has written itself out. The present vehicle does not possess the all-around appeal of his former successes, and the usual Ray comedy touches will not stir anyone into mad gales of mirth. The comedy is principally confined to the subtitles, which consist of an American doughboy's poor French translated into English.

It is the story of a hashbrowen American soldier who, after spending one hour in Paris, returns to his home in New Jersey. Here he is followed by a French girl who has escaped from kidnappers in New York and takes up her home with his parents. An advertisement brings her uncle to the farm, also the kidnappers. There is a regular Mack Sennett comedy chase scene and all is over. The picture shows painstaking care in its photography. The rural atmosphere is reproduced with remarkable clarity.

Ray's name will be sufficient to draw most people to your theatre, but do not promise too much for the story. However, you should make it plain that it is not a war story, though Ray does appear in the uniform of an overseas soldier in the first reel.

SYNOPSIS: Corporal Luther Green, familiarly known as "Paris Green," has one hour to see Paris before sailing for home. At lunch he meets Nixon a French girl who is planning a visit to his address. Luther finds upon his return to Quigley Corners, N. J., that his farm girl, who had visited him in Paris, goes to Quigley Corners, the only address she has. Luther takes her back to the farm and advertises in the papers. Nixon's uncle arrives in response to the advertisement at about the same time a pair of crooks do. They have failed to kidnap Nixon in New York but are successful in the country, and she is rescued by Luther after a hard ride on his horse, when he catches up with the fleeing automobile.

Tom Mix in
THE TERROR

Five-part drama; Fox. Directed by Jacques Jaccard. Published in May.

SYNOPSIS: Perhaps the most convincing praise that can be given the deserving production which is Tom Mix's latest vehicle is that set down by two first-run exhibitors in the current issue of this periodical, "What the Picture Did for Me" department. Crisp, practical appraisal, they carry the stamp of authority.

The Tom Mix picture is one of the established values in the picture market. Individual, distinctive, it may be depended upon to perform satisfactorily that very essential function—the appeasing of the popular taste for melodrama. From no source does this type of product issue with more gratifying regularity.

In the present instance the robust star is cast as a deputy United States marshal to whom is assigned the business of trailing and effecting the capture of a gang of gold bandits. His duty takes him to sleepy Sonora, a western town as yet not dominated by law and order, and into the presence of Phyllis Harlan, a young lady likewise portrayed by Francesca Billington, a deputy sheriff, who becomes his when his work is done.

In the discharge of his assignment he performs many of the well-known Mix stunts and several that have never been done before by him nor any of his kind.

The whole is five reels of highly interesting, well-made picture that there is no better program material available.

SYNOPSIS: "No Limit" Carson, deputy U. S. marshal, arrives in Sonora, a little Western city, to locate the men who have staged several successful gold robberies. His suspicions are aroused by one Harlan, brother of Phyllis Harlan, to whom Carson is drawn at once. But he is convinced that Harlan is only the tool of the real leaders and he presses his point by permitting himself to be held up, escaping with the treasure. A dance hall prima donna, her evil employer and a crooked sheriff figure in the complications, which are disentangled to the satisfaction of all in a rousing finish.
June 12, 1920

EXHIBITORS HERALD

Georges Carpentier in
THE WONDER MAN

Six-part comedy-drama; Robertson-Cole.Directed by John G. Adolff.Published in May.

OPINION: Throughout the country there are exhibitors looking for the kind of attraction which will fill their houses to capacity and deliver satisfaction. "The Wonder Man" fills the need, and, if only by word-of-mouth advertising, offers an opportunity to "cash in" exceptional profit, for the reason of its general appeal. The star is a handsome, debonair, athletic type, equally admired by men and women, the kind which makes girls develop an "ideal." He can wear clothes, he can act, and he can fight. Showmen, therefore, will find what they are looking for in the initial photoplay starring Georges Carpentier, who, if a heralded pugilist, must have been born an actor.

Among our popular leading men there are few who can command more attention or general admiration from a standpoint of being as at home in a part as he is in the ring. The last reel satisfies the curiosity of those wishing to see how he wins a fight, and in previous scenes he runs a fair race with men who have spent years in reaching the pinnacle of stardom.

The plot, if a trifle weak holds the interest throughout, with the assistance of a capable cast under the direction of John G. Adolff. Mr. Carpentier has turned out a picture with an amateur star, a discouraging story, and overcome the difficulties by footage which will reflect to the last print his ability as a director. The photoplay, good on the whole, is at times a bit hard in contrasts, but the interiors of club rooms, offices and gymnasiums, to drawing rooms, boudoirs and swimming pools, are well lighted and deserve favorable comment. The actors do several unusually well done long shots.

Here is a film with such possibilities for exploitation as will gratify the most enterprising exhibitor. He can go the limit in representing his attraction as something different in the way of positive entertainment, and have near of disappointing his patrons. SYNOPSIS: The story is based upon greed of an already prosperous man affiliated with international connections in contracts to supply the French government. He endeavors to increase his wealth at the expense of the war-ridden country by trifling with the figures in the contracts signed by foreign representatives. Mystery evolves by the presence of a young Frenchman who has been accepted socially and mingling with the elite, but with no credentials, obviously, but his pleasing personality and honest frankness. He meets and becomes involved in an affection for the daughter of a rich clubman and financier, who has been minus himself, the courted papers. There is a mysterious murder, and, in endeavoring to explain his theory of how it was done, the young Frenchman turns upon himself. Situations add to the evidence against him. In the meantime, at the club, he enters into a friendship with the real spirit, who takes unfair advantage of the unprepared visitor, who accepts defeat in battle and takes.selfishly, but without an embarrassing situation in the girl's home, he is duty bound to avoid further encounter, which brings about an estrangement between the girl and the sincere lover before the boxing tournament in her father's club, in which the Frenchman is to match his skill with his already declared enemy. Odds are decidedly against the hero, and he is making only half a fight, when a note from "the girl" bolsters his courage and, after having let his opponent wear himself out for several rounds, the lightweight enters the ring with a determination to win "for her" and does it. The "fight scene," of course, is most predominant of any, and supplies the thrill expected by those who know Carpentier better as a French pugilist than as a screen actor.

There is the usual happy ending, with an unusual sense of gratification stirred by the enthusiasm of the fight, the real villains brought to justice, and the young hero proven of worthy identity.

Harry Morey in
THE SEA RIDER

Five-part drama; Vitagraph. Directed by E. L. Hollywood. Published in May.

OPINION: Harry Morey, one of the thoroughly impressive masculine screen stars, gives an up-and-coming, convincing and genuinely dramatic portrayal of the character after which this, his latest vehicle, is named. The composition is a reliable piece of entertainment—sure to give satisfaction.

The picture is a typical Vitagraph product, well but not overemphasized, made veracious, but in no instance stilted.

It tells the story of a seaman's love, his cruel disillusionment and eventual salvation. The ending is "happy," but sternly so. There is no false sentiment anywhere in its make-up.

Elise Calhoun, as the hero's erring sweetheart, does well with the work in hand. Her characterization elicits a curious combination of sympathy and pity that is not the least of the forces contributing to the play's effectiveness.

Theatre men do well to exhibit pictures of the type. The screen has all too little of the sturdier drama—and all too much of its antithesis. "The Sea Rider" is dependable program material of the sort producers should emphasize.

SYNOPSIS: When Captain Holcomb dies, returning from a voyage, Stephen Hardy, his best friend and suitor for the favor of Bess Holcomb, his daughter, promises to care for the girl when he leaves an orphan. He builds a home for himself and Bess, who promises to marry him, then goes to sea in place of his brother, who stays behind, feigning illness. Returning, he is greeted with his sweetheart's confession involving Tom Hardy, his brother. He forces Tom to marry Bess, gives them the home he has built, then sails away as captain of his own vessel. Years later, an embarrassed brute of a man, he anchors in New York harbor. Here he says "The Girl," an unfortunate, from suicide, only to learn after they have gone to sea that Tom, whom he has also taken aboard, was also her betrayer. They fight, a lamp is thrown, the ship burns, and all but Tom escape. Stephen and "The Girl" find a certain grim happiness together.

Rex Beach's
THE SILVER HORSE

Seven-part drama; Goldwyn. Directed by Frank Lloyd. Published in May.

OPINION: Spectacular, virile and well produced, "The Silver Horse" is one of the best box office attractions offered to exhibitors during the present season.

From almost every angle it makes an appeal to the true showman. Being of a type that will interest metropolitan and rural audiences alike, the production lends itself readily to every form of exploitation, inspiring both elaborate lobby displays and stage presentation.

More than any one factor contributing
EXHIBITORS HERALD

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to its desirability, perhaps, is its fitness as a builder of house prestige. It is a production that should be featured and one that should be given a longer-than-
ordinary run.

The story is told in the imitable style of its author, and the pictorial version shows the results of Mr. Beach's per-
sonal supervision. It is a tale of the North country, with its rugged char-
acters and its lawlessness. Mannikin is portrayed vividly, both at his best and at his worst.

The locale of the story necessitates many beautiful settings, and a decided touch of realism has been given to such scenes.

A production such as "The Silver Horde" is further proof of the conten-
tion that 'the story is the thing.' An original and unique theme is the strong-
est foundation upon which to build a production. Such a story gives a direc-
tor big things to work with, and in turn calls for the display of his utmost abil-
ity in achieving the greatest results.

The special cast includes Myrtle Stod-
man, Robert McKim, R. D. Maclean, Hector Sarno, Bull Durham, M. B.
Flynn, Neola Mae, Frederick Stanton, Carl Gerard, Curtis Cook-y, Betty Blythe and Murdock MacQuarrie.

SYNOPSIS: - Boyd Emerson, an East-
erner who has drifted to Alaska with the hope of making his fortune so that he may return to New York and marry the
daughter of a millionaire, encounters no success until he meets Cherry Malotte and George Bolt. The latter two are
preparing to fight Marsh, who seeks to monopolize the canning industry. Boyd
sees his opportunity to make his fortune and offers his aid. He returns to New York to get financial support from his
sweetheart's father, but finds that he is backing Marsh. One of his brother
clubmen, however, offers to finance part of the project and Cherry succeeds in
getting a Seattle banker to aid. Though
the cannery is built, Boyd and his asso-
ciates, are continually threatened by
Marsh's men. After several nights and
other oppositions, they win over Lord
Marsh and his sweetheart's father, but instead of returning to New York, he
marries Cherry.

THE DEVIL'S PASS KEY
Seven-part drama; Universal.
Directed by Eric Von Stroheim.
Published in June.

OPINION: From the standpoint of
photodramatic power "The Devil's Pass
Key" compares favorably with "Blind
Husbands," Eric Von Stroheim's first
Universal feature. It is a story of Paris
and discloses a phase of Parisian life
that does not come under the gaze of
the ordinary; continental traveler.

Baroness de Meyer's story, from which the photoplay was made, does not con-
tain a theme that is entirely new, but Von Stroheim has so deftly handled the
ordinary plot and worked the familiar triangular situation up to such a dra-
matic climax that its shortcomings are
forgotten.

It is typically foreign in atmosphere,
and the Universal director has given
strict attention to details. He has suc-
sessfully transferred to the screen the
life of the Boulevards, of the sidewalk
cats, the French modistes' shops and
the theatres. Von Stroheim is not a
Frenchman, but he evidently knows
Paris.

In choosing his cast the Universal
actor-director also used discretion. Sam
de Grasse as the playwright, Una
Trevelyn as his wife, and Clyde Fillmore,
who portrays the American soldier,
Captain Strong, are all fine types. Others
in the cast are Leo White, Maude
George, Mac Bush, Ruth King and Jack
Mathois.

"The Devil's Pass Key" should be
booked by the exhibitor who believes in injecting variety into his weekly show
bills, though it is not a picture that will
have an especial appeal for the young.
A novelty is introduced in tinting the
 candle flames of the many candles used,
and the settings are very artistic.

SYNOPSIS: Warren Goodwright, an
American writer living in Paris, has a
beautiful but extravagant wife. When
her bills for jewelry get beyond her
means, she appeals to Min. Malet, her
modiste, for aid. The latter suggests
that she borrow money from a rich
young man whom she will introduce.
She meets Captain Strong, an American
soldier, but when she finds the Situa-
tion demanded involves her honor, she
refuses the loan. Min. Malet, enraged at her ingratitude, passes the trans-
action, attempts to trap Good-
wright in a blackmailing scheme. The
papers print the spiteful bit of scandal
which provokes Goodwright to make
written use for the story for the plot of
a play and it meets with success. Paris
is thrown into a panic over the affair
and Goodwright threatens the life of
Captain Strong. The latter convinces
him, however, that his wife is innocent
and all ends happily.

Thomas Meighan in
THE PRINCE CHAP
Five-part drama; Paramount Artcraft.
Directed by William deMille.
Published in June.

OPINION: - The Prince Chap" is one
of the most entertaining, clean-cut and
thoroughly delightful little comedy-
dramas it has been our good fortune
to see in any a day. It is Tom Meighan's
first starring vehicle, and if Paramount
can follow through with others of as
high class as this one they need have no
fear of Meighan not delivering.

The picture was given a opening
attraction at Orchestra Hall, Chicago
to start off the summer season, and the
management is to be congratulated upon
such a splendid choice. It pleased
mightily the vast crowds that filled the
theatre on the opening day.

Taken from Edward Peple's popular
play, the Famous Players-Lasky Corpo-
ration has given it everything in the way
of production—superb sets, fine lighting
effects and a wonderful cast. William
C. deMille's direction shows the work of
a master hand. His careful attention to
details makes 'The Prince Chap' stand
apart among other pictures of the sea-
on. Add to this Mr. Meighan's fine
acting and the splendid support of Lil
Lois Casson Ferguson, Charles Ogle,
Kathlyn Williams, Ana Forest, Deache
Jackson, May Giracci, Bertie Johns,
Florence Hart, Theodore Kosloff, Agne
McCare and Clarence Geldart and you
have a very finished product.

The exploitation possibilities of "Th
Prince Chap" are many. Taken from
stage play already widely known it will
be an easy matter to get considerable
publicity on it. Advertise it as Thomas
Meighan's first starring vehicle which
will practically an all-star cast in his sup-
port. It is a picture that will appeal
strongly to women and children.

SYNOPSIS: - Will Peyton, an artist
occupying poor quarters in the Londo
Latin quarter with his man servant
Robertson, is prevailed upon by a poor art-
ist's model to take her child and kee
it upon her death. Peyton raise
Claudia as if she was his own daughter
in his own home. Claudia is adored in
the situation when Claudini refers to
Peyton as "papa" breaks her enga-
gement. There is a lay-off for a time
Peyton has become prosperous and
Claudia has grown to womanhood. Th
Earl of Huntington, a fellow artist and
friend of Peyton's, falls in love with
Claudia and asks for her hand. She o
fuses him. Alice, now a widow, return
to renew her friendship, but Peyton
love for her is dead. He loves o
Claudia and he finds his love r
iprocated.

One of the many humorous scenes from "By Golly," Mack Sennett's latest comedy,
featuring Charles Murray (Paramount Artcraft).

Tom Ealand, who books the only first-run open spots in Detroit, broke up the Pathe and Universal ball game last Saturday afternoon. Tom drove past the ball lot in the Universal car "Cait" and when the teams lined up, Tom, there was a mad dash for contracts.

"Sex" may be racy but you should see Joe Bloom's new Paige car!

Joe Horowitz screened "Ashes of Love" to a select gathering of exhibitors in the film building the other afternoon. Some weird person was heard to exclaim: "Some shot-gun opera!" Which goes to show some people don't know a good picture when they see it.

Robert Lieber, when seen at the Statler Hotel during the meeting of First National members in this city last week, was busy forming a new corporation to exploit an invention that he has recently acquired. A. Salsolsky will be treasurer and R. H. Clark will have charge of sales. A theatre was reported to have been sold near Mack Sentett ordering one of Lieber's services for his little dog, "Teddy." 

"Dutch" dinners may come and go but the one that John Kunsky gave the visiting First National members at his home near Walkerville, Canada, the other night will live forever. He said that his guests, upon visiting the cellar, nearly expired when the huge vault doors swung open and the eyes of the weary travelers fell upon his "oasis." In unison the parched lips croaked: "John, what's the combination?"

Albert M. Graham, who travels the key cities of Michigan for the Robertson-Cole local exchange, returned from a very successful trip last week and reports that the Georges Carpentier feature is booking heavy.

Wesley D. Ward heads the following line-up as manager of the Big U forces at the local exchange: Herbert Fower, Van Davis, E. R. Cleaver, A. M. Elliott, Don Dickerson, Jules Levy and Jack Coomb are the boys pushing the time-clock.

Detroit exchanges and exhibitors are not afraid of unfair censorship while Royal A. Baker is on the job. Mr. Baker is also a successful screenwriter and a scenario and his latest novel, as yet untitled, will go to press very soon.

"Jake" Sullivan, the "Butterfly Man" of Detroit film circles, pitched for the local Pathé nine on May 22, but there must have been something wrong with the old workman Universal's team connected with the ball very frequently.

Jack Graham, formerly with Pathe at the Pittsburgh office, came "clean" from Pittsburgh to join the local Hodkinson forces at Alice-Ross. Jack, besides being some sort of hustler, is also the Babe Ruth of the local film baseball colony.

Joe Bloom of the local Hodkinson Exchange, advises that the Detroit office has broken all former records for the country in the bookings of "Sex." Six prints are now working out of this office.

R. T. McIver, formerly in charge of the poster service at the local Paramount exchange, has been appointed assistant manager of the De Luxe theatre, one of Detroit's beautiful independent houses.

Zemon-Wettman Company have opened their new $500,000 Linwood-LaSalle theatre. The seating capacity of this house is 1,600 and the appointments and decorations rank it as one of the leading suburban theatres in the city of Detroit. N. D. Thompson is the manager of the house, the policy of which is a daily change of program. A Hope-Jones organ supplies the music.

Jack Schreiber, manager of the Blackstone, left last week for an auto trip to South Haven, Benton Harbor and Chicago. We wonder if Ben Cohen of the Colonial caught Jack at South Haven?

The Gomont News, which is handled by the Metropolitan Motion Picture Company of Detroit, M. J. Caplan, manager, has the following camera staff: F. J. Wheeler, Alfred Jacquemus and Harry R. Hiller.

Tom H. Ealand, general manager of the Miller Theatre Circuit, reports that the Mills Theatre has been entirely renovated and redecorated and a new set of scenery installed. Tom sends his regards to the Saxe crowd at Milwaukee.

George W. Teendle, Howard O. Pierce and Harry Scott were seen coming home Tuesday morning via the Allendale Ferry at 5 a.m. It must have been some party!

F. W. Gerhardt, business manager of the Michigan Exhibitors Association, has been busy all week arranging reservations on the steamer that leaves here June 7 for Cleveland. From all accounts, there will be at least 100 Detroit exhibitors making the trip.

J. O. Kent, manager of the local Select and Republic offices, just returned from a trip through the key cities of Michigan. Mr. Kent reports that he has closed first-run on "The Man Who Found Himself" in all the key towns. This feature will have its premier at the Strand, Flint, Mich.

Our old friend Larry L. Hayes is still keeping up the reputation that made him famous with Hyman in Chicago. Larry is now with Minter's local exchange and to see him around Orchestra Hall telling the crowds where the line forms to see "The Fall of Babylon" would make Harry Schonstatt green with envy.

C. A. Meade, secretary of the C. B. Price Company, stopped over in Detroit this week and gave several screenings of "His Pajama Girl."
Volplaning Around N’Yawk

With J. B.

Arthur MacHugh after spending seventeen weeks on the road as press agent for "Tumble In" has now tumbled back to B. N. Mess.

Bennie Zeidman, formerly of Louis B. Mayer Productions, has been in town for a week. Bennie is closing matters for his new producing company and expects to be here for a month.

St. Greifer of Chicago has been in town stopping at the Astor.

Jack Eaton, managing director of the Strand theatre, will leave the Strand, June 1, to enter the producing field.

F. W. Thring of J. C. Williamson, Ltd., Australia, is in New York looking over the New York theatres getting ideas for his new theatres to be erected in Sydney and Melbourne.

Jay Rescher returned from the Bahama Islands last week where he has been doing the camera work on the latest underwater picture.

Elise Ferguson left this week for Japan. She will be gone about three months visiting all the countries of Asia and Europe.

Are Warner left this week for a hurried trip to the coast. Upon his return about June 26 he will immediately leave for London.

Ben Bleinenthal, president of Export and Import Film Company, left Saturday for Europe. He plans on visiting the principal film cities during his stay of five or six weeks.

Lyle Warrenston, who is filling an engagement with International in a character role, although having arranged to return to California, has been approached to direct a picture in the east and may remain in our midst some months longer. Her son, Gilbert Warrenston, formerly camera man for Mary Pickford productions, will govern his activities according to the decision of the actress-directress of international note.

Jesse Arnold, recently seen in "The Dark Mirror," directed by Charles Giblyn, and starring Dorothy Dalton, spent several days last week visiting on Long Island and at Fort Lee, where players whom she has not seen since her return from Australia, are, in the cases of films in production.

Emile Chayton, who recently signed for twenty-six pictures for Fox, the first to be "The Thief," has been all the greater part of the week and unable to be at the 53rd street studio.

Alma Francis, while negotiating for screen engagements soon to be announced, spends her time waiting for developments by continuing her dancing lessons and voice culture. Miss Francis believes in more than screen versatility.

Robert Harron Will Become Metro Star
(Special to Exhibitors Herald)

NEW YORK, June 2.—Another member of the Griffith Players is to become a star in his own right. Robert Harron has just signed to make four special productions annually for Metro Pictures Corporation.

Original Film Drama Burlesqued by Aywon Comedy Company in Florida Making Series of Short Productions

A five-part travesty on a well-known photo drama is being made by Aywon Film Corporation. According to Nathan Hirsh, president of the company, the original picture will be burlesqued scene for scene, with the finished production presenting a decided novelty.

Members of the Joy Comedy Company are in Florida completing a series of two-reel comedies for publication by Aywon on the state right market.

In preparing for the screen burlesque, Mr. Hirsh laid his plans very carefully. He engaged a director who was skilled in the art of travesty, and each of the players was selected with care.

Mr. Hirsh reports that the joy comedies, starring Charlie Joy and the Miami beauties, are making a name for themselves. Practically all state right territory has now been sold and the first four of the short subjects have arrived at the offices of Aywon in New York where at private showings they have been heartily received and gained high praise.

$250,000 Improvements

Planned by J. C. Quinn

EL PASO, TEX.—James C. Quinn will soon commence the work of remodeling his Rialto theatre at Texas and Campbell streets. An expenditure of $250,000 will be made in decorations and new appointments for the house.

The seating capacity of the house will be increased to 1,000. Mr. Quinn's plans call for rest and smoking rooms and children's playrooms.
First National

The Love Expert, with Constance Talmadge.—Here's a knockout. The best she has made. New and novel. Went after it strong, getting 33c admission. Will play to one-third of population of Grinnell.—W. H. Mart, Strand theatre, Grinnell, Ia.—College town patronage.

The River's End, a Marshall Neilan production.—A wonderful picture to wonderful business.—B. W. Bickert, Majestic theatre, Boise, Idaho.—Transient patronage.

The Idol Dancer, with Clarine Seymour.—A characteristic of Griffith's previous pictures. We find something different in this one. Pleased our audiences for four days.—H. V. Fried- rich, Majestic theatre, Sheboygan, Wis.—Downtown patronage.

A Virtuous Vamp, with Constance Talmadge.—Great. One of the very best. Could have been better at the box office.—W. H. Creal, Suburban theatre, Omaha, Nebr.—Neighborhood patronage.

The River's End, a Marshall Neilan production.—A wonderful business.—B. W. Bickert, Majestic theatre, Nampa, Idaho.—Transient patronage.

Two Weeks, with Constance Talmadge.—Book it. Pleased 99 per cent of my patrons. Constance a favorite here.—K. A. Bott, Grand theatre, Carlin, N. D.—Small town patronage.

The Fighting Shepherds, with Anita Stewart.—Very good. Not Anita's best, but she is a big drawing card herself regardless of the picture or its playing.—Mrs. J. A. Dostal, Ideal theatre, Omaha, Nebr.—Neighborhood patronage.

In Search of a Sinner, with Constance Talmadge.—Everyone that spoke said they enjoyed this picture more than any Miss Talmadge has ever appeared in.—E. A. R. & Linden theatre, Chicago, Ill.—Neighborhood patronage.

The Inferior Sex, with Mildred Harris Chaplin.—This picture was good, but drew us very little business.—John H. Ashton, Columbia theatre, Provo, Utah.—Neighborhood patronage.

The Woman Gives, with Norma Talmadge.—Second day bigger than first. Star delightful in a well-constructed story that grips.—J. C. Bennett, Princess theatre, Whiting, Ind.

The Family Honor, a King Vidor production.—This is a dandy picture and pleased everyone.—Peter Krauth, Denison theatre, Denison, la.—Neighborhood patronage.

A Daughter of Two Worlds, with Norma Talmadge.—Great, but did not draw very well.—S. J. Osika, Burley theatre, Burley, Idaho.—General patronage.

Polly of the Storm Country, with Mildred Harris Chaplin.—Very enjoyable.

BACK TO GOD'S COUNTRY, with Nell Shipman.—Your advertising possibilities are unlimited on this one. Go the limit. Raise your prices, and if you don't hang out the "S. O. S. sign you had better lock the door and hang up the key and move to the country, for you are no showman.—L. C. Parquhar, Opera House, Guide Rock, Neb.

Good business.—Rose theatre, Chicago, Ill.—General patronage.


The River's End, a Marshall Neilan production.—Scenario writers, directors and actors all should see this master-piece. Exhibitors will do well to play it.—J. C. Bennett, Princess theatre, Whiting, Ind.

Heart o' the Hills, with Mary Pickford.—Good picture and business.—William Noble, Empress theatre, Oklahoma City, Okla.—General patronage.

In Wrong, with Jack Pickford.—Pleased a Sunday audience. The best picture of the three.—Meyers & Ford's Arcade theatre, La Grande, Ore.—Small town patronage.

The Inferior Sex, with Mildred Harris Chaplin.—Business bad. Mildred Harris Chaplin generally a sure bet. Can't understand why picture did not go over. Possibly improper advertising. Picture good.—J. P. Woodward, Ut theatre, Garfield, Utah.—Neighborhood patronage.

Heart o' the Hills, with Mary Pickford.—Not so good as The Hoodlum or Daddy Long Legs, but not so bad.—J. J. Grimm, Chicketers theatre, Wilber, Nebr.—Neighborhood patronage.

The Hoodlum, with Mary Pickford.—This picture will please any audience. You won't go wrong in booking it. Six reels of the best comedy there is.—Watkins & Sons, Savoy theatre, Helena, Okla.—Neighborhood patronage.

Back to God's Country, with Nell Shipman.—A wonderful picture. They all talk about it. Get it and boost it.—George D. Rogers, Gem theatre, Lyndon, Kans.—Small town patronage.

Her Kingdom of Dreams, with Anita Stewart.—Suitable for high class patronage. One of the exceptional.—Mr. Carroll, Royal theatre, Fullerton, Nebr.—Neighborhood patronage.

A Daughter of Two Worlds, with Norma Talmadge.—A wonderful picture. Certainly made a hit with our patrons. Norma was just one. All cast good.—Fred Paulick, Paulick theatre, Muscoda, Wis.—Neighborhood patronage.

The River's End, a Marshall Neilan production.—Business good, but not as well as expected. No fault of picture. One of Curwood's best, and a credit to First National. Every town this did not turn out in full. Seldom play a repeat, but will attempt this as a winner.—J. P. Woodward, Ut theatre, Garfield, Utah.—Neighborhood patronage.

Her Kingdom of Dreams, with Anita Stewart.—A very good picture to fair business. Heard many good comments on this one.—Mr. Carroll, Royal theatre, Fullerton, Nebr.—Neighborhood patronage.

A Virtuous Vamp, with Constance Talmadge.—Very good business. Please them all. First National has the best stuff on the market.—Louis Frana, Olympic theatre, Calais, la.

The Hoodlum, with Mary Pickford.—Very good.—S. J. Osika, Burley theatre, Burley, Idaho.—General patronage.

Her Kingdom of Dreams, with Anita Stewart.—Gave excellent satisfaction. Anita Stewart is a great favorite in this locality. The First National specials are always appreciated here.—W. J. Wood, Garfield theatre, East Troy, Wis.

Heart o' the Hills, with Mary Pickford.—One of Mary's best. Pleased our patrons as well as Daddy Long Legs. We ran two repeat dates and have booked for another.—W. E. Pore, Liberty theatre, Gorman, Tex.—Transient patronage.
Fox

The Terror, with Tom Mix.—The best one Mix has made yet. Full of good stunts.—William Haight, Orpheum theatre, Livingston, Mont.—Neighborhood patronage.

Her Elephant Man, with Shirley Mason.—A good program picture. Star good. This picture is nothing to rave about. As a whole a lot more was expected from all advance notices.—L. G. Sewang, Crown theatre, Calumet, Mich.—Neighborhood patronage.

Molly and I, with Shirley Mason.—Book this one, and expect it like a special.—Henry Hastert, Elite theatre, Lemars, Ia.

Lost Money, with Madaline Traverse.—This is a good picture. Takes well here.—H. F. Held, Queen theatre, Nordheim, Tex.

Forbidden Trails, with Buck Jones.—Fairly good picture. Fair business.—Rose theatre, Chicago, Ill.—General patronage.

The Cyclone, with Tom Mix.—Sure a thriller. If your patronage wants action, book and boost.—J. J. Grinn, Chickens theatre, Wilber, Nebr.—Neighborhood patronage.

The Adventurer, with William Farnum.—A good picture, but too much costume stuff. Not what people like with Farnum.—William Haight, Orpheum theatre, Livingston, Mont.—Neighborhood patronage.


The Wilderness Trail, with Tom Mix.—Story good. Northern scenes most beautiful. Big business.—O. E. Chrisney, Liberty theatre, Chisnay, Ind.—Neighborhood patronage.

Checkers, with a special cast.—A picture, but no drawing power. Lost money on it.—R. R. Hess, Marion theatre, Edna, Tex.—Neighborhood patronage.

The Orphan, with William Farnum.—Very good. Patrons very much pleased. Business very good both nights.—J. M. Kentpton, E. A. R. & Linden theatre, Chicago, Ill.—Neighborhood patronage.

The Daredevil, with Tom Mix.—A sure fast one. Tom Mix gets the business and his western stuff is what counts. It's the only thing for him.—William Haight, Orpheum theatre, Livingston, Mont.

Evangeline, with Marion Cooper.—When the exhibitor quits booking these sort of pictures, then they will quit making them.—R. T.ペット, Petrieum theatre, Dennison, O.—Small town patronage.

Salome, with Theda Bara.—A big, prying drama, i.e. the Bible story of Salome. Theda Bara at her best. It will make you money if you have not run it.—R. R. Riley, Wijswam theatre, Oberlin, Kan.

The Sneak, with Gladys Brockwell.—The story quite different from lots. Everybody liked it. The star is good in all her plays. Business was bad, but on account of the weather, not the picture.—O. E. Chrisney, Liberty theatre, Chrisney, Ind.—Neighborhood patronage.

Wings of Morning, with William Farnum.—Always good. One of Farnum's best.—J. J. Grinn, Chickens theatre, Wilber, Nebr.—Neighborhood patronage.

The Terror, with Tom Mix.—A regular record breaker. Mix at his best. Capacity business.—Alcazar theatre, Chicago, Ill.—General patronage.

Shod With Fire, with William Russell.—Nothing unusual in this picture. A slow western drama.—William Haight, Orpheum theatre, Livingston, Mont.

Goldwyn

Water, Water, Everywhere, with Will Rogers.—Not quite up to Jubilee, but this boy makes 'em like him. If you haven't played Rogers, do so. He will surprise you, and you box office.—C. C. Bennett, Princess theatre, Whiting, Ind.

Lord and Lady Alyl, with Tom Moore.—A good picture, which generally satisfied.—H. V. Friedrich, Majestic theatre, Sheboygan, Wis.—Downtown patronage.

The Fear Woman, with Pauline Frederick.—This is a good picture. Takes well here.—H. F. Held, Queen theatre, Nordheim, Tex.

Leave It to Susan, with Madge Kennedy.—This is a very good program picture. It is plenty of action and many amusing situations. It ought to please any class of audience.—E. J. Degenhardt, Princess theatre, Mendota, Ill.—Small town patronage.

Strictly Confidential, with Madge Kennedy.—A good comedy.—H. V. Friedrich, Majestic theatre, Sheboygan, Wis.—Downtown patronage.

Go West, Young Man, with Tom Moore.—Very fine comedy-drama, and put over well by the star with good support.—Will Perry, Grand theatre, Alvin, Tex.—Neighborhood patronage.

Oh, Johnny, with Louis Bunnison.—Good picture and pleased.—Peter Krauth, Denison theatre, Denison, Ia.—Neighborhood patronage.

One of the Finest, with Tom Moore.—A good picture.—H. F. Heldt, Queen theatre, Nordheim, Tex.

Hodkinson

The Dream Cheater, with J. Warren Kerrigan.—Good clean picture. Pleased most of audience. Ran with Bringing Up Father comedy, Father's Close Shave. The two combined will get the money.—B. L. Hubbard, Hub theatre, Bishop, Tex.—Neighborhood patronage.

Sex, with Louise Glum.—An excellent picture. The kind of picture people can appreciate after seeing a great num-

EXHIBITORS HERALD

June 12, 1920

HAULIE CHILDERS

As "Coraline Desbrough," in "Earthbound," the Eminent Authors production distributed by Goldwyn.

Desert Gold, with E. K. Lincoln.—Best Zane Grey story ever pictured. Broke record for admissions this year. Good for any kind of audience.—C. B. McDonald, Liberty theatre, St. Louis, Mo.—Transient patronage.

$30,000, with Kerrigan.—Jack has a following all his own which is steadily increasing. Not a big picture, but it truly did please. Big business for the one day. No exhibitor need be afraid of Kerrigan.—Mrs. J. A. Dostal, Ideal theatre, Omaha, Nebr.—Neighborhood patronage.

The Sagebrushe, with a special cast.—Very good picture, but don't raise your price too high. I had to charge 52c to get by with it, and it surely wasn't worth that.—William Haight, Orpheum theatre, Livingston, Mont.

The Sagebrusher, with a special cast.—Ran it two days to big business. Hodkinson putting out fine pictures.—E. N. Collins, Liberty theatre, Electra, Tex.—Small town patronage.

Metro

Dangerous to Men, with Viola Dana.—A good comedy, but the story has suffered much in translation from stage to screen. Hardly recognizable as "Elia Comes to Stay."—H. V. Friedrich, Majestic theatre, Sheboygan, Wis.—Downtown patronage.

Please Get Married, with Viola Dana.—This picture pleased 99 per cent. Not as good as Fair and Warner, but very good.—J. W. Bascom, Pastime theatre, Sisston, Cal.

Fair and Warner, with May Allison.—Book it. Sure is a knockout. You send A MODERN SALOME, with Hope Hampton.—They still fall for a prize contest like eggs from a tall basket. Link up with Metro's $3,000 essay competition and watch them come.—T. C. Shipley, Essaness theatre, Rushville, Nebr.
them away talking about—R. A. Botts.
Grand theatre, Carrington, N. D.—Small town patronage.
Fair and Warmer, with May Allison.—
Good drawing card. Please all.—E. N. Collins. Liberty theatre, Electra, Tex.—Small town patronage.
Loving Harold, with Bert Lytell.—
Funny why they waste this star's talent on this kind of story. My people did not stay through it.—C. Oldham, Dixie theatre, McMinville, Tenn.—Neighborhood patronage.
Fair and Warmer, with May Allison.—
Great. Can't be beat.—T. J. Kempeks. Liberty theatre, Crete, Neb.—Small town patronage.
Hit the High Spots, with Bert Lytell.—
Lytell always pleases me for his company back him up with excellent productions.—Sidney H. Hymen. Liberty theatre, Des Moines, N. M.—Small town patronage.
The PARISIAN TIGRESS, with Viola Dana.—
Nothing but the Truth, with Taylor Holmes.—
Looked for this to be good, but was disappointed.—C. Oldham, Dixie theatre, McMinville, Tenn.—Neighborhood patronage.
The Red Lantern, with Nazimova.—
A big picture, but did not please as much here as her others, for it was Oriental, and besides she did not get a chance to show her dancing ability.—R. Ross, Riley, Wigwam theatre, Oberlin, Kans.—Small town patronage.
PARAMOUNT ARCAEFT
The Copperhead, with Lionel Barrymore.—
ON WITH THE DANCE, with Mae Murray.—
No better than a lot of program pictures. Couldn't see the wonderful part of it at all. Drew only average business.—W. H. Mart, Strand theatre, Grinnell, la.—College town patronage.
Dr. Jekyll and Mr. Hyde, with John Barrymore.—Good picture. Wonderful acting, but story not what my people like.—L. C. Gates. Temple theatre, Kingfisher, Okla.—Neighborhood patronage.
EASY TO GET, with Marguerite Clark.—
OH, YOU WOMEN, with Ernest Truex and Louise Hurst.—Had to play this on account of being dog tied by contract. Better pay for it and not play it, is my advice.—O. C. Oldham, Dixie theatre, McMinville, Tenn.—Neighborhood patronage.
WANTED, a Husband, with Billie Burke.—
Nearly as bad as 'Sadie Love.' She draws good, but won't continue to unless given better stories.—W. H. Mart, Strand theatre, Sandusky, Mich.
THE GIRL WHO CAME BACK, with Ethel Clayton.—Fine picture. Everyone likes Ethel Clayton.—L. M. Kuhns, Gibson theatre, Gibson, N. M.—Mining camp patronage.
LET'S ELope, with Marguerite Clark.—
Very extra. These pictures are better than any other.—C. Oldham, Dixie theatre, McMinville, Tenn.—Neighborhood patronage.
EVERYBODY wants, with a special cast—
This is a gorgeous production. Appeals to high class audiences only. Business not up to expectations.—John Hainer, Princess theatre, Donora, Pa.—Neighborhood patronage.

The Teeth of the Tiger, with a special cast.—A good picture that did not draw.—W. H. Mart, Strand theatre, Grinnell, la.—College town patronage.

SOMETHING TO DO, with Bryant Washburn.—
Extra good. Business.—E. E. Belden, Midway theatre, Mogollon, N. M.—Neighborhood patronage.

PATE
OTHER MEN'S SHOES, an Edgar Lewis production.—A powerful picture. You can't go wrong by booking it.—E. E. Hodgeson. Roxy theatre, Kahoka, Mo.—Small town patronage.

THE FALSE CODE, with Frank Keenan.—
Keenan has a following of his own, and as usual we played to nice business. The picture is very good.—C. J. O'Neill. Shullsburg Amusement Co., Shullsburg, Wis.—Neighborhood patronage.

FIGHTING CRESSY, with Blanche Sweet.—
Fairly good. Well-made picture, but seems to draw a little for a Bret Harte story. Characters great.—R. J. Charles, Liberty Circuit, Vicksburg, Miss.—Neighborhood patronage.

THE A. B. C OF LOVE, with Mae Murray.—
Fine picture. Please everyone.—F. J. Kozuch, Dixie theatre, Wallis, Tex.—Small town patronage.

OTHER MEN'S SHOES, an Edgar Lewis production.—A wonderful picture. Equal to 'The Miracle Man, but no drawing power.—T. J. Kempeks, Lyric theatre, Crete, Neb.—Small town patronage.

GATES OF BRASS, with Frank Keenan.—

Oh, Boy, with June Caprice and Creighton Hale.—Good comedy picture. Fairly good. Good advance in press. Go to it.—F. J. Kozuch, Dixie theatre, Wallis, Tex.—Small town patronage.

OTHER MEN'S SHOES, an Edgar Lewis production.—Good picture for everyday program. Nothing special about it. Did not business on this one.—William Naught. Orpheum theatre, Livingston, Mont.

REALART
THE DEEP PURPLE, with a special cast. Excellent crook play. Record-breaking business.—Boston theatre, Chicago, Ill.—General patronage.

SINNERS, with Alice Brady.—Not much. Did not draw.—E. N. Collins. Liberty theatre, Electra, Tex.—Small town patronage.

ERSTWHILE SUSAN, with Constance Binney.—This pleased them all. 100 per cent picture. Good, clean, entertaining. Book it and boost it.—H. W. Bascomb. Pastime theatre, Sisson, Cal.

JUDY OF ROGUE'S HARBOR, with Mary Miles Minter.—Another Minter success. You can't go wrong on Minter pictures.—R. Ross Riley, Wigwam theatre, Oberlin, Kans.—Small town patronage.

THE STOLEN KISS, with Constance Binney.—I have been stung more by Realart than all other companies together. Please lay off this one especially. —W. T. Hayes. Dreamland theatre. Providence, Ky.—Neighborhood patronage.

THE LUCK OF THE IRISH, an Allan Dwan production.—Wonderful picture. Sunday opening excellent. Big advance sale to the Short Ridge High School.—Harry Kock, Ohio theatre. Indianapolis, Ind.—Downtown patronage.

THE STOLEN KISS, with Constance Binney.—As usual, this picture upholds Realart's prestige. Miss Binney as captivating as ever.—C. T. Metcalf. Opera House, Greenfield, Ill.—Small town patronage.

THE FEAR MARKET, with Alice Brady.—Good picture. Star draws well here.—J. T. Williams, Cozy theatre, Chocotah, Okla.—Neighborhood patronage.

ROBERTSON-COLE
THE WOMAN MICHAEL MARRIED, with Bessie Barricale.—Excellent picture and pleased 100 per cent of our people.—Schonlau & Abraham, S. & A. theatre.

TALKING IT OVER WITH THE CHIEF

Wilda Bennet, musical comedy prima donna, who will make her screen debut in "Love, Honor and Obey" the S-L production being distributed by Metro, discussing Eugene Walser's play with Maxwell Rager, Metro's director general and Richard A. Rowland president of Metro Pictures Corporation.
POOR RELATIONS, with ZaSu Pitts.—I do not count my personal appreciation so much as that of my patrons. On their appreciation our standards must be built if we wish to remain a permanent institution. You can well believe the happy hour we procured “Poor Relations” on our opening bill. It won the approval of packed houses. Not a single line of this was heard by the writer or any employe of the house. Instead, many people went to the theatre to see how well pleased they were with the picture on the first program of the New Strand. More than that, many told me they would come again. And handsakes like that, you know, are worth more than tangible gold or silver. Harry J. Wendorf, New Strand theatre, Fresno, Cal.

Houston, Minn.—Neighborhood patronage.

A Man’s Country, with Alma Rubens.—Good entertainment and pleased.—J. L. Perry, Bijou theatre, Kingfisher, Okla.—Neighborhood patronage.

Hearts Asleep, with Bessie Barriscale.—All her productions are good. She appears to have women and children because of the type of her characterizations. Absolutely clean, all of them.—T. C. Shipley, Essaness theatre, Rushville, Ill.—Neighborhood patronage.

Haunted Shadows, with H. B. Warner.—Personally liked it and pleased majority. Warner fine actor.—C. Oldham, Dixie theatre, McMinnville, Tenn.—Neighborhood patronage.

The Prodigal Liar, with William Desmond.—Not up to Desmond’s standard.—Schonlu & Abraham, S. & A. theatre, Houston, Minn.—Neighborhood patronage.

Select
Sooner or Later, with Owen Moore.—A good everyday picture. Will satisfy, as it is a nice clean little story.—William Haines, Oakdale theatre, Livingston, Mont.—Neighborhood patronage.

The Country Cousin, with Elaine Ham- merner.—People were well pleased, and the star, although new here, went very fine.—J. W. McComb, McComb, Minn.—Neighborhood patronage.

Sooner or Later, with Owen Moore.—Very good, and enjoyed by all. Business only fair, as Owen Moore is not popular.—John Hafner, Princess theatre, Donora, Pa.—Neighborhood patronage.

Out Yonder, with Olive Thomas.—Just a fair picture. It will not please 40 per cent.—Louis Frana, Olympic theatre, Calumet, Ia.

The Country Cousin, with Elaine Ham- merner.—Poor picture. Same old stuff that hurts any theatre. Pleases very few.—J. W. Barcomb, Pastime theatre, Sitting, Calon.

Children of Banishment, with Mitchell Lewis.—Not much to this. Did not please.—C. E. Wentsel, Orpheum theatre, Ada, Minn.—Neighborhood patronage.

She Loves and Lies, with Norma Tal- madge.—Story not very strong, but it was in good style. Was liked very much and got more business than any previous Tal madge picture.—John Hafner, Princess theatre, Donora, Pa.—Neighborhood patronage.

The Heart of Weton, with Norma Talmadge.—Good picture. Norma always pleases for me.—Sadie L. Haney, Liberty theatre, Des Moines, N. M.—Small town patronage.

Her Great Chance, with Alice Brady.—Imagine, silly, and nonsense, with a profusion of poor English. Have as a rule had fine pictures from the Select, and this was just well in line with other productions.—Warwick Co., Vaudette theatre, Tacoma, Wash.—Neighborhood patronage.

The Honeymoon, with Constance Tal- madge. Miss Tal madge certainly is an artist. Never ran a sorry picture of hers. This one was a dandy.—E. D. Luhs, Full House, Okla.—Neighborhood patronage.

Upstairs and Down, with Olive Thomas.—A fairly good picture of a light nature, with a good artistic Most of the comedy is in the titles Good business with a Harold Lloyd comedy for advertisement.—Farquhar, Opera House, Guide Rock, Nebra.—Neighborhood patronage.

Getting Mary Married, with Marion Davies.—Excellent comedy-drama, and pleased majority of patrons.—C. E. Wentsel, Orpheum theatre, Ada, Minn.—Neighborhood patronage.

Life’s Greatest Problem, with Mitchell Lewis.—Sold out everything over the Select is my best liked program.—C. Oldham, Ohlom theatre, Manchester, Tenn.—Neighborhood patronage.

The World to Live In, with Alice Brady.—The best Brady picture yet.—Opera House, Hatton, N. D.—Neighborhood patronage.

The New Moon, with Norma Tal- madge.—An elaborate Chinese picture that drew a small house.—Hert Norton, Kozy theatre, Eureka, Ill.—Neighborhood patronage.

Youthful Folly, with Olive Thomas.—This is a very good picture. Star is very good, and the settings are up to the Selznick standard.—C. Oldham, McComb, Minn.—Neighborhood patronage.

SELECT

United Pictures Theatres

Women Men Forget, with Mollie King.—This picture will touch the heart strings. It is a story of a mother spurred by her husband for a woman of shame. One of my best pictures. It was generally brought tears to his eyes. Production is first class and setting lavish. It has a box office title, and it is a clean picture. Mostly for adult patrons.—Charles H. Ryan, Garfield theatre, Chicago, Ill.—Neighborhood patronage.

A Man’s Fight, with Dustin Farnum.—Just a fair picture. Not enough punch for a western picture.—G. M. LeMon- nier, Majestic theatre, Liberal, Kans.—Transient patronage.

The Light of Western Stars, with Dus- tin Farnum.—Pleased very much. An excellent western.—S. I. Haney Liberty theatre, Des Moines, N. M.—Small town patronage.

A Man’s Fight, with Dustin Farnum.—This is a dandy. We showed it to a small but well pleased crowd. This picture can be classed as a special and boosted to the sky.—A. C. Mercier, Electric theatre, Perryville, Mo.—Neighborhood patronage.

Universal

Blind Husbands, with Eric Von Stro- heim.—Good picture. We got 25 and 50 cent admissions for this special. Raise your rates for this. We should have had a reel of good comedy to go with it.—Watkins & Sons, Savoy theatre, Helena, Okla.—Neighborhood patronage.

Under Suspicion, with Ora Carew.—One of the best cross dramas we have played this year. Universal makes some good ones.—H. L. Liggett, National theatre, McCall, Ga.

The Talk of the Town, with Dorothy Phillips.—Fine picture that holds suspense to last.—F. J. Kozuch, Dixie theatre, Walls, Tex.—Small town patronage.

Blind Husbands, with Eric Von Stro- heim.—Did good business. Pleased 75 per cent.—N. Foster, Elite theatre, Og- ugo, Mich.—Neighborhood patronage.

Riders of Vengeance, with Harry Care- y.—Fine Western. Full of action. Carey always makes our records.—John C. Becker, Rex theatre, Des Moines, la.—Neighborhood patronage.

Loot, with Ora Carew.—A splendid 6- cent picture. Wonderfully clear photograph. You will not regret looking at it. Drew fine.—Warwick Co., Vaudette theatre, Tacoma, Wash.—Neighborhood patronage.

The Right to Happiness, with Doro- thy Phillips.—This is an eight reel production, and a wonderful picture. Had good crowd with raise in admission.—Ettel H. Huber, Opera House, Camp Point, Ill.—Small town patronage.

The Phantom Melody, with Monroe Salby.—These Salby pictures do pleases my patrons like other Uni- versal pictures. Lost money on this one.—E. Dwight, Beverly Picture theatre, Beverly, Kans.—Small town patronage.

Her Five Foot Highness, with Edith Roberts.—A good average program pic- ture. Star is not known to our patrons.—Preston Bros., Crescent theatre, Aud- ubon, la.—Neighborhood patronage.

Marked Men, with Harry Carey.—One of Carey’s best. Book it. Carey draws good for me.—O. D. Howell, Forrest theatre, Portsmouth, O.—Neighborhood patronage.

The Ace of the Saddle, with Harry Carey.—Good Western. Universal has some good pictures, but they are hard for me to get.—Jack H. Hooks, Palace theatre, Thomas, Okla.—Neighborhood patronage.

Bonnie, Bonnie, Lassie, with Mary MacLaren.—Good, but did not do much with it. Title against picture.—J. F. Aker, Malton theatre, Malton, Wash.

Pretty Smooth, with Priscilla Dean.—Fair story. Nothing extra except the

STUART HOLMES

And support a scene in a from the eighth episode of the Pathé serial, "Trained by Three."
star and she gets by with it.—Guy W. Johnson, Mystic theatre, Marmarth, N. D.

The Fight for Love, with Harry Carey. —With us all Carey pictures mean S. R. O. and this one was no exception.—R. Ross Riley, Wigwam theatre, Oberlin, Kans.—Small town patronage.

The Sleeping Lion, with Monroe Salibury. —Very good Salisbury picture. Better than any ran so far.—Gerald Lowe, Cozy theatre, Wichita, Kans.—Small town patronage.

Marked Men, with Harry Carey. —A good picture. Harry Carey is a winner.—Meyers & Ford, Star theatre, La Grande, Ore.—Small town patronage.

The Brute Breaker, with Frank Mayo. —Picture At. Held them all to the last foot. Good fight scenes. Very good photography.—R. W. Ralston, Colonial theatre, Tracy, Minn.—General patronage.

Bonnie, Bonnie, Lassie, with Mary MacLaren. —The best picture she has made to date. Fits the star and gets laughs.—R. R. Ross Riley, Wigwam theatre, Oberlin, Kans.—Small town patronage.

Marked Men, with Harry Carey. —Five reels of good classy pictures. This is one of Carey’s best. The lightning and storm effects in this picture will make your audience grasp their seats.—Watkins & Sons, Savoy theatre, Helena, Mont.—Neighborhood patronage.

Borrowed Clothes, with Mildred Harris Chaplin. —Went over in good shape. Story fair, but star weak in my opinion, but that is not Harry Black. Supporting cast good.—H. F. Thompson, Liberty theatre, Pardeeville, Wis.—Neighborhood patronage.


Rouge and Riches, with Mary MacLaren. —Picture fair. Star no good for my house.—C. D. Howland, Forrest theatre, Portsmouth, O.—Neighborhood patronage.

Marked Men, with Harry Carey. —Don’t let anybody stop you from getting this show. One of the best series. Absolutely the best. Carey we ever played.—J. F. Alker, Mahon theatre, Matron, Wash.

Vitaphraph

The Sporting Duchess, with Alice Joyce. —A first rate production. Worth putting over big. It will back up all you say.—J. C. Bennett, Princess theatre, Whiting, Ind.

The Birth of a Soul, with Harry T. Morey. —Good picture, but name makes a poor drawing card.—R. R. Hess, Majestic, Edna, Tex.—Neighborhood patronage.

The Garter Girl, with Corinne Griffith. —Story of stage life and life in a saloon. Quite a good picture, and the title is alluring. It is an O. Henry story. Good supporting cast. It has grips.—Charles H. Ryan, Garfield theatre, Chicago, Ill.—Neighborhood patronage.

The Wreck, with Anita Stewart. —Absolutely good. Some of the clothes worn must have come over in the Mayflower. Cannot get good results from Vita.—R. W. Ralston, Colonial theatre, Tracy, Minn.—General patronage.

Cupid Forecloses, with Bessie Love. Good picture. It’s cheaper for an exhibitor to book good pictures than poor ones at any price.—C. W. Griffin, De Luxe theatre, Bristow, Okla.—General patronage.

The Climbers, with Corrine Griffith. —Good. Out of the ordinary.—A. D. Luedike, Columbia theatre, Kenosha, Wis.—Neighborhood patronage.

The Man Who Won, with Harry Morey. —Very good program picture. Morey is good.—W. E. Anderson, Rex theatre, Diller, Nebr.—Neighborhood patronage.

The Vengeance of Durand, with Alice Joyce. —A dandy picture.—Harry Hoebth, Maxine theatre, Imlay City, Mich.—Small town patronage.


The Gamblers, with Harry Morey. —A first class picture. It holds the interest throughout. Plenty of action and suspense.—E. E. Bonham, Bonham theatre, Prairie du Sac, Wis.—Neighborhood patronage.

The Fortune Hunter, with Earl Williams. —A very good picture, but did not draw for some reason. Was advertised big, too. Not worth a raise in admission, which I had to do to get by.—William Haight, Orpheum theatre, Livingston, Mont.—Neighborhood patronage.

Slaves of Pride, with Alice Joyce. —Good picture. Drew and pleased my audience, but some scenes too dark.—B. L. Hubbard, Hub theatre, Bishop, Tex.—Neighborhood patronage.

The Garter Girl, with Corinne Griffith. —The best work of this star. Truly wonderfully directed. Sorry for exhibitor that cannot get this. Pictures of this type keep people loving the pictures. Good business for one day.—Mrs. J. A. Dowal, Ideal theatre, Omaha, Nebr.—Neighborhood patronage.

A pathetic moment from “Humoresque,” the Cosmopolitan production, starring Alma Rubens, distributed by Famous Players-Lasky.

—Custer’s Last Fight played my house with Chief Buffalo Bear and Squaw to a very big business. The Indians visiting school draws the business.—W. M. Bloom, Royal theatre, Chicago, Ill.—Transient patronage.


Love Without Question, with Olive Tell. —Quite a bit different from the ordinary run of pictures. A good story, but after all is said and done it seems a little too improbable.—H. V. Friedrich, Majestic theatre, Sheboygan, Wis.—Downtown patronage.

Custer’s Last Fight, with a special cast. —Picture played my house to big business. Buffalo Bear Indians have very clever Indian act that pleased all.—H. L. Learner, Grand theatre, Argo, Ill.—Neighborhood patronage.

The Woman He Chose, with a special cast. —Held them out for two weeks on this production.—Ziegfield theatre, Chicago, Ill.—Transient patronage.

The Forbidden Woman, with Clara Kimball Young. —Better liked than Eyes of Youth. Splendid exterior scenes.—H. V. Friedrich, Majestic theatre, Sheboygan, Wis.—Downtown patronage.


Serials

The Lost City (Warner Bros.), with Juanita Hansen. —Excellent serial production that pleases and attracts. Added patronage with each chapter.—Samuel Trinz, Covent Garden theatre, Chicago, Ill.—Neighborhood patronage.

The Radium Mystery (Universal), with Cleo Madison. —Good serial. Plenty of
EXHIBITORS HERALD

June 12, 1920

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Box Office Reports Tell The Whole Story.
Join In This Co-operative Service. Report Regularly on Pictures You Exhibit
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Title ........................................

Star ........................................

Producer ...................................

Remarks ......................................

Exhibitor ...................................

Name of Theatre ................................

Transient or Neighborhood Patronage ......................

City ........................................

State ........................................

PEP AND ACTION. BUSINESS GOOD.—D. C. Feegles, Rex, Fort Worth, Tex.— Neighborhood patronage.

The Great Gamble (Vitagraph), with Charles Hutchison—Have shown nine episodes and going over bigger right along. Plenty of thrills and action.—R. A. Booth, Bijou, Carrington, N. D.—Small town patronage.

Dare devil Jack (Pathé), with Jack Dempsey.—Very poor serial, with the most unfair finish in the world. Have run ten episodes and all the interesting parts could easily be put in one.—Henry Hastier, Elite theater, Lemars, Ia.

The Black Secret (Pathé), with Pearl White.—Good serial. Star very popular here, but too much Illu stuff to suit all classes from a business standpoint. Have done him here.—I. J. Tension, Star theater, Sandusky, Mich.—Small town patronage.

The Lost City (Warner Bros.), with Juanita Hansen.—Have shown first four episodes and each has broken all records for similar days with other serials.—Max Jesselson, Halsted theater, Chicago, Ill.—General patronage.

The Black Secret (Pathé), with Pearl White.—On eighth episode. Going great. It is a very popular serial.—Pratt & Jackson, Royal theater, Center ville, Tenn.—Neighborhood patronage.

Lightning Bryce (Arrow), with Ann Little and Jack Hoxie.—Very very good. Full of action can recommend it and show a Kansas matinee for ladies and children. Biggest serial ever. Draws children as well as elders.—Harry Crawford, Marlowe theater, Chicago, Ill.—Neighborhood patronage.

The Lion Man (Universal), with Kathleen O'Connor.—Only fair. Plot of this one is identical to that of Elmo the Mighty, The Great Radium Mystery and other Universal serials. Good hours.—John G. Becker, Rex, Des Moines, Ia.—Neighborhood patronage.

A Midnight Man (Universal), with James J. Corbett.—We have run four episodes of this serial and the people seem to enjoy it. It has a better drawing power than Elmo the Mighty.—Mercier, Electric theater, Perryville, Mo.—Neighborhood patronage.

Screaming Shadows (Halmark), with Ren Wilson.—Fair business first episode. Not so good on following ones.—Present sixth.—H. M. Aaron, Crystal theater, Chicago, Ill.—Neighborhood patronage.

The Invisible Hand (Vitagraph), with Antonio Moreno.—This serial stacks up well with the average continued stories. Has plenty of action. Contains no mysterious characters. We have trusted it and our patrons liked it.—Chas. H. Ryan, Garfield theater, 2844 Madison st., Chicago, Ill.—Neighborhood patronage.

The Man of Might (Vitagraph), with William Duncan.—Played the third episode and Duncan certainly pleases our patrons. Have no hesitancy in recommending this serial.—Harry E. Odeon theater, Hardin, Mo.—General patronage.

The Black Secret (Pathé), with Pearl White.—On the eighth episode and am doing good. Getting better every episode.—P. C. Azara, Happy Hour theater, Cresson, Pa.—Neighborhood patronage.

Lightning Bryce (Arrow), with Ann Little and Jack Hoxie.—Pulling Monday's receipts away above my average business. On seventh episode. Each one better than the last.—R. Sola Colonial theater, Chicago, Ill.—Neighborhood patronage.

The Great Gamble (Pathé), with a special cast.—A very good serial. It holds the people, and is worth boosting.—A. C. Blesner, Electric theater, Perryville, Mo.—Neighborhood patronage.

The Midnight Man (Universal), with James Corbett.—Have shown four episodes. A winner. Jun's personality proved a valuable box office attraction and kept the coming irrespective of weather. Held up throughout.—L. L. Sturmy, Peninsula theater, Portland, Ore.—Neighborhood patronage.

Smashing Barriers (Vitagraph), with William Duncan.—Have run six episodes and boosted it, and try to find some one that does not like it. If you haven't run Duncan's serial, tie into one, and just from this you have fifteen specials.—Jack H. Hooks, Palace theater, Thomas, Okla.—Neighborhood patronage.

Bound and Gagged (Pathé), with George B. Seitz.—Just closed this to good business. A different serial and right length.—R. J. Charles, Liberty Circuit theater, Yoder, Wash.—Neighborhood patronage.

The Invisible Hand (Vitagraph), with Antonio Moreno.—Holding up. The same crowd on each episode. It's a good serial and has done a fine piece of business. Lots of pep.—Chas. Blaine, Yale theater, Henryetta, Okla.—General patronage.

The Red Glove (Universal), with Marie Wallace.—Am running this two episodes at a time and is going over good.—H. R. Axline, Scope theater, Wenona, Ill.—Small town patronage.

Short Subjects

From Hand to Mouth (Pathé), with Harold Lloyd.—Very good. One continuous laugh. Lloyd big card here.—Played with Metro's Some Bride and was a very good show all through.—Rex theater, Aurora, Minn.—Small town patronage.

Petticoats and Pants (Christie), with a special cast.—A humdinger. If you like to hear 'em roar, play this one with E. Bennett, Princess theater, Whiting, Ind.

Jigs in Society (Christie), with a special cast.—Drew well, but did not give satisfaction.—E. N. Collins, Liberty theater, Electra, Tex.—Small town patronage.

Haunted Spooks (Pathé), with Harold Lloyd.—My first Lloyd comedy and went over big. Patrons asking for more of them.—R. A. Bots, Grand theater, Carrington, N. D.—Small town patronage.

The Fly Cop (Vitagraph), with Larry Semon.—Went big, but not as good as The Grocery Clerk. Lots of good stuff. Boost it. Can't go wrong on Semon's.—William Thacher, Royal theater, Salina, Kans.

Hull Boat 35, with a special cast.—Found this a good drawing card with short subjects. They will never take another picture like this.—R. Charles, Liberty Theatre Circuit, Yoder, Wash.—Neighborhood patronage.

UNEASY FEET, with a special cast.—The most remarkable comedy we ever ran here. 1,500 feet of acting feet and color scenic and "Memories" make up a dandy two reel special to balance any program. Try Comediant pictures.—R. Ross Riley, Wigwam theater, Oberlin, Kans.
Does your music fit the picture? Or have you said, "I can't afford that kind of music."

The Bartola will solve your music problem just like it has done for other exhibitors.

The Bartola was designed for your theatre to give you 100% music. The kind that satisfies your patrons and increases your business and at a cost you can afford.

Let us personally introduce you to exhibitors who have increased their business with Bartola music. Men who have used the Bartola every day for years and swear by it (not at it).

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Send catalog explaining the Bartola
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Reichenbach Again Succeeds With A Sensational Exploitation Stunt

New York Newspapers Give Columns of Space to Story Which Is Concocted to Publicize “The Return of Tarzan”

Harry Reichenbach’s proclivities as a press agent again have received nationwide prominence.

About a week ago newspapers in every section of the country published an unusual story in which Thomas R. Zann of Leavenworth, Wash., and his pet lion, Jim, were the central figures. The press reports indicated that Zann was waiting in New York for a boat to South Africa, where he planned to return the lion to its haunts in the jungles.

Orders Too Much Beef

Zann, according to the story, succeeded in getting his pet into his room at the Belclaire hotel by housing it in a piano box, which was hoisted to the second floor during the absence of the manager. Not until he ordered an inordinate amount of raw beef were the suspicions of the management of the hotel aroused.

Upon investigation, the presence of the lion became known and Zann and his pet were ejected from the hostelry.

That is the gist of the story as carried by the press of the country. Many of the New York papers made column displays of the incident, while others, believing that it smacked of publicity, were apprehensive, but gave it some notice so as to play safe.

Some Editors Suspicious

Although some of the editors evidenced suspicions and made their stories read accordingly, the success of results as a whole are a credit to Harry Reichenbach’s progressive and sensational methods of exploitation. The Zann incident is only another of his clever stunts for heralding a forthcoming production, and in this case it is “The Return of Tarzan,”

the screen version of Edgar Rice Burroughs’ novel which Goldwyn will publish shortly.

Only recently Mr. Reichenbach was successful in exploiting “The Virgin of Stamboul,” the Universal picture, when he received notice in the papers over the country with a story in which a maiden was stolen in the Near East, brought to New York by her abductors and found on the Lower East Side.

Others Play It Up

The New York Tribune, which slightly mistrusted the story, said:

“If Jim has nothing to do with any ‘jungle man’ or ‘ape man’ movie, Mr. T. R. Zann (say it aloud) certainly made a bad mistake in giving his breakfast order.”

Both the Sun and the Herald made stories of a column or more in length. The World was the most incredulous; in fact, it capitalized the story for its own use, as it is to run one of the Tarzan stories soon.

Alice Illoew Film Has

Week’s Run at Barbee

The two-reel comedy, “Her Bargain Day,” the Reelcraft production featuring Alice Illoew, has just completed a successful week’s engagement at Barbee’s Loop theatre, Chicago’s new first-run house.

The picture was made under the direction of Frederick J. Ireland, vice-president of Reelcraft Pictures Corporation and supervisor of production. The star’s name was given prominence on the theatre sign during the week.

Newsy St. Louis Squibs

B.W. GOLDMAN, director of three leading theatres here, was the first impresario to show up in a straw hat. Bill wore it for a week and was greeted by rain each day. He finally got it across on the eighth day, parading up and down film row for the education of everyone.

FRED McCHELLAN, director general for Famous Players in Missouri, is falling away to a mere shadow. He manages fifteen theatres and covers more territory than a book salesman.

JOHN C. FLINN of the Famous Players-Lasky Corporation, and F. C. Cornell, president of Famous Players Missouri branch, returned to St. Louis this week after a flying trip to New York.

SOL KOPLOW, formerly secretary and treasurer of the Consolidated Theatres Co., plans to go East shortly.

ELVIRA LEWIS, Realart manager, and Charley Werner, who serves in the same capacity for Metro, had good times at their respective conventions. Werner is the owner of a new Realart branch.

JOHN LOVEBRIDGE is the new manager of the Kings Theatre. He formerly was a district manager for Famous Players. John is promising some mighty presents.

AL DAVIDSON, a leading St. Louis musician, has been named as the musical director of the Mozart Airdome, which opened a week ago. The weather was a little cool, but has warmed up now and the Mozart is operating at capacity.

GLEN EASTMANN, Pershing manager, is the first of the summer widowers. Glen’s wife, a former concert and vaudeville singer, decided to desert her domestic existence for a while and accepted an engagement in Dass. Glen already is singing the "blues."

CECIL MAKERRIS, Goldwyn manager, reports record-breaking business. Cecil is a star at collecting his checks.

JOHN WEATER, manager of the Grand-Florissant, wants more pictures like “Mary’s Ankle.” John staged an ankle contest and had a wonderful time.

A new exchange has been opened here to handle Comedyart subjects.

Inter-Ocean Has Foreign Rights on Cohn Comedies

Inter-Ocean Film Corporation has obtained the world distribution rights, exclusive of the United States and Canada, on the “Hallroom Boys” comedies which Jack and Harry Cohn are producing, according to Gus Schlesinger, manager of the department of foreign film sales of Inter-Ocean.

For a period of three years, Inter-Ocean will handle twenty-six of these two-reel subjects annually.

Nineteen of these comedies already have been made under the new arrangement. It is announced that an extensive and far-reaching advertising campaign will be inaugurated in foreign territories in behalf of the pictures. The campaign will be under the direction of A. L. Feinman.
With the Procession in Los Angeles

By Harry Hammond Beall

Florence Vidor is to be loaned to Thomas Ince for one Artcraft special, "Revel," in which Lewis Stone will play the male lead. John Ray will direct the production. The deal, which has been pending for four months, was concluded upon the completion of "The Jack-Knife Man," King Vidor's forthcoming First National production.

"The Money Changers," Upton Sinclair's notable book, is to be put into photoplay form by Benjamin B. Hampton. An all-star cast will interpret the story under the direction of Hugh Ryan Conway.

"The God of His Country," is the forthcoming Jack London story to be picturized by Metro. Mitchell Lewis will be featured under the direction of Edward Sloman.

Harry Raff, the general manager of the Selznick West Coast Studios, announces that he will make two more productions before taking his organization back east. One will be "Nocturnal," starring Olive Thomas, and the other will be "Who Am I?" both an all-star cast directed by Henry Kolker.

Mary O'Connor, film editor of Famous Players-Lasky, has gone to New York to confer with the eastern offices, review shows and cast about for new screen material.

Cecil B. DeMille has practically completed cutting his latest Paramount Artcraft special, "Something to Think About," and is scheduled to start on a new picture in June.

The Motion Picture Art Directors' Association is taking a prominent part in the social affairs of the industry. A dinner dance is scheduled for early June at which the technical men will be present in A. W. Alley of Metro is president of the organization; R. E. Sibley of the Mayer studios, vice president; R. C. Hartley of the Hampton studios, secretary, and Sydney Ullman of Metro, treasurer.

D. J. Chatkin of the Marion H. Kohl Productions is on his way to New York to complete distribution arrangements for Grace Cunard, Polly Moran and "Smiling" Bill Jones short reel features.

Reverend George LeRoy Clark, the preacher-actor, has signed a year's contract with the Paragon Pictures Corporation to make comedies. His first venture was in "Dracula," he has been at the free lance and his success with his first picture resulted in the contract.

Colonel W. N. Selig is going over the top again. This time the veteran producer will offer a six-reel, wild animal comedy in which a quarter of a million in jungle live stock will participate.

In collaboration with the Los Angeles Herald, Thomas H. Ince is conducting free motion picture tests for those who aspire to become famous on the screen. On the opening day of the stunt nearly a thousand people lined up to be photographed.

Homer Scott, a member of the American Society of Cinematographers, is becoming amphibious. He is equally at home in the water, as he is on land. Scott is photographing the underwater scenes for "Caleb West," Maurice Tourneur's forthcoming screen version of the exploits of the master diver.

Katherine Macdonald, who has been vacationing at Big Bear, has returned to Los Angeles and is to begin work immediately on "Curtain," her forthcoming starring vehicle. James Young, who directed her in "The Notorious Miss Lise," will again direct.

Jack Callicott, managing director of the Kinema theatre, is in San Francisco in conference with First National Exhibitors and from where the recently announced circuit of prologues will be given its impetus with the presentation of Callicott's prologue to "The Woman Givens."

Monroe Salisbury has left for the wilderness with Donald Crisp, who will direct him in his forthcoming independent production, "The Barbarian." The star-producer and his director will drive around the Pacific coast until they find a suitable location then a telegram will give the remainder of the company probably fifteen minutes in which time to pack the equipment and get started.

Plans are under way for the filming of "Lightning," the play that created a sensation in New York, according to word received by Lloyd Bacon from his father, Frank Bacon, who created the play.

Nazimova has completed "L'Homme Riche" at the Metro studio and will take a three weeks' vacation before starting on her forthcoming production, which is to be known as "Billions."

Colonel S. F. Jacobs, who represents the motion picture pages of the Northcliffe group of British papers and is permanently assigned to Los Angeles, is a veteran of two wars. The colonel was a mere captain during the Boor war, but was immediately commissioned a full colonel for the late unpleasantness. He pushed aside a German bayonet with his hand and wears a Fleurs-de-lis scar instead of the usual life-line on his palm.

Christie Caranoe, the director of Jessie Barriscale features, is glad that Hollywood is not over-populated with taxicabs. His nickname is "Cabbie" and he admits he would have to look around every time a tourist hailed a passing taxi, if such were the case.

Motion picture direction by wire is the latest novelty in screen circles. Eddie Polo went to New York where Ringling Brothers' circus was playing, to take opening scenes for his new circus serial. When he left Los Angeles the script was not ready for him to take along, and Hope Loring, the serial supervisor, promised to send it to him by mail. When he was ready to start the script, owing to various changes, was not completed. The circus was there and ready, so each night Miss Loring telegraphed the continuity for the following day.

Eileen Seidovick, who played opposite Eddie Polo in his first circus serial, "The Lure of the Circus," is to be starred by Universal in a serial adapted from the well-known novel, "Wits and the Woman," by F. B. Irwin.

"Hoot" Gibson, Universal's intrepid young cowboy star, has become a director. He is wielding the megaphone for a series of two-reel productions, written by Louis D. Lighton, in which "Hoot" is also starring.

The Bankers Enjoyed This

California Bankers' Association visited the Christie Studios as a feature of their annual convention in Los Angeles and were given an insight to picture making. All Christie is directing Bobby Vernon and Dorothy Devoe in a scene.
“THE HAWK’S TRAIL”

Built for Business
1920’s Money Serial

IT DRAWS BECAUSE—

VOLUME PATRONAGE
Means 100% revenue from seating capacity—no empty chairs—full returns from investment—all day a busy box office.

THE PROFIT PICTURE
Is the picture that keeps your theatre crowded the greatest percentage of the showing day, builds up matinee business and makes night business better.

AN ACTION SERIAL
Is a profit picture because it makes volume patronage—holds its followers over a period of weeks—makes “drop ins” steady patrons.

STARS
King Baggot
Grace Darmond
Rhea Mitchell

STORY
A Crook Plot
A Detective Mystery
An Action Narrative

RESULTS
Thrills
Suspense
BUSINESS

UNITY PHOTOPLAYS CO.
FRANK ZAMBRENO, President
207 South Wabash Avenue
Chicago, Illinois

NOW READY
Northern Illinois and Indiana Bookings
The Royal Family of the Screen

"You bet I'm telling you something—and what it takes to tell you something I've got. I've got the world dining out of my paw.

Some bird last week said in a loud tone of voice that I was stuck on myself. All right—that makes it unanimous.

Whose name do you hear most these days? Wood, Johnson, Lowden? Nay Nay—the name that sneaks out of every mouth these days is yours truly!"

ANDY GUMP
"The King of the Movies."

P. S. Have you joined the G. O. O. G? Hasten.

Celebrated Players Film Corporation
What

"The Lost City"
did for them

The Lost City (Warner Bros.), with Juanita Hansen—Biggest money maker from my point as an exhibitor ever offered. A thriller.—H. M. Aaron, Crystal theatre, Chicago, Ill.—Neighborhood patronage.

The Lost City (Warner Bros.), with Juanita Hansen.—Good.—H. E. Vewell, Howard theatre, Chicago, Ill.—Neighborhood patronage.

The Lost City (Warner Bros.), with Juanita Hansen.—The most interesting serial from the box office point of view. Each episode better than the one before. Fine business.—Ed Trinz, West End theatre, Chicago, Ill.—Neighborhood patronage.

The Lost City (Warner), with Juanita Hansen—Casino theatre first run house. First serial in four years. Went over with a bang. Exhibitors will make no mistake in booking this one.—Ray M. Harding, Casino theatre, Des Moines, Iowa.

The Celebrated Players
Film Corporation
“The Lost City”
will do
for you!

The Garden Theatre
The Big Feature House  Home of the Wonderful Bartola Orchestra

PARAMOUNT-ARTCRAFT  METRO  GOLDWYN  SELECT

Canton, Illinois

May 21, 1920.

GARETSON-SMITH,
Chicago, Illinois.

Dear Sir:

In reply to your favor of April 29th regarding “Lost City,” I am pleased to advise that it is the biggest and best bet in the serial field we have ever played. This is the second episode we are now showing, and we have broken all records for serials. We used animal cutouts and trailers and in fact spent about as much much money on advertising as we would on a big production but it got results. As a box office attraction it brings home the bacon and also satisfies your patrons.

Yours truly

J. B. ROSS

Now Booking
Indiana
and
Illinois
READY FOR YOU NOW

THE MONEY SCOOP of the Year

THE OFFICIALLY APPROVED PICTURES OF THE

World's Greatest Motor Race

The 500-Mile Speed Classic Held at the Indianapolis Motor Speedway May 31, 1920

See GASTON CHEVROLET
Pilot the Great American “Monroe” Speedster to Victory, Fighting the Game for Victory in the Last 50 Miles of This Maddening, Thrilling Automobile Classic.

THIRTY OF THE WORLD'S GREATEST MOTOR PILOTS FIGHT FOR SUPREMACY TO WIN $100,000.00 STAKE

EXCLUSIVE MOTION PICTURE RIGHTS FOR ILLINOIS AND WISCONSIN

SILEE FILM EXCHANGE
4th Floor
Consumers Building

LEE HERZ, President

Chicago, Illinois
H Dame Rumor squawks truthfully, it looks to us as though Flaherty's soprano 'The Confession' with Lubliner & Triniz and Schoenhofen circuits talking the big Henry B. Walthall feature for their theatres.

Ross and Mack, always at your service' purveyors of effective advertising, printing and engraving, are now located in their new executive offices in Film Exchange Building, 207 South Wabash avenue and during the big rush these well-knowns are now enjoying, affably request their many patrons to form line at the right and all shall be served.

James Salter, sales representative of the local Vitaphone exchange is now dispensing a brand new motor creation, a Nash touring car, so get ready you Chicago exhibitors with the booking sheet for James will soon drive up with the winsome Miss Marge O'Doone' feature that is now cleaning up in these parts.

Harry Teitel, cousin of A. Teitel, the film conservationist, who recently returned from New York is again associated with his cousin and tells us of 'Chi has both the Publix and Broadway faded to a whisper.' That's alright Harry, we agree with you.

Another new independent outlet for films is now established in Film Exchange Building. Maury O'Hara's Salkin and his Sinn Feln pal, Henri 'McCabe' Ellman are the directing genius, to be known as the General Film Exchange offering the "Square Shooter" with Henry Carey and the feature, 'Are You Legally Married?' Last we forget, it is reported these magnates are now in control of the Julian theatre. Both nice boys—Yes?

Oswald, Max Levy's pet gold fish, is learning to sing. Already, Oswald's clear tenor voice can be heard above the din of the Muriel-Cole salesmen and Max's telephone instrument, Oswald sings a pretty little ditty said to have been written by Gerald Smith and is now being enjoyed by a Herald representative Mr. Smith said: 'I never wrote a song for the poor fish. He must have stole it. And anyway he sings it in the wrong key.'

George DeKeirp, who handles the advertising and publicity for Robertson-Cole in Chicago, spent his Decoration Day listening to the wild waves at Holland, Mich.

Orchestra Hall opened its third summer season as a motion picture house on May 31, under the direction of Messrs. Wessels and Voegel. A thirteen piece symphony orchestra under the leadership of Walter Davidson is furnishing the music for the pictures. Miss Marie Light, a soprano with an unusually sweet voice, is the soloist this year. John F. Gillespie is managing the popular Michigan house, which opened with 'The Prince Chap' starring Thomas Meighan in a Paramount-Burton Holmes Travel picture, International News and Paramount Magazine. Miss Mildred Fitzpatrick is back as organist.

Ire of Oak Parkers Is Aroused When Censors Bar Cecil DeMille Film

Sentiment in opposition to censorship at Oak Park, III., was expressed one night last week when John Hodgson, manager of the Oak Park theatre, notified the audience which filled the auditorium that the censorship board had refused a permit for him to screen Cecil B. DeMille's Paramount picture, 'Why Your Wife?' which he had booked for four days.

Hissing and other expressions of contempt greeted the announcement. Mr. Hodgson explained on one slide that if the censors prevailed in their practice of barring productions he had booked the theatre would be compelled to close. Another slide asked those in favor of good pictures to write to Mayor Prott and the newspapers urging removal of the censorship board.

Only recently the Oak Park experienced the same inconvenience when the board would not permit a screening of "The Corsican Brothers." In the case of "Why Change Your Wife?" Mr. Hodgson apologized for having been unable to notify his patrons of the last minute change.
Order of the Gumps Promotes Happiness Club That Started as a Joke Develops Into a Nation-Wide Movement

M. J. Mintz of Celebrated Players Film Corporation of Chicago, which holds the world rights on the Gump animated cartoons, recently organized the Glorious Order of Gumps, whose main object in life was to see how much humor and fun could be extracted from life. He started the club more as a joke, his friends and exhibitors in and around Chicago comprising the membership.

But the idea spread by word of mouth and Mr. Mintz was surprised to have queries come in from various state right buyers who have purchased the Gump cartoon for their territory, asking him just what the Gump Club was and how they could get in on it. Together with Mr. Friedman, president of Celebrated Players, Mr. Mintz hit upon an idea of spreading the joyful spirit of the club over the country, and as a consequence every exchange handling the Gump cartoon is a headquarters for the local Gump Club, furnishing application blanks and information to the theatres who in turn furnish them to the patrons of the house upon request.

"I didn't think when I started the Gump Club," said Mr. Mintz, "that it would amount to anything more than a sort of a joke. However, the cheerful spirit is so badly needed now and anything of a cheerful nature seems to be so acceptable to the people of America, that they have fallen for the Gump Club, and fallen hard. Perchance the American people, tied together by the bonds of cheerfulness through the Gump Club, can effect some radical changes in present-day situations. In my mind the spirit of the new joy organization is a direct antidote for the spirit of unrest and so-called Bolshevism that has of late been sweeping the country."

To meet the demand for membership applications and cards, thousands of them are being printed in Chicago. Those exchanges handling the Gumps and who have not allied themselves with this movement can obtain any number of application cards upon application to Mr. Mintz.

Photographers Test Powerful Arc Light Motographers of America Is Sponsoring Experiments

At Chicago Studio

A powerful arc light, perfected six years ago as a locomotive headlight but never put to this use, is being tested by motion picture photographers in Chicago in the belief that they have a discovery of unlimited value to the motion picture industry.

Eugene J. Cour is the man who introduced the light in motion photography. The Chicago region of the Motographers of America is sponsoring the experiments.

Mr. Cour used the light when he was photographing Chicago's "loop subway," an underground freight railroad of several miles in length. He declares it is far superior to any light now in use and very convenient in handling on account of its light weight.

Twenty-one of the lights have been installed in the Chicago Coliseum for the use of motion picture photographers during the Republican convention.

The lights were recently demonstrated at a meeting of the Motographers of America held in the Castle Studios, 2332 North California Avenue. The demonstration featured a well-arranged program, which included studio demonstrations, brief technical talks and musical numbers.

Harold F. Brown, president of the M. of A., presided.

Unusual Character in Film

The New York offices of Marshall Neilan Productions declares that his third independent picture, which will be published through First National about the middle of June, will display a very unusual character portrayal by "Bull" Montana. An expert on makeup experimented for two weeks before obtaining the desired results, it is said. The picture has not been titled.

Glantzberg Traveling Through the West in Interest of Typhoon

Ernst Glantzberg, president of Typhoon Fan Company, New York, is visiting several of the larger western cities. During his two or three weeks' absence from the metropolis he expects to close several orders with theatres now in construction.

Notwithstanding the late spring, farsighted exhibitors, it is said, continue to prepare their theatres to meet the demands of the coming hot weather, and as a result Typhoon Fan Company has contracted during the last week to equip the following houses with the Typhoon cooling system:

Winter garden theatre, Eighty-sixth street, New York; Strand theatre, Monroe, N. C.; Minerva theatre, Jersey City, N. J.; Capitol theatre, Pekin, Ill.; Star theatre, Rockingham, N. C.; Columbia City theatre, Columbia City, Ind.

FOR SALE

Two motor driven 1918, Simplex machines, used only one month, like new, 2 shake adapters, 1 transformer; bargain price

C. E. WOLFE, La Porte, Ind.

ARCHITECTS AND BUILDERS

J. B. DIBELKA COMPANY

PARKWAY BLDG.
2/43 WEST 22ND ST.
CHICAGO

CAMERA BARGAINS

Motion Picture Cameras at cash saving prices. Special professional discounts on UNIVERSALS. Immediate delivery on all models. Interchangeable accessories. Perfectly made, precisely balanced. Guaranteed. Write for illustrated catalog.

BASS CAMERA COMPANY
Dept. N, 109 W. Dearborn St., Chicago, Ill.
Columbia

Projector

Carbons

On Direct Current, use Columbia Silvertip Combination Carbons. The narrow diameter of the silvertip negative lower permits it to burn with a sharp point. That keeps the arc steady, and also keeps the shadow off the lens and screen.

On Alternating Current, use Columbia White A. C. Special Carbons. They yield a sharp and pure-white light, steady, brilliant, silent.

Write for information

NATIONAL CARBON COMPANY
Incorporated
Cleveland, Ohio  San Francisco, Calif.
Canadian National Carbon Co., Limited, Toronto, Canada
ALEXANDER FILM CORP.
Mar. 15—"Lonely Hand," five reels, with Roy Stewart.
Mar. 22—"Collaring Under Difficulties" (Kattengra Comedies), one reel.

AMERICAN FILM COMPANY
Distributed Through Path Exchange.

FLYING "AA" SPECIALS
"The Hellion," five reels, with Margaretta Fisher.
"Eve in Exile," seven reels, with Charlotte Walker.
"The Valley of Tomorrows," five reels, with William Russell.
"The Honey Bee," six reels, with Margarita Sylva.
"Dangerous Territory," five reels, with Margaretta Fisher.

ARROW FILM CORPORATION
"Vigilantes," seven reels.
"Poor 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 Professor," six parts, with Alma Haslon.
"The Same Princess," five parts, with Marjorie Daw.
"Miss Arizona," five parts, with Gertrude Bondhill.
"The Wolves of Wall Street," six reels, with Cobb and Johnson.
"The Desert Scorpio," five reels, with Cobb and Johnson.
"The Chamber Mystery," five reels.
"Unnatural Evidence," five reels.
"The Wall Street Mystery," five reels.
"The Unseen Witness," five reels.
"The Trail of the Cigarette," five reels.
"The Bromo Shatter," five reels.
"Woman's Man," five reels, featuring Romaine Fielding.
"Love's Protest," five reels, featuring Ora Cars.

HANK MANN COMEDIES
One issued every other week.

BLAZED TRAIL PRODUCTIONS
One issued every other week.

LONE STAR WESTERN
One every other week.

NORTHWOOD DRAMAS
"The Strangers," one reel.
"Breed of the North," one reel.
"A Fight for a Soul," one reel.
"Beloved Bride," one reel.
"Quickands," one reel.
"Border River," one reel.
"In the River," one reel.

CELEBRATED PLAYERS FILM CORPORATION

GUMPS CARTOON COMEDIES
"Andy Takes a Dancing Lesson."
"Flat Hunting."
"Andy Visits His Mother-in-Law."
"A Quiet Day at Home."
"Andy Plays Golf."
"Andy on a Diet."
"Andy's Wash Day."
"Andy's Night Out."
"Andy and Min at the Theatre."
"Andy Visits the Doctor."
"Andy on Skates."
"Andy's Mother-in-Law Paves Him a Visit."
"Andy's Inter-Robert Guest."
"Andy Redecorates a Flat."
"Andy the Model."

CHRISTIE COMEDIES
ONE REEL, ISSUED WEEKLY

"Papa By Proxy."
"Pats and Polly."
"Call a Cop."
"Oh Doctor, Doctor."
"Ducks."
"It takes a Crook."
"Monkey Skates."
"Should a Husband Tell?"
"License Applied For."
"No Babies Allowed."
"Marry Me."
"Next But Not Gandy."
"Eat a Bite of Pie."
"Going, Going, Come."
"Are Brides Happy?"
"A Perfect Husband."
"The Captivating Captain."
"Should a Wif..."
"A Husband in Haste."
"His Breach of Promise."
"Fond and After."

TWO REEL SPECIALS
Nov.—"A Roman Scandal," with Colleen Moore.
Dec.—"Go, Young Woman," with Fay Tincher.
Jan.—"Save Me, Saggy," with Eddy Barry.
Feb.—"Her Bridal Nightmare."
Mar.—"Petitecoats and Pants."

EDUCATIONAL FILMS CORPORATION OF AMERICA
Distributed through Educational Film Exchanges, Inc.

CHESTER COMEDIES, TWO REELS

CHRISTIE COMEDIES, TWO REELS
"Kiss Me, Caroline" (Hubby Vernon.)
"A Seaside Siren." (Fay Tincher.)

TORCHY COMEDIES, TWO REELS
"Torchy." (Johnny Hines.)
"A Knight for a Night." (Johnny Hines.)

MERMAID COMEDIES, TWO REELS
"A Fresh Start." (Marcel Rae.)
"Duck Inn." (Lloyd Hamilton.)

SPECIALS
"The Why of a Volcano.""The Valley of Ten Thousand Smokes.""A Day With Carranza.""Modern Centuries.""The Chilkat Cubs.""The Wanderers."
"The Leg of the LaVijera."
"The Song of the Pea."
"By Schonner to Skagway."
"Solitude."
"Falling Waters.""The Hope of Adventure.""The Great Mire.""The Castaway."

CHESTER-OUTING SCENICS, ONE REEL
"Adam and Eve In the Andes.""Dread Head.""Dreams Come True.""Fire.""Bear With Us.""Impression Wooden Legs.""Tike in Boarders.""Brothers of the Sky.""In a Naturalist's Garden.""Duck Days.""North Wind.""South Wind.""Economy Pictures.""Fur of Youth," with Clara Kimball Young.""The Forbidden Woman," six reels, with Clara Kimball Young.""Six Husbands," six reels, with漏水.""For the Soul of Rafael," six reels, with Clara Kimball Young.

FILM MARKET, INC.

FIRST NATIONAL EXHIBITORS' CIRCUIT, INC.
"Back to God's Country," seven reels, with Neil Shipman."
"In Wrong," five reels, with Jack Pickford."
"The Thunderbolt," with Katherine Macdonald."
"Mind the Paint Girl," with Anita Stewart."
"The Virtuous Vamp," with Constance Talmadge."
"Heart of the Hills," with Mary Pickford."
"Daughter of Two Worlds," with Norma Talmadge."
"In Old Kentucky," with Anita Stewart."
"The Beauty Market," with Katherine Macdonald."
"The Twilight Baby," three part comedy, with Lloyd Hamilton."
"A Day's Pleasure," with Charlie Chaplin."
"The Greatest Question" (D. W. Griffith production)."
"Two Weeks," six reels, with Constance Talmadge."
"Even as Eve," seven reels, with Grace Darling."
"The Turning Point," five reels, with Katherine Macdonald."
"The River's End," six reels (Marshall Neilan Production)."
"The Fighting Shepherds," with Anita Stewart."
"The Inferior Sex," with Mildred Harris Chaplin."
"The Family Honor," with Minnie G sle.""
"The Idol Danger," with D. W. Griffith production."
"Polly of the Storm Country," with Mildred Harris Chaplin."
"Don't Ever Marry," six reels, a Marshall Neilan Production."
"The Love Expert," with Constance Talmadge."
"Passion's Playground," six reels, with Katherine Macdonald."
"The Yellow Teapot," with Anita Stewart."
"Yes or No," with Norma Talmadge."
"Curtain," with Katherine Macdonald."
"The Jack Knife Man," a King Vidor production."
"45 Minutes from Broadway," with Charles Ray.

"The Waiting Woman," with Fay Tincher."
"Save Me, Saggy," with Eddy Barry."
"Her Bridal Nightmare," with Fay Tincher."
"Petitecoats and Pants," with Colleen Moore.

"The Hallion," five reels, with Margaretta Fisher.
"Eve in Exile," seven reels, with Charlotte Walker.
"The Valley of Tomorrows," five reels, with William Russell.
"The Honey Bee," six reels, with Margarita Sylva.
"Dangerous Territory," five reels, with Margaretta Fisher.
FAMOUS PLAYERS-LASKY CORP.
PARAMOUNT-ARCHRAFT PICTURES

PERMANENT SIGNS
SAVE YOU DOLLARS

Forces Them to Read Every Word

WHY PAY EVERY DAY
for cheap-looking, easily-destroyed stock posters that mar the appearance of your front
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You can install a high-class porcelain and pressed-steel changeable sign at

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Don't worry about sign painters—
Don't worry about the weather—
Don't worry about changes—

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Our guarantee and 200 baked porcelain letters go with every two-side sign.
The sign will last a life time.

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"Berts of a Nation."
"To the Moon."
"The Phonographs."
"Hula Hula Town."
"The Beautiful Model."
"The Bicycle Race."
"The Bowling Alley."
"Nothing but Girls."
May—"The Private Detectives."
May—"The Wrestlers."
May—"The Paper Hangers."
June—"The Toy Makers."
June—"The Tango Dancers."
June—"One Round Jeff."
June—"A Trip to Mars."
July—"Three Raisins and a Cake of Yeast."
July—"Unpainted Spirits."
July—"The Mystery of the Galvanized Ash Can."
July—"The Breakfast Food Industry."

FIDELITY PICTURES COMPANY

"Froville Wives," six reels.

HARRY GARSON

"The Unpardonable Sin," eight reels, with Blanche Sweet.
"The Hushed Hour," eight reels.

MURRAY W. GARRISON

"A Dream of Fair Women."

GAYETTY COMEDIES

"Twin Bellam," with Billy Bletcher-Vera Reynolds.
"Why Cooks Go Cuckoo," with George Ovey.
"Dry and Thirsty," with Billy Bletcher-Vera Reynolds.
"Good Morning, Nurse," with George Ovey.
"Parked in the Red," six reels, with Jack Pickford.
"The Patier Case," five reels, with Pauline Frederick.
"The Street Called Straight," six reels, Basil King Special.
"The Strange Boarder," five reels, with Will Rogers.
"Dangerous Days," seven reels, Eminent Authors Special.
"Trimmed with Red," five reels, with Madge Kennedy.
"The Woman and the Puppet," seven reels, with Geraldine Farrar.
"The Silver Dollar," five reels, with Blanche Sweet.
"Out of the Storm," five reels. Eminent Authors Special.
"The Great Accident," five reels, with Tom Moore.
"The Slim Princess," five reels, with Mabel Normand.

GOLDWIN SPECIALS

"For the Freedom of the East" (Betwood), six reels.
"The Border Legion," six reels.
"The Eternal Maidens," six reels.

FORD EDUCATIONAL WEEKLY

The Story of Zinc.
"Meat" Again.
Eventide.

CAPITOL COMEDIES

"The Little Dejar," two reels, with Carter De Havena.
"A Sure Cure," two reels, with Carter De Havena.

BENNISON STAR SERIES

"Speedy Meade," five reels, with Louis Bennison.
"The Road Called Success," five reels, with Louis Bennison.
"A Mirth Earl," five reels, with Louis Bennison.

GOLDWIN-HAY PICTOGRAPHS

"Jeannie," for Away New Zealand.
"Girl Pottery Makers of the Caribbeans."
"Taos Indians."

GREIDER'S EDUCATIONAL

"Serpent's Teeth."
"Speeding Thru Dixie."
"Royal East.""Colonius of Roads."
"The Spirit of the Broom Bunch."
"Suds."
"Precisely as Pals."
"Legend of the Corn."
"Jupiter's Thunderbolts."

GROSSMAN PICTURES, INC.

"Face to Face," six parts, with Marguerite Marsh.

HALLMARK PICTURES CORP. (Available at United Theatres Exchange.)

FAMOUS DIRECTORS SERIES

"A Dangerous Affair," five reels, with Herbert Rawlinson.
"Wit Wins," five reels, with Florence Billings.
"Love, Honor, and Marry," five reels, with Marguerite Marsh.
"The Phantom Honeycomb," six reels, with Marguerite Marsh.
"The Heart of a Gypsy," five reels, with Florence Billings.
"High Sordic," five reels, with Edward Earle and Gladys Hulette.
"A Veiled Marriage."
"Carmen of the North."
"Chains of Evidence."
"Wits vs. Wits."

SPECIAL PRODUCTIONS

"Wanted for Murder," six reels, with Elaine Hammerstein.
"The Littlest Scout," five reels, with Violet Blackiston.
"A House Divided," seven reels, with Sylvia Bromer.
"Life's Greatest Problem."

W. W. HODKINSON CORPORATION

Distributed through the Pathe Exchange.

ARTCO PRODUCTIONS

"The Capitol," six reels, with Leah Baird.
"Cynthia-of-the-Minute," six reels, with Leah Baird.

ZANE GREY PICTURES, INC.

"Desert Gold," seven reels, with R. E. Lincoln.
"Riders of the Dawn," six reels.

BENJAMIN H. HAMPTON PRODUCTIONS

"The Weathermen," seven reels, with Roy Stewart.
"The Sagebrusher," seven reels, with George Ovey.
"The Dream Catcher," five reels, with J. Warren Kerrigan.

J. PARKER HEAD, JR. PRODUCTIONS

"The Lone Wolf's Daughter," seven reels, with Louise Glauum.
"The Harvest Moon," six reels, with Doris Kenyon.

DEITRICH-BECK, INC.

"The Bandbox," six reels, with Ken Dakers.
"The Harvest Moon," six reels, with Doris Kenyon.

DIAL FILM CO. PRODUCTIONS

"King Spruce," seven reels, with Mitchell Lewis.

ROBERT BRENTON PRODUCTIONS

"The Joyous Life," five reels, with J. Warren Kerrigan.
"Live Snakes," five reels, with J. Warren Kerrigan.
"$30,000," five reels, with J. Warren Kerrigan.
"The Dream Catcher," five reels, with J. Warren Kerrigan.

NATIONAL-BILLIE RHOADES PRODUCTIONS

"The Blue Bonnet," six reels, with Bille Rhodes.

JOSEPH LEONI LEVY PRODUCTIONS

"His Temporary Wife," six reels, with Special Cast.

HALL-ROOM BOYS PHOTOPLAYS, INC.

Jan. 1—"Wrong Again."
Jan. 6—"Nick and Nora."
Feb. 9—"Passing the Buck."
Feb. 23—"Can You Beat It?"
Mar. 9—"Breaking into Society."
Mar. 22—"Oh! Happy Day."
Apr. 1—"This Way Out."
Apr. 15—"Four of a Kind."
April 22—"Tell Us, Conqueror."

JANS PICTURES, INC.

"Love Without Question," seven reels, with Olive Tell.
"Nothing a Year," seven reels, with Olive Tell.
"A Woman's Business," seven reels, with Olive Tell.

JUNGLE COMEDIES

"Dreamy Chinatown."
"One Big Night."
"As Others See Us."
"The Dentist."
"The First Flirter."
"Film Fatale."
"Caught With the Goods."
"Stopping Bullets."
"Circus Bride."
"Perils of the Beach."
EXHIBITORS HERALD

June 12, 1920

FRANK KEENAN PRODUCTIONS
Feb. 29—"Smoldering Ember," five reels, with Frank Keenan.
May 2—"Dollar for Dollar," five reels, with Frank Keenan.

EDGAR LEWIS PRODUCTIONS
Feb. 1—"Other Men's Shoes," seven reels.
May 30—"Illustrations," seven parts, with Pat O'Malley.
Aug. 29—"Lahoma," seven reels.

VIRGINIA PEARSON PHOTOPLAYS, INC.
Oct. 5—"Impossible Catherine," six reels, with Virginia Pearson.

ALBERT CAPELLANI PRODUCTIONS, INC.
Mar. 7—"In Walked Mary," five reels, with June Caprice.

J. STUART BLACKTON PRODUCTIONS
Jan. 4—"My Husband's Other Wife," six reels, with Sylvia Brramer and Robert Gordon.
Apr. 11—"The Blood Barrier," six reels, with Sylvia Brramer and Robert Gordon.
June 20—"Passers-by," six reels, with Herbert Rawlinson.
July 10—"Soul and Body," six reels, with Herbert Rawlinson.

J. D. HAMPTON PRODUCTIONS
Jan. 11—"Fighting Crissy," six reels, with Blanché Sweet.
Feb. 18—"Respectable by Proxy," six reels, with Blanché Sweet.
May 21—"Simple Souls," six reels, with Blanché Sweet.
July 4—"A Broadway Cowboy," five reels, with William Desmond.
Aug. 15—"The Girl in the Web," six reels, with Blanché Sweet.

HOBART HENLEY PRODUCTIONS
Nov. 5—"The Gay Old Dog," six reels, with John Cumberland.
May 9—"The Miracle of Money," five reels, with Margaret Sadow.

PIioneer FILM CORP.
"Bubbles," five reels, with Mary Anderson.
"Dr. Jakyll and Mr. Hyde," five reels, with Sheldon Lewis.
"Nobody's Child," five reels.

REALART PICTURES
SPECIAL FEATURES
"Soldiers of Fortune" (Dwan), seven reels.
"The Mystery of the Yellow Room" (Chautard), six reels.
"The Luck of the Irish" (Dwan), six reels.
"Deep Purple," six reels, R. A. Walsh production.

STAR PRODUCTIONS
"Anne of Green Gables," six reels, with Mary Miles Minter.
"Erstwhile Susan," five reels, with Constance Binney.
"The Fear Market," five reels, with Alice Brady.
"Judge of Rogue's Harbor," five reels, with Mary Miles Minter.
"The Stolen Kiss," five reels, with Constance Binney.
"Sinners," five reels, with Alice Brady.
"Vine Margarita," five reels, with Mary Miles Minter.
"Jeanny Be Good," five reels, with Mary Miles Minter.

REELCRAFT PICTURES
BILLY WEST COMEDIES
"Mustered Out," two reels.
"Strike Breaker," two reels.
"Happy Days," two reels.
"Cleaning Up," two reels.
"Foiled," two reels.
"The Dodger," two reels.
"Masquerader," two reels.
"Brass Buttons," two reels.
"Hard Luck," two reels.
"Beauty Shop," two reels.
"The Artist," two reels.
"Going Straight," two reels.
"What Next?" two reels.

TEXAS GUNMAN WESTERNS
"Fighting the Vigilantes," two reels.
"The Lady of the Law," two reels.
"Not Guilty," two reels.
"Letters of Fire," two reels.
"Convicted," two reels.
"My Lady Robin Hood," two reels.
"The Wildcat," two reels.
"The White Cow," two reels.
"A Moonshine Fever," two reels.

ALICE HOWELL COMEDIES
"Distilled Love," two reels.
"A Wooden Legacy," two reels.
"Her Bargain Day," two reels.
"Her Lucky Day," two reels.
"Cinderella Cinders," two reels.

WILLIAM FRANEY COMEDIES
"The Dog Catcher," one reel.
"The Paper Hanger," one reel.
"The Water Plug," one reel.

Service--Our Watchword

We do not simply sell you a Register. We give you 100% ticket and cash protection service. Sell tickets faster, protect yourself against ticket and cash losses. Install the

1920 PERFECTED AUTOMATICTICKET REGISTER

Send for a catalog today.

DEALERS

Don't delay. Write for our dealer proposition at once.

GALE HENRY COMEDIES
"Hifiloons," two reels.
"Help," two reels.
"The Movie," two reels.
"The Champ," two reels.
"This Way Out," two reels.
"Kids," two reels.
"Chicken à la King," two reels.
"Don't Chase Your Wife," two reels.
"Her First Flame," two reels.

MILBURN MORANTI COMEDIES
"His Wedding Day," two reels.
"The Kick," two reels.
"Love, Where Art Thou?" two reels.
"Inn斯坦 Furn," two reels.
"Wild, Wild West," two reels.
"Limp and Susan," two reels.
"Jealousy," two reels.

ROBERTSON-COLE PICTURES
SUPERIOR PICTURES
"Haunting Shadows," five reels, with H. B. Warner.
"The Beggar Prince," five reels, with Susan Hayakawa.
"The Luck of Geraldine Laird," five reels, with Bessie Bartliss.
"The Brand of Lopez," five reels, with Susan Hayakawa.

SPECIALS
"Seeing It Through," five reels, with All-Star Cast.
"What's Your Servant?" five reels, with All-Star Cast.
"The Broken Butterfly," five reels, with Tourneur.
"The Flame of Hell Gate," five reels, with All-Star Cast.
"The Third Woman," five reels, with All-Star Cast.
"The Butterfly Man," five reels, with Lew Cody.
"The Fortune Teller," seven reels, with Marjorie Rambeau.

SUPREME COMEDIES
"Are Honeymoons Happy?"
"Pass the Apples Eve."
"Their Little Life."
"Hearts and Diamonds."
"Her Nearly Husband."
"Mollie's Millions."
"A Four-Cylinder Frame-Up."
"Mollie's Mumps."
"Her Novel Idea."
"Artistic Temperature."
"In Room 205."
"Come Into the Kitchen."
"Take Doctor's Advice."
"Oh, You Kid!"

MARTIN JOHNSON PICTURES
"Saving Savages in the South Seas."
"Raising in the Solomon."
"Domesticating Wild Men."
"Lonely South Pacific Missions."
"Recruiting in the Solomon."
"Sky of Broken Old Men."
"Marooned in the South Seas."
If Eastman Film was not as good as it is, Kodak Park, where it is manufactured, would not be as large as it is—and Kodak Park is the largest photographic manufacturing plant in the world.

EASTMAN KODAK COMPANY
ROCHESTER, N. Y.

MINUSA CINÉ SCREEN CO.
St. Louis, U. S. A.

ADVENTURE SCENICS

LEWIS J. SELZNICK ENTERPRISES
SELZNICK PICTURES

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SELECT PICTURES

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If Eastman Film was not as good as it is, Kodak Park, where it is manufactured, would not be as large as it is—and Kodak Park is the largest photographic manufacturing plant in the world.
Hundreds Attend Meetings at Cleveland

EXHIBITORS HERALD

The Independent Film Trade Paper

Current GOLDWYN PICTURES
WILL ROGERS in "The Strange Boarder"
PAAULINE FREDERICK in "The Woman in Room 13"
MADGE KENNEDY in "Dollars and Sense"
TOM MOORE in "Duds"
MABEL NORMAND in "Binto"
MARY ROBERTS RINEHART'S
Dangerous Days
REX BEACH'S
"The Silver Horde"
JACK PICKFORD in "The Little Shepherd of Kingdom Come"

GOLDWYN PICTURES CORPORATION

No. 25
MARTIN J. QUIGLEY, PUBLISHER
Entered as second class matter, August 20, 1913, at the Post Office at Chicago, Ill., under the Act of March 3, 1879.

June 19, 1920
NOVEL in theme, great in production and astonishing originality of situation, "Below the Surface" strike a new note in drama.

Here are a few of the amazing, breath-taking thrills that follow one another with lightning speed:

The daring plunge of Martin Flint (Hobart Bosworth) to the depths of the sea to rescue the submarine crew.

The luring of Luther Flint by the confidence woman, to dive for sunken treasure.

The hazardous descent to the sea bed, made by the fatuated youth, to please his bride.

The tragedy of the boy's return to his desolated home after his bride has fled with her partner in crime.

The descent of Martin Flint upon the gayety of the cabaret, where he seizes his daughter-in-law and takes her home.

The wreck of the liner, and the hair-breadth escape of Martin Flint.

The drowning of James Arnold and Edna Green on the wrecked liner.

The boy's dive to the wreck.

What he sees through the porthole.

His rescue when his father, without a diving line with a knife and swims with him to...
June 19, 1920

EXHIBITORS HERALD

Carl Laemmlle presents

The Great

Made by an independent producer for any and every theatre in the land

First Release, July 12th

HARRY CAREY
in eight big outdoor productions, starting on July 29th with a story by H. H. Van Loan, author of “The Virgin of Stamboul,” and directed by Reeves Eason. The man who shows big houses how little houses make money will back your theatre to the walls for every one of this big eight.

CARMEL MYERS
in eight heart-appeal features, some in character, some “straight,” all made captivating by Youth and Personality and Beauty—that’s the program for bewitching Carmel Myers, just back on the screen after a great year of stage success, and now more than ever a national favorite.

EDITH ROBERTS
in love stories, pure but not simple—eight of them. Complicated by clever surprises, invigorated by the talent and personal charm of this fascinating young star, will be from a story by Ralph Stock, “Norman Dawn.”

FRANK MAYO
in eight productions packed with modern realism, action and red-blooded romance. His first is “The Red Lane,” directed by Lynn Reynolds, the man who made that great picture, “The Brute Breaker,” and released July 12th. Your whole year holds out no bigger promise of fine entertainment than these eight big Mayos.

LYONS & MORAN
The day of the comedy drama a la mode is here—and Lyons and Moran are here—with eight hugely amusing, perfectly dressed, “young married folks” productions that are fifty-fifty thrills and chuckles. Their first—“La, La, Lucille,” from the well-known operetta, August 16th.

A NEW STAR
Added to the foregoing forty New Star Series Universal Special Attractions will be a series of eight Prize Pictures featuring a fascinating new star who will have behind her all that artistic ability can supply in direction, story and setting. Watch for our early announcement.
Crash! Bang! went the wireless.
The words of the message meant little, but the spark!—
Angrily leaping across the gap it did what it was planned to do,—fired the fuse!
And there the girl lay, helpless, a prisoner!
That's just one of the hundred thrills in this hummer of a serial. They come in flocks, in every episode.
"TENSE AND APPEALING"

Exhibitor's Trade Review, which further says:

"This picture provides a wealth of tense and appealing entertainment from beginning to end. The best picture in which Katherine MacDonald has appeared to date.

"The star does very effective work as an innocent girl thrown among adventurers. Atmosphere of Monte Carlo appealing. High suspense.

"Supporting cast beyond criticism. Photography and lighting delicate and beautiful."

Speaking of

KATHERINE MAC DONALD

Presented by Katherine MacDonald Pictures Corporation
Sam E. Rork, President and General Manager

in

"Passion's Playground"

Taken from the famous novel, "The Guests of Hercules," by C. N. and A. M. Williamson

Directed by J. A. Barry
By arrangement with Attractions Distributing Corporation
B. P. Fineman, President

A First National Attraction

Foreign Representation, David P. Howells, Inc.
729 Seventh Ave., New York City

There'll be a Franchise everywhere
June 19, 1920

EXHIBITORS HERALD

There'll be a Franchise everywhere

One territory almost

SOLD OUT!

Here's the news, hot off the wire:

PITTSBURGH, PA., 932 A.M., MAY 26'20

J.D.WILLIAMS,

ASSOCIATED FIRST NATIONAL PICTURES, INC.

6 AND 8 WEST 48TH STREET, NEW YORK,

WILL HAVE OVER PRO RATA ONE THOUSAND

FRANCHISES OPENING CLEVELAND CONVENTION.

JOS. SKIRBOLL,

FIRST NATIONAL EXHIBITORS EXCHANGE.

It's no trouble at all to show exhibitors why a First National Franchise is a good thing for them
“Woman! You’ve Served My Purpose!”

Henry B. Walthall, as the man neither Love, Ghosts, Man, nor Devil could thwart in his grim fight for immortal glory.

Mayflower Photoplay Corp’n presents

A BRILLIANT
ALLAN DWAN
PRODUCTION

“A Splendid Hazard”

Harold MacGrath’s extraordinary story of Quixotic bravery, love, buried treasure, ghosts, intrigue and most thrilling adventure.

Directed by Allan Dwan

A First National Attraction

There’ll be a Franchise everywhere
HENRY LEHRMAN

the Comedy King, who made that screamingly funny comedy, “A Twilight Baby,” is now working on a series of independently produced fun makers for

FIRST NATIONAL
Every one a knockout in
TWO AND THREE REELS

Watch for announcements!
A FIRST NATIONAL ATTRACTION

There’ll be a Franchise everywhere
Arthur F. Beck presents
LEAH BAIRD
in Cynthia-of-the-Minute

YOU CAN BUILD A STRONG PROGRAM AROUND "CYNTHIA-OF-THE-MINUTE"
'Cynthia-of-the-Minute' has great balancing qualities, which means that it will blend harmoniously with any good program, it also means that it will lend strength to your program as a whole.
The thrills are there, it is shot through with mystery and there is a rapid interchange of action and intrigue.

W.W. HODKINSON CORPORATION
517 Fifth Avenue, New York City
Distributing through TVMEX Exchange, Inc.

From the novel by LOUIS JOSEPH VANCE
Directed by Perry Vekroff
ROBERT BRUNTON presents
J. Warren KERRIGAN
and his own company
in No. 99

By Wyndham Martyn
Directed By Ernest C. Warde

KERRIGAN AT HIS BEST IN 'NO. 99'
Rapid-fire sort of entertainment, hair-trigger situations, brilliant episodes—here are some of the points in '99' that are well worth advertising. Then there is a perfect continuity: not an inch of celluloid but makes for progress of the story.

JUST THE RIGHT LENGTH
Most of your patrons like the feature that runs within the hour. For a program that aspires to variety '99' has the ideal length running just a minute or two short of sixty. If your crowds like quick action—you are suited here.

W.W. HODKINSON CORPORATION
527 Fifth Avenue, New York, N.Y.
Distributing through P.O.S.E. Exchange, Incorporated.
For Summer Success

There's WILLIAM FARNUM

for instance,

in a brand new triumph that most distributors
would save for the big autumn season but
WILLIAM FOX takes care of the exhibitor and
his patrons all the year through.

Book

WILLIAM FARNUM

in

THE JOYOUS
TROUBLEMAKER

From the Novel by
Jackson Gregory

Scenario by
Charles Kenyon

Direction
J. Gordon Edwards

And Make Profits Absolutely Sure!

FOX ENTERTAINMENTS
For Summer Success

Big Season Attractions Like

Tom Mix

IN

3 GOLD COINS

From the Story by
H. H. Van Loan

Exquisite Miss SHIRLEY MASON

in

LOVE'S HARVEST

Story by
Pearl Doles Bell
Direction
Howard M. Mitchell

The Screen Meteor

WILLIAM RUSSELL

IN

TWINS OF SUFFERING CREEK

From the Novel by
Ridgwell Cullum
Scenario by
Julius G. Furthman
Direction
Scott Dunlap

All Wonderful — All Powerful — All Certain Successes for YOU if you book now!

FOX ENTERTAINMENTS
For Summer Success

Then there’s GEORGE WALSH

In The New Big Hit

NUMBER 17

From the Novel by Louis Tracy

Direction of George A. Beranger

the new brilliant star

EILEEN PERCY

IN

HER HONOR THE MAYOR

From the Stage Success By Arline Van Ness Hines

Scenario by Denison Clift

Direction of Paul Cazeneuve

and the Western Sensation

BUCK JONES

IN

THE SQUARE SHOOTER

Story and Scenario by

Direction

Denison Clift

Paul Cazeneuve

All for you and your pocketbook if you book early

FOX ENTERTAINMENTS
For Summer Success

The Laughter that echoes 'round the world provided by

WILLIAM FOX
SUNSHINE COMEDIES
Supervision HAMPTON DEL RUTH

and

MUTT AND JEFF
Captain Bud Fisher's unapproachable cartoon favorites

while

FOX NEWS
continues to eclipse all competitors in vigor, interest and attraction values

Book NOW and be Safe all Summer with---

FOX ENTERTAINMENTS
Attention Box-Office:

Here are some extra rolls of tickets which you will need if business is as big-to-night on "The Deep Waters" as it was last night. When people call up about this picture be sure to tell them that it is an R. A. Walsh Production personally directed by R. A. Walsh adapted from the stage success by Paul Romberg and Milton Aigner and presented by The Mayflower Photoplay Corp. through the Relict Pictures Corporation.
“The Greatest Love Story Ever Told”

Wins High Praise
from
Trade Critics

“One of the most successful and inspiring love stories that has been presented on the screen . . . the screen play is no less absorbing than the stage play was and is free from that enemy of the good drama known as "padding."” — Moving Picture World.

“'Romance' is a picture of remarkable charm. It has been worth waiting for and unfolds on the screen a succession of maddening love scenes which positively thrill. It is the sort of thing to delight the discriminating and appeal to the masses.” — Exhibitors Trade Review.

“There is no doubt about the drawing power of 'Romance,' particularly in metropolitan quarters. It will bring out people that seldom come to the picture houses. The older ones, many of whom saw the original play when presented something over six years ago, and those who are familiar with the tragic yet beautiful character of the romance presented, will turn out en masse to see the picture. It is an unusual love story carrying a deep appeal and should appeal especially to the better class of audience.” — Wide’s Daily

“The verdict is sure to be ‘an artistic production’ . . . The picture will certainly appeal to those in search of romance or those who have lost it in the days when love was young.” — Motion Picture News.

“'Romance' is a drama in every sense of the word—a credit to the motion picture art.” — Harrison’s Reports.

“'Romance' is eminently fitted for the screen. It has all the elements of appeal for screen fans.” — New York Morning Telegraph

“'Romance' is a romance in every sense of the word, replete with pathos, comedy and tragedy, a story that delicately points a moral.” — New York Dramatic Mirror.

DORIS KEANE
in
EDWARD SHELDON'S
Celebrated Play
"ROMANCE"
Directed by
CHET WITHEY

UNITED ARTISTS CORPORATION
MARY PICKFORD
DOUGLAS FAIRBANKS
CHARLIE CHAPLIN
D. W. GRIFFITH
Hiram Abrams, General Manager
During the past week franchises for the distribution of American Cinema Productions for the next year were placed as follows:

**New York and Northern New Jersey**

**PIONEER FILM CORPORATION**

M. H. HOFFMAN, Gen’l Mgr.

130 WEST 46th STREET, N. Y. C.

**Eastern Pennsylvania and So. New Jersey**

**SCREEN-ART PICTURES**

MICHAEL LESSY

1331 VINE STREET

PHILADELPHIA

First class distribution by reputable and experienced distributors is being established throughout the country for American Cinema productions.

Pictures That Satisfy Any Audience Anywhere.

Watch for Further Announcements

**AMERICAN CINEMA CORPORATION**

WALTER NIEBUHR, President

411 FIFTH AVENUE, NEW YORK
All the grandeur and splendor of the old and new worlds are today reflected in Prizma master color creations. They are the supreme achievement in color photography. There is an element of distinction associated with the house that plays Prizma Pictures. For the large or small theater Prizma is the key to the door of greater patronage.

Distributed by Select
The Bubbles of Your Fancy
and Air Castles of Your Dreams
are Clothed in Nature’s Colors
in
PRIZMA

presented by
Lewis J. Selznick

SELECT EXCHANGES EVERYWHERE
are Anxious to Show You Recent
Prizma Releases
They are Preferred Attractions for
Any Theatre, Whether Large or Small
Lewis J. Selznick
Presents
EUGENE O'BRIEN
in John Lynch's
'THE FIGUREHEAD'

Picturized by
R. Cecil Smith
A Robert Ellis
Production.

Distributed by Select
Charlie Chaplin in
"Behind the Screen"

New Edition De Luxe of
CHAPLIN CLASSICS

PRESENTED BY
CLARK-CORNELIUS
CORPORATION

Played the Criterion and Broadway in New York and is being Heavily Featured in Leading Theatres Everywhere

REPUBLIC DISTRIBUTING CORPORATION
LEWIS J. SELZNICK, Advisory Director
729 SEVENTH AVE., NEW YORK

BRITON N. BUSCH, President
EXCHANGES EVERYWHERE
GRACE DAVISON
and
MONTAGU LOVE
in
"Man's Plaything"

Cast Including
STUART HOLMES
Written and Directed by
CHARLES T. H. HORAN

A Picture Play of
the Carmen type-
Dramatic!
Thrilling!
Convincing!

REPUBLIC DISTRIBUTING CORPORATION
LEWIS J. SELZNICK, Advisory Director
BRITON N. BUSCH, President
729 SEVENTH AVE., NEW YORK
EXCHANGES EVERYWHERE
“Destined For Success”
GEORGES CARPENTIER
IN
“THE WONDER MAN”

Exhibitors Herald Says:

“THE WONDER MAN” (Robertson-Cole) seems destined for success. The initial starring vehicle for Georges Carpentier, it reveals unexpectedly a genuine talent possessed by the ring idol. His bearing is excellent, his camera presence that of a veteran, and the production promises much from the box office standpoint. It should be backed by extensive exploitation, which is thoroughly justified.

ROBERTSON-COLE
DISTRIBUTING CORPORATION
220 South State Street
CHICAGO, ILLINOIS
Do you want a catalog of the best pictures
for any of these purposes?

Family or children's entertainments, special occasions (benefits, patriotic celebrations, etc.), program fillers (short educational, cartoons, etc.)

If you do, then

Send 25 Cents to

The National Board of Review of Motion Pictures
70 Fifth Avenue,
New York City

for

"A Garden of American Motion Pictures"
covers selected pictures seen by the Board in the period
April 1, 1919-December 31, 1919
(embracing many released in 1920)

This selection includes the product of all companies. It can be relied upon to provide you with programs that will please the "average audience" as well as satisfy the particular, while you obtain the advantage, in most cases, of the lower rentals applying to those pictures which have been in circulation some months.

The catalog (which contains no advertising matter) gives release date, title, distributor, number of reels, "star," a brief characterization, and the source when drawn from standard or current literature. Special suitability for young people, aged 12 to 16, or of any age, is also indicated.

N. B.—Monthly lists which will serve to keep this catalog up to date may be obtained for $1.00 per annum.
"Independence or—Disaster," a plain statement of the situation facing the independent exhibitors and producers. Article 27

NEWS OF THE WEEK

Exhibitors Unite to Battle Paramount Theatre

N. A. M. P. I. Seeks Co-operation with Exhibitors' Organization

Real Ability Is Needed to Protect Independent Exhibitors' Interests

Allen to Build Two Theatres in London

Massachusetts Censorship Bill Is Vetoed by Governor Coolidge

Associated First National Program

Seitz to Sail for Spain July 6 to Make His First Feature for Pathe

Tucker Contract Sent to Mayflower After Reaching Amicable Settlement

Lloyd's Antics in "High and Dry" Are Said to Be Tonic for Summer Illness

Forget Bunk and Force Show-down, Is Lamented. Charlie's Advice to Exhibitors

Collier, O'Brien and Moore Featured in Pictures Being Published This Month

Shirley Mason Will Be Featured in "Merely Mary Ann," by Fox

Educational Will Publish Productions Made from Stories by Judge Brown

Five Cosmopolitan Films Complete or in Final Stages of Production

Action on Sub-Franchise Request Taken by Associated First National

Vitagraph to Begin Work Soon on Additions to Its Western Studios

Selenick Gets Paragon Plant, Which Gives It Big Fort Lee Studio Space

Seizure of United Theatre Picture by Exhibitors from Hallmark Illegal

REVIEWS

"Whispers." Select C-D, five parts, with Elaine Hammerstein

"The Path She Chose." Universal D, five parts, with Ann Cornwall

"Burning Daylight." Metro D, six parts, with Mitchell Lewis

"A Master Stroke." Vitagraph C-D, five parts, with Earle Williams

"Dangerous Days." Goldwyn D, seven parts, with special cast

"Miss Hobbs." Realart C-D, five parts, with Wanda Hawley

"The Iron Heart." Fox D, five parts, with Madge Traverse

"Uncharted Channels." Robertson-Cole D, five parts, with H. B. Warner

"The Strange Boarder." Goldwyn D, five parts, with Will Rogers

"Hilarious Digest." two-part short subject

"Content." Select, one part, Herbert Kaufman

DEPARTMENTS

Exhibitors Advertising

Voliplaning Around NYawk

With the Procession in Los Angeles

With the Detroit Filmmen

What the Picture Did For Me

Chicago Trade Events

Guide to Current Pictures

ADVERTISERS

American Cinema Corporation

Bartola Musical Instrument Company

Bass Camera Company

Celebrated Players Film Corporation

Character Pictures Corporation

J. B. Dobelka

Famous Players-Lasky Corporation

First National Exhibitors Circuit

Fox Film Corporation

Globigraph Corporation

Goldwyn Pictures Corporation

Greater Stars Productions

W. W. Hodkinson Corporation

Masterpiece Film Distributing Corporation

Mayflower Photoplay Corporation

National Poster & Printing Company

Nicholas Power Company

Pathé Exchange, Inc.

Realart Pictures Corporation

Republic Distributing Corporation

Ritchey Lithographing Corporation

Robinson-Cole Distributing Corporation

Ross & Mack

Selznick Pictures Corporation

Superior Screen Service

Tyrone Fan Company

United Artists Distributing Corporation

Unity Photoplay Company

Universal Film Manufacturing Company

Vitagraph, Inc.

A. F. Williams

C. E. Wolfe
Focus Your Attention On *Exhibitors Herald*
And Bear In Mind That Its Increasing popularity only reflects The real service it is rendering to Exhibitors of the nation—great and small
Character Pictures Anounce

The ISLE of DESTINY

From the work of Mack Arthur

Featuring

PAUL GILMORE

NOW READY FOR SHOWING

One of the Big Subjects of the year
Breathing Mystery, Color & Romance of the Tropic

Character Pictures Corp. 17 West 42 St. New York City
The form and methods of the Stanley company of Philadelphia have continually suggested a big idea to the Famous Players-Lasky Corporation.

At various times during the past two and one-half years the officers of Famous Players have seriously entered into consideration of a plan to form a booking company, patterned after the Stanley organization, to operate on a national basis.

The industry is well aware of the situation which has existed in Philadelphia for some time; it amounts substantially to, "Play with the Stanley company or don't play at all."

**New Booking Proposition Is Ambition of Zukor**

Just what such a plan, expanded into an organization operating nationally, would mean to the independent exhibitor and the independent producer is very easy to imagine.

This publication has learned from reliable sources that the Famous Players company is now at work upon a new booking proposition aimed to be nation-wide in extent and operated along the general lines of the Stanley company. The central office is to be opened in the Times Square district, New York City, and an official of the Stanley company is to be placed in charge.

The organization plan now under consideration is somewhat as follows:

Subsidiary companies of the central organization are to be opened in the exchange centers. Fifty-one per cent of the capital stock of the subsidiary companies is to be owned by the owners of the central organization and the remaining forty-nine per cent remains with the subsidiary companies to be purchased by the exhibitor-members.

With this organization carried into effect the Famous Players company would book for use by exhibitor-members throughout the country productions of other producers as well as their own. As may be readily seen if this booking company would include an important percentage of the entire number of theatres throughout the country the Famous Players-Lasky Corporation would be in an excellent position to dominate in every respect the independent exhibitor and the independent producer.

The first concrete effort of the Famous Players group to effect this nation-wide booking company was made about two and one-half years ago. A series of meetings participated in by officials of the Famous Players-Lasky Corporation and a representative of the Stanley company, who explained the plan of operation of the Philadelphia organization, were held in a conference room at the Hotel Astor, New York City.

**Tentative Plans Called For Five Year Contract**

The tentative plan agreed upon at that time provided for a five year contract with exhibitors whereby the booking company would have the sole direction of what the exhibitor would play for the entire period. A final agreement was not reached at that time due to the insistence of one of the conferences that the exhibitor be permitted to cancel the contract if he was not satisfied with its operation after a period of one year.

Early last Fall the ambition of the Famous Players group to have a nation-wide booking company took on definite shape. Central offices were opened in New York in Forty-second street and all was set in readiness to commence a campaign to sell the proposition to the exhibitors of the country. For certain very interesting reasons, which will be referred to later, the project never got into actual operation.

Many indications at this moment point to the fact that the Famous Players plan of getting a grip upon the industry through the purchase of theatres in whole or in part has not been working out satisfactorily during recent months and that the less expensive method of a nation-wide booking company is to be resorted to.

From persons in a position to know the information is gained that at this time the Famous Players-Lasky Corporation through its multitude of real estate companies controls directly or indirectly about two hundred and fifty theatres in the United States and Canada. In this total there are a very large number of small theatres that would not have been considered individually but were taken in as units of a group. Out of the entire number of two hundred and fifty, only about thirty may be considered to be importantly situated theatres in key centers.

**Small Portion of Field Influenced Up to Date**

Although the theatre ventures of the Famous Players company up to date have involved a huge
A DANGEROUS FEAT!

- Sim Mancini -
expenditure it is obvious that only a small portion of the field has been influenced. This fact apparently has strongly impressed the financial groups behind the company and they are assuming a lukewarm attitude toward future theatre acquisitions except out of earnings. If this attitude carries through and Famous Players is restricted to annual earnings for the purchase of theatres the menace of its activities of recent months will be short-lived, for the largest possible earnings of a single year would be only slightly felt when directed toward the purchase of theatres over that period.

All of this forcibly directs attention to consideration of a shift in policy of Famous Players from control of theatres through purchase to a similar control of theatres through a booking company.

Either of the propositions is equally iniquitous and both tend toward the creation of a condition which would throttle the commercial and artistic advance of the business and render independent operation—whether by an exhibitor or by a producer—extremely precarious.

There are thousands of exhibitors throughout the country who have never had an actual fear of competition from Famous Players who nevertheless have suffered from the uses which the policy of the home office has been put to by the sales force. We refer to the threats that unless the exhibitor conform with the sales agreement desired by the corporation a competing theatre would be built. We have been informed of this practice being indulged in with reference to towns of as small a population as 25,000.

Theatre Activity Used As Sales Leverage

In these cases practically without exception the corporation has never for a moment seriously entertained the idea of building a theatre, yet the exhibitor unaware of just what the Famous Players plan has been become panic-stricken, thinking that he faced formidable competition together with the summary loss of such of the Famous Players pictures as he had been using.

We do not charge that this has been done with the formal consent of the officials of the company, but it does seem apparent with the fact, that these practices were being indulged in, a matter of common knowledge throughout the trade, the home office must have had some fairly accurate information as to what was transpiring.

Without question it has been this threat of what Famous Players intended doing rather than anything it has actually done in the way of building or buying theatres that has aroused the resentment of exhibitors throughout the country and has created a condition in which the customers of Famous Players now want to know definitely and finally what they are to expect from that organization.

We do not believe that this industry can continue prosperous under any such handicaps as would be imposed upon it under the Famous Players plan. We do not believe that production and exhibition of motion pictures form a logical combination and we believe that the exhibitors of America who are contributing to the revenue of the Famous Players-Lasky Corporation are entitled to know just where they fit in under the Famous Players plan.

This industry must remain free and open. The investments of independent exhibitors must be protected against the encroachments of any tendency toward control of theatres or control of the product necessary for the theatres.

Monopoly Would Retard Advance of Industry

Persons in a position to judge accurately are thoroughly convinced that the highest type of motion picture has never been and never will be a machine-made product. Individual enterprise, initiative and genius must not be driven from this industry if the motion picture is to continue even that degree of progress necessary to hold the favor of the public. Creative energy even though it may be outside the pale of the chosen circle must be given an opportunity to contribute its bit toward the advancement of motion pictures.

If this movement toward dominating and monopolizing the motion picture industry succeeds, nothing can prevent it from lapsing back into a state similar to the darkened days of the Patents Company when a little group grew rich, meanwhile allowing the greatest gift to humanity of the age to linger in a stage of crudeness and undevelopment that for a period threatened to bring down upon the whole business the disfavor and disgust of the entire thinking public.

The real development of the motion picture came with the coming of the first independents; unless the principles fought for and won at that time are maintained against the present assault all hope of progress must be abandoned.

The exhibitors of the country are finally awake to the actual situation that is confronting them; they are now equipped with the information necessary for an adequate understanding of the problem and from this understanding will issue a line of action which will be a bulwark against further attacks upon their independence.

Fortunately exhibitor organization, which in the past has been sadly deficient, is rounding into a form which portends real accomplishments for the immediate future. While victory is in sight, every exhibitor who has pledged his support in the fight must realize that a thoroughly determined defense must be put up and every legitimate means of combat called into play to insure success.

The Third Article of This Series Will Appear in the Next Issue of EXHIBITORS HERALD
**Heraldgrams**

"Gone to Cleveland."

This is the sign which is hanging outside the private offices of practically all of the producers, and distributors, and a big percentage of the exhibitors this week.

It would be easier to list those who were NOT at Cleveland than to attempt to print the names of those who ARE at the conventions.

**Marshall Neilan** passed through Chicago Sunday, June 6, on his way to New York for important conferences with First National officials.

**Oscar A. Price,** president, and **Fred B. Warren,** general manager of the Associated Producers, returned to New York Monday after spending several weeks on the West Coast. Warren left Tuesday for Cleveland to attend the conventions and hurried on to Chicago Wednesday night.

**Carlos Salazar** of the Inter-Ocean Film Corporation sales staff, has been selected by **Gus Schlesinger,** manager of the department of foreign film sales, to tour the West Indies and South America. He sailed June 7.

**A. MacArthur, Jr.,** has resigned as advertising manager of the *Motions Picture World,* effective June 12. He will leave immediately for the West Coast where he will enter the producing field. Mr. MacArthur has not made complete announcement of his plans.

**Watterson R. Rothacker,** who is attending the Cleveland conventions this week, has arranged to sail on the Olympic July 5 for London where he will build a film laboratory.

**Elise Ferguson,** sailed June 3 from San Francisco for Yokohama. She will spend three months in Japan, China and the Philippines.

**Richard W. Saunders** has been appointed comptroller of the Famous Players-Lasky Corporation. He was formerly cashier of the National Bank of Commerce in New York.

**Louis Francis Brown,** general manager for Burton Holmes, sailed May 20 for Bermuda on the S. S. Fort Hamilton where he will remain several weeks to complete two travel pictures. He was accompanied by his wife.

**Ward Crane,** who has just finished work as leading man for Anita Stewart in her two latest pictures, leaves this week for New York for a month's vacation before returning to the Coast.

**Denison Clift,** well known writer and director, has left Hollywood for the East. He will sail soon for Europe to visit France, Italy, Switzerland, Belgium and the British Isles.

**Myron Selznick** has left for Los Angeles to take charge of moving the producing companies, now on the West Coast, to the East.

**Frank G. Conklin** has been appointed assistant manager of the Eastern industrial division by **Douglas D. Rothacker,** industrial division manager for the Rothacker Film Manufacturing Company.

**F. W. Seitz,** father of George B. Seitz, now producing serials for Pathé, has joined his son's producing organizations as vice-president and general manager.

**Albert Warner** is now en route to Los Angeles to complete arrangements for the International Producing and Distributing organization. His stay will be brief as he is due back in New York, June 23, and will sail for London, June 26.

**J. D. Williams,** general manager of First National Exhibitors Circuit, passed through Chicago June 5, en route to New York from Los Angeles.

**Carl Laemmle,** president of Universal, arrived in Chicago on Monday, June 7, to attend the Republican convention and incidentally to sidestep the excitement of the motion picture meet at Cleveland. He will sail for Europe on July 5.

**H. S. Laver** has resigned as publicity and exploitation director for the W. W. Hodkinson Corporation.

**Mathias Radin** of Radin Pictures Corporation, was a business visitor in Chicago for a week.

Charles F. Wagner, has left the Trade Review and joined forces with Pathé and will write exploitation stunts for Pathé serials.

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**Re-Takes of the News**

By J. R. M.

**Regular Three-Ring Circus**

With four motion picture conventions in Cleveland and a Republican convention in Chicago, all in one week, it has the stay-at-home exhibitors "blooey" trying to keep tab on things.

**New York's Easy**

Harry Reichenbach may "plant" a lion in a New York hotel room and create a sensation, but a flock of pink elephants, green billy goats and salmon-colored woppuses found in a Southern delegate's room at the Morrison Hotel, Chicago, didn't get a line in the papers.

**Draws Interest, Too**

Who said "the poor artist" never gets anywhere? See where Billy Farr of the New York Telegram just collected $12,000 from a well-known film man for a lotta cartoons he drew for said f. m.

**Presidential Timber Plentiful**

No wonder building material is so scarce this year. I ask, an official, if he has any wood required for the campaign platforms.

**Lois in a Name**

A Madison street, Chicago, theatre, man packed his house with "dips" and second-story men, when he advertised "Judy of Rogue's Harbor" out in front as "Rogue's Harbor."

**What Do You Think of That?**

"Uneasy Feet" Ward Lascelle's new comedy is said to have a kick in it.

**Let 'Er Grow**

If the price of hair cuts keeps climbing ye poor editors will all look like blood relations of the seven Sutherland sisters.

**Rain Spoilt It**

Everything was in readiness at the Constance Talmadge studios to shoot the storm scenes. All the rain and wind apparatus was in proper place and the cameramen were at the post. Then a real storm came up and the "shooting" had to be postponed.

You probably never heard that Carrie Nation was the grandmother of Wesley Barry. Well, she wasn't.

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To make the RITCHEY poster the finest medium wherewith to advertise a photoplay, not a single point is overlooked. The power of its conception, the beauty of its design and color, and the care taken in its execution, can only result in a poster product that is approximately perfect. Which is high praise for the RITCHEY poster, but every word of it is true.

RITCHEY LITHOGRAPHING CORPORATION
406 West 31st Street, New York
Phone: Chelsea 8388
Exhibitors United to Battle Paramount Theatre Menace

One Thousand Theatre Owners Assembled at Cleveland Cheer to Echo Declaration of War Upon Producer-Monopoly—Start $100,000 Fund for Purpose

Fifteen Delegates Challenged by Committee

(Special to Exhibitors Herald)

CLEVELAND, OHIO, June 9.—With the opening of the greatest assemblage of exhibitors in the history of the industry at the Hotel Winton, Cleveland, on Tuesday, June 8, there is no doubt that the exhibitors of America are determined to battle through until victory is achieved against the menace of the producer-owned theatre, as represented by the Famous Players-Lasky Corporation.

Nearly one thousand exhibitors from every state in the union gathered for the opening of the epoch-making convention and by every word and act indicated that they intend to make a finish fight against the monopolist.

PARAMOUNT ALONE REFUSES TO WITHDRAW

Frank J. Rembusch, exhibitor leader, was cheered to the echo when he declared in making his report to the convention:

"Paramount-Famous Players alone among the producers have refused to withdraw from the theatre field, have refused to treat with any exhibitors' organization and have stated that they are justified in taking every dollar from the exhibitor they can get while they are building and buying theatres against them.

"The committee told Mr. Lichtman, who made this statement, that the exhibitors were then justified in taking every dollar from Paramount."

The balance of the speaker's statement was lost in deafening applause, the ovation lasting several minutes.

Mr. Rembusch made this statement in connection with the report of the "Committee of Seventeen," formed at the Chicago convention, called by Willard C. Patterson, to request the producers to withdraw from the exhibiting field.

Bar All but Independents

For the first time in the history of motion picture conventions, it is the intention to bar all but bona fide exhibitors from the meeting hall. In carrying out this idea, the credentials committee, at its first session Tuesday afternoon, challenged the right of fifteen delegates to be seated.

Among these were prominent men in the industry, some of whom at various times have held offices in exhibitor organizations. These included:

ALFRED S. BLACK, president of the Motion Picture Exhibitors of America.
LEE OCHS, who for two years was president of the Motion Picture Exhibitors' League of America.
MARCUS LOEW, head of the Loew circuit of theatres.
E. M. MANDELBAUM, prominent Philadelphia theatre owner.
ERNEST H. HORSTMANN, prominent Boston theatre owner.

The basis of the challenge had not been made public up to late last night.

Wants Big Men to Head Organization

Mr. Rembusch also included in his comments on the report the plea that a man of prominence not identified with the industry be made president of the organization.

In speaking of the type of man he had in mind for the presidency, Mr. Rembusch specifically mentioned William Howard Taft for the position, in behalf of the committee.

Other recommendations of the Committee of Seventeen are as follows:

• Doing business only with the producers who are not in the exhibiting business.
• Voting as individuals, not as state organizations.
• Rule by the majority, with all abiding by decisions.
• A budget committee on finance.
• Basis of representation by congressional districts.

The last recommendation is one of the points which was strongly advocated by the faction which bolted the St. Louis convention a year ago, and indicates a big step toward harmony.

Permanent Officers Are Named

Permanent officers for the convention were named at the opening session. Both Frank J. Rembusch and Sydney S. Cohen, temporary chairmen, retired. The officers are:

Chairman—HERMAN H. LUSTIG, Cleveland.
Reporting Secretary—WILLIAM C. PATTERSON, Atlanta.
Reading Secretary—SAM BERMAN, New York.

"All existing exhibitor organizations must be abandoned," declared Mr. Rembusch, "and there must be concerted efforts behind this new organization. Unless you can raise $100,000, I shall doubt the sincerity of this movement."
Recording Secretary

Willard C. Patterson, of Atlanta, Ga., who was made Permanent Recording Secretary of united exhibitors' organization at Cleveland, June 8, 1920.

First National—In full accord with independent movement.

Detailed Statement From Metro
Metro—Alignment of Metro and Marcus Loew explained as the desire of Loew to insure product for his theatres. Company agrees to eliminate Loew name from Metro titles when objected to.

Goldwyn—Agrees not to enlarge theatre holdings and not to compete with exhibitors. Favor's independent movement.

Praise ‘EXHIBITORS HERALD’ Stand

FRANK J. REMBUSCH wires:

"Let me congratulate you for your splendid stand in exposing the unfair methods of Paramount-Famous Players. We need not only independent producers and exhibitors, but also an independent trade press, which will fight without fear or favor for the exhibitors' rights. Exhibitors greatly appreciate your stand, and we trust the other trade papers will follow the lead of EXHIBITORS HERALD so that fair dealing in this industry will be obtained for all. Every exhibitor in America is absolutely with you."

WILLARD C. PATTERSON, who is a leader in the fight for exhibitor independence, wires:

"Nothing could better have crystallized the sentiment of independent exhibitors assembled in Cleveland than your truly remarkable and unprecedented championing of their welfare in the complete expose you make in EXHIBITORS HERALD this week of the greatest menace which confronts them collectively and individually. You thoroughly deserve the utmost loyalty, allegiance and appreciation which they can give you."

CONVENTION SIDE-LIGHTS

There is no question about this being the biggest convention in the history of the industry.

Practically every hotel in the city is filled to capacity with exhibitors from all parts of the United States, with a few from Canada.

Cleveland hospitality will have a thousand press agents when the theatre owners leave for home. Everything humanly possible seems to have been done.

There is the usual 'hot stove' circuit organized in the hotel lobbies evenings when the veteran exhibitors are telling the "youngsters" all about the "good old days."

Frank J. Rembusch appears to have completely recovered from his recent severe attack of tonsillitis, but confesses that it will take several weeks before he will feel like himself.

The Chicago delegation headed by Joseph Hopp made a noisy entrance Monday night and was welcomed by scores of old friends.

The South is surprisingly well represented. Practically every state below the Mason and Dixon line has sent a delegation to the gathering, the majority of delegates making their first appearance at a national convention.

At the Hotel Winton, an energetic exhibitor took a straw vote Monday night to test out the feeling of theatre owners on the Republican presidential candidates. Governor Coolidge of Massachusetts, who a few days ago vetoed a censorship bill, proved to have many friends.

Chicago exhibitors have started a boom to land the 1921 convention for their city. Between sessions, they were busy talking up the advantages of the Windy City.

One of the surprising sights is to see exhibitors, who have been on opposite sides of the fence for years, walking arm in arm in apparent all past differences have been successfully buried.

The credentials committee was well organized and its work was carried on with dispatch and accuracy.

Pleas of leaders to leave home the "dice, cards and other diversions" apparently carried weight. Up to date no one has been neglecting business for pleasure, and the attendance at the sessions has been pretty close to 100 per cent.

A person would judge from the number of producers and their representatives who are in the environs of Cleveland that the exhibitors pre-convention cry, "Now for a show-down," was taken literally.
N. A. M. P. I. Seeks to Establish Better Relations With Exhibitors

Committee of Seven Is Appointed at Fourth Annual Convention to Adjust Differences and Create Spirit of Cooperation

(Special to Exhibitors Herald)

CLEVELAND, OHIO, June 9.—In the hope that the entire motion picture industry will be able to present a united front against common dangers during the coming year, the National Association of the Motion Picture Industry in convention here yesterday appointed a committee to confer with the exhibitors’ organization with a view of adjusting differences and working out a better spirit of cooperation.

The men to whom is entrusted this mission are Harry Berman, Universal Film Manufacturing Company; Fred Beecroft, Motion Picture News; Samuel Goldwyn, Goldwyn Pictures Corporation; Charles C. Pettijohn, Selznick Enterprises; Watterspoon R. Rothacker, Rothacker Film Manufacturing Company; Martin J. Quigley, Exhibitors Herald, and Adolph Zukor, Famous Players-Lasky Corporation.

NEED OF MOVEMENT IS APPARENT TO ALL

Unsuccessful efforts of the industry to obtain repeal of oppressive taxes and difficulties encountered in other lines have been directly traceable to the fact that the N. A. M. P. I. and exhibitors have not worked in harmony. This was due largely to the fact that the exhibitors were divided, but there have been many other obstacles in the way.

This step was the most important taken at the fourth annual convention of the National Association. On account of the lack of a quorum being present the meeting was adjourned to a later date in New York, at which time the obtaining of others will be held.

Brady Will Retire As President

Confirming his unofficial announcement of ten days ago, William A. Brady, president of the association since its organization, stated that he would not accept re-election to the chair.

During his address, Mr. Brady warmly condemned the scores of “fake stock-selling schemes” which have been flooding the country during the past year, declaring that they have brought discredit upon the motion picture industry. He warned that the association must take drastic steps in an effort to curb these frauds.

James R. Quirk, publisher of Photeplay, introduced a resolution embodying Mr. Brady’s suggestions, and it was adopted unanimously.

Slade of Directors Elected

The complete slate of directors, nominated by the various divisions of the N. A. M. P. I., was elected to office. It is as follows:


Many Executives Present

Although only eleven of the association’s forty-two directors were present at the session, there were many prominent executives in attendance.


The short notice upon which the meeting was called in Cleveland was regarded generally as the reason for the small attendance, many directors finding it impossible to arrange their business affairs so as to arrive on time.

Mr. Brady’s Annual Address

In his talk to the members, President Brady placed special stress upon the achievements of the association in defeating censorship measures in several states, during the first year in Massachusetts, where a victory was just won by the action of Governor Coolidge in vetoing the bill, as the biggest triumph.

One of the pertinent statements made by the president was relative to advertising upon the screen, a subject which has been continually before the industry in its many phases. Mr. Brady declared emphatically that he was opposed to advertising of every description upon the screen.

Relative to the invasion of the foreign market by American interests, Mr. Brady declared that it was paramount that some basis of reciprocity with the film interests abroad be worked out or the industry faced an embargo in many countries.

Given Vote of Thanks

Following his recommendation that the association declare against the fake stock-selling schemes that have been flooding the country, Samuel Goldwyn moved that the president be accorded a vote of thanks for his accomplishment, while in office. This was adopted.

A detailed report of the work of the association during the last year, showing the big advances made, together with several recommendations, was presented
Rembusch Puts Foot In Paramount Sign
(Special to Exhibitors Herald)
CLEVELAND, OHIO, June 7.—Before a large crowd here tonight, Frank J. Rembusch put his foot through a sign in the lobby of a Cleveland theatre which read: "An independent exhibitor is one who shows Paramount pictures."

by Frederick H. Elliott, executive secretary.

**Must Stand United**

One of the interesting reports was that of Gabriel L. Hess, chairman of the censorship committee, which was read by Royal K. Fuller, executive secretary of the committee. The report stressed the desirability of standing united against censorship throughout the country.

Hess' report described the excellent work that had been done during this last year and outlined the status of the present situation in various states.

Jack S. Connelly, Washington representative, was warmly congratulated on the achievements of his bureau. Other reports read concerned Sunday opening, fire prevention, film theft, transportation and finances.

**Abramson Will Offer Exhibitor Proposition**

CLEVELAND, OHIO, June 9.—Ivan Abramson, Joseph A. Golden and their attorney, Moses A. Sachs, are here for the purpose of endeavoring to interest exhibitors attending the convention in two new corporations. The first of these organizations will be a producing unit, while the other will handle the distribution phase.

When Thomas Mehigan comes East shortly, he will be accompanied by David Warfield, who has recovered from his recent accident in Los Angeles sufficiently to travel.

**Modern Theatre to Replace McVickers In Chicago's Loop**

A $8,000,000 new McVickers' theatre, which is the third oldest in the United States in point of name, is to replace the present structure. The building will comprise twenty-one stories for office use with a 3,000-seat auditorium on the ground floor.

With this announcement comes the statement that the lessees of McVickers, Jones, Linicke & Schaefer, have leased the Garrick theatre for twenty-five years, beginning on September 1, 1925. The rental is $75,000 a year.

Should the Subscribers relinquish their lease, the Lucas-Linicke-Schaefer-J. L. & S combination would install first class vaudeville. The seating capacity of the playhouse is to be increased.

**Chicago Will Move Clocks Ahead Hour On Sunday, 2 A. M.**

The Chicago city council has adopted the daylight saving law, which has been under consideration for more than six months, and it will become effective on Sunday, June 15, at 2 a. m. The ordinance gives the city an extra hour, so-called, until the last Sunday in October.

Council also adopted a resolution requesting that the ordinance be submitted to a referendum in September. Civic organizations are asked to circulate petitions necessary to put the question on the ballot.

Though the Association of Commerce was strongly in favor of the ordinance, labor and many other interests were staunch opponents.

**Rumor Ascher Brothers Will Expand Activities**

(Special to Exhibitors Herald)

NEW YORK, June 9.—Rumors are current that Nathan Ascher, head of a chain of motion picture theatres in Chicago, owners of a chain of motion picture theatres, who arrived in New York recently, was arranging with financial interests to construct more playhouses throughout the United States. Mr. Ascher was reticent regarding his mission here.

**Moir and Guyon Will Build New Playhouse**

Harry Moir, owner of three motion picture theatres in Chicago, and J. Louis Guyon, proprietor of Guyon's Paradise, a dance hall, have purchased a site north of the loop on which they will erect a playhouse seating 3,800 persons, a restaurant and dance hall. The building, it is said, will cost approximately $6,500,000.

**Plunkett to Return To Strand Theatre**

(Special to Exhibitors Herald)

NEW YORK, June 9.—Joseph L. Plunkett is to return to the Strand theatre on June 23, and will succeed Jack Eaton as managing director. A number of novel ideas will be introduced by Plunkett, who has been abroad since last October for Lewis J. Selznick.

**Sydney S. Cohen**

Who was one of the big factors in inducing exhibitors to attend epoch-making convention in Cleveland.

**Citizens of Urbana Favor Sunday Show**

Count of Ballot Results in 586 for With Only 182 Against

(Special to Exhibitors Herald)

URBANA, ILL., June 9.—The Democratic-Citizen contest, just closed, indicates that the people of Urbana are desirous of having Sunday Motion picture entertainment. The ballots showed a total of 586 in favor of Sunday opening and only 182 against.

Just what affect the result of the contest will have on Sunday opening is not known. It has been suggested that a meeting of the Chamber of Commerce be called and the matter taken up by the business men. The council could possibly be approached through this medium.

It is understood that the advocates of the Sunday opening plan will not let the matter rest with the termination of the contest but will push ahead with an effort to get the play houses open.

Various plans have been suggested as restrictions upon the youth of the city. Afternoon shows only was one plan. No children admitted unless accompanied by parents was also suggested. Another plan that has met with favor is that it be held during the day and the second show after church begins in the evening.

**Balaban Will Erect $750,000 Playhouse**

Amalgamated Theatre Corporation, of which Barney Balaban is president, has received plans for the new theatre which will be erected in Sheridan road and Lawrence avenue, Chicago, at an estimated cost of $750,000.

**Staxley C. Morse, a member of the**

Thomas H. Ince scenario department, is to become a director. He will make his first picture within the next few weeks under the personal supervision of Mr. Ince.
YOU have all heard eloquent declarations from certain publications in this field about their devotion to the exhibitors' best interests—

You have all heard their pleas for your favor on the grounds that they are fighting your battles—

You have all heard their assertions of freedom from entangling alliances; that they are committed to a policy of fair play for the exhibitor; that they bow only to the will of the exhibitor-reader.

You have heard all these things: Remember them now, and as you carefully note the attitude of each publication in this, the greatest crisis facing exhibitors since the dawn of the industry—you will discover for yourself what trade paper and what trade paper alone remains faithful to its trust.
Real Ability Is Needed to Protect Independence, Declares Hodkinson Distributor Says That He Believes That Theatre Owners Should Not Take the Risks of the Producer As Is Often the Case

W. W. Hodkinson, distributor, has issued a statement declaring that "only by the exercise of real authority and ability can the exhibitors today protect their independence, which is absolutely necessary to the healthy development of the great art of motion pictures."

"The convention in Cleveland," he declares, "shows that the men who own theatres are at last aroused to the situation that threatens the individual operation of their theatres."

"The greatly improved quality of independent productions is the first sign that things are turning in favor of the exhibitor. Every year he is assured of a greater variety and a finer grade of photoplay features. His greatest problem is to keep in touch with this market, not independent producers provide and be able to select the pictures he requires.

Should Not Take Risk

"I believe, that the exhibitor should not be required to take the risks of the producer, as he often does today. The producer should pay for his own mistakes. The producer in turn will make fewer mistakes from more careful methods of production.

"A year ago I predicted new consolidations, realignments, and affiliations, particularly on the part of the smaller producer-distributor concerns, if they were to compete with the larger concerns. These organizations," he said, "or may or may not place greater values on their assets and stock and so put a burden on the production of pictures which the exhibitor will be asked to shoulder. Today there are four big combinations that threaten to crush the life out of the independent exhibitor.

Menace to Industry

"Inflation of cost-capitalization are a menace to the stability and prosperity of the motion picture industry. I know as a fact where production units are turning out volume of business with one-fourth of the money that is represented on the books of certain other concerns, whose interests extend not only over production, but also distribution and the exhibition of pictures. Part of this high cost of production is due, of course, to the long debouches of bidding against each other for stars, directors, books."

Back in 1907 Mr. Hodkinson became interested in motion pictures when the exhibition rooms were called “motion picture parlors.” He was one of the few who declared that this new form of amusement was only a fad, and, like a bicycle craze, would soon run its course.

Seeks Improvement

He determined to try to improve motion picture methods of presentation. He believed that the only way to get the maximum output of one picture showed he could find. His competitors in town rather jeered at him. He announced he would raise the price of admission from 5 to 10 cents. But he installed an efficient ventilation system, provided for the comfort of his patrons by giving them more space to sit in and by improving the projection of the picture.

"On the very opening day of his theatre the attendance was so heavy that he was forced to turn away many who wanted to see the new talkie. Mr. Hodkinson’s one great problem from then on was to secure a better quality of picture. And that has been his effort through the twelve years, from the presidency of Paramount to the head of the W. W. Hodkinson Corporation.

New Loop Playhouse Planned by Aschers Will Be Erected at a Cost of $3,000,000—Will Seat 3,000 Persons

Ascher Brothers of Chicago, owners of a chain of theatres, are to erect a motion picture and vaudeville playhouse at 16 to 20 West Washington street Present plans call for an expenditure of $3,175,750, on a house that will seat 3,000 persons.

According to Thomas E. Burke, press representative of Aschers, the new house will be the climax of Aschers’ circuit of twenty-three theatres.

The plot on which the theatre is to be erected is 110 by 162 feet. The building proper will be six stories in height, and will be devoted to offices in addition to the theatre.

The property where the house will be erected is of historic interest in Chicago. Crosby Opera House, one of the city’s first large theatres, formerly occupied the site, and it was in that building that the Republican National Convention was held in 1868, when General Grant was nominated for the Presidency.

Price and Warren Return From Coast

Oscar A. Price, president, and Fred B. Warren, general manager of the Associated Producers, passed through Chicago Sunday, June 6, on their way to New York after spending several weeks on the West Coast in conference with the "Big Six" producers.

Mr. Price expressed himself as well satisfied with the organization details which have been perfected. Branch managers to take charge of the twenty-six exchanges will be appointed early in July, and the offices opened August 1.

Mr. Warren hurried to Cleveland Tuesday to attend conventions, and returned to Chicago early Wednesday.

TORONTO, ONT., June 8—Julie and Jay J. Allen have purchased property in London, England, on which they will erect two motion picture theatres, which they say, will rival any in the world. The transaction represents a total expenditure, it is announced, of more than $4,000,000.

Standing on the property acquired by the Allens are two of the most historic buildings in London—The Empire theatre and Queen’s hotel, in Leicester Square.

Control Many Theatres

The Allen Brothers, who started in the theatre business only fourteen years ago, now control more than fifty theatres in Canada, representing an investment of $20,000,000, and have theatres under construction in Cleveland, O., and in Detroit, Mich. The smaller building is expected to be erected in the fall and the larger building is expected to be completed by the beginning of 1922.

One to Seat 4,000

C. Howard Crane, a prominent architect, will leave for London soon to consult with the building committee and submit sketches for approval. The smaller of the two London theatres will be similar to the company’s Winnipeg house. The larger theatre will seat 4,000 persons, while the smaller will have a seating capacity of 2,500.

Fifty-piece orchestras will be employed in both houses, and it is planned to give elaborate presentation to all productions. Many innovations, it is said, are planned in the construction of the playhouses. Bernard Allen, father of the brothers, is president of the enterprise hearing the family name.

Mayer Is Completing “The Trail’s End” By James Oliver Curwood

"The Trail’s End," a screen version of James Oliver Curwood’s "Isobel," is now in the cutting room at the Louis B. Mayer studios in the West.

In an effort to make this Curwood story into a worthwhile picture, Mr. Mayer assigned the direction work to Edwin Carewe, a personal friend of the author. The producer persuaded Carewe to cease operations temporarily of Edwin Carewe Productions, Inc., and transfer his entire staff from the Branhon studio to the Mayer plant.

The producer selected includes such prominent players as Jane Novak, House Peters, Tom Wilson, Ed. J. Peil, Richard La Renna, Bob Walker and Pearl May Norton.

SYDNEY COHEN says: "I have read with a great deal of interest your pre-convention stories and appreciate your evident desire to play square."
Paramount Employees Buy Small Theatres
Colorado Transaction Cause Mild Sensation—Report
Other Negotiations

(Special to Exhibitors Herald)
DENVER, COLO.—Milton Cohn, manager of the Famous Players-Lasky Corporation local exchange, and H. E. Ellison, manager of the Denver theatres controlled by Famous Players, have purchased the Opera House at Rocky Ford, Colo., and the Iris theatre at Monte Vista. In the transaction they appear as individuals.

The impression in Denver film circles and among exhibitors in that territory is that the purchases were made for Paramount. On account of the comparatively small population of the towns, the transaction has caused a mild sensation.

Cohn and Ellison are said to be negotiating for the Cover theatre at Fort Morgan, the Emerson theatre at Brush, and the O'Rourke theatre at La Junta.

Wenzel Is Manager of Victory Theatre

(Special to Exhibitors Herald)
LOS ANGELES, June 8.—Chris Glimm has resigned as manager of the Victory theatre, and will be succeeded by Arthur S. Wenzel, who has previously managed the Sappho. Glimm came to Los Angeles two years ago to manage the Garrick theatre, and later when the Victory was taken over by the Caulfield interests he was placed in charge. Glimm makes no announcement concerning his future plans, and Wenzel's successor at the Superba is as yet unpicked.

Clarke Pictures On State Right Market

(Special to Exhibitors Herald)
LOS ANGELES, June 8.—The Reverend George LeHot Clarke, now engaged on his seventh comedy for Paramount Pictures, has announced that the two-reel comedies heretofore made will be released on the state rights plan. The Reverend Clarke is a regularly ordained minister of the gospel and his entrance into films marked an innovation in religion. He is supported by Marian Pickering, Johnny Hayes and a large cast of popular players. His seventh effort is to be titled, "All Balled Up."

Massachusetts Censorship Bill Is Vetoed by Governor Coolidge
Executive's Statement Declares That Part of The Measure Is Unconstitutional—His Action Is Sustained By House Members

BOSTON, June 8.—The measure providing for motion picture censorship by a state board has been vetoed by Governor Coolidge. The chief executive of the state declared in his veto message that the attorney general has advised him that parts of the measure were unconstitutional and would be entirely without avail.

House Sustains Official Action
After returning the bill to the house and senate of the state legislature, an effort was made by the lower body to over-ride the governor's veto, but his action was sustained by a vote of 202 to 14.

The executive's action ends a bitter fight in which thousands of people over the country and newspapers took an interest. The National Association of the Motion Picture Industry had aided exhibitors of the Bay State in fighting the measure.

The attorney general held that Section 2 of the bill was unconstitutional. It reads:

"On and after January 1, 1921, it shall be unlawful for any person to sell, lease, loan or use for public exhibition or commercial purposes any motion picture film unless the said film has been submitted to and approved by the commissioner."

Bill Not Limited
The attorney general said in his opinion: The language of this section is not limited to the inspection and approval of motion picture films to be used for public exhibition within the commonwealth, and, in this respect, it goes farther than the motion picture censorship laws which were upheld in Mutual Film Co. v. Industrial Commission of Ohio, 215 Fed. 138, affirmed 256 U. S. 250, and Mutual Film Corp. vs. Kansas, 236 U. S. 949.

"It is my opinion that this section is so broad that it would apply to a sale, lease or loan in this commonwealth of a motion picture film made in this state and on its way into another state, and would also apply to a film in the original package in which it might be shipped into this state from another state or from a foreign country.

"If so, it is to that extent in conflict with the clause of Section 2 of Article I of the constitution of the United States, which confers on Congress power 'to regulate commerce with foreign nations and among the several states, and with the Indian tribes.' I am, therefore, of opinion that said Section 2 is an attempt directly to regulate interstate commerce and is, accordingly, unconstitutional."

Preparing for Next Priscilla Dean Film

(Special to Exhibitors Herald)
LOS ANGELES, June 8.—Priscilla Dean's forthcoming Universal Jewel production, "Outside the Law," is keeping the technical staff at Universal City busy. The story, which was written by Tod Browning, calls for elaborate settings, and, it is said, will afford the star a picture worthy to follow "The Virgin of Stamboul."

Mary and Doug to Sail For Europe This Week

(Special to Exhibitors Herald)
NEW YORK, June 8.—Mr. and Mrs. Douglas Fairbanks have booked passage for England, and will sail from here on June 12. They will be gone six weeks.

FRANK J. REMBUSCH says: "You are the only trade journal in the motion picture field which gets the right angle on things."
OFFICIALS, PRODUCERS AND STARS UNDER FIRST NATIONAL BANNER

Top row (left to right)—J. H. Kunskey, director from Detroit; A. H. Blank, director from Des Moines; Robert Lieber, president; J. D. Williams, general manager; Moe Mark, member of executive committee; J. H. Clark, vice-president.

Second row—E. B. Johnson, director from San Francisco; Fred Levy, director from Louisville; H. O. Schwalbe, secretary-treasurer; J. J. Allen, director from Toronto; N. H. Gordon, member of executive committee from Boston.

Third row—Norma Talmadge, Katherine MacDonald, Anita Stewart, Constance Talmadge and Mildred Harris Chaplin.

Fourth row—James Oliver Curwood, author; Wesley Barry, Nellian star; Lionel Barrymore, Charles Chaplin and Charles Ray.

Fifth row—Mack Sennett, Whitman Bennett, R. A. Walsh, Allan Dwan, Marshall Neilan and Sidney Franklin.
A MINIMUM of sixty attractions for the 1920-21 season is listed by the fifteen independent production units having contracts for the exhibition of their pictures in the theatres of all franchised members of Associated First National Pictures, Inc.

The first publication date on this schedule comes November 30, the start of the new season, which will close on May 2, 1921. By fall it is expected that 6,000 independent theatres will be members of Associated First National Pictures, Inc.

A detailed schedule of publication dates for the sixty attractions is announced. The following schedule lists each production, the star, producer or director-producer, with its running order and which it has evolved.

In the initial showing of “The Scoffer” a critical audience was of the opinion that it was one of the strongest attractions Mr. Dwan had made. In story value, direction and cast it is said to be remarkably strong. Louis B. Mayer’s production of “The Harriet and the Piper” is from the story by Kathleen Norris, which ran serially in the Pictorial Review and is now being published in book form. Bertram Bracken will direct the production. Miss Norma Tal-madge, her pictures will be supported, by Ward Crane, Joan Cummings, Byron Munson, Charles Richman, Myrtle Stedman, Margaret Landis, Barbara LaMarr, Deely, and Lloyd Corne.

Adapt Stage Play

Miss Norma Tal-madge’s first picture for the new season is from Jane Cowell’s successful stage play. Choice of this vehicle in which to star Miss Tal-madge has brought considerable enthusiastic comment from New York state exhibitors, who suggested to Joseph M. Schneck that Norma Tal-madge be starred in a picturization of this play. Sydney Franklin, who scored a triumph in his direction of “The Hoodlum,” starring Mary Pickford in her second production from her own studios for First National, is working on his initial independent production for the circuit.

This will be entitled “Athletic” and is adapted from the story by Robert W. Chambers.


October 11, Charles Ray in “Peaceful Valley.”

October 25, James Oliver Curwood’s “Nomads of the North,” and “Old Dad,” with Mildred Harris Chaplin.

“The Woman” is a special feature which will be exploited in much the same fashion that characterized First National’s handling of “Auction of Souls.” This production, like the one for the greater box office attractions since the “Birth of a Nation.”

“Peaceful Valley,” according to Arthur S. Kane, will follow faithfully the celebrated story by Edward E. Kidder. “Peaceful Valley” will be remembered as the play stage with which Sol Smith Russell scored his greatest success. It has been played 3007 times on the legitimate stage.

Title to Be Changed

In view of the fact that the working title of the Walsh’s production has been changed several weeks in advance of the publication, the producer-director has asked that no title be mentioned. His picture deals with a problem of the ages relative to the fine workings of the conscience of good and bad.

“Curtains” has predicted that “Nomads of the North” will surpass in entertainment, thrills and box office receipts those of “Back to God’s Country” and “The Happiest Girl in the World.”

“Old Dad” is from the novel by Eleanor Hallowell Abbott, which ran serially in the Woman’s Home Companion and is now in book form. Lloyd Ingraham will direct this production.

November 1, Katherine McDonald in “Curtains.”

November 8, “Twin Beds,” with Mr. and Mrs. Carter deHaven.

November 15, Allan Dwan’s “The Heart of a Fool.”

November 22, Lionel Barrymore in “The Honorable Peter Sterling.”

“Curtains” is an adaptation of Rita Whitman’s story, which was originally published in The Saturday Evening Post. The deHavens will make their debut as a First National starring combination in “Twin Beds,” screen rights for which were purchased recently from the Selwyns.

Dwan Picture Complete

Allan Dwan’s “The Heart of a Fool” has been completed. “The Honorable Peter Sterling,” it is said, will be a radical departure from the various other screen and stage roles in which Mr.
Seitz to Sail for Spain July 6 to Make His First Feature for Pathe

June Caprice Will Co-Star In Love Romance Which Will Be Adapted---Company of Nine Players Will Accompany the Producer

George B. Seitz will sail on July 6 for Algeciras, Spain, with a company of nine players and technical experts to produce his first feature picture.

Mr. Seitz, who has been a producer, director and star of Pathé serials, has arranged with Paul Brunet, vice president and general manager of Pathé, for

Redman has appeared in serials and has acted as technical expert in producing organization since its inception, and Wood has been doing Pathé serial photography for five years. He will be the chief cameraman.

The decision to star Mr. Seitz and Miss Caprice in a feature production was reached after short consideration. When he had completed his scenario from the play, Seitz submitted it to Mr. Brunet along with the production plans and the trip to Spain. The project received Mr. Brunet's prompt and unqualified approval. To facilitate matters in every way, Mr. Brunet secured the services of Miss Caprice, who has been under a Pathé contract since her successful appearance in "In Walked Mary."

National Film Finishes The First Episode of "The Son of Tarzan"

The first episode of "The Son of Tarzan," which National Film Corporation of America is producing on the West Coast, has been completed, according to David P. Howel, who controls the world rights on the jungle picture. An early release of the production is expected to be given in New York.

This is the fourth of the Edgar Rice Burroughs stories to be filmed. Harry Koster is handling the directorial work, while Roy Sommerville is writing the continuity.

Joe Brandt, director general of National, has been on the Coast aiding in the cutting and assembling of the initial episode, while Harry M. Kuby, president, and the author have been in daily conferences regarding the remaining instalments.

Approval Is Stamped On "What Women Love" At Premiere Showing

Annette Kellerman's comedy-drama, which Sol Lesser produced, was given its world premiere recently at Santa Anna, Cal. According to Harry Hammond, local West Coast distributor, the producer for the picture was stamped with the unanimous approval of those attending the showing.

The public has been accustomed to seeing Miss Kellerman in the role of a sea nymph, but in this production she enters the field of comedy, essaying the part of an American girl, fond of athletics and adventure. Now, this attempt has proved such a success, Mr. Lesser is making extensive plans for a Broadway presentation, with special exploitation. He will make another trip to New York in about two weeks, and at that time it is expected he will make his publication announcements.

Mr. Lesser announces that George Beban is completing the cutting and editing of his production, "One Man in a Million," and it should be ready in about a month.
Tucker Contract Sent To Mayflower After Reaching Amicable Settlement
Producer Resumes Work On "Ladies Must Live" His Second Independent Picture—Four Subjects Will Be Made By Him

Following an amicable settlement of the case between George Loane Tucker and Mayflower Photoplay Corporation, the latter organization has received the producer's signed contract which definitely and satisfactorily closes the litigation between the two.

Tucker, who made "The Miracle Man," has resumed the cutting and titling of his second independent production for Mayflower, "Ladies Must Live," actual production on which was completed some time ago at the Brunton studios on the West Coast.

The agreement reached with Mayflower provides that the producer shall make four more specials for distribution through that organization.

Will Lend Aid
In commenting upon the Tucker settlement, Mr. Prager stated that Mayflower would place at the director's disposal the resources of its organization and lend him all possible support and co-operation. "It is Mayflower's aim to help Mr. Tucker in every way possible to achieve in his forthcoming productions the same high standard of artistry that made 'The Miracle Man' the greatest film sensation of the past decade," he said. "We believe that he can more than duplicate this achievement, and we will leave no stone unturned in our efforts to foster his success."

"In characterizing Mr. Tucker as one of the screen's master directors, we are merely reflecting the opinion of the production picture. The press and the public. We welcome Mr. Tucker's return to the studio, for he has and will continue to contribute much to the artistic development of the photoplay."

To Surpass Former
Film experts who have seen "Ladies Must Live" in the rough, assert that the noted director has produced another epoch-making feature. "The Miracle Man" is destined to surpass in box-office strength and popular appeal its notable predecessor. The story, it is said, transcends in power and emotional intensity "The Miracle Man," while Tucker's handling again reflects the brilliant, penetrating mind and technical skill that found expression in his great photoplay classic.

The cast of "Ladies Must Live" includes many of the screen's foremost players, the principal feminine role being played by Betty Compson, who leaped to stardom overnight by virtue of her performance in "The Miracle Man." As the painted portrait of New York's underworld who found her soul in the crucible of Faith, Miss Compson startled the film world by the consummate skill and artistry of her performance.

First "Big 6" Manager

Carmel Meyers Back At Universal Studio
(Special to Exhibitors Herald)
LOS ANGELES, June 8.—After an absence of several months, during which time she won the plaudits of Broadway, Carmel Myers is back at work at Universal City. Her first vehicle under her new starring contract will be "In Folly's Trail," in which she will be directed by Rollin Sturgeon.

"Object Matrimony"
Blanche Sweet Film
(Special to Exhibitors Herald)
LOS ANGELES, June 8.—Blanche Sweet's sixth Jesse D. Hampton picture, which was produced under the working title of "Leona Goes a' Hunting," has been changed to "Object Matrimony." The picture will have an early release through Pathé.

Houses Repass Film Bill Vetoed by Wilson
WASHINGTON.—The amendment to the penal code, which makes the interstate transportation of immoral films a felony, has been repassed by congress. Two weeks ago, President Wilson vetoed the measure because of a transposition of one phrase, which was corrected before repassage.

Bright Little Star

Lasky Names Wanger Production Manager
Vice President of Paramount Sails on the Adriatic for London
Walter Wanger was appointed production manager of Famous Players-Lasky Corporation by Jesse L. Lasky before the latter sailed for London recently on the Adriatic. Mr. Wanger will supervise all activities of the department in the absence of the vice-president.

In enlarging the scenario department, Mr. Lasky widened the scope of duties of Robert E. MacAlarney, scenario editor, and assigned Maude Miller as Mr. MacAlarney's assistant. Victor Smith has succeeded J. N. Naulty, who resigned, as studio manager, and Roswell Dague succeeds Gardner Hunting as production editor of the Eastern studios.

American Will Star
Helen Jerome Eddy
(Special to Exhibitors Herald)
LOS ANGELES, June 8.—Helen Jerome Eddy has been selected to star in a screen version of Robert Browning's poem, "A Light Woman," to be produced by the American Film company, under the direction of George L. Cox.

REBE DANIELS Whose first helmet picture will be "You Never Can Tell," a Saturday Evening Post story.

SID GOLDMAN Who has been appointed Chicago manager of the Associated Producers.
Lloyd's Antics In "High and Dry" Are Said to Be Tonic for Summer Illness

A tonic for "summer illness" is the phrase used in describing the first of the new series of Harold Lloyd comedies, "High and Dry." The picture will be published on July 11 by Pathé.

The initial publication was longer in the making than any comedy ever produced by the Rolin Film Company, starring Harold Lloyd. It took nearly two months to create, but the time and money spent, it is said, is more than justified by the results.

Members of the Pathé organization have proclaimed "High and Dry" as the best comedy Lloyd ever made. This claim is confidently expected to be verified when "High and Dry" receives its Broadway premiere at the Strand and Capitol theatres in New York.

Will Be Featured
"High and Dry" will mark the launching of Lloyd as a feature at the Capitol theatre, which obtained the right to show the popular young comedian's works, after spirited bidding. Lloyd has long been an established favorite at the Strand, where his entire first series of two-reelers, including "Bumping Into Broadway," "His Royal Stenpies," "From Hand to Mouth," "Captain Kidd's Kids," "Haunted Spooks" and "An Eastern Westerner" were exploited widely by Managing Director Jack Eaton.

As the forerunner of the second series of Lloyds, "High and Dry" will be played by three times as many theatres as exploited "Bumping Into Broadway," which introduced the Pathe star in two-reel comedies. Virtually all the big first-run houses of the country have signed for the new Lloyds. There is no denying that in less than a year's time Lloyd has established himself as the leader in his type of comedy work.

He Is Money Getter
Foremost exhibitors have contributed their views on this score, and all are unanimous in believing the young mirth-maker as one of their surest money-getters. Aside from the host of first-run accounts signed for the new Lloyds, the Grand and Cameraphone in Pittsburgh were added to the list during the last week, as was the Strand, Brooklyn; Avon, Watertown, and American, Troy, N. Y.

One of the big features in connection with the growth of Lloyd's popularity, which is due principally to his own ability to create comedies with a universal appeal, is the price exhibitors are paying for his works. There are those playing Lloyd comedies who never dreamed they would have to pay such high figures for any production. Yet they gladly meet the price placed on him, if the returns at the box office warrant it. And that is the true test of any star.

Exhibitors Entertained
At Culver City Studios

Maurice Wolfe, resident manager of the Goldwyn Distributing Corporation in Los Angeles, was host to some twenty theatre owners recently. The big feature on the program was a visit to the Goldwyn studios in Culver City, California, where Vice President Abraham Lehr presided at a luncheon in their honor.

Among those present were L. A. Grant and F. A. Smith, Windsor Theatre, Los Angeles; J. Leslie Swayne, Hollywood Theatre, Los Angeles; W. G. Hasley, Lyceum theatre, San Francisco; M. Blumenfeld, Empire theatre, Napa; C. C. Griffin, New Piedmont, Oakland; A. Markowitz, Strand theatre, San Francisco; D. S. Markowitz, Crescent theatre, Inc., San Francisco; A. N. Jackson, Crescent theatre, Inc., San Francisco; J. M. Young, Apollo theatre, Holywood; D. B. Vanderlip, Huntington theatre; Sol Lesser, Claremont theatre, Oakland; T. Karski, Royal theatre, San Francisco; S. Frankel, Hayward theatre, Hayward; M. Klein, Majestic theatre, San Francisco; A. J. Salomo, Pek Street, San Francisco; Glen Harper, Apollo theatre, Los Angeles.

Tom Terriss Goes East to Finish "Trumpet Island"

After three months on the West Coast, where he had been directing the Vitagraph special production, "Trumpet Island," Tom Terriss is on his way east to make the final scenes for this picture in New York City and along the Hudson River. Mr. Terriss was accompanied east by his staff and several supporting players, as there are still a number of scenes to be filmed. In view of this, an idea of the film's magnitude may be gleaned from the statement that the $200,000 expenditure mark had been exceeded before Mr. Terriss and his company headed east.

This production, which was adapted from a story by Governor Morris, was filmed chiefly amid the beautiful scenery of Catalina Island, Palm Beach and Palm Springs, all noted Southern California tourist centers. Much of the action of the picture is accomplished in the air, and several planes from the many fields around Los Angeles were used in the production.

Educational to Publish
Short Subject Specials

Educational Films Corporation announces that hereafter it will pursue a policy of issuing one and two reel "specials" in scenic, topical and scientific subjects without reference to series. This plan has been determined upon, it is said, as the result of the number of inquiries received from "Modern Centaurs" and "The Valley of Ten Thousand Smokes" in advance of their release.

"We believe that the five years success of Educational," says a statement from that company, "has fully proven the place that the short subject deserves on the program. We feel that we have convinced the exhibitor that the question of length should not be the chief one considered, but quality, and we feel very sure that when they are furnished with exceptional product in short subjects they will give these the attention that they deserve."

Independence or--Disaster!

Marion Davies in the picturized version of Robert W. Chambers' novel made by Cosmopolitan Productions and distributed by Famous Players-Lasky Corporation. Ralph Kellard and Carlyle Blackwell are in the supporting cast.
Exhibitors struggle taking this gilded matter always the long anything Cinema said place not opportunity Universal Predicts hibitior progressive situation, hibitor him. will modest means knows film the stance? Declaring flat-footed the time is ripe for the independent exhibitors to make the producers lay their cards on the table. What really amounts to anything from the exhibitor's point of view is what will the producer do in the future to help the independent exhibitor? Why don't they come out flat-footed and say what they will do to help the exhibitor? Universal is not ashamed to say what it has done for the exhibitors in the past. Neither am I afraid of putting myself on record as to what Universal means to do for the exhibitor in the future. I have said it before, and I will repeat it. Universal, among other things, stands ready to give financial support to the independent exhibitor in his fight to tear from his throat the fingers of monopoly that seek to throttle him.

Organized to Fight Trust

"It makes me laugh to read some of the statements in the trade papers—statements by so-called 'pioneers' in the film business, who want to point with modest pride to how they espoused the cause of the exhibitor from the start. As a great many of these exhibitors know, Universal was organized solely to fight against monopoly in the film business, and to free the independents from the stranglehold of the Patents Company octopus."

"Where were all these 'friends' of the exhibitor, who are now becoming forth with philanthropic generalities, when the exhibitor had to pay the trust-like combination $3 a week just for the privilege of handling picture machines, for instance?"

"As I remember, Universal was the only outspoken champion of the independent at that time, just as it always has been. The rights of the independent in the film business had inception by the formation of the Universal organization—the banding together of certain independent producers who took the initial step to help the exhibitor free himself."

"That is why it makes me tired to see this or that producer posing as the patron saint of the exhibitor. When the latter was struggling for his very life against the ever-reaching tenacles of the combination that threatened to choke the industry, these producers were not on the side of the angels."

"The independent exhibitor today faces a struggle just as threatening as that which faced him ten years ago. If the film business is not to become eventually a regulated, subsidized industry, bending its knee at the beck and call of big interests, the independent exhibitor must organize for a long and desperate fight."

"And the exhibitor needs assistance. He needs friends. He needs allies. The time has come for him to turn a deaf ear to hallowed words. What he must have is concrete help. He must know exactly where he stands with respect to producing and distributing organizations, and nothing short of exact and definite offers of money and material support will do him any good."

Will Lend Material Aid

"That is why Universal is taking its share out of the feet—beside the exhibitor. It is no time for equivocation. When I place myself in the ranks of the independents, I mean for it to be understood that Universal will go to any extent to lend confidence and material aid to the exhibitor."

"Who else will come out wholeheartedly and unqualifiedly for the exhibitor? What other producer will make an offer of financial assistance? Now is the time for the exhibitor to remove the blinders from his eyes, and call for his true friends to stand by."
Collier, O'Brien and Moore Feature in Pictures Being Published This Month

William Collier, Eugene O'Brien and Owen Moore are the stars representing Selznick and Select in the list of June publications. Other Selznick issues for this month include Herbert Kaufman's weekly feature, the news weekly, Prizma color pictures and other subjects.

Owen Moore's vehicle, "The Desperate Hero," was published the first week in June, while Eugene O'Brien's "The Figurehead" will go into the theatres the last week of the month.

The Servant Question," the Select picture featuring William Collier, is listed for publication during the month. Another Owen Moore film, "Stop That Man," will lead the July issues.

Portrays Newspaperman

Owen Moore, in "The Desperate Hero" portrays the role of a young newspaper man who tries to maintain a certain amount of "front" in order to get a better price for his only inheritance, an oil lease. The complications which arise from a series of misunderstandings form the basis of a very clever comedy-drama for Mr. Moore.

Supporting Mr. Moore are Gloria Hope, Neil Craig, Henry Miller, Jr., Emett Vogan, Arthor Nezri, Charles Furling, Virginia Caldwell and Tom Ricketts. William Collier in "The Servant Question" is credited with giving one of his inimitable farcical characterizations as Larry Butler, a young man about town. Through a series of incidents that are said to create riotous laughter, Larry insists on taking the place of the butler, who has gone on strike, in order to capture a trio of thieves headed by Count Ambrey. Fitted out in the butler's uniform, Larry makes many ludicrous mistakes, but finally captures the crooks.

In the cast are "Buster" Collier, Armand Cortez, Virginia Lee and Rapley Holmes, all well known screen players.

Has Society Role

Eugene O'Brien in "The Figurehead" portrays the role of Sheridan Dows, a young society dilettante selected by a political boss as a victim for the political altar. At first Dows treats the whole matter as a joke, but, egged on by Mary Forbes, the only woman he loves, he accepts the nomination and shows Mary that he really can do something worth while. In the wind-up Mary realizes that even a wastrail may be a man, begs forgiveness and offers her love.

Prominent in the cast are Anna Q. Nilsson, Ora Carewe, Edwin Stevens, Joseph Girard, Frances Parks, Kate Price and Maurice Luxford.


"Athalie" Shipped East

According to a wire received by Benjamin A. Frager, president of the Mayflower Photoplay Corporation, from the Brunton studios, California, Sidney A. Franklin has completed the final cutting and titling of "Athalie," adapted from Robert W. Chambers' novel of that name. The print, Franklin states, will be ready for shipment to First National within the coming week.

"DOUG." SWALLOWS THE EVIDENCE

Scene from "The Mollycoddle," Douglas Fairbanks' next production to be distributed through United Artists.

Rothapfel Becomes Manager at Capitol

Has Been Engaged In Field for Goldwyn Company for Some Time

Sam Rothapfel has taken over the duties of manager of the Capitol theatre in New York. He has been absent from the stage for some time, being engaged during that time in producing picture palaces from Coast to Coast for Goldwyn.

Theatrically, musically and from the standpoint of presentation entertainment at the Capitol has reached a new standard.

The Rothapfel touch, it is said, predominates everything — the appearance of the huge theatre, the elaborate floral decorations, the polite alacrity of attendants, the smartness of the music and in the programme itself.

Managing Director Edward Bowes, watching the premiere of the Rothapfel policy, was fairly showered with congratulations for having appointed to control of the Capitol a man who could overshadow his own successes with the Strand, Knickerbocker, Rialto and the Rivoli theatres.

Astonishment was expressed at what had been accomplished, following only two days of darkness, during which a legion of artisans worked the miracles Rothapfel had conceived.

Lesser to Discontinue Production to Exhibit

Sol Lesser has issued a statement defining his position on the demand of the exhibitors that producers shall not invade the exhibiting field and vice versa.

In his statement Lesser asserts that he is an exhibitor first, last and all the time, and in future will confine his activities exclusively to exhibiting.

For some time Lesser has been in an anomalous position, inasmuch as he is a franchise holder of the First National in Southern California and Arizona and at the same time is producer of Annette Kellerman in "What Women Love" and George Beban in "One Man In a Million." In explaining his position Lesser claims that he was a producer and had the Kellerman and Beban productions under way long before he became a First National franchise owner. It was imperitive that he go through with the productions, once started, but he intends to make no more productions now that these two are finished.

Rothacker Employe Lost; Found Again by Doc Cupid

LOST—Miss Marguerite Morrison, oldest employe of Rothacker Film Manufacturing Company in point of service, disappeared recently from the offices of the concern. Help!

Doc Cupid on the alert snickered at this announcement on the bulletin board for he had been sleuthing on his own account. He announced that Hahn, secretary of the company, and Miss Morrison were headed west on their honeymoon. Leave it to Cupid to break up an office.

Independence or—Disaster!
Shirley Mason Will Be Featured In "Merely Mary Ann" By Fox Company
Producer Selects Edward J. LeSaint to Direct Play In Which Eleanor Robson Won Laurels on the Stage

Shirley Mason is to be featured in "Merely Mary Ann." William Fox has obtained the rights to the play in which Eleanor Robson appeared with such success under the management of Lieber & Company. Edward J. LeSaint will direct.

Work has commenced on the picture at the Fox studios in Hollywood. The title role, known to many theatregoers of the country, is suited perfectly to the little star whose success in "Her Elephant Man," "Molly and I" and "Love's Harvest," has brought her rapidly to the front. In addition to directing this film, Mr. LeSaint wrote the scenario.

Made Author Successful
"Merely Mary Ann," with that very fine dramatic actress Eleanor Robson in the title role, is probably one of the well known of stage successes produced during the past decade. It was in this play that Miss Robson, under the personal direction of George C. Tyler, managing director of the Liebler firm, established herself most firmly in the hearts of theatregoers and brought to the author of the play, Israel Zangwill, the greatest success of the day.

It was from the stage manuscript by Mr. Zangwill, and from his original book of the same name, that Mr. LeSaint made the scenario, and persons who were acquainted with Miss Robson while she was before the footlights have remarked upon the resemblance of Miss Mason to the long-retired star of the stage play.

According to arrangements made by William Fox a goodly portion of the original stage settings used by the Liebler firm in presenting "Merely Mary Ann" to Broadway audiences will be shipped to the West Coast for use in the film version. The remainder of the interior settings used in the screen production will be modeled after the design of the original stage backgrounds and properties, and every effort will be exerted toward making the most faithful production of a stage success ever viewed on the screen.

Will Follow Originals
Costuming of the picture will be patterned after the originals made from photographs of the entire cast of principals who appeared with Miss Robson in the play and all details in regard to atmosphere will be vouched for by men of the Fox technical staff whose acquaintance with this department of the stage dates back to the days of the premiere of "Merely Mary Ann" on Broadway.

The cast selected to support Miss Mason contains the names of players widely known for capable work in the silent drama.

Raymond Mc Kee, who acquitted himself with honor as leading man with Miss Mason in her latest Fox picture, "Love's Harvest," a comedy drama from the pen of Pearl Doles Bell, has been retained as lead in "Merely Mary Ann." He will play the part of Lancelet, which was enacted by H. B. Warner in the stage version.

Another of the principals is Harry Spangler, known to most lovers of screen entertainment. Mr. Spangler is a light comedian and has appeared in many Fox plays produced on the coast.

Georgia Woodthorpe will essay the role of Mrs. Leadbatter, and Babe London, a child actress, has been entrusted with the part of Rose Leadbatter.

Friend F. Baker will turn the crank on the filming of the production.

American to Publish Cosmo Hamilton Play
"The Week End," a play from the pen of Cosmo Hamilton, will be the next "Flying A" Special to be published by American, following "Peggy Rebels." It is a story of Margarita Fisher's own selection, and in it she appears in the stellar role under the direction of George L. Cox.

An unconventional comedy-drama, with the Cosmo Hamilton touch, with most of the action crowded into a few days during an unchaperoned week end at Hideaway Cottage, with Margarita Fisher delectable in some bathing scenes, the play is said to be ideal for summer business.

Milton Sills, leading man, does some earnest love making in an exceedingly satisfactory manner, it is said, thereby winning the hearts of women fans. In the role of his rival for the hand of the whimsical Vera, Bertram Grassby has a characteristic role. The supporting cast includes Beverly Travers, Mayme Kelso, Harvey Clark and Mary Lee Wise.

Ince Film Is Winner
Thomas H. Ince's special production for Paramount, "Below the Surface," starring Hobart Bosworth, which was published on June 6, proved to be a smashing box office attraction at Grauman's Rialto, Los Angeles, where it had its premiere.

Independence or—Disaster!
Educational Will Publish Productions Made from Stories by Judge Brown

Adaptations of the stories of Judge Willis Brown, an authority on the American boy, hereafter are to be published by Educational Films Corporation. The pictures will be in two reels and there will be at least one and probably two issues a month. Twelve of the pictures are ready for laboratory work and production on others will be started soon.

Judge Brown, who personally produces the pictures, has devoted the greater portion of his life to work among the boys and embraces the rare qualities of knowing his subjects thoroughly. Before he began producing these two-reel pictures of boy subjects, he was well known in the motion picture field with his work on "The Girl Who Won Out," with Viola McMillan; "The Saint's Adventure," featuring Henry B. Walthall, and "The Spirit of '17," in which Jack Pickford appeared.

He Originates Methods

But Judge Brown has won far greater fame by originating many important and unique methods of dealing with the juvenile problem. "Boy City" is his idea, the first one being established at Charlevoix, Mich. Everyone who reads the magazines and newspapers is familiar with the large amount of publicity that this attracted. He originated the first parental court in Gary, Ind., where he put into practice his plan of encouraging the youth to become better American citizens rather than merely administering punishment. In Salt Lake City he established a similar court.

First of the "Judge Brown Stories," as they will be known, were made during the latter days of General Film Company's activities. While they did not get the wide circulation desired at that time, they attracted much attention. An incident testifying to the esteem in which they were held by exhibitors was supplied while these first new pictures were being shown for officials of Educational.

Will Control All

Under the contract just signed, Educational will control all of the Judge Brown pictures, and the ones that have been exhibited in some cities will be available to those who have not yet shown them. At the same time there will be a sufficient number of new productions to supply theaters with pictures that have not been exhibited before.


While boys and girls form the principal characters in these pictures, the appeal of them, Educational points out, is also great to the adult class as to the children. In fact, theaters reporting on the demand for Judge Brown stories declare that the greater portion of the requests have come from grown-ups. A portion of the pictures are based on policies pursued by Judge Brown in his "Boy City" and parental court work, while others are straight boy and girl stories. The comedy element is strong through all of the pictures.

"Finders Keepers" Sent To Finishing Laboratory

"Finders Keepers," completed by Otis B. Thayer, director general of the Art-O-Graf Film Co., Denver, Colo., has been sent east to the finishing laboratory, according to advices received from that concern.

It is stated that one of the highest insurance fees ever paid upon a production in similar shipment was paid to guard against possible loss.

New Hemmer Unit Is Now Producing Film

Maud Sylvester Is Star and Clayton Davis Is Named Assistant Director

Edward Hemmer, at one time manager of Mary Pickford, has organized his own producing company under the name of Hemmer-Sylvester Productions. Rapid progress is being made on the first picture, which stars Maud Sylvester.

Principals for the first production have been engaged, but Clayton Davis, assistant director, is busy selecting others for the minor parts.

Mary Pickford, on her arrival in New York, congratulated her former manager on the launching of his own organization.

The company of players is now in New Jersey on location. One of the scenes called for was a dilapidated farm house surrounded by blooming fruit trees and located in a fertile valley. Mr. Hemmer had scoured the country around New York for such a spot, but in vain.

Not until he met Harry Leonhardt was he able to cope with the situation. Leonhardt had noticed just such a scene, while riding through New Jersey. Together they sought out the place, and the next morning the cast was at work.

Huff and Hammerstein Productions Complete

"The Dangerous Paradise" and "The Point of View," starring Louise Huff and Elaine Hammerstein respectively, have been completed, according to announcement from the Selznick studios.

William P. S. Earle directed the former from the story by Edmund Goulding. Alan Crosland being in charge of the Hammerstein producing unit. Templar Saxe supports Miss Huff and Rockliffe Fellowes appears opposite Miss Hammerstein.

METRO EXECUTIVES SNAPPEP ON THE ASTOR HOTEL ROOF.
Opening of New York Offices Marks Expansion of Activities by Sennett

Mack Sennett's personal representative, E. M. Asher, is in New York to open offices for Mack Sennett Comedies, Inc. and to map out an active and extensive campaign of exploitation. This action is a part of the producer's plans to expand his activities in the motion picture industry.

Sennett's latest achievement in big pictures is "Married Life," which is scheduled for publication by First National. Ninety days thereafter the second Sennett five-reel comedy to be contracted for by the United Artists will be published, and that will bring Mr. Sennett's producing activities up to the opening of the operations of Associated Producers, of which he is treasurer.

Plans Eight Shorts

Mr. Asher states that offices will be opened with, or near, the headquarters of Associated Producers when that corporation decides on a location. Mr. Sennett's plans, according to his representative, contemplate the production of eight or ten two-reel comedy features a year and four or perhaps five five-reel comedies or comedy-dramas.

For the present and until the expiration of existing agreements, the Sennett two-reel pictures will continue to be distributed by Paramount.

The announcement from Mr. Sennett that he will make from eight to ten two-reel comedy features is answer to the rumor that he was about to retire from the field of two-reel comedy productions.

Won't Abandon Field

"Nothing could be further from my mind," Sennett directs Mr. Asher to say, "than to abandon a field wherein I pioneered and in which a definite and substantial reward has always awaited."

The public demand for effective two-reel subjects grows rather than wanes and as a producer in this form the distance is immeasurable between Sennett and competition.

"But Mr. Sennett will produce fewer of them, making not more than ten in comparison with twenty-six as contractee thereby for under Paramount distribution," says Mr. Asher. "The success that has attended the appearance of a Sennett five-reel product has been tremendous. He would regard himself as singularly lacking in sensibility if he didn't take the hint and continue to give the public what it manifestly wants. Hence the dual policy already under way at the Sennett studios in Los Angeles."

Louise Glauin Finishes Fourth Read Production

"After four months of effort on the part of star, director, cameraman and cast, Louise Glauin, star of "Sex," "Sahara" and "The Lone Wolf's Daughter," has completed what is reported to be her greatest starring vehicle. Producer Read's choice of the tentatively titled star, "The Girl Who Dared," is said to prove his keen insight into screenable material for his star. The story is reported replete with thrilling and tensely dramatic situations. Wesley Ruggles directed.

The company spent two weeks at Coronado, the fashionable summer and winter resort. Many beautiful "shots" were obtained at this well-known watering place. James Kirkwood, erstwhile director of prominence, is Miss Glauin's male lead. Joseph Kilgour has a formidable part in the production.

Cowboy Actors Strike

LOS ANGELES.—Production activities of six companies were suspended for a time recently by a strike of 150 cowboys, who demanded $10 a day while working in pictures instead of $7.50.

Offer Blood to Save Exchange Man's Life

Edward Barbour has returned to his duties in the Chicago branch of the Republic exchange, after recovering from internal injuries sustained while changing a tire on his automobile several weeks ago.

Blood transfusion is believed to have saved his life. Shortly after the accident, volunteers were asked to give their blood to insure Barbour's recovery.

Ben Beadell, manager of Select, was the first man to volunteer. He was closely followed by Richard Brokhaus, Select booker; Paul DeOuto, a Republic salesman, and two others of Barbour's friends. Not all who volunteered were called upon, but the operation was a success.

Glifograph Screen Is Used for Initial Show

Robertson-Cole Selected This Silver Sheet for Presenting Carpenter Film

After a thorough examination of the advantages of all screens Robertson-Cole Company selected the new Glifograph screen for the initial presentation of its George Carpenter picture, "The Wonder Man," in the grand ball room of the Astor Hotel in New York.

The picture was shown for the benefit of the American Legion, and its presentation at the Astor was the first opportunity given other producers and the public to see it.

The officials of the company expressed themselves as well pleased with the Glifograph screen, not only because of the depth it gave the scenes, but because of the excellent lighting and the removal of eye strain and distortion, no matter from what angle the picture was viewed.
Report That Neilan Has Severed Relations With Associated Denied

Flat denial that Marshall Neilan has severed his connections with Associated Producers has been made.

In company with Fred Warren, general manager of Associated, and Oscar Price, President, Mr. Neilan passed through Chicago on June 6, en route to New York, where he will confer with First National officials regarding future productions. It is expected that several important announcements will be made by the producer on his arrival in the city.

The director-producer has in mind several big plans affecting his future First National pictures, it is said, which involves the production of a number of internationally famous stories. Full details concerning these plans are promised before Mr. Neilan returns to the Coast.

Has Print of Third

It is understood that the producer is bringing cast with him an advance print of his third First National publication following “The River’s End” and “Don’t Ever Marry.” The title of this picture and details regarding the story are not made public. It is stated, however, that Agnes Ayres, who recently signed with Mr. Neilan, makes her first appearance in this film under this trade-mark in the leading part. Playing opposite her is Pat O’Malley, whose exceptional work in this film resulted in his further appearance in Marshall Neilan Productions. This production is said to be entirely different from anything Mr. Neilan has ever attempted.

Fourth Is Completed

The fourth Neilan production for First National has been finished except for its final treatment, and details concerning this picture are also promised with Mr. Neilan’s arrival in New York. This is the picture in which Wesley Barry, Mr. Neilan’s little freckle-faced protege, makes his debut in a feature role. Opposite the youngster is Colleen Moore. The story was written by Mr. Neilan in collaboration with Reed Heustis.

Other who were in Mr. Neilan’s party were Alfred Wright, attorney for George Loane Tucker; Maurice Tourneur and J. R. Grenier, eastern representative for Mr. Neilan.

Details concerning Mr. Neilan’s plans in connection with his trip abroad are expected soon. Advance arrangements for his tour through Europe are well under way and are in charge of Harry Ham, foreign representative, who is now in England.

Amicable Settlement of Universal-Holubar Case

Certain disputes arose sometime ago between Universal Film Manufacturing Company, on the one side, and Allen J. Holubar and Dorothy Phillips on the other side, as to the performance of the obligations of the parties under certain agreements previously executed between them, and as to the rights and certain options of the respective parties under the terms of these agreements.

These disputes have been settled and an amicable disposition of the contention of the respective parties has been accomplished.

Arrow to Distribute Al St. John Comedies

The Arrow Film Corporation of New England has closed a deal whereby the Al St. John comedies being handled by Warner Bros., are to be distributed throughout Maine, New Hampshire, Vermont, Massachusetts, Rhode Island and Connecticut by that company.

Concident with the announcement is disclosure of the information that practically all the territory offered on these productions has been disposed of.

“Tillie Wakes Up” Is Masterpiece Picture

June 21st is Set As Publication Date by Manager of the Chicago Exchange

Masterpiece Film Corporation, 207 South Wabash avenue, Chicago, announces through its manager, Phil Solomon, that “Tillie Wakes Up,” featuring Marie Dressler, will be published in the company’s Illinois, Indiana and Wisconsin territory on June 21.

Of prominence in the cast of this picture, which was directed by Harry Davenport, are Johnny Hines, the well-known comedian; Ruby de Remer, Frank Berman, Ruth Harrett and Jack Brown.

Mr. Solomon announces that Masterpiece has prepared a unique line of exhibitor aids which should prove valuable in successfully presenting this production.

For many years Miss Dressler has been considered one of the foremost actresses on the stage. Johnny Hines is making a name for himself as a comedian in short subjects. Miss de Remer has been seen recently in several pictures embracing all-star casts.

Argus Enterprises to Handle Fulco Products

The Argus Enterprises, Inc., with branch offices in New York, Chicago, Boston, Denver, Omaha, Salt Lake City and Los Angeles, have been appointed exclusive distributors on the West Coast, including Washington, Oregon, California, Nevada, Arizona and Idaho, for the E. E. Fulton Company of Chicago, manufacturer of the Fulco products for exhibitors.

A complete stock of Fulco products will be carried in each one of the branch offices and shipments to Argus customers will be made direct, thus saving the time necessary to receive goods from Chicago.

TWO DRAMATIC MOMENTS FROM “A SPLENDID HAZARD”

Henry B. Walthall has the leading role in this Allan Dwan production presented by the Mayflower Photoplay Corporation through First National Exhibitors Circuit.
Chicago Commission Shatters Plan of Three $10,000 Censors
Cut Proposed Salary to $5,000 With Several Members Favoring Further Reduction—Hurley Report Is Cut to Pieces by Sub-Committee

Chairman T. D. Hurley's cherished hope of three $10,000 motion picture censors for Chicago was shattered Friday, June 4, when the censorship commission, which is now drafting a new ordinance for the city, cut the proposed salary to $5,000. Even this figure represents a compromise as several members of the commission favored $4,500 or $4,000 and even less.

Hurley Draft of Report Cut to Pieces
At the same meeting, a sub-committee which is drafting the report of the commission to accompany the proposed ordinance announced that the original draft of the report, drawn up by Chairman Hurley, has been rewritten and radically changed.

William A. Brady, Paul Cromelin, and other opponents of censorship, who appeared before the commission but were practically ignored in the first draft of the report, are to be quoted at length in the revised version, it was declared.

Chairman Hurley advocated $10,000 as the salary he would like to see given three censors, but in writing the first draft of the ordinance placed the figure at $6,000. This sum, however, was objected to as too high.

Warm Argument Follows
Mrs. Henry Solomon, who raised the first objection to the Hurley report on the ground that it was unfair to present both sides, opened the fight on the $6,000 salary. She favored $1,000 and indicated that even $3,500 might be sufficient.

Chairman Hurley expressed himself as still favoring $10,000 and against any further reductions. Rev. W. S. Fleming stated that he considered $4,500 a sufficient sum and that he would be willing to serve at that figure. Rev. Frederick Siedenburg declared he would consider nothing less than $5,000.

Attorney Adolph Kraus added that he would favor nothing in excess of $5,000.

A compromise suggestion of $5,000 was submitted and carried by a vote of 7 to 2. Rev. Fleming, who opposed the motion, stated that he considered $4,500 adequate.

Report Being Rewritten
Mrs. Henry Solomon, who insisted on the report being rewritten, said that a great deal of the original Hurley draft had been taken out and several additions had been made. The censorship laws of Ohio, Kansas and Pennsylvania have been incorporated in the report. The most important change, however, is the giving opponents of censorship some space.

Attorney Adolph Kraus, who appeared June 4 for the first time since last fall, took exception to the language in the report. He read an extract from it which classed motion picture censorship as more important than transportation and many other problems.

"That is laying it on pretty thick," said Attorney Kraus. "There is such a thing as ruining this report. When you say censorship is more important than transportation, you make yourself ridiculous."

To Single-Space Report
Attorney Kraus urged brevity in the report. The members generally opposed any further cutting down of the report. It will run about fifty or sixty type-written pages and makes a formidable sized folder in its present form.

"Better have it single spaced on the typewriter so it will look shorter," suggested Rev. Fleming. The suggestion was taken up enthusiastically.

Chairman Hurley reported that six members of the commission had withdrawn from its deliberations on account of various reasons.
Chester Beecroft to Film McCordell Story
Organizes Production Unit In Which Louise Prussing Is To Be Starred

A new picture corporation has come into being under the title name of Chester Beecroft Productions, with offices at 501 Fifth avenue, New York. Mr. Beecroft's first presentation will be a story from the pen of Roy McCordell. The feature will star Louise Prussing, who has been playing recently in leads with Eugene O'Brien.

The first picture will be as even-real drama, and publication arrangements have been perfected with C. Gardner Sullivan and Messmore Kendall, president of Moredall Realty Company under whose auspices the Capital theatre was built; Isaac Wolper, former president of Mayflower, and other prominent men identified with the C. Gardner Sullivan enterprise.

Lends Color to Reports
The first picture will be a seven-reel productions, Inc., with Messmore Kendall at the helm lends color to the undesired reports that these new ventures, as well as the Capital theatre, were sponsored by the DuPonts.

Mr. Beecroft is so well identified with the trade and is of such long standing in it that an introduction is hardly necessary. Chester Beecroft, it is understood, will continue Chester Beecroft Exporter, Inc., as well as directing the destinies of the production company.

To Produce Soon
It is understood that production on the first picture will commence on June 15. It is well known that Mr. Beecroft has been negotiating for a long time past with Julia Marlowe, who has never appeared in pictures, and who is considered one of America's greatest actresses.

There is every reason to believe that Mr. Beecroft has been successful in getting her to consent to star in one of his productions.

Chester Beecroft Production's publicity department will make a statement to the press in the near future.

Mary's Pickford
Making ardent love to a shirt in "Suds," her latest United Artists production. Mary's economizing since she got married. Note the shoes.

MARY PICKFORD

ARTICLES

Booking Plan With New Features for 1920-21 to Be Announced by Realart

Realart Pictures Corporation will announce shortly its plan and policy for 1920-21, the statement to include the production activities and the company's booking plan, which will embrace new features for both the large and the small exhibitors.

The new policy announcement is the result of the conferences held recently for a week between the Realart field men and home office officials. It will be the first detailed statement which the company has made, inasmuch as its activities during the last season were limited to six months of actual business.

Statement of Interest

"There will be some welcome news for exhibitors all over the country," declared General Manager Woody, "in the announcement we are to make within a short time. Not only our old clients but hundreds of other exhibitors who, I am confident, will join the Realart family this year, will be interested in the proposition we will have to offer."

"Realart called all its managers in from the field after sending them into their territories to get a first hand knowledge of what exhibitors wanted. All of that material was presented to the conference, carefully gone over and analyzed. We have formulated our policy to conform with this information and to advance, as far as we can, the interests of large and small exhibitors."

Cards on the Table

"Realart is ready for any exhibitor who wants a showdown. Our cards are on the entire fifty-two from a clean deck and no joker running wild. Despite the fact that the deal will produce a good many full houses, it is to be a gentlemen's game and Realart invites the best in the business to sit in."

"Although our plans may occasion some surprise for their size and importance, they are fully justified by the success which Realart has attained in its first year of existence. Despite the fact that we didn't get under way until late in the season, we made a record that is little short of miraculous."

"We encountered a market that was fairly hungry for quality pictures. That Realart has made good in meeting that demand has been evidenced several times—notably by the Wanda Hawley campaign. The same elements that made this success possible are at the foundation of our next year's plans. That's promising exhibitors something worth while."

Lewis Will Make Four Or Five Features for Pathe for Coming Year

Edgar Lewis has just signed a contract with Paul Brucet, vice-president and general manager of Pathé Exchange, Inc., which calls for four or five productions for Realart. This is exclusive of the present publication, "Sherry," and the forthcoming production, "Lahoma."

The new contract becomes effective on or about May 15. These plays are to be produced from stories of the sterling box office material of "Other's Men's Shoes," adapted from the novel by Andrew Souris.

Mr. Lewis will continue his policy of featuring the story, rather than a star, a policy he has maintained ever since he gained prominence in the directorial art.

Bergman Adapts First Bebe Daniels' Vehicle

Helmar Walton Bergman, who adapted fifteen O. Henry stories to the screen some time ago, has joined Realart's scenario staff at Hollywood, where he recently completed the first Bebe Daniels starring vehicle for Realart, "You Never Can Tell," from two Saturday Evening Post stories by Grace Lovell Bryan.

In it he has provided the new Realart with many opportunities to wear beautiful clothes and to display the striking dramatic talent she has shown in recent productions.

"Hidden Dangers" Set

For July Publication

On his return from the West Coast Albert E. Smith, president of Vitagraph, announced that "Hidden Dangers," the serial in which Joe Ryan and Jean Paige are co-starring, will be published in July. More than half of the fifteen episodes have already been completed on the Coast under the direction of William Bertram.

The story of "Hidden Dangers," which was written by Mr. Smith and Cleveland Moffett, has received many words of praise, it is said, from exhibitors who have seen the first episode screened and who have booked it on the strength of this early action. Mr. Bertram, the director, however, in a wire to Mr. Smith this week, claims that the big "wallop" thing, as he styled them, are yet to come.
THE COMMON AIM

Individual controversies, group movements, interior wranglings and dissensions of whatsoever nature notwithstanding, the common purpose of each and every member of the motion picture industry remains unalterably the same—the sale of screen amusement to the greatest possible portion of the American public.

Screen entertainment is the sole article of merchandise.

Advertising is its single salesman.

Two objectives stand out as essential—the perfection of the product and the sales method.

Into the business of attaining these ends every person engaged in and deriving income from the industry or any branch thereof should put 100 per cent of his efforts 100 per cent of his time.

To do less is not merely to slacken the progress of the industry but to impede his own advance as an individual.

Advertising, by which great force alone the buying public is influenced, presents the common ground upon which the thousands identified with the motion picture meet with a single purpose and strive for a uniform benefit.

The author who writes a story, the director who effects its transcription, the producer whose money is invested in the film version, the distributor who carries the finished product to the theatre man and the exhibitor who conducts the final public sale protect their own interests and insure their future prosperity, as well as those of their fellows, by making every picture a box office picture.

This is, and should be understood to be, the common aim.

The Author's Angle

The author, in whose brain is born the germ idea which develops into the box office success, should know advertising. It is important that he know what the public wants. It is more important that he know what the public can be sold.

It would be well worth the while of anyone and everyone writing for the screen to put in a considerable period of time in the managerial office of a modern theatre.

Here he would become familiar with that side of the industry known to the exhibitor alone—the sales side. He would learn, and learn quickly, the type of fiction that can be advertised effectively, and the type that may be technically meritorious and desirable but is commercially impracticable.

The Director's Business

The director might also profit greatly from such a period of study.

The director's business it is to make the screen version of any story which he is given as attractive as it is possible to make it. As a general rule, he is given considerable freedom in the matter of alterations.

After a visit of some duration at such a theatre, a period of actual association with exhibitorial conditions, he could not be otherwise than benefited.

Knowing what the public wants, he would waste no time and no money in carefully working out intricate situations which, artistically excellent as they might be, would not materially advance the quality of his product as a sales item.

Producer May Also Profit

The producer whose money makes the manufacture of motion pictures possible owes it to himself, no less than to those who are dependent upon him and upon whom he is dependent, to make a similar study.

It is not sufficient that he own a theatre or a number of theatres, entrusting actual management to paid subordinates.

The information which will fit him for better production, which will enlighten him as to shortcomings and failings which seriously cut into his annual revenue, can be obtained by personal observation, by "elbow-rubbing" intimacy with actual exhibitorial problems.

Distributor's Benefit Obvious

The distributor, whose operations usually embrace the preparation and distribution of the materials with which the exhibitor advertises, will find such an experiment particularly valuable to him.

He will learn that a great many of his products are seriously lacking in practicability, that the majority of the exploitation stunts which he puts down so easily in his press books, look good on paper and are absolutely useless as exploitation material.

He will learn, incidentally, some highly interesting things about tardy shipments, mis-addressed paper consignments and C. O. D. deliveries.

Theatre Vital Factor

It is no longer a common thing to hear representatives of other branches of the industry belittle the importance of the theatre and the exhibitor.

Such words are not spoken in these days, but the attitude they evidence exists in many cases, all too many cases, nevertheless.

It is the advertising that the exhibitor uses in his efforts to bring the public into his theatre to see his pictures that makes the industry thrive or starve.

The public's money supports all.

Exhibitors' advertising controls the volume in which that money comes in at the box office wicket.

Advertising is something more than agate lines in newspapers.

It begins with the author.

Everybody has a hand in it.

To make it perfect, that it may bring the greatest possible results, should be and rightly is the common aim of the industry.
A display with genuine and unassociated interest which was used in the lobby of the Audubon theatre, New York, while "Treasure Island" was being exhibited.

Novel Methods Improvised for Exploiting "Treasure Island"

When "Treasure Island," the Paramount Arcaft production, was announced as ready for publication, no furore swept through exhibitor ranks because of exceptional exploitation or advertising possibilities presented. Instead, in fact, there was considerable concern in some quarters on the ground that the picture would come under the "costume play" classification—and the phrase, costume play, has become, in effect, a danger signal.

That at least two exhibitors have managed to exploit the picture effectively, so effectively as to overcome the dampening box office effect of the costume classification, reflects great credit upon the individuals responsible and points an important truth—that exploitation can be made to work the highly desirable miracle, the putting over of the costume play.

When producers ceased production of costume plays they automatically closed off a source of material access to which would greatly relieve the present alleged shortage of story material. It is, or should be, a well-known fact that the unpicturized literature of the past contains material of sound dramatic merit and production possibilities unequalled in the contemporary market.

If it can be demonstrated to producers, to exhibitors and to the public that these works are good and worthy of production, the industry as a whole will benefit.

And it can be demonstrated.

Exploitation is the solution.

When the picture under discussion was exhibited in Seattle, Wash., a huge float was made up, with a set of pirates specially constructed for the purpose. Three pirates rode the equipment through the streets, their classically villainous appearance exciting considerable curiosity. It is said that theatre attendance showed in marked degree the effect of the enterprise.

In New York the picture was shown at Fox's Audubon theatre, and yet another method of exploitation was used. Models of ancient ships were constructed and placed on display in the lobby of the theatre. A photograph of the display, reproduced herewith, shows the details and general effect.

Displays of this sort are especially potent in interest-arresting power. With the exhibits numbered, and with reference material conveniently placed, the result was that few passed the place without stopping to read carefully all about the models and their originals.

When exploitation has been developed to the point where it can render so valuable a service as the revival of the costume play, with the consequent enrichment of the photoplay field, men engaged in the science may justly lay claim to one of the greatest success stories in motion picture history.

"Sex-O-Grams" Put Punch in Ad Copy

"Sex-O-Grams," by which appellation is designated the snappy, pithy punch lines evolved by Sig Schlager, of the J. Parker Read sales department, and F. B. Warren, then general manager for W. W. Hodkinson, qualify as "good stuff." They are valuable in themselves to exhibitors playing "Sex." Louise Glaum's recent vehicle, and additionally valuable as a model.

Copy, all copy, should be brief. It has not been recorded that anyone ever read advertisements for the joy of reading.

Ground has been gained in this direction. Old practices, the packing of space and the use of endless six point, have gone by the board.

Clip the illustration. Paste it up somewhere where it can be referred to. The next time copy is to be written, let the aim be to get the necessary information and suggestion into not as few but fewer words.

Reproduction of a one-sheet carrying the "Sex-O-Gram" copy used to stimulate interest in "Sex."
Merchant's Cooperative Style Show
Gets Big Returns Without Expense

Without doubt one of the chief reasons for the backward tendency shown by some exhibitors in the development of picture presentation is the popular belief that any presentation feature worthy of consideration is a vastly expensive affair. It is a reason that should be abandoned at once, for the good of the exhibitorial profession.

It has been said that the exhibitor who once stages a presentation feature is an exhibitor convinced of their merit. It has not been recorded that such a man has gone back to the old order of things without a sturdy protest, if at all.

Important, then, to every exhibitor, and especially to those who have not yet made use of presentation features, is the highly practical and commercially successful feature staged at the Strand theatre, Seattle, and illustrated above. "Why Change Your Wife?" Cecil B. DeMille's Paramount Arcturk production, was the picture exhibited at the time, but the market affords innumerable attractions with which the feature can be used effectively.

As the illustrations show, but three persons figured in the feature. The model and the designer were furnished by C. C. Carpenter, head of the MacDougall-Southwick department store. The maid was one of the Strand ushers. The expense element, it will thus be seen, was entirely eliminated, the theatre management having but to provide a stage setting and musical accompaniment—neither of which can properly be counted as expense.

As a feature the performance was highly satisfactory.

The model came upon the stage in negligee, doffed the garment when she mounted the pedestal, the maid carrying it off stage, and the designer proceeded to drape upon the model the uncut material from which the costume she wears in the final pose was fashioned. Ten minutes were consumed, the orchestra furnishing suitable accompaniment and effective lighting being provided.

They were ten interesting minutes, interesting to men and women alike, for the fashion field is an ever-interesting one, and the male, traditionally intrigued at the wonders of Milady's toilet, was appealed to no less strongly than the female.

As conducted at the Strand, without change, the feature is highly commendable. As it might be developed, with the introduction of a vocal selection or easily written and highly diverting semi-humorous, bantering dialogue, its commercial value is enhanced.

The most interesting angle of all, of course, is the expense phase of the matter.

In every city or town, from the metropolitan centers down to the merest village, there is a dry goods or department store which will be glad of the chance to co-operate in the manner indicated. The advertising value of such participation is so obvious as to require no discussion.

The stage space required is small. Where there is no stage at all the feature can be used upon a platform in the orchestra pit raised for the occasion.

Exhibitors should not overlook the opportunity to make a favorable impression upon their audiences the next time a picture in which the feminine characters are lavishly gowned is exhibited.

The simplified fashion show will get results. It will bring business that would not otherwise be forthcoming.

And it will open the way for presentation—than which no better object can be served.

THE PRESENTATION SIMPLE

The last remaining vestige of an excuse for the exhibitor who has not tried out picture presentation vanishes with the publication of the story of the merchant's cooperative style show staged at the Strand theatre, Seattle, Wash., for "Why Change Your Wife?"

Any exhibitor can duplicate the feature.

Any theatre will accommodate the enterprise.

Any dry goods or department store will provide the talent.

The expense is nil.

The results are 100% profit.
Last Week—

Harry Goldburg, proprietor of the Sun theatre, Omaha, Neb., offered an orphan for adoption as a means of advertising "The Heart of a Child." Nazimova's Metro production. The city fathers, if wondering if Typhoone fans were installed in the Sun a few seasons ago when that cyclone blew Omaha onto the front pages of the nation.

A hundred Klondyke prospectors in San Francisco, awaiting the ship that was to take them to the land of their endeavors, aided Frank Costello in perfecting a stage setting for "The River's End."

The Adams Theatres Co., operating the Garden theatre, Waterloo, Ia., brightened up its house organ by reprinting with due credit J. R. M.'s "Re-Takes of the News" from this journal. The idea, like the house organ, is good.

"Extra—Wallace Reid in 'The Dancin' Fool' Now Showing at the Queen Theatre" was the red line struck off on several thousand copies of the Houston, Tex., Press as it left the press room. And the authority reporting this daring enterprise is truthful enough to state that the Queen's box office records were not quite broken.

Promoters of the Wiggins-Block fight at the Armory, Jackson, Mich., advertised a crowd of 3,000 on the fighting qualities of Georges Carpentier on the night before "The Wonder Man" was opened at the Bijou theatre.

Elmer Harris, manager of the Blackstone theatre, Pittsburgh, Pa., sounds a timely note of warning against "loud peddlar" exploitation without ground and stresses the importance of personally witnessing a screening of every picture before advertising it. The practice should be made universal.

A. H. Fisher printed sugar envelopes for a large Minneapolis cafeteria to advertise "The Willow Tree," showing at the New Garrick. No particular association of ideas, perhaps, but good publicity.

John Weaver, manager of the Grand-Florissant theatre, St. Louis, played "Mary's Ankle" and staged an ankle contest in which contestants stood back of a curtain slowly raised from the floor, the audience passing judgment and indicating same by applause. A good time was had by all—and there were many present.

West Coast Wedding Is Grauman Capital

Sid Grauman, whose Million Dollar theatre, Los Angeles, will always be remembered for its prominence as a pioneer among progressive institutions, is primarily a showman. What is capital to the newspapers is capital to the Grauman exploitation genius. And he keeps the two well associated.

Los Angeles newspapers recently gave great prominence to the marriage of Norman Selby, "Kid McCoy," to Dagmar Dalgren, a classic dancer. The event was played up purely on its news merits.

But Sid Grauman saw more than news in it. He saw Grauman capital in it, and proceeded to make the most of the opportunity.

Accordingly, the bride's signature was affixed to a contract and she appeared upon the Grauman stage, widely heralded, as Sid Grauman can be depended upon to herald any event that transpires at his theatre, in a Grecian Symphonic Dance.

The newspapers had not yet ceased carrying details of the wedding. Now they took up the engagement and increased the size of the space allotted. The Los Angeles Herald gave excellent position to a four-column portrait of the bride, along with a story entitled, "Why I Became the Eighth Wife of 'Kid' McCoy."

Mention was also made of the fact that the lady was the only American pupil of Isadora Duncan, whose fame is greatest on the West Coast.

It is said that the salary paid the dancer for the engagement ran into figures that do not look convincing in print. But it is unimportant. There is not a doubt that the attendance and publicity gained more than offset the original cost.

The recruiting poster tie-up as executed in Detroit, Mich., with "The Toll Gate," but in Jackson, Mich., with "The Wonder Man."

Recruiting Poster Tie-Up Effective

Considerable general interest attaches to every new tie-up that is effected by motion picture theatre advertisers. Each innovation is another link in the chain that is being wrought to bind theatre advertising and the box office in inseparable unity.

The recruiting poster, that well known agent that is busy twenty-four hours every day urging men to join the army and navy, is the latest addition to the advertiser's territory. Its unvarying prominence is sufficient guarantee of its merit.

Above illustrations show two applications of the plan.

In one case Eli M. Orowitz, Famous Players-Lasky exploitation representative in Detroit, Mich., made up the poster shown for the purpose of promoting interest in "The Toll Gate," William S. Hart's most recent publication. In this instance the officer stationed at the recruiting station gave assistance, adding comment of the proper nature when passers-by spoke of the unusual wording.

Below this illustration may be seen a reproduction of a photograph showing the tie-up effected in Jackson, Mich., when "The Wonder Man," Georges Carpentier's initial starring vehicle, was exhibited at the Bijou theatre.

In the latter instance the tie-up was of something more than surface significance. The identification of the French pugilist with patriotism has been made thorough and lasting by the sport writers of the world. It will no doubt have the effect of enhancing the value of the association of the fighter's name with the army.

The tie-up is effective. It should be used promptly, as it loses effectiveness with repetition.

Dagmar Dalgren, dancer, whose recent marriage to Norman Selby, "Kid McCoy," was capitalized by Sid Grauman at his Million Dollar theatre, Los Angeles.
"An Exhibitor's Picture"

There are artistic successes, dramatic successes and box office successes, the latter being pre-eminently important to the theatre business, making commercially practicable the development of the motion picture art.

"The Idol Dancer," D. W. Griffith's First National attraction, is one of these. As few pictures in history, it has advanced the science of exploitation and presentation. Its effect will be lasting.

Accompanying illustrations show the manner in which the picture was handled at (above) the Majestic Gardens, Kalamazoo, Mich., and (left and below) the Des Moines theatre, Des Moines, Ia.
Comedy Exploitation Tested on Broadway

What is said to be the nucleus of one of the most unique exploitation campaigns for a motion picture is illustrated for the exhibitor in the tie-up of "Up in Mary's Attic," the six-reel super-comedy now being published on the state right market by Fine Arts Pictures, Inc., with the Cosmopolitan Ladies' Shop on Broadway and Forty-first street, New York City. The Cosmopolitan has duplicated some of the lingerie worn by the girls in this production and is giving the picture special prominence and publicity in their store displays and among their trade. On Broadway they have placed four large painted pictures from the play in two special window panels which stand out from the wall of the building more prominently than the center display.

Arrangements are now being made, according to a statement from the Fine Arts, with stores in every section of the city for similar displays. This by way of illustrating what exhibitors in any section of the country can do with "Up in Mary's Attic" in their own locality.

"The lingerie display, however," says M. W. Garson, president of Fine Arts Pictures, Inc., "is only one phase of the many tie-ups for this production. These tie-up stunts cover a scope of displays ranging from talcum powder, bathing suits, cigars, baby clothes and soap to one-step song hits. Every exploitation possibility is illustrated in New York City for the exhibitor to follow. The huge publicity value from these stunts, linked with the genuine quality of the picture will put over 'Up in Mary's Attic' in a big way that will make itself felt at the box office. The publicity is never strained or far-fetched, because there is a wealth of material to draw from in this photoplay production. In every case there is a definite and closely related link. 'Up in Mary's Attic' is more than a comedy greater than a drama and more entertaining than any mere slapstick buffoonery can attain. It contains every element of appeal. It has romance, pathos, adventure, thrills, pep, pay humor and human interest.'

Serial Stressed for Paying Lobby Splash

Theory entertains. Figures convince. When theory is applied and figures that prove theory fact follow—the result is commonly called success.

I. Burnstine, manager of the Capitol theatre, Springfield, Ill., booked "The Lost City," the Warner Bros. serial featuring Juanita Hansen, because he had confidence in its power to please the public and bring them into the theatre to be pleased. Mr. Friedman, president of the Celebrated Players Film Corp., distributing the serial for the territory, shared Mr. Burnstine's faith in the business qualities of the product and told him what to do.

Theory dictated that the public that was to be pleased if box office receipts were to be as desired would have to be made acquainted with the fact that the serial was being shown at the Capitol and that it was a jungle story in which many animals appeared. Accordingly the front of the Capitol was transformed into a smashing paper display which left no possibility of a doubt in the mind of the beholder as to the general character of the serial.

The front is reproduced herewith. The photograph shows the convincing effect obtained. But the figures that make the event important must not be overlooked. The Capitol has exploited other attractions on a lavish scale. Various methods have been used, with varying success. The day that "The Lost City" opened the box office record showed all previous days surpassed in number of admissions sold and gross receipts.

Visibility

The science of camouflage, developed to a high degree in the war, has, by converse application, a distinct value to the user of display advertising. Many simple devices were contrived which, surprisingly enough, lowered to approximately zero the visibility of moving troops. With these designs the advertiser may advantageously concern himself. Not that it pays to do in advertising—but because they are excellent examples of what not to do.
Lobby of The Adams Theatre, Detroit decorated for Rex Beach's "The Silver Horde".

Stage setting with singer in costume for playlet staged prior to screening of picture.

An old mill presentation showing type of settings used for all Adams Theatre offerings.
Left to right: (Top row) M. E. Maxwell, special representative, New York City; Jos. L. Marenette, Atlanta, Ga.; Emmett Hennessey, Philadelphia; Floyd Lewis, St. Louis; James B. Helly, Cleveland; Oren F. Woody, Los Angeles. (Second row) Lester Adler, New York; Bert H. Lantz, Denver; Harry W. Willard, Chicago; C. G. Kingsley, Omaha; H. E. Lotz, Buffalo. (Center) Morris Kahn, president, and John S. Woody, general manager, Realart Pictures Corporation. (Fourth row) Truly R. Wildman, New Orleans; Albert Eden, Seattle; Mark Goldman, Cincinnati; H. E. Wilkinson, Pittsburgh; Harry L. Hollander, Minneapolis. (Bottom row) Ralph B. Quive, San Francisco; Dina Callahan, Dallas, Texas; Ben F. Simpson, San Francisco; John N. MacMeekin, Kansas City; Mo.; Louis Reichert, Washington, D. C.; Walter R. Scates, Boston.
Hope Hampton Working
On Second Production
Toler's "Tiger Lady"

As soon as "A Modern Salome," her first production with her own company, was completed, Hope Hampton went abroad to assist personally in the dispor-
sition of its foreign rights, the United States distribution being handled by Metro Pictures Corporation. In Europe "A Modern Salome" is being distributed by Sir William Jury for England and the Colonies, and by the Munich Film Com-
pany for France and Continental Eu-
rope. Upon her return from abroad, Miss Hampton instituted the $3,000.00 Prize Contest for critical essays on her work and on the production of "A Moder-

With the contest well under way, Miss Hampton's company set about obtaining stories for the productions subsequent to "A Modern Salome" and, after carefully combing the field, it bought several stories, one expressly for this production. First of these is "The Tiger Lady," by Sidney Toler, the picture on which Miss Hampton is now actively engaged on the West Coast. The picture was written by Maurice Tourneur's Hollywood Studios. The other stories whose purchase may be expected to be definitely announced in the near future are: "Hawaiian Story" by H. H. Van Loan, tenta-
tively titled "The Taint," and another original scenario by the same gifted writer that has been contracted for but not yet completed.

George Kleine Revives
Shirley Mason Pictures
For State Right Market

Seven Shirley Mason dramas revived by George Kleine and handled as selling agents, by Photo Products Export Com-
pany, 220 West 42nd street, New York, are being offered on the United States and Canadian State Right Market. The pictures were made comparatively re-
cently and as the stories are strong and human, the productions were well received and there should be well pleased with the offer-

Mr. Kleine also is reviewing "Girls You Know," the series of twelve comedies, made by James Montgomery Flagg, the famous illustrator, starring his models. Flagg has transferred his delicate and facile touch to these screen pictures for which there appears to be always a de-
mand on the part of exhibitors and the public.

Additional Short Films
Acquired by Celebrated

Joseph L. Friedman, president of Celebrated Players Film Corporation, Chi-
ago, returned from New York recently, ruing with him an unusual supply of attractive short subjects for Chicago ter-
nitors. In addition to Christie country that he purchased are: Twelve two-reel Muriel Ostriche comedies, eighteen two-reel Monty Banks comedies, twenty-six two-
reel Chas. Morgan comedies, twenty-six-
ing Bill Jones comedies, fifty-two Urban Movie Chats," twenty-six "Snap-
shots" of the photoplay artists at work. These, together with Christie com-
dies, Hank Man comedies and the jumps give Mr. Friedman pretty much the fun market for Chi-

REALART EXECUTIVES HONORED

Managers at their Dinner in New York Present
Morris Kohn and J. S. Woody with Valuable Gifts
As Expression of their Loyalty and Affection

MANAGERS of Realart Pictures Corporation, who journeyed to New York for the company's first annual convention, left in the home office material evidence of the co-
operative spirit within the organization. Past president, James C. Hays, during a visit to the Astor hotel, Morris Kohn, presi-
dent, was presented with a massive gold watch set, which Mr. Kohn's wife, Miss Edith, general sales manager, received a beautiful platinum watch set with diamonds and a pearl-
linked platinum chain.

Addressing Mr. Kohn, he referred to the qualifications of leadership which had endowed him with home as-

Presents Gift

Presenting Mr. Kohn, he referred to the qualifications of leadership which had endowed him with home as-

Vitagraph Installed In
New Philadelphia Home

Vitagraph, Inc., has opened its new quarters in Philadelphia, occupying three especially constructed buildings on Vine street.

The layout of the buildings was planned with special reference to the comfort and convenience of exhibitors. An innovation, warmly welcomed by exhibitors, was the setting aside of the front part of the main building, contain-
ing the offices, as a lobby and rest room for the exhibitors. This room is comfortably furnished.

Only Three Such Watches

He then presented the watch to Mr. Woody as a token of his fellow-work-

Albert E. Smith

"The Island's Degeneration" Vitagraph

The watch is a thin model, in plain, solid platinum, and the constant hammering by hand for the better part of a year. Inset in the cir-
cumference of the case and in the guard around the stem, is a row of diamonds, more than seventy in all. A platinum watch chain, its short links separated by diamonds, was given to Mr. Woody at the same time.

I've tried to make you all feel that we are not only men engaged in a com-
mopn enterprise, but brothers and pals," said Mr. Woody. "But the way you boys

Albert E. Smith

"The Island's Degeneration" Vitagraph
Five Cosmopolitan Films Complete
Or in Final Stages of Production

Two Others Are Under Way With the Adaptation of
Several Popular Books and Plays to
Start in a Short Time

Five new productions have just been completed, or nearly so, at the studios of Cosmopolitan Productions, while two others are in their second week of production. It is announced that the program for the next few months calls for the adaptation of several stories or plays of prominence.

Cosmopolitan's latest publication is "Humoresque," which has been playing at the Criterion theatre in New York. This is an adaptation of the story written by Fannie Hurst, and is said to be one of the greatest pictures dealing with mother love that ever was produced. Frank Borzage is said to have achieved excellent results in directing the piece.

Scheduled for Publication

One of the productions scheduled for early issuance is "The Restless Sex," the screen version of Robert W. Chambers' novel which features Marion Davies. Supporting the star are Ralph Kellard, Carlyle Blackwell, Charles Lane, Robert Vivian, Etta Ross, Stephen Carr, Vivian Osborne and Corrine Barker.

Robert Vignola has just completed the direction of the Cosmopolitan production, "The World and His Wife," a picturization of the play by Charles Frederick Nirdlinger; taken from the dramatic verse of Jose Eckegeary. Anna Ruben is the featured player and is supported by Montague Love, Pedro de Cordova, Charles Gerard, Gaston Glass and Margaret Dale.

A Whiff of Heliotrope" from the dramatic story of the same name by Richard Washburn Chabot, which appeared a short while ago in Hearst's Magazine, recently has been completed by Director George D. Baker and will be issued in the near future.

Adapt Churchill Book

A screen version of Winston Churchill's novel, "The Inside of the Cup," now is nearing completion under the direction of Albert Capellani. This is the story which created much discussion a few years ago when it appeared in book form.

Marion Davies has started work on a new picture entitled "Buried Treasure," from the story by E. Britten Austen, which appeared recently in Hearst's Magazine. George D. Baker is direct-

Grauman's Million Dollar Orchestra

On the evening of May 23, upon the departure of Douglas Fairbanks and Mary Pickford for New York City, Sid Grauman entertained a number of friends at his Million Dollar theatre, Los Angeles, by having Charles Chaplin play his violin, Mary Pickford burlesque "singers she has heard," "Dough" play the bass viol, while Mr. Grauman "tinkled the ivories."

Theatre Publicity Is
Directed by B. G. Ziv
First House of Circuit Will Be
Opened by United Early
In July

Bernard G. Ziv, formerly connected with the amusement department of the Chicago Evening American, has been appointed director of publicity for Chicago United Theatres, Inc. Mr. Ziv was on the Chicago paper for more than five years.

The first of a chain of houses to be run by United, the Stratford, will be opened early in July. This theatre, located at Sixty-third and Halsted streets, one of the busiest sections outside of the loop district, was erected at a cost of approximately $1,000,000. It will seat 3,000 persons and will be the last word in theatre construction, it is said. A symphony orchestra of forty pieces will provide the musical entertainment.

One of the most complete Typhoon cooling and ventilating systems in the city has been installed in the Stratford and will aid greatly in making the patrons of this house comfortable during the warmest days.

Borzage Seeks Naturalism
In Producing His Pictures

Frank Borzage, director of "Humoresque," told members of the Associated Motion Picture Advertisers at their weekly meeting in New York that he believed in making every character in his picture human, and that in his opinion every part of screen production should conform to nature.

"Picture making," he remarked, "is simply the application of common sense—be natural—can't the artistic temperament! It is not easy for a director to grasp the commercial end of the motion picture business and for that reason he must necessarily be guided by those in charge of the exploitation and sales department. I think that every picture should run its length. If the story calls for seven, eight or nine reels, that should be the length of the picture."

ing. A cast of notable artists is being engaged to support Miss Davies.

Director Robert Vignola has started work on "The Passionate Pilgrim," from the novel of the same name by Samuel Merwin, which ran serially in the Cosmopolitan Magazine, while Director Frank Borzage begins "Just Around the Corner," by Fannie Hurst.

To Be Produced Soon


A few months ago Cosmopolitan took over Sulzer's Harlem River Park, occupying a full city block at 156th street and Second avenue, which has been rebuilt into a studio. But even this immense structure was not large enough to take care of the company's needs and, recently, a lease has been taken on Estree's studio, in West 125th street.

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Action on Sub-Franchise Requests
Taken By Associated First National
Executive Committee Already Has Passed Upon
1,122 Applications Filed With the
Home Office in New York

The executive committee of Associated First National Pictures, Inc., has authorized publication of the following list of theatres from which applications have been received for sub-franchises, and on which official action has been taken as the first group of requests to reach the home office.

IOWA—Joseph Youngalus, Lyric theatre, Harlan; K. Mooreland Amusement Company, Majestic theatre, Missouri Valley; and Lyric theatre, Osceola; E. A. Bloomquist, Winner theatre, Eldora; A. C. Dunkel, Pastime theatre, Iowa City.

NEBRASKA—L. W. Heel, Sterling theatre, Superior; H. E. Swan, Empress theatre, Kearney; W. H. Osternberg, Cedar Bluff; Scotts Bluff; Sun Theatre Company, Sun theatre, York (J. W. Ballenger & Son); James W. Pace, Pace theatre, Chadron; K. Mooreland Amusement Company, Liberty theatre, Nebraska City, Rex theatre, Auburn, and Moorland theatre, Plattsmouth; C. W. Rice, Manhattan theatre, Fairbury; A. S. Hayman, Lyda theatre, Grand Island.

KANSAS—H. G. Ramsey, Royal theatre, Eldorado; Midland Theatre & Realty Company, Midland theatre, Hutchinson; Palace theatre, Salina, and Columbia theatre, Junction City; S. A. Davidson, Princess theatre, Neodesha; H. L. & F. S. Davidson, Royal theatre, Cherryvale; J. H. Cooper, Wichita theatre, Wichita; J. R. Burford, Rex theatre, Atchison; A. C. City; Grubel Brothers, Electric theatre, Kansas City; Central Amusement Company, Central Garden theatre, Kansas City; R. G. Liggett, Geneut Theatre, Kansas City; T. M. Hennenberry, Empress theatre, Fort Scott; Wagner Amusement Enterprise, Belleview; W. L. McKeever, Belvedere theatre, and H. R. Bish, Liberty theatre, Caney.


PENNSYLVANIA—Melvin Brothers, Lyceum theatre, Bradford; Meadville Theatre Corporation, Lyceum theatre, Meadville; Bella Amusement Company, Verdi and Rialto theatres, Belle Vernon; J. E. Brown, Columbia theatre, Brookville; Stahl Amusement Company, Lyric theatre, Altoona; Stahl Amusement Company, Colonial theatre, Farrell; J. F. Smith, Grand theatre, Barneshoro; J. L. McDadden, Rialto theatre, Republican Strand Theatre Corporation, Strand and Liberty theatres, Sharon; Colonial Amusement Company, Rowland theatre, Wilkes-Barre; J. L. Blackford, Rialto theatre, Huntington; Wm. Fairgraves, Willkay theatre, Erie; James B. Clark, Strand theatre, Erie.

MISSOURI—Steve Kaiman, O'Fallon theatre, St. Louis; Fred Warner, North Enterprise theatre, St. Louis; J. S. Camp, Petotheatre, St. Louis; Louis Root, Broadway Family theatre, St. Louis; Frank Root, Peerless theatre, St. Louis; Grubel Brothers, Electric theatre, Joplin; Grubel Brothers, Electric theatre, Springfield; Truitt Theatre Company, Grand theatre, Moberly; Truitt Theatre Company, Sedalia theatre, Sedalia; Poolman & Kohloff, Newstead theatre, St. Louis; Mrs. Palma Farr, Elite theatre, St. Louis; Peyton Campbree, Rialto theatre, Mexico.

INDIANA—Bankers & Merchants Theatre Company, Orpheum theatre, Fort Wayne; Terre Haute Theatre Company, Liberty theatre, Terre Haute; People's Theatre Company, Murrette theatre, Richmond; Bicknell Theatre Company, Colonial theatre, Bicknell; Fort Wayne Gaiety Theatre Company, Gaiety theatre, Bluffton.

CALIFORNIA—A. A. Richards, Tucklock theatre, Turlock.

NEVADA—Nixon Estate Company, Majestic theatre, Reno.


Thus far more than 1,122 sub-franchises have been granted by the executive committee, and 3,000 applications have been made.

Foster's "The Trap" Is Purchased by Goldwyn

The latest important purchase announced by Goldwyn Pictures Corporation is Maximilian Foster's successful story, "The Trap," which ran in McClure's Magazine from December 10 to May, and was read, it is conservatively estimated, by not less than 5,000,000 persons. In novel form, this amazing tale of love, mystery and intrigue will be published by D. Appleton & Co. some time in July, and the book will be exploited in connection with the picture.

Executives of Goldwyn Pictures and Appleton & Co. have changed the title from "The Trap" to "To the Highest Bidder."

Perfect Continuity to Reduce the Number of Subtitles to Minimum

Perfect continuity, says John Stahl, who recently directed Mildred Harris Chaplin in her yet unnamed First National attraction, will reduce subtitling to a minimum.

"This picture is so perfect in continuity that instead of more than 200 titles, which is an average for a production of this size," he says, "I intend to use less than seventy-five.

To test out my theory I exhibited the picture at Chicago without titles. The thread of the story was so apparent that not a tangle resulted in the minds of the spectators. In fact it has been suggested that no titles be used, but I do not think the public is ready for such a radical departure from precedent."

Sales Agency Is Formed By Bamberger and Levy

Announcement is made that Leon J. Bamberger and Joe Levy have organized the firm of Bamberger and Levy, with offices on the second floor of the Putnam building, 1492 Broadway, New York.

Bamberger and Levy will act as general sales agents to the trade. However, to make known the comprehensive scope of their plans, the following items are quoted as coming within their field of operation and in which either one or both partners have had many years of experience:

The sale of United States rights, state rights and foreign rights on both features and comedies; the sale of scenarios and stories; the booking of big productions on percentage; exploitation; publicity; advertising; financing; promotion; organization; systems installed; production of advertising and industrial films.

OLIVE THOMAS
The little Stempick star and her pet chow, "The Flapper" was her last picture.
Vitagraph to Begin Work Soon on Additions to Its Western Studios

Work is expected to be under way soon on the building program at Vitagraph's western studios, according to W. S. Smith, general manager. Plans for the additions to the plant were made while Albert E. Smith, president, was on the coast.

Construction work is expected to continue through the summer months, and will give the company one of the most modern plants in the industry, it is said.

To Erect Star Building

The administration offices will be renewed entirely. A separate modern building will be erected for stars' dressing rooms, and will contain every convenience, including individual shower baths. More stages will be put up, including one huge glass-enclosed structure designed especially for the large sets of the feature companies. The studio will then have a full dozen separate and distinct stages.

W. S. Smith recently was the successful bidder in probate court for ten acres of an old Los Angeles estate which adjoins the original Vitagraph property in Hollywood. This has been in use for temporary sets for the past two months. Under the new plans much of this extra area will be devoted to permanent sets, work on which already has begun. Vitagraph now holds twenty acres in Hollywood.

Building Is Booming

While building operations seem at a standstill in other parts of the country, they are booming on the Pacific Coast. Los Angeles especially, and conditions are ideal for improvements, as plenty of material is available.

An advance in serial production methods, now practiced by Vitagraph, is another reason for the improvements. Vitagraph serials are getting the same value in sets and such as any special feature, an innovation that has been found to meet instantaneous recognition and appreciation from exhibitors and public.

Mr. Smith expects all new quarters and stages to be completed and available for use early in September.

Express Satisfaction With Faversham Film

Morris Says "Man Who Lost Himself" Big Drawing Card at Strand

Audiences that filled the Strand theatre in New York during the engagement of William Faversham's "The Man Who Lost Himself," the Selznick picture, expressed complete satisfaction with the production, according to Sam E. Morris, vice-president and general manager of Select Pictures.

All of the New York critics were loud in their praise of the subject, Mr. Morris said, as were other reviewers in the largest cities over the country. The entire bill during the week of the Faversham showing was composed of Selznick productions.

"The Strand broke a long standing rule in booking William Faversham in "The Man Who Lost Himself," according to Mr. Morris. "And this booking shows that no matter what pictures a theatre has contracted to exhibit, if a good box office attraction comes along they'll push their pre-arranged schedule to the background. That is exactly what has been done not only at the Strand theatre, but also at Grauman's Los Angeles theatre, Sullivan, Cleveland Palace, Washington; the Poli, and all the big New York circuits, the Regent, Gordon and Piccardylly of Rochester, and the Temple theatre of Toledo."

"Another big instance of the popularity attending the picture is Roth's Imperial theatre of San Francisco. Mr. Roth had at first decided to show the production at his Tivoli theatre, but switched it to the Imperial, a much larger house."
Selznick Gets Paragon Plant Which Gives it Big Fort Lee Studio Space

Place Was Remodeled and First Production Work Was Commenced on June 7—Six Companies Are Now Active for Organization

The Paragon studio at Fort Lee, N. J., has been acquired by Selznick Enterprises. This acquisition gives the company two-thirds of all of the studio space at Fort Lee.

Immediately the lease was signed for the property, day and night shifts of workmen commenced remodeling the structure and installing a new lighting system. On June 7, the first scenes of a production were made in the new acquisition.

Units to Move East:

Acquisition of the Paragon studio is said to be the sequel to Lewis J. Selznick’s recent announcement that hereafter all productions of Lewis J. Selznick Enterprises would be made exclusively in the East. It is intimated that by July 1 all stars, directors and technical experts now working at the Selznick West Coast studios will have arrived in New York. All interior scenes for Selznick and National Picture Theatres productions made for Selznick will be taken in the three Fort Lee studios.

Mr. Selznick declared that the studio facilities for the production of Selznick pictures would be practically unlimited. On the main studio stage at Fort Lee, it is said, four companies can work simultaneously without interfering with the production work there of the Herbert Kaufman Weekly. The Paragon studio stage will accommodate an equal number of companies. About a month ago Mr. Selznick announced the acquisition of the Solax studio, also at Fort Lee. The stage space there will accommodate two more units.

Space for Exteriors:

The grounds of these three studio buildings are said to embrace a total acreage about ten times the area of their stages. This will provide unlimited facilities for the erection of elaborate exterior sets. The grounds of the main Selznick studio are so extensive that just now they are being used for the erection of an entire village, copied from a photograph taken in Canada and to be used in the making of scenes for “The Sin That Was His,” a Hobart Henley production in which William Faversham will make his second appearance as a Selznick star.

Among the Selznick productions now in work are those starring Olive Thomas, William Faversham, Elaine Hammerstein, Eugene O’Brien, Owen Moore and Louis Hut. It is stated. In addition to these, Mr. Selznick announced recently that work had been started on “Wilderness Fear,” a special production directed by Burton George, and “Red Foam,” a Ralph Ince special production in which Zena Keete, the Selznick 1920 star, is playing the leading role. Four Herbert Kaufman Weckles are said to be nearing completion.

A force of more than 500 employees is employed in the main Selznick studio at Fort Lee.

European Rights for “Determination” Sold

The European rights on “Determination,” have been sold by United States Photoplay Corporation to Stoll Film Company of London. The picture is yet unfinished, but the company of players is working day and night at the corporation’s studio at Grantwood, N. J.

Howard Hall, the noted author, had charge of the continuity. This production will be published first in New York. Arrangements are being made by the London concern to show it in one of the largest houses in the Stoll chain in Drury Lane.

Selznick Gets Paragon Plant Which Gives it Big Fort Lee Studio Space

The scene on the left looks like the charge of the light (or lightly clad) brigade, but these are only incidents from “Friends and Enemies,” a Special Pictures Corporation best seller.
Seizure of United Theatre Picture
By Exhibitors From Hallmark Illegal

Receiver Appointed by Court Declares That Damage Sustained by Inability to Screen Prints Must be Met by Showmen

Several exhibitors who sustained apparent losses because of the financial difficulties of United Picture Productions Corporation and United Theatre Pictures are holding prints of United pictures received from Hallmark exchanges illegally, without regard for the bookings of other theatres, according to a statement given out by Hallmark Pictures Corporation.

Harry Balkin, appointed by the United States district court as receiver for United organizations, has notified Hallmark officials that exhibitors will be held responsible for damages caused by the company's inability to exhibit these pictures.

Action Is Illegal

Exhibitors who hold franchises in United Theatres and who had paid deposits on United and Triangle subjects have no legal right, says the receiver, to attempt to collect their claims by withholding film shipped to them by Hallmark.

Mr. Balkin's letter concerning the matter to Hallmark reads:

"My attention has been called by you to the fact that a number of exhibitors who have sustained apparent losses by reason of the financial difficulties of the United Picture Productions Corporation and United Picture Theatres, have sought to protect themselves by holding United pictures which they have received from your exchanges formerly operated by the United.

Court Won't Permit It

"Will you at once call their attention to the fact that such seizure is illegal and that the United States district court which appointed the undersigned receiver will not permit such taking of property in the possession of the court."

"Will you also notify these exhibitors that they will be held responsible to me for all damages sustained by reason of your inability to exhibit these pictures, which damages may run up to considerable amounts."

Can't Force Payment

The idea that Hallmark can be made to return security deposits or money paid to United for franchises is a mistaken one, it is said. There is no question, it is declared, that the courts everywhere in the United States will uphold the receiver and compel exhibitors to return films unlawfully held, but it is just as true that every exhibitor guilty of such an act would not allow himself to be a party to it if he gave the matter any thought.

Holding of these films, it is said, is working a serious hardship on Hallmark and Triangle, both parent parties to the whole transaction, and is seriously affecting the business of other exhibitors in addition to the receivers from realizing full returns on United assets.

Superior Exchange
Opens Sales Drive

Harry Weiss Has Rights to Seven Features—Seeks Record Bookings

With Illinois and Indiana rights to four productions and Illinois rights to three additional features, Harry Weiss, manager of the Superior Screen Service, Inc., Chicago, is piling up a record number of contracts for the warm months in the Chicago territory.

The new exchange is offering a complete line of accessories with every production and is handling no re-issues.

Pictures for which Illinois and Indiana rights have been obtained are:


"His Pajama Girl," five reels, starring Billie Rhodes.

"Witch's Lure," five reels, with an all star cast headed by Augustus Phillips and including Edward Coxen, Charles Maillès and "Teddy."

"Neglected Wives," six reels, a Burton King production with Anne Luther, Claire Whitney and Charles Gerard.

Illinois rights have been obtained for the following pictures:

"Mother, I Need You," five reels, a Lloyd-Carden production with Emid Markey and Edward Coxen.

"The Great Sinner," five reels, with James K. Hackett, Irving Cummings and Ormi Harris.

"The Sport of Kings," five reels, Arthur Somers Roche's racing play, with Matt Moore and Rogers Lytton.

Emid Markey, who is featured in "Mother, I Need You," was starred in the stage production "Up in Mable's Room," which recently had a long run at Wood's theatre, Chicago.
PARIS VICTORY FETE IN COLORS
Gaumont Brings Picture to This Country Which Shows the Results of Trichrome Process Which Is Said to Raise Standard of This Photography

L E O N GAUMONT, of Gaumont Company, has arrived in America to present the company's production in a natural color, in which the company's Trichrome process was used, of the 'Victory' Parade in Paris.

It is the contention of Gaumont that these pictures will prove that the problem of presenting pictures in natural colors has been completely solved. Regarding the Trichrome process, Mr. Gaumont says:

"Before the war we presented in New York the first results of our Trichrome process. Since then we have completed same, so that it is possible now to assure from the distance and at any time the perfect superposition of the three pictures by means of a very simple apparatus placed at the reach of anybody's hand with some intelligence.

Bring Picture to U. S.

"Today we are fortunate enough to bring to our American friends, for their appreciation of the practical end of our process, the most important historical document ever known—The Victory Parade.

"From the start we immediately and resolutely directed our efforts, in our researches, to the Trichrome process, being convinced that it is materially impossible to reproduce with two colors all the shades and all the tints which please our eyes. The complete solution of the problem was to be studied, of nothing at all; in acting differently it was devoting one's time at the mercy of a new process.

"This is how we abandoned the bicolor process, even though it presented the possibility of using the film of any of the usual cameras.

Solution Is Offered

"We say and we maintain that the Trichrome process alone furnishes the complete solution of the problem. During our stay in New York we are ready to give at our expense any exhibition desired for comparison purposes, and we are even willing to pay $1,000 to a benevolent society if a competitor can show us a picture above or equal to ours in quality.

"The future of cinematography in natural colors is incommensurable. No demonstration is required. If we will just think for a minute we will immediately realize how illogical it is to present on the screen the numerous manifestations of life uniformly in black and white. What a terrible infancy it would have been if our Creator had deprived us from being able to appreciate the splendid harmonies of color existing in the world.

"In some future time, nearer perhaps than we expect, color will master the screen and we will wonder how we could be satisfied with the present monochrome pictures.

Regular Films Used

"Following is some information which will confirm our statement that we have completely and practically solved the problem of cinematography in colors. Films used for view taking and projecting purposes are the very films regularly supplied by the famous firm, Eastman Kodak, and on which we have done all possible trials.

"We are using the same width and the same perforation. The formula and process of panchromatising pertain to the domain of the laboratory. There is no sorcery in it once you know the nature of the products and the proportion of the mixtures of panchromatising products.

"The various developing operations, toning, printing, are the same as those for ordinary films, with the exception, however, of the development of the negative in an almost absolute darkness.

Filters Are Used

"Do not forget that the colors appear on the screen only, thanks to and on account of the use of filters placed before the objectives of the camera and also before those of the projecting machine. The apparatus differs in a very small proportion from those daily by all the operators, and the use of same is neither difficult nor complicated.

"The only criticism that could be made regarding our process, if this can be called a criticism, is the fact that by projecting and superposing simultaneously three pictures a special projecting machine is an absolute necessity, also a metalized screen making the projection more luminous, avoiding thus the diffusion at the rear sides of the room of part of the projected light.

NOT A SAIL IN SIGHT

Argus Enterprises Has
Bought Swanson Stores
In Middle West Cities

Swanson Theatre Equipment Company's stores in Omaha, Denver, Salt Lake City and Des Moines have been purchased by Argus Enterprises, Inc., with general offices in Cleveland and branches in Chicago, New York, Boston and Los Angeles.

Argus either manufactures or holds the sales right for practically every accessory needed in furnishing a theatre, it is said. It is the intention of the company to establish branch offices in all important centers as soon as possible and thereby increase its service to customers.

Argus is said to be the pioneer in Maxda projection, being patentee of the Argus-Sheek Universal adaptor for motion picture projection. General Electric Company manufactures this product for the concern.

Lesser Acquires Rights

Sol Lesser has purchased the state rights for California, Nevada and Arizona on Ayvon Film Corporation's five-part Western dramas starring Rex Ray, Delaware, Maryland and the District of Columbia has been sold to Empire Film Distributing Company; Lyric Film and Supply Company of Terre Haute has purchased the rights for Indiana; Utah, Colorado and New Mexico territory was sold to Arrow Film Company of Denver, while Western Pennsylvania and West Virginia are controlled by Penn Film Service. The Dooley Film Exchange of Syracuse has bought the rights for upper New York State, while Greater New York and Northern New Jersey territory will be controlled by Ayvon.

An important scene from "The Isle of Destiny," the Character Pictures special production in which Paul Gilmore is starred.
Volplaning Around N'Yawk

With J. B.

Jim "Typhoon" Milligan is no blowhard just because he is one of the best "gaff" players in the city.

The Woman Pays" Club, composed of ladies of the press and identified with works of the mighty pen, had as a guest of honor at their meeting on Wednesday, S. Jay Kaufman, of New York Globe, "Round the Town" fame. President Beulah Lavinston requested Mr. Kaufman to say something to the ensemble. He did.

During a few days of relaxation from duty at the International studio, where Gilbert Warrenton, formerly cameraman for Mary Pickford, did the commendable photographing of "Humoresque," Mr. Warrenton disappeared from town. Upon his return it developed he had been to Rochester to visit the Eastman plant. He was looking for information about cameras that he thought he might need. He reported a gratifying investigation.

Mrs. Frank Borzage, wife of the director of the current success "Humoresque," is preparing to return to Los Angeles.

William F. Hanock is temporarily engaged in work for the Community Pictures Corporation with his brother directors Ashley Miller and Charles M. Sey.

George L. Sabine, on his second picture for Vitagraph, has passed the "half way" point and hopes the final laps of his work will go as smoothly as the first. It is his first picture directing Corinne Griffith.

Director Perry X. Verhoft has recently received his final degrees, making him a bona fide 32 degree Mason.

Ewan Justice has been appointed general manager for the Chifograph Corporation which will have an uptown office at 1357 Broadway.

A. MacArthur Jr. (the A. standing for Alpha) has resigned from a regular job to enter the troubled waters of producing. Go to it, Mac, you have our best wishes for a long and merry career, but watch your step.

The old reliable H. H. Van Loan, author of "The Virgin of Stamboul," "Skookum" and many other famous stories, experts to leave New York for California late in June. Mrs. Van Loan and daughter, Gertrude, are sojourning in New York at present.

C. B. Price Company, Inc., has removed from the Times Building to 1446 Broadway.

The Fine Art Pictures Corporation has secured spacious offices in the Brokaw building where they are now installed.

Joe Sameth, president of the Forward Film Distributors, Inc., is considering the purchase of a Packard touring car. Joe believes it will be a money saver in the long run.

Antique and Spanish jewelry, said to have cost upwards of $10,000, is worn by Marion Davies in "Buried Treasure," her new Cosmopolitan feature. A rare Spanish fan over three hundred years old and said to be worth $1,000 is used in the earlier sets when Miss Davies essays a "Carmen" of the Spanish era.

The Hal Benedict Studios have opened a Manhattan office in the Playhouse. A series of photoplays starring Howard Thurston, the magician, will go into the work on June 14. The productions will be supervised by Hal Benedict, directed by Arthur Rankin, June Terry and director Chet Withey go over a scene for "Romance" the United Artists production.

a brother of the famous Harley Knopes. The leading feminine lead will be RHEWE MOTHERS.

The next international photoplay under the direction of James W. Vickers, will be "The Passionate Pilgrim" with an all-star cast. FRANKIE MANN, co-star of the current "Pillow Talk" several "Tossed by Three," will have an important role.

Miss Irela Emsly, photoplay editor of the Regent Post, has been visiting in our midst and spending a great deal of time with two of our most energetic press representatives, Regina Kruth and Lillian Gals. We wager the Post will have a good deal to say in coming issues about Estelle Taylor, Giadden James, Hugh Huntly, Alma Francis and Robert Gordon.

Say New Mayer-Chaplin Film Is a $2 Picture

The next $2 motion picture production, according to a number of exhibitors who attended the First National Convention in Chicago, will be the film now in the making by Louis B. Mayer starring Mildred Harris Chaplin.
As yet unnamed and untitled, the production created a sensation when shown privately to several prominent exhibitors. Five months have been consumed in preparing and photographing the picture and at least another month or two will be required to complete the cutting, titling and assembling. It was directed by John Stahl and every detail was accomplished in the most lavish style.

"Mollycoddle" Cost More Than Any Fairbanks Film

Douglas Fairbanks established a new record for the cost of production, it is said, when he finished the filming of "The Mollycoddle," his third United Artists' picture.

The expenditure on "The Mollycoddle," according to figures compiled by John Fairbanks, general manager, and Leeds Baxter, auditor, is just a few dollars short of half a million. This is more than $100,000 above the cost of any previous Fairbanks production. Hiram Abrams announces that this picture will be ready for distribution June 13.

See What Eddie's Running Around With

Eddie Bonns, who was recently appointed sales manager for A. L. Chester Productions, isn't afraid of lions, 'er wild men, 'er nothing, since he has been in California. It must be the climate.
The name of the cameraman will appear on all productions of the Special Pictures Corporation of Los Angeles, according to a letter written by Director General Ward Lasalle to Philip Rosen, president of the American Society of Cinematographers. That organization of cameramen are waging a campaign to secure proper recognition for their efforts on the silver screen.

MARGARET MANN, who will be remembered for her work as the mother in "The Heart of Humanity," has been cast for an important part in Allen Holubar's first independently produced photoplay. Mrs. Mann is known as "the grand old lady of the screen."

HOPE LORING, chief of the short reel scenario department at Universal City, and LOUTS D. LIGHTON, the well-known magazine writer, are collaborating on a three-act society drama for the spoken stage. Miss Loring works on it between supervising two real westerns and serials, while Lighton steals a few minutes each day from the series of scenes he is preparing for "Hoot" Gibson, Universal's cowboy star.

As a special compliment Kiro Vidor has loaned his cameraman, Ira Morgan, to Monroe Salisbury to work under Donald Crisp in the first independent production of the Monroe Salisbury players. The outdoor scenes will be taken from two angles by Morgan in collaboration with Charles Seeling.

With thirty-six chances of costume ordered for her role in the new Allen Holubar production, DOROTHY PHILLIPS has just finished a busy week with modistes, tailors, milliners, boot-makers and creators of lingerie. She is to be the star of the new Holubar feature as yet un-named.

HOBART BOSWORTH and his company have returned from a four weeks' location trip to the Santa Cruz Islands. The concluding scenes for his J. Parket Read, Jr., production, tentatively titled "Bucko MacMister," are being filmed at the studio.

Following its Pasadena tryout, "Married Life," the latest five-part Sennett comedy, is going to New York and then to the viewing committee of the First National Exhibitor's Circuit by E. M. Asher, personal representative of that company. Among those who witnessed the preview was Sol Lesser, special west coast representative of First National.

LLOYD INGRAM has been engaged to direct Mr. and Mrs. Carter de Haven in a star version of the stage success, "Twin Beds."

VICTOR SHERTINGER is scouting for a story for Mable Normand, whom he will direct in her next Goldwyn picture.

JEMMIE DUCAN of the Olive Thomas company was cast for the first part at a perfectly good birthday party staged for him in the St. Francis hotel in San Francisco when the company stopped in the earthshaking city on a location trip. Miss Thomas presented the player with a set of platinum and pearl cuff links and studs and the members of the troupe freighted frequent glasses with such celebrities as Al Jolson and the members of the "Hitchis-Koo" company who could be rounded up in time to attend the festivities.

GRACE DARMDON, who is completing her role as the star of "The Hope Diamond Mystery" serial, has been cast for the title roll of "So Long, Letty," which is soon to be filmed by Robert Florey. Miss opposite Miss Darmond will be T. ROY BARNES, Orpheum headliner.

WILLIAM FOX has engaged Boris Rosen-thal, a player who is identified with the Hebrew Actors' Union of New York, and will feature him under another name.

TOM SANSTCHE, who used to be an animal trainer, has installed a baby lion in his Hollywood home providing his evenings in trying to get the little fellow to sit up and speak for his groom.

A chair of higher cinematography has been proposed for Leland Stanford and the University of California by the American Society of Cinematographers of which Philip Rosen is president. Practically all of the sixty-one "ace" cameramen who are members of the society are college men and Rosen's plan to establish a chair of motion picture photography has been endorsed by the membership as a whole. The American Society of Cinematographers was founded by Rosen and other pioneer cameramen to further the motion photographic art. Members are by invitation only and a cameraman ranks as an 'ace' when he is asked to join.

"Kid," a bully-pro who is known to every Los Angeles pedestrian as the dog who snarls around in behalf of a toalacooist with a pine-crotch in his sturdy jaw, has broken with the game. "Kid" is to be used by Lloyd Inbrahim in Mildred Harris Sharlin's forthcoming First National production.

Floridate preparations are being made at Universal City for the next Priscilla Dean picture which will be started within two weeks. Ted Browning, who directed the star in "The Virgin of Stamboul," will direct her in "Outside the Law," a story which he wrote.

Hoot Gibson is at work on his latest two-reel Universal western, "The Boss of Blue River," in which the popular star will be seen in a sequence of fast-moving incidents that arrive at a strong climax. The production is under the supervision of Hope Loring, supervising director of serial, western and short-reel feature production at Universal City. Gibson is handling his own megaphone.

So pleased is Carl Laemmle, Universal's president, with the first of the series of two-reel dramas of the Royal Northwest Mounted Police, written and directed by Jacques Jaccard, that he has commissioned him to prepare a five-reel feature, using the same characters and following the lines of the shorter screen stories.

Because he cannot persuade the carpenters on nearby stages not to thump with their hammers, ALLAN DWAN is shooting only at night in the production of his sixth and last Mayflower picture.

NATE C. WATT, the well-known director, is enjoying a brief rest after putting the diving Venus, Annette Kellerman, through her paces for the past sixteen weeks. Before joining the Sol Lesser enterprises, Watt was a directorial associate of Louis Wolter in many of her big Jewel productions.

BESSIE BARRUSCALE is to be given even more elaborate starring vehicles, according to word received this week from the Robertson-Cole executive offices in New York by Christy Calame, who has been designated to direct the blonde star in her new series of features.

A campaign is to be directed to the heads of all state universities to have a department of scientific motion picture photography added to the curriculum, according to H. Lyman Broening, secretary of the American Society of Cinematographers.
**DIGEST OF PICTURES OF THE WEEK**

**MECHANICAL** equipment will always remain an important, indeed a vital, consideration in the theatre business. The proper projection of pictures will always be a powerful factor in theatre success.

It is important, therefore, that any and all announcements of new equipment be given careful attention. In them is found the information essential to full and satisfactory development of the projection science.

The Argus Crystal Bead Screen is one of the newest inventions offered the exhibitor business man. It is the product of the Argus Enterprises, Inc., Cleveland, O., and an attractive folder issued in its behalf makes pretentious claims for the results that may be obtained from its use.

The surface of the screen, it is said, is made up of hundreds of thousands of minute crystal beads, uniform in size and color, firmly cemented upon a tough and durable cloth backing. It is claimed that exceptional depth of focus, with consequent heightened realism, characterizes the picture projected upon this surface.

These qualities are desirable. The product advertised as capable of producing them is worthy of attention.

"A MASTER STROKE." (Vitagraph) is advertised as "a comedy of high finance." It is comedy, but comedy of a new type, reserved, almost subtle, well bred and logical. Earle Williams finds in the leading role a character which he should be able to perpetuate to good advantage. Nothing sensational, as regards either dramatic strength or exploitation possibilities, it is still good screen material—and should pleasantly amuse the general public.

"THE PATH SHE CHOSE." (Universal) presents the decidedly pretty though not overly confident Ann Cornwall in a not unusual story which has been rather well produced. Edward Coxen has the masculine lead and, though it is not a difficult nor promising role, satisfies demands. Remarkable in no particular, the production provides satisfactory screening for ordinary occasions.

"MISS HOBBIS" (Realart) is an excellent vehicle for the presentation of Wanda Hawley as a star. Fine production prevails throughout the picture, which offers something rather distinctive for the exhibitor to present. Showmen will find that "Miss Hobbs" contains box office value and establishes a precedent for Miss Hawley.

"THE STRANGE BOARDER." (Goldwyn) is a typical picture for Will Rogers' type of portrayal. The production should appear to those, as well as for the story is diverting and its adaptation is sufficient. The story is from the pen of Will Payne.

"WHISPERS" (Select) presents Elaine Hammerstein in a story of scandal—the scandal hound and the scandal sheet. There is humor enough in the picture to satisfy everybody, this phase of the picture being handled very adeptly. Miss Hammerstein is pleasing as usual.

"BURNING DAYLIGHT." (Metro) shows Mitchell Lewis in a story of the Yukon where the virile and rugged type of person lives. Lewis handles the characterization creditably. The picture is interesting but is lacking in intensely dramatic moments.

"THE IRON HEART." (Fox) is a drama built around the machinations of the steel trust to crush an independent mill owner. While the plot material is not new it is handled in such a manner that it holds one's interest throughout. Madlaine Travers is starred and George McDaniel appears to good advantage in her support.

"UNCHARTERED CHANNELS." (Robertson-Cole) is a tirade against the "reds" with H. B. Warner in the role of a lovable chap who routs the I. W. W's. While not as strong as some of Mr. Warner's former vehicles, it contains many pleasing episodes and a first class cast assists the star in putting the story over. Principal among these are Sam de Grasse, Kathryn Adams, Percy Challenger, J. P. Lockney and George Swann.

"DANGEROUS DAYS." (Goldwyn) qualifies as high-class drama. Unfortunately, exhibitors are somewhat restricted in their advertising of the play, the war background generally considered unsaleable predominating. The play will please even those wary of its subject matter, however, if they can be brought to its screening. Mary Roberts Rinehart's name should be stressed in all publicity.
Elaine Hammerstein in
WHISPERS

Five-part comedy-drama; Select. Directed by William P. S. Earle. Published in June.

One of the most interesting occurrences in “Whispers,” the comedy angle being aptly handled, evoked laughter aplenty from a cosmopolitan audience at the State-theatre in Chicago’s downtown section. This in conjunction with the more dramatic aspect results in a picture in which Elaine Hammerstein is credited with ingenious work. “Whispers” depends for its main theme upon gossip—the “scandal hound and the yellow sheet.” Besides providing ample entertainment value, the subject of a gossip can be capitalized largely in the advertising. Especially is this true if exhibitors are home to use the teaser campaign method of exploiting. Gossip always has, and probably always will be, a productive source for both troubles and jokes. Tactfully applied it can serve the showman well in this instance.

Noticeable in “Whispers” as in other selected settings prevail throughout, some of the scenes in the earlier part of the production are especially elaborate.

SYNOPSIS: Daphne Saxon, against the wishes of an aunt who has social ambitions, keeps company with a married man. Gossip abounds, and not until Daphne is placed in a compromising position does she awaken to the situation. Immediately she plans to return to her father whom she has not seen for years. Fate places her on the same train as the man whom she desires to evade. A reporter from a scandal sheet, Patrick Darrell, follows, and in Washington finds them together. But Patrick falls in love with Daphne and refuses to send in a story. Instead he remains in the little town where Daphne’s father runs a paper and together with her helps run the paper.

Ann Cornwall in
THE PATH SHE CHOSE

Five-part drama; Universal. Directed by Philip Rosen. Published in June.

One of the few good bits, a few not so good, and a host of commonplace combine to keep “The Path She Chose” in the rank of “every day” pictures. There is nothing in it to make it stand out from the crowd. Ann Cornwall, a delicately pretty but not an attractive young lady, is carefully directed through the steps of the leading role. She does not make a lasting impression, perhaps mainly because the plot affords her no great opportunity.

Edward Coxen, veteran of some years’ screen service, appears in what qualifies as the leading masculine role, though considerable more footage is given William Moran, who, as the evil brother of the struggling working girl, impresses strongly in a most unpromising characterization.

The story details the steps by which a child of the slums rises by hard work to a position of independence, surrendering it to become the wife of her employer. The complications arise from the efforts of her brother to drag her down to his level.

Though well made, the picture contains little that may be profitably advertised or exploited. With not even a prominent name to play up, the play as a whole drops naturally into the class of machine-made drama.

SYNOPSIS: Virginia Clerson, virtuous daughter of a drunken father and sister of a villainous brother and a wilfully erring sister, leaves home to make her way in the world. She obtains employment in the Parker millinery factory and by diligent application to her work and study at night school works her way to a foremanship. While here she meets her sister, who has tared badly, and takes her into her home. Her brother then finds her, tells her employer, who has fallen in love with her, a false story of her early life and attempts to take her back home with him. But Parker learns the truth, sends the brother upon his way after a beating and marries Virginia.

Mitchell Lewis in
BURNING DAYLIGHT

Six-part drama; Metro. Directed by Edward Sloman. Published in June.

SYNOPSIS: One of Jack London’s tales of romance, adventure, intrigue and pathos is the basis of this Metro picture featuring Mitchell Lewis, whose portrayals of the virile and rugged roles has prompted gracious exhibitor comment. The star’s physical make-up attatches realism to his productions, it being unnecessary to play upon the imaginative instincts when he stages a fight against odds, or endures the hardships of the frozen North.

The locales of this London story are the Yukon and New York. In each instance the scenes photographed are compatible with the descriptive elements of the story. The snow scenes in particular are well handled, their beauty remaining on the screen.

While the picture generally is entertaining, it lacks the punch that might be expected from a London story. This undoubtedly is no fault of the adaptor, but can be traced to the novel itself. Many of the incidents of the picture are very amusing and Lewis’ expressive work during these lighter moments is commendable.

One praiseworthy feature of every picture involving a story of the North is the fact that they yield easily to exploitation, especially as regards lobby displays and stage presentation. Working with spotlights and various colored globes, the snow scenes can be reproduced in a manner that should attract the outsider. Especially can the lobby be made very alluring.

The facile work of the cast will be enjoyed. Those supporting the star are Helen Ferguson, his leading lady; Gertrude Astor, Louis Morrison, William V. Mong, Edward Johnson, Alfred Allen, Arthur Edwin Carew, Newton Hall, Robert Bolder and Aaron Edwards.

SYNOPSIS: “Burning Daylight,” a typical character of the Northlands, discovers property rich in gold. He returns to McDonald’s dance hall and while revealing his find to “Necessity,” a lawyer who is the victim of bad whisky,
and the owner of the Tivoli, the conversation is overheard by the field agent of the Letton syndicate of New York. Letton goes north and endeavors to fleece "Burning Daylight," but because of the latter's shrewdness the New Yorker is compelled to pay $5,000.00 for the property. "Burning Daylight" then takes "Necessity," his daughter Dora, whom "Burning Daylight" loves, and her little brother, who is a cripple, to New York, where he spends money freely. The Letton syndicate endeavors again to run him, but again "Burning Daylight's" shrewdness gets the better of them after a hard battle. "Burning Daylight" and his friends then return to the land they love.

Earle Williams in

A MASTER STROKE

Five-part comedy-drama; Vitagraph.

Directed by Chester Bennett.

Published in June.

OPINION: Described as a "comedy of high finance," the latest Earle Williams vehicle appeals chiefly because of a certain novelty of structure which offers possibilities of profitable development. The producers should delve more deeply into the realm invaded—psychological comedy.

The play presents a somewhat baffling front. In it the star is seen as a society man whose fondness for gambling and speculating has resulted in a rather serious financial embarrassment. Pressed for funds and greatly discouraged, he commits a near-crime, explanation of which keeps the audience pleasantly intrigued until the successful working out of a satisfactory and novel, though not far-fetched, ending. There is little of spectacular incident, naturalness being the keynote throughout. It is because of this, perhaps, that the picture appeals as it does, puzzling slightly as it entertains.

It is good screening all the way, and, though the exploitation and presentation possibilities are but ordinary, the production should be popularly proclaimed a success.

In the field thus opened up Earle Williams has found a character to his liking and one for which he is well suited. He will doubtless experience excellent results if maintained in roles of the type.

SYNOPSIS: Yale Duranti, society idler, immediately after the death of his friend, Jack Millington, to hold down the chair as head of his brokerage business during his absence. He makes use of the opportunity to borrow valuable bonds which George Trevor, unknown to him a rival of Millington, greatly desires. Trevor is loaned the bonds for four days and makes use of them to attack Millington on the street. Jack Millington returns unexpectedly and wins back the bonds. Millington, says Trevor, it is the discovery. The elder Millington also returns, and exposure seems certain, but a master stroke by Miss Patten saves the situation, which brings about the happy ending.

Mary Roberts Rinehart's

DANGEROUS DAYS

Seven-part drama; Goldwyn.

Directed by Reginald Barker.

Published in June.

OPINION: Despite the national conviction that the picture which so much refers to the war is doomed to early obscurity, there is reason to believe that the Eminent Authors' picturization of Mary Roberts Rinehart's story will give general satisfaction. The box-office record may not be of a high level, but such a failure must be set down to conditions prevalent rather than to lack of merit in the picture.

The production is high class in every respect.

The general outline of the plot is not greatly dissimilar to many that were used while the war picture was at its best, but characterizations are finely registered, situations are set forth with peculiar clarity; incidents occur naturally though opportuntuly, and a splendid cast makes every character seem real.

It is hard to believe that a public should feel as they do about the class of drama of which "Dangerous Days" is representative. The fact that the picture will score heavily where it is possible to bring people to its exhibition. The opposition to the class will not operate detrimentally when the picture is actually presented.

The appeal that is made to human emotions is as strong as though among other time and setting were employed. This is certain in its effect and that effect is excellent.

Fine production prevails throughout.

And there are incidents which would have been capital for exploitation purposes before the signing of the armistice.

The real exhibitors' success has to do with the marketing of the play. For a short run it may be possible to bring satisfactory business by omitting mention of the war element. This step is justifiable, as the picture will satisfy. But a long run is another matter. People will talk about the picture. No doubt of that. And they will mention the element that discourages patronage.

SYNOPSIS: Clayton Spencer, owner of a vast sugar plantation, is called upon the question of his son's enlistment. As a personal sacrifice he turns over his mighty estate to the government. Herman Klein, an employe long in his service, resigns when shells are made to be fired at Germany, but his daughter continues working in the office. Graham Spencer, Clayton's son, German sympathizers work upon Klein, telling him that his daughter is intimate with young Spencer, and unfortunate circumstances seem to prove the truth of their statements. Accordingly he blows up the whole plantation, is caught and he is taken prisoner. The elder Spencer then breaks with his wife and his son joins the army.

Wanda Hawley in

MISS HOBBES

Five-part comedy-drama; Realart.

Directed by Donald Crisp.

Published in June.

OPINION: If it is something different and novel that the exhibitor is desirous of booking, he need go no further, for Wanda Hawley's initial starring vehicle is distinctive in every sense of the word, and, furthermore, it is a credit to her screen efforts.

It is a pleasant relief to view a picture which incorporates new ideas, a picture which introduces a story that has not been remodeled a legion of times for the sake of as many productions. Fans, no doubt, will note this dissimilar phase of the picture and will leave the theatre feeling that an hour has been entertained spent.

Discrimination has been practiced in staging "Miss Hobbes." The sets are specimens of exceptional merit. Each and every one is an illustration of the distinctive touch that has been given the whole production. Novelty predominates to the extent of making "Miss Hobbes" refer occasionally to the photographic accomplishments have done much to enhance the beauty of the technical achievement.

Taking the picture as a whole Miss Hawley is very fortunate in having it as her initial feature. Her portrayal is marked by wholesome abandon and sincere work. She has gained public favor by her past work, and present indications are that she will retain it, for this adaptation. George Jessup and his "Jerome's" play is genuinely promising.

Others instrumental in the success of the picture are Harry T. Jenkins, the producing director. Donald Crisp has given sagacious treatment to the directorial phase, while those in the cast who portions include are Harrison Ford, Helen Jerome Eddy, Jack Mulhall, Walter Hiers, Julianne Johnston, Emily Chiches ter and Millington.

While in no way of a spectacular nature, "Miss Hobbes" should prove beneficial to theatre box offices. It is a clean cut and airily lighted comedy-drama of a diverting nature.

SYNOPSIS: Miss Hobbes, a man-hater and faddist, inherits a large estate. She is devoted to her hobbies, such as ridiculous smocks, futuristic art, vegetarianism, and barefoot dancing in the dewy grass at daybreak. She succeeds in deserting Reulah Hackett to desert her husband and Milli cent Farley to break her engagement to George Jessup so that both may take up her fads and ideas. Hackett and Jessup appeal to friend, Wolf Kingscari, who falls in love at the first sight of Reulah. The two get married, but Reulah comes to his house with heart trouble he is enabled to meet her often, while the same time she poses as his wife. After her acquaintance with him causes her to yield to normal ideas and sends Mrs. Hackett and Miss Farley back to their husband and sweetheart, respectively. Kingscari then explains that his heart trouble was only love at first sight.

EARLE WILLIAMS

And support in "A Master Stroke," a forthcoming Vitagraph feature.
Madlaine Traverse in
THE IRON HEART

Five-part drama; Fox.
Directed by Denison Clift.
Published in June.

OPINION: Pulsating with dramatic incident, "The Iron Heart" tells an interesting story of a woman's fight against big interests in the steel industry. Madlaine Traverse has the role of the independent mill owner and with the aid of George MacDaniel, Edwin Booth Tilton and Melbourne McDowell successes in the rather conventional plot in a manner that makes fair screen entertainment. The scenes taken around a steel mill will prove particularly entertaining and director Clift has gone to considerable pains to secure the proper setting for his story.

The one weakness of the picture seemed to be in the handling of the mob scenes. Long shots were made of men at work, suddenly dropping their tools and running off at the blowing of a whistle. The story works up to a fine climax, however, where the loyal mill hands make a stand and take out the shipment of steel in the face of the "trust's" hired thugs.

J. C. W. J.

MADLEINE TRAVERSE
In "The Iron Heart," assisted by George MacDaniel (Fox).

As a tie-up exhibitors should not overlook the opportunity to get the local overall clubs out to advertise the picture. Warner appears in overalls; in the role of type of characters. Madlaine Traverse in a splendid message both for the worker and the employer. Bill it as a "drama of the man in overalls."

OPINION: Timothy Webb's father dies and leaves him $100. He obtains work in the Webb shops, and there makes the acquaintance of a socialist, Nicholas Schunn. Schunn has inveigled an heiress into contributing $50,000 to the "cause." Timothy shows the "reds" in their true light and saves the heiress from another $50,000 loss as well as rescuing his father's factory from complete annihilation. He settles a strike at the plant in a manner most satisfactory by throwing out the agitators and winning the admiration of the loyal workers. The story has the usual happy ending.

H. B. Warner in
UNCHARTERED CHANNELS

Six-part drama; Robertson-Cole.
Directed by Henry King.
Published in June.

OPINION: Labor unrest is a timely subject and as "Unchartered Channels" deals with strikes, "reds" and labor conditions, it should be advertised as a tax-saver this time of year. The Jesse H. Hampton production, however, is more of a satire on the efforts of a W. W. W. to disrupt business and the subject is treated in a light vein all the way through, in character delineation, subtitles and the final running of the "reds."

Warner gives his usual careful and pleasing character study, this time of a youth whose father has died and left him practically penniless, so that he is compelled to earn his own living. He does overalls and while working in his father's picture studio breaks up a gang of parlor agitators who invade the works. There is a stirring fight in the last reel and Director King's handling of the mob scenes is commendable.

Appearing opposite Mr. Warner is Katharyn Adams, as a wealthy society girl who is engaged to William MacDaniel and with the "reds" until she is shown the error of her ways; Sam de Grasse, as the leader of the radicals; Stu Hart as a "red" who injects a bit of wholesome comedy. The subtitles are written in a satirical vein and poke fun at the sanctimonious attitude of the picture industry. The hero, a town's hero, is so typical of the heroes of the screen that Mr. Clift has added realism to the screen delineation.

To the legion of Rogers' fans and others as well this picture will offer satisfactory entertainment. Though mostly of a serious nature, there are pleasantly humorous incidents throughout that serve their purpose well.

Will Rogers in
THE STRANGE BOARDER

Five-part drama; Goldwyn.
Directed by Clarence Badger.
Published in July.

OPINION: That same natural and unassuming attitude and truly genuine humanity that placed Will Rogers' name among those of prominence on the stage are the qualities that have made his work in the silent drama successful. His faculty of creating an atmosphere of attention is an art with him, and in "The Strange Boarder," as in previous productions, this compelling force makes for the success of the picture.

Because of the interesting situations in which he figures and because of his childlike mannerisms and lack of self-consciousness, the star's son, Jimmie Rogers, is a favorite. Many of the human touches of this picture are enacted by father and son and serve materially in strengthening the whole effect of the piece.

A writer of some note, Will Payne, is the author of The Strange Boarder. The character created by him is so typical of Rogers himself as to add realism to the screen delineation.

To the legion of Rogers' fans and others as well this picture will offer satisfactory entertainment. Though mostly of a serious nature, there are pleasantly humorous incidents throughout that serve their purpose well.

The players who make their characters seem almost real are Irene Rich, James Mason, Doris Pawn, Lionel Belmore, Jack Richardson, Sydney Deane and Louis J. Durham. Good production has been given the story.

SYNOPSIS: Sam Gardner mortgages his ranch to Oklahoma for $10,000 so that he may come to Chicago and fulfill a promise made to his dying wife that he will educate their son, Billy, in the East. Immediately on his arrival in the big city he is mulcted of his money and goes in search of a job, which he is unable to find. As a result he associates with a group of gamblers and, following the murder of one of them, he is accused and tried to jail. Before the trial commences, however, the real murderer, who has fled to Mexico, confesses to the crime in a telegram to the author. All Gardner is released and he and Jane Ingraham, who has become attached to Billy, decide to return to the ranch in Oklahoma.

Will Rogers'
ILLITERATE DIGEST

Short novelty; State Right.
Published weekly.

OPINION: Anyone who has heard Will Rogers on the stage or has read his daily comments in current news knows that there is a world of humor in his philosophical squibs. The "illiterate digest," a picture produced and directed by Marion H. Kohn Productions and distributed on the state right market, presents with each issue a number of the comedian's short and happy "take-offs" on various newspaper items.

Exhibitors should find this available novelty of paramount significance, for there is a laugh in every line and the comment is new and original. Rogers' spontaneity of expression undoubtedly is responsible for the success of his sayings. The comedian appears at both the beginning and the ending of this 400-foot reel.

Herbert Kaufman's
CONTENT

One-part feature; Select
Published weekly.

OPINION: "Content" is the second editorial by Herbert Kaufman, the noted critic of the "Century." It presents in a forceful manner the pertinent idea conveyed by the writer, that of the author's need to reveal his worldly possessions and should not be wishing continually for what the other fellow has.

This weekly should prove itself to be of considerable worth to exhibitors. As presented, the editorial, in pictorial form, is more than enlightening—it appears in an interesting manner, having both acting and story value as well.

New Scenarioist for
Constance Talmadge

The initial series of Constance Talmadge productions having been completed for First National Exhibitors' Guild, Joseph M. Schenk has signed Dorothy Farquah to do the scenario work on the forthcoming pictures. Roy Newall will write the scenarios.

The first six subjects were John Emerson and Anita Loos productions and were directed by David Kirkland. "Good Intentions" will be a silent drama, and will be released in both a silent and a talkie version, with the latter depending on a change in the studio plans. The six pictures scheduled for Miss Talmadge in 1921 are: 'Time and the Conqueror'; "A Woman's Intuition"; "Three Ancestral Days"; "The New Woman"; "Romance's Royalty"; and "The Strange Love of Mr. Verybody."
Walsh Is Prepared to Begin Filming
His Second Picture For Mayflower

R. A. Walsh has completed prelimi-

nary work for his second independent produc-

tion which will be presented by Mayflower Photopl

oy Corporation through First National Exhibitor's Cir-

cuit. Actual production will start im-

mediately.

The producer's initial subject, "The

Deep Purple," has been published.

Details concerning the new Walsh

feature are being withheld for the pres-

ent. It is estimated, however, that the

theme and treatment will be marked by

a radical departure from that of "The

Deep Purple." The continuity was pre-

pared by Director Walsh in collabora-

tion with Earle Browne. The cast, it is

said, contains a number of prominent

players.

Scenes in Baltimore

A location expert attached to the

Walsh staff is now in Baltimore making

arrangements for exterior settings. Im-

mediately upon his return, the director,

accompanied by a large company of

players and technical experts, will en-

train for the city where many of the

film's most important scenes will be

photographed.

Sidney A. Franklin has completed the

screen version of the Robert W. Cham-

bers novel, "Athalie," a Mayflower pro-

duction to be distributed by First Na-

tional. Director Franklin shortly will

cut, edit and title it.

The cast of "Athalie" is a well-bal-

anced all-star aggregation of players, re-

recruited for the production because of

their type and dramatic ability. Sylvia

Bremer plays the title role. Conrad

Nagel plays opposite Miss Bremer. Rosemary Thelby is said to do some of the best work of her career in "Athalie." Robert Cain plays the heavy. Cain appeared for several years on Broadway and has traveled with a number of dramatic road shows.

DeGrasse in Cast

Sam DeGrasse, who played the lead-

ing part in "Blind Husbands," and "The

Devil's Pass-Key," has an important role in

"Athalie." Edward Martindel also plays one of the principal parts in the Franklin production for Mayflower.

The story of "Athalie" deals with a

spiritualistic theme. The wave of atten-

tion created by the writing and lectures of Ella Wheeler Wilcox and Sir Oliver Lodge, the British scientist, who recently toured this country, makes the produc-

tion timely in interest.

Actual work on the sixth and last

Allan Dwan production to be presented by the Mayflower Photopl

oy Corporation through First National has been

started. The personnel of the cast com-

prises actors and actresses of proven

ability and some of the best known

names in the film business.

Mary Thurman and Niles Welch will

play the leading roles in the all-star cast. Joseph Dowling, who created the role of "The Miracle Man" in the famous George Loane Tucker production of that name presented by May-

flower figures prominently in the action, as does Frank Campeau. Others in the cast are George Hackathorn, Stanton Williams, who played in "Eyes of Youth," and Eugenie Besserer, who appeared in Dwan's "The Scoffer."

Premiere of "Miss Hobbs"

Enthusiastically Received

Wanda Hawley's initial Realart pro-

duction, "Miss Hobbs," was enthusi-

astically received at its premiere show-

ing at Sid Grauman's million-dollar

theatre in Los Angeles. The picture was

published in the middle of this month.

Realart managers declare that the pic-

ture will have played in every city of 10,000 population within thirty days after publication.

Following a showing at his theatre,

Mr. Grauman wrote to J. S. Woody,

general manager of Realart, that "Miss

Hobbs" was as successful as anything, the

superior to anything of a similar theme.

Merit Gets Farnum Films

The rights for Minnesota and North

and South Dakota by Franklyn Farnum, West-

ern pictures featuring Franklyn Farnum, which

Canyon Pictures Corporation is produc-

ing, have been obtained by W. Thayer of Merit Film Corporation of Minneapolis.

Eugene O'Brien To Stay
With Selznick Company

Eugene O'Brien, contrary to re-

cent reports, will remain with

Selznick Pictures Corporation, the
termination date of his contract

having been extended to April 27, 19.

In making this announcement, Myron Selznick, president of the corporation, declared that at no time had the star considered con-

cluding his association with the company.

"Although it has been common knowledge that various producers

have been bidding for the services of Mr. O'Brien," declared Mr.

Selznick, "the extension of the contract is the logical outcome of the

unusual facilities of our or-

ganization.

"All of the O'Brien-Selznick pro-

ductions have been successful because

we have neither spared expense nor

labor in the making, from the

purchase of stories to the perfecting

of the last mechanical detail. Mr. O'Brien's recent decision was not inspired by sentiment. To the contrary, his relations with

Selznick Pictures have been the pleasantest of all, and hence

but that is not the main reason why

the relations are to be continued.

Mr. O'Brien is remaining with the

company solely because of the

success he has achieved as a Selz-

nick star.

Mr. O'Brien first became a star

under the Selznick banner. His

initial stellar appearance was in

"The Perfect Lover," a Selznick

picture that is said to have cre-

ated a sensation. Following "The

Perfect Lover" came "Sealed

Hearts," justifying the high prom-

ises held out by its predecessor.

Mr. O'Brien's third Selznick pic-

ture, "The Broken Melody," was

heralded as another bull's eye suc-

cess. His recent publication was

"A Fool and His Money."
With the Detroit Filmmen

By Harry E. Nichols

**DETROIT, MICH., JUNE 8, 1920.**

The many friends of Ralph Quive will be glad to learn that he is rapidly improving in health and will be back in the old swivel chair at the local RealArt Exchange in a couple of weeks.

**ROY Aten of the local Universal Exchange and Yo Scribe journeyed through the clouds in a couple of Canadian planes piloted by Harry E. Slater and R. B. Woolfson. The object of the flight was to take close-up pictures of the actual operation of the stunt employed by the local Universal Exchange in exploiting "The Great Air Robbery."**

**R. S. Shraider, central western division manager for Pathé, dropped in to visit the local Pathé Exchange this week. Mr. Shraider will leave for Chicago in a few days.**

William C. Guensche, manager of the Fine Arts exchange, has finished plans to enlarge his theatre and will install a large organ of the very latest type.

A. Levine, manager of the Globe, reports that his house is doing exceptionally good business, which speaks well for the able showmanship of Mr. Levine. The Globe was formerly known as one of Detroit's "lemons" before Warren & Cohen Circuit took it over. By the way, Mr. Levine—who is an uncle of Sid Chaplin—told of a recent visit made by the comedian and his wife.

Tom McEvoy of Indianapolis was a caller in the city selling "The Mother and the Law."**

The Family theatre, one of the Harris Amusement Company houses and still under the management of E. E. Kirchner, who has had charge of this house eleven years, is undergoing extensive alterations.

WANTED: Information that will lead to the recovery of several pink elephants that were seen about 2 a.m. by a local exhibitor and exchange man. Address Ed. Murphy or Bill Hayes.

The smiling face of James McCabe, one of the pioneer exhibitors of Michigan, was seen in Realart's office last week. Mr. McCabe stated that business was fine at the Broadway in Mt. Pleasant.

**FRANK PRESTON, manager of the Highland Park theatre, will leave the last of this month on a two weeks' vacation, making the Atlantic City convention of the Rotary Club, of which he is a member.**

**Walter (Duke) Richards, general manager of the Duplex and Rosedale theatres, advises us that plans are under way to enlarge the Rosedale theatre. Maybe you never knew it but Duke used to be some lecturer of note in his time.**

One of the old-timers, none other than the former manager of the Orpheum Circuit, William D. Ascough is now managing the Regent, one of the beautiful suburban houses owned by the Miles Circuit. William has just returned from a trip through Colorado and Kansas.

**William F. Klett, who owns the Rosedale and Duplex theatres, was seen at the Duplex one night last week. This house is a two-in-one theatre and for the summer months, one half of the house will be closed with the exception of Saturday and Sunday, when both auditoriums will operate. Mr. Klett advised us that he will consolidate the house early in the fall, making one large theatre.**

**Walter F. Schaefer, son of Charles J. Schaefer of Chicago, is now manager of the John H. Kunsky Garden theatre, Detroit.**

**Hennyssy and Moross have purchased the rights for Michigan of "His Paiana Girl," featuring Billie Rhodes, for release June 1st.**

One runs into Chicago exhibitors on every corner. A. Ruttenberg, brother of N. Ruttenberg at Ascher's Milford theatre in Chicago, is now manager of the Universal Grand Circuit theatre in Detroit. He is running "Clytie," and is putting it over in great shape and why shouldn't he? He comes from a family of showmen. He is closely related to F. F. Rice, who runs the Columbus in Chicago.

**Howard O. Pierce, director of publicity for the John H. Kunsky Enterprises, will leave for a two weeks' vacation at Colorado Springs the latter part of the month.**

The Academie theatre will open June 15 under the ownership of M. Korns, who will close the Oakland. The seating capacity of the Academie is 750 and cost, it is said, $40,000. A Typhoon system has been installed and the policy of the house will be a daily change of program.

Jay Recher, chief cameraman for the Submarine Film Corporation, found Cuba to his liking. It must have agreed with him since he put on about fifteen pounds (not liquid measure).

G. W. Sampson, branch manager of the local Pathé exchange reports that the second series of Harold Lloyd special comedies, have been sold to Fox's Washington theatre. J. O. Brooks, feature salesman, has been promoted to the position of assistant manager. The credit of selling the Washington theatre the Lloyd's goes to Harry Zapp, Pathé's special short subject salesman.

**Ralph Meverson, special field representative for Hallmark, was at the local exchange a few days, introducing the new manager, George W. Thompson, formerly of New York City, Ralph left for Cleveland, where he will reorganize the Cleveland office.**

C. S. Williams, who has been connected with the Gardner interests at Buffalo for a number of years, has resigned to take charge of the Comedianty Exchange, which will be located at 49 Swan street, Buffalo. Frank D. Drew of the local Comedianty Exchange, has been appointed 'district' manager over the Toronto, Buffalo and Detroit offices of Special Pictures Corporation.

**George Wiber of Pontiac was a visitor in Detroit last week and reports that ground has been broken for their new theatres, the Orpheum and Strand, and that construction of same is going ahead rapidly. The Orpheum, which will be a vaudeville house and will have a seating capacity of 1,500, is estimated to cost $175,000. The Strand, which will show pictures exclusively, will seat 1,200, and will cost $100,000. The Kleist Amusement Enterprises, Inc., also operate the Oakland, Howland, Central and Eagle theatres.**

**Frank Joslin, owner of the Empress at Belding, Mich., was in Detroit and stated he was planning to enlarge his theatre to seat 300 more people, and will join a new vaudeville circuit that will give him a vaudeville program two nights a week.**

**James C. Ritter, president of the M. M. P. E. A., and who is manager-director of the Rialto and Boulevard theatres, stated plans have been completed and a site purchased on Cadillac avenue to build a fifteen-hundred seat house, to cost $200,000.**
POWER'S PROJECTORS
USED EXCLUSIVELY BY UNIVERSAL FILM

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Pacific Coast Studios
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February 11, 1920

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We are using your projectors exclusively, ten in number, and they are giving us excellent results. Our work is very exacting, more so, in fact, than in any studio I know of. We must have perfect projection in order to judge photography and printing; poor projection would be worse than nothing. In addition, owing to the large number of companies at work, the machines are used constantly all day long, and a large part of the night—a severe strain that only mechanical perfection can meet.

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Yours very truly

Frank Law Orn
Film editor-in-chief, Universal

Nicholas Power Company
INCORPORATED
Edward Earl, President
Ninety Gold St. New York, N.Y.
American

**Slam Bang Jim**, with William Russell.—A good picture. Starts out with a wedding in New York and finishes in the wilds of Arizona. It's a breezy comedy-drama that you will find your patrons will like. Francella Billington plays female lead. It is a reissue of *Snap Judgment*, which was released in November, 1917.—Charles H. Ryan, Garfield theatre, 2944 Madison St., Chicago, Ill.—Neighborhood patronage.

**The Thirtieth Piece of Silver**, with Margaret Fisher.—A good business. One reel business too.—B. Mendel, Palace theatre, Galveston, Tex.—General patronage.

**Six Feet Four**, with William Russell.—Good business on rainy day. Almost as good on return six weeks later.—C. D. Howland, Forrest theatre, Portsmouth, O.—Neighborhood patronage.

**Slam Bang Jim**, with William Russell.—Western comedy-drama. Pulling good for these warm days.—A. Schriever, Blackstone theatre, Detroit, Mich.—Transit patronage.


First National

**Passions Playground**, with Katherine MacDonald.—Picture is a good one. Passions peak well in general of production. Settings excellent. Cast good. Photography good. Drawing good at each performance.—Madison theatre, Detroit, Mich.—Downtown patronage.

**The Fighting Shepherdess**, with Anita Stewart.—Very good picture, and well received. Poor business. Storm started just before show.—J. P. Woodward, Utah theatre, Garfield, Utah.—Neighborhood patronage.

**In Search of a Sinner**, with Constance Talmadge.—I always feel confident when the Talmadge girls are on my screen. This one was a dandy.—Jack Cairns, Brooklyn theatre, Detroit, Mich.—Neighborhood patronage.

**The Woman Gives**, with Norma Talmadge.—A good subject. Powerful drawing card, but not as good as *She Loves and Lies*, last of her subjects with Select.—Fred Cosman, Electric theatre, St. Joseph, Mo.

**The River's End**, a Marshall Neelan production.—Book it and boost it. Boost your price with it. Drew well for two days, and could have played it longer.—Oscar Tatro, Lyric theatre, Rugby, N. D.

**Polly of the Storm Country**, with Mildred Harris and Chaplin.—One of the best pictures I have played in a long time. Drew big house.—Eugene Saunders, Palace theatre, Havard, Ill.—General patronage.

**The Woman Gives**, with Norma Talmadge.—This feature far from being her best, but people wanted Norma and came to see her. Big business one day. Good the next. A big drawing card.—Mrs. J. A. Dostal, Ideal theatre, Omaha, Nebr.—Neighborhood patronage.

**A Virtuous Vamp**, with Constance Talmadge.—We always get a crowd on either of the Talmadge girls. This is a splendid picture.—Frank Ober, Boynton theatre, Boynton, Okla.—General patronage.

**The River's End**, a Marshall Neelan production.—Say, boy! Give us more like this and we will all be rich.—S. A. Hayman, Lyda theatre, Grand Island, Neb.

**The Love Expert**, with Constance Talmadge.—Another dandy picture that gets the business.—Peter Krauth, Opera House, Denison, 1a.—Neighborhood patronage.

**The Inferior Sex**, with Mildred Harris.—Best work of this star. I know, as we ran all she ever made. This star is growing to be one of the few but big pullers.

**The Rivendell, or the Marshworn Neelan production.**—Say, boy! Give us more like this and we will all be rich.—S. A. Hayman, Lyda theatre, Grand Island, Neb.

**The Love Expert**, with Constance Talmadge.—This was one of the funniest as well as one of the best pictures in which Miss Talmadge has appeared in. No mistake will be made in booking this picture, as it is sure to please.—William Noble, Empress theatre, Oklahoma City, Okla.—General patronage.

**The Inferior Sex**, with Mildred Harris.—Best work of this star. I know, as we ran all she ever made. This star is growing to be one of the few but big pullers.

**The Woman Gives**, with Norma Talmadge.—This feature far from being her best, but people wanted Norma and came to see her. Big business one day. Good the next. A big drawing card.—Mrs. J. A. Dostal, Ideal theatre, Omaha, Nebr.—Neighborhood patronage.

**The Twilight Baby**, a Henry Lehrman production.—Good comedy. Probably too long. Too reels long enough for laughs.—Alvin S. Frank, Jewel theatre, Lafayette, Colo.—Neighborhood patronage.

**To God's Country**, with Nell Shipman.—A fine picture. Book it and boost it. Use the dog tracks to advertise it. You can't go wrong.—Oscar Tatro, Lyric theatre, Rugby, N. D.

**The Greatest Question**, a D. W. Griffith production.—Griffith trying to get by on past reputation. This picture the bomb. They walked out on it. One patron said, "If this is the class of pictures you are showing you needn't expect me again."—Archibald & Carruthers, Orpheum theatre, Pocatello, Idaho.—Transit patronage.

**In Old Kentucky**, with Anita Stewart.—One of the best features we have exhibited. Bad weather both nights.—Harold C. Co., Odeon theatre, Hardin, Mo.—General patronage.

**In Search of a Sinner**, with Constance Talmadge.—Very satisfying picture and we did a nice business.—John H. Ashton, Columbia theatre, Provo, Utah.—Neighborhood patronage.

**In Old Kentucky**, with Anita Stewart.—It keyed it two weeks. Too long for small houses. Six reels would tell the whole story.—Jack Cairns, Brooklyn theatre, Detroit, Mich.—Neighborhood patronage.

**Two Weeks**, with Constance Talmadge.—Fair.—S. J. Osika, Burlcy theatre, Burley, Idaho.—General patronage.

**Mary Regan**, with Anita Stewart.—A good picture, but Anita Stewart doesn't make any money here.—Bert Norton, Kozy theatre, Eureka, Ill.—Neighborhood patronage.


**In Search of a Sinner**, with Constance Talmadge.—Best yet of this star, and she surely gets the people in. For plays of this kind she cannot be excelled. Steadily gaining in popularity with plays of this type. Big business one night. Good the second.—Mrs. J. A. Dostal, Ideal theatre, Omaha, Nebr.


**The Turning Point**, with Katherine MacDonald.—A fair picture. Wonder-
Tom Mix invades the leading lady's dressing room in "The Terror" (Fox)

The Splendid Sin, with Madeline Traverse: Good photography and plot. A little too deep for average audience. Also suggestive.—L. G. Sewing, Crown theatre, Galumet, Mich.—Neighborhood patronage.

Tim Pan Alley, with Albert Ray and Elmon Fair: Fair picture and fair business.—I. C. Lamontette, American theatre, Breckenridge, Tex.—General patronage.

The speed Maniac, with Tom Mix: This is the first Mix picture we have run. All our patrons were well pleased and Tom Mix will hold a place along with other Western stars.—Frank Ober, Boynton theatre, Boynton, Okla.—General patronage.

Fox

Wings of the Morning, with William Farnum: A very good Farnum picture. Drew two good houses, and pleased everyone.—W. H. Creal, Suburban theatre, Omaha, Nebr.—Neighborhood patronage.

Heart Strings, with William Farnum: A satisfied audience viewed this one. A sympathetic drama, but not suited to the star. Why do they put Farnum in such plays?—G. N. Armstrong, Y. M. C. A. theatre, Rose Lake, Idaho.—Neighborhood patronage.

A Manhattan Knight, with George Walsh: Very good and pleased.—Peter Krauth, Opera House, Denison, la.—Neighborhood patronage.

The Lincoln Highwayman, with William Russell: Very good Western. Lots of action and should please.—A. L. Hepp, Idyl Hour theatre, Greeley, Nebr.

The Last of the Duanes, with William Farnum: Fine picture, and went over big for this time of the year. It pleased them here. I am sure it will please them for you.—Oscar Troyer, Lyric theatre, Rugby, N. D.

The Lone Star Ranger, with William Farnum: A good one and a good drawing card.—J. L. Meyers, Liberty theatre, Ivesdale, Ill.—Small-town patronage.

Evangelie, with Miriam Cooper: A very good picture. Well played. Patrons pleased.—Fred Paulick, Paulick theatre, Muscola, Wis.—Neighborhood patronage.

The Speed Maniac, with Tom Mix: This is the first Mix picture we have run. All our patrons were well pleased and Tom Mix will hold a place along with other Western stars.—Frank Ober, Boynton theatre, Boynton, Okla.—General patronage.

The Splendid Sin, with Madeline Traverse: A picture not fit to show in a roadhouse. Traverse is fine if Fox will keep her out of such obscene stuff. Lay off this one.—A. R. Bird, Opera House, Arlington, la.

Evangelie, with Miriam Cooper: Very good picture for those who have read the story. Especially good for school children.—Frank Ober, Boynton theatre, Boynton, Okla.—General patronage.

The Lone Star Ranger, with William Farnum: Played to capacity. One of the best, and most liked pictures I ever showed. Pleased 100%.—Harry Hobolth, Maxine theatre, Emjay City, Mich.—Small-town patronage.

Wings of the Morning, with William Farnum: Picture very good. Pleased patrons. If you are not running Farnum's latest stuff you better get in on it and raise your prices.—Joseph Heint, Empress theatre, Verdiure, Nebr.—Neighborhood patronage.

Wolves of the Night, with William Farnum: A great show that pleased all who came, but cannot get proper advertising on Fox specials. This one only drew fair.—Rex theatre, Aurora, Minn.—Small-town patronage.

Sacred Silence, with William Russell: Great. Not a kick on this one. Book and boost it.—M. H. Goodrich, Opera House, Piper City, Ill.—Neighborhood patronage.

Goldwyn

Dangerous Days, with a special cast: A wonderful picture, and drew well. It went over big and can't be praised too highly.—Henry C. Stearns, Kings Inn theatre, Kingsville, Tex.—General patronage.

The Strange Boarder, with Will Rogers: Pleased. Good story and Rogers' personality gets over.—P. G. Estee, Fad theatre, Brookings, S. D.

Shadows, with Geraldine Farrar: Fair program. Nothing to go wild over.—A. L. Hepp, Idylhour theatre, Greeley, Nebr.

Strictly Confidential, with Madge Kennedy: Goldwyn has given Madge Kennedy an excellent starring vehicle in this. It is one picture that you can show and then meet your patrons at the door as they leave the theatre. They'll tell you it's a good one without your asking.—Harry M. Palmer, Liberty theatre, Wash- ington, Ind.—Neighborhood patronage.


One Week of Life, with Pauline Frederick: This picture was well liked. A number of good comments. Photography good and plot well balanced.—Jno. J. Saunders, Cheney theatre, Cheney, Kans.—Neighborhood patronage.
Hodkinson

The Deadlier Sex, with Blanche Sweet. — Pretty good picture. Fair business. — Law, American theatre, Breckenridge, Tex. — General patronage.


Desert Gold, with E. K. Lincoln. — A beautiful story, but oh, ye gods, the title! So dark you must guess every one of them. Why do the producers stick on so much tinsel as to completely spoil the picture? As I write this my patrons are complaining. — Jack Cairns, Brooklyn theatre, Detroit, Mich. — Neighborhood patronage.

The Lone Wolf’s Daughter, with Louise Glaum. — A good interesting melodrama and it surely pleased. Miss Glaum is a world beauty yet. Has not the looks, but sure is an actress. Good business one day. Fair the second. — Mrs. J. A. Dostal, Ideal theatre, Omaha, Nebr. — Neighborhood patronage.

The Lone Wolf’s Daughter, with Louise Glaum. — Good picture. My only criticism of Hodkinson is they pay no attention to the story. A good paper on their pictures. Pathe is another offender in this regard. First National and Universal are the only firms that give exploitation careful study on every picture. Hodkinson make class A pictures, but his paper is about class D. — Alvin S. Frank, Jewel theatre, Lafayette, Colo. — Neighborhood patronage.

The Sagebrushers, with Noah Berry. — Keep away from this if you eat to a discriminating audience. Fell flat. Flat-ter than a tire. — Mrs. J. A. Dostal, Ideal theatre, Omaha, Nebr. — Neighborhood patronage.

The Joyous Liar, with J. Warren Kerrigan. — Good. All his shows are good. — Jack Cairns, Brooklyn theatre, Detroit, Mich. — Neighborhood patronage.

Metro

Should a Woman Tell? with Alice Lake. — One of the best pictures we have ever had. Alice Lake is great. — M. Kuhns, Gibson theatre, Gibson, N. M. — Mining camp patronage.

Shore Acres, with Alice Lake. — It satisfied my patrons and it kept the box office busy. They will stop and tell you that this is a good one when passing out. I had many a complimentary remark on it. Story is human and heart appealing. I noticed a great many elderly people the two days we showed it. One man in particular who has not been in the theatre since Christmas. Direction perfect and acting real. Book it and don’t be afraid to boost it. It is a play that will never grow old. — Charles H. Ryan, Gar-field theatre, Chicago, Ill. — Neighborhood patronage.


Fair and Warmer, with May Allison. — The best laugh my patrons ever had. Don’t be afraid to boost it as one of the best comedies you ever had. — A. L. Hepp, Idylhour theatre, Greeley, Nebr.

Pals First, with Harold Lockwood. — Above the average. — J. F. Alker, Mahlon theatre, Mahlon, Wash.

The Heart of a Child, with Nazimova. — Not one of her best, but always do a good business with this star. — T. M. Harvey. Unique theatre, El Paso, Tex.


The Right of Way, with Bert Lytell. — Good picture, but failed to draw. — Joseph Winninger, Appleton theatre, Appleton, Wis.

Hitting the High Spots, with Bert Lytell. — Excellent program picture. You can’t go wrong on Lytell. — R. A. Botts, Grand theatre, Carrington, N. D. — Small town patronage.

Stronger Than Death, with Nazimova. — Nazimova is always good, and this is no exception. — L. M. Kuhns, Gibson theatre, Gibson, N. M. — Mining camp patronage.

Lombardi Ltd, with Bert Lytell. — Pleased nearly everyone. Very fine dress parade and should be on the ladies. — A. L. Hepp, Idylhour theatre, Greeley, Nebr.


Paramount Arcaft


Let’s Get a Divorce, with Billie Burke. — A dandy program picture. Pleased a good audience. — E. D. Luna, Hubert theatre, Hubert, Okla. — Neighborhood patronage.


Pettigrew’s Girl, with Ethel Clayton. — A fine picture. Pleased all. — A. N. Miles, Eminence theatre, Eminence, Ky.

Realart is sorry it can’t tell you NOW about the new one.
The war made the world safe for democracy.

Realtar makes your house safe for profits.

False Faces, with Henry B. Walthall. -War stuff. Why will they make an exhibitor take them. Would have been a wonderful picture two years ago. -Alvin S. Frank, Jewel theatre, Lafayette, Colo.—Neighborhood patronage.

A Romance of Happy Valley, a D. W. Griffith production.—Griffith not good here. Never could get a crowd.—Jean Dagle, Liberty theatre, Murphy-doro, Ill.

Putting It Over, with Bryant Washburn.—A good picture. Washburn gets the crowds in for —Peters & Johnson, Liberty theatre, Milligan, N.C.—Small town patronage.

The Misleading Widow, with Billie Burke.—This is good. It makes them chuckle. Business satisfactory.—John Shafter, Princess theatre, Donora, Pa.—Neighborhood patronage.

Double Speed, with Wallace Reid.—This is the kind they pay real money to see.—W. H. Mart, Strand theatre, Grinnell, la.—College town patronage.

The Poppy Girl's Husband, with William S. Hart.—Hart never does what he starts up with.—Mr. Mal, one thinks of Broncho Billy. No action in this, and action is what people want. No one cares for this sob stuff. However, Hart does good acting here.—Cowan Oldham, Dixie, theatre, McMinville, Tenn.—Neighborhood patronage.

The Dark Star, with Marion Davies.—Comparisons with other R. P. specials I could not put over any of them as specials. Average business.—W. L. Uglow, Crystal theatre, Burlington, Wis.—General patronage.

His Wife's Friend, with Dorothy Dalton.—Good picture. Good business.—J. C. Lamonetter, American theatre, Breckenridge, Tex.—General patronage.

Little Women, with a special cast.—The bunk. Why do they call a picture like this a special? The exhibitor is bun good and he unwittingly honeys his patronage. What does the producer care? He collects his rentals in advance. Paramount is not the only offender. A lot of them are over-advertising weak pictures. -Alvin S. Frank, Jewel theatre, Lafayette, Colo.—Neighborhood patronage.

Wanted, a Husband, with Billie Burke.—Very good picture of Billie. Good business.—J. C. Lamonetter, American theatre, Breckenridge, Tex.—General patronage.

L'Apache, with Dorothy Dalton.—Good picture. Miss Dalton well liked in this neighborhood.—J. C. Lamonetter, American theatre, Breckenridge, Tex.—General patronage.

Hay Foot, Straw Foot, with Charles Ray.—Ray's pictures are always pleasing. The star's acting here is reflected in the faces of the audience as they leave. —Beth Drew Gish, Pastime theatre, Dcean, Wis.—High class patronage.

Out of a Clear Sky, with Marguerite Clark.—Clark is cast in the kind of role to which she is suited in this film. If you played The Miracle Man it will be well if you also bill Thomas Meighan, as he does fine work. This is the first good Marguerite Clark picture we have had in many months. —W. D. Palmer, Liberty theatre, Washington, Ind.—Neighborhood patronage.

Little Miss Hoover, with Marguerite Clark.—Girls must work out on war stuff.—Advin S. Frank, Jewel theatre, Lafayette, Colo.—Neighborhood patronage.

In Mizzoura, with Robert Warwick.—Picture only fair and business still less.—John Hafner, Princess theatre, Donora, Pa.—Neighborhood patronage.

Capt. King, with Walter Pickford.—Poor. Am glad that I am done with the Pickford stuff.—A. R. Bird, Opera House, Arlington, la.

Scarlet Days, a D. W. Griffith production.—Well picture. Well liked.—J. C. Lamonetter, American theatre, Breckenridge, Tex.—General patronage.

L'Apache, with Dorothy Dalton.—Not the type of Dorothy. Acting very good, but story somewhat repulsive.—W. H. Crael, Suburban theatre, Omaha, Neb.—Neighborhood patronage.

More Deadly Than the Male, with Ethel Clayton.—Very good picture. Good business.—J. C. Lamonetter, American theatre, Breckenridge, Tex.—General patronage.

The Valley of Giants, with Wallace Reid.—A very good outdoor picture. Title not a drawing card. Business poor.—John Hafner, Princess theatre, Donora, Pa.—Neighborhood patronage.

Pathe

Other Men's Shoes, an Edgar Lewis production. —One of the best pictures ever played here. Greatly boosted. Good business.—J. C. Lamonetter, American theatre, Breckenridge, Tex.—General patronage.

Other Men's Shoes, an Edgar Lewis production.—Big picture. Well liked by all.—Eugene Saunders, Palace theatre, Harvard, Ill.—General patronage.

Twin Pawns, with Mae Murray.—This is a real picture. Play it and see.—L. B. Mills, Auditorium theatre, Tilden, Nebr.—General patronage.

The Gay Old Dog, with John Cumber-land.—A picture and that is all. Didn't please them at all. How does John Cumber-land please you? —Oscar Troyer, Lyric theatre, Rugio, N. D.

The Moonshine Trail, with a special cast.—Best picture I ever saw. Shows where a drinker's sin is to drink before his children.—C. E. McClain, Liberty theatre, Tryon, Okla.—Neighborhood patronage.

Fighting Cressy, with Blanche Sweet.—Good Western. Did fairly good business for these days.—T. M. Harvey, Union theatre, Watertown, Minn.—General patronage.

A Virtuous Model, with Dolores Cas-sinelli.—Fairly good picture.—Verner Hicks, Family theatre, Marion, Ill.—General patronage.


OTHER MEN'S SHOES, an Edgar Lewis production. —I did not see the picture previously, but I had all sorts of favorable comments on it, and no unfavorable ones. Satisfied patrons is the best test, after all. -Alvin S. Frank, Jewel theatre, Lafayette, Colo.

Tarnished Reputations, with Dolores Cas-sinelli.—Good picture, and good photography, but no business.—J. C. Lamon-etter, American theatre, Breckenridge, Tex.—General patronage.

Realart

The Fear Market, with Alice Brady.—Our experience with Realart pictures so far has not a lot of people are able to keep up the standard they now maintain no one need fear to book them. —Hardin Ent. Co., Odeon theatre, Hardin, Mont.—General patronage.

Anne of Green Gables, with Mary Miles Minter.—Minter always draws and pleases. Played matinee, inviting big graduating class as guests, and had big business following two nights.—T. G. Estee, Fad theatre, Brookings, S. D.

The Mystery of the Yellow Room, with a special cast.—Nothing to it.—T. M. Dandridge, Queen theatre, Durant, Okla.—General patronage.

Nurse Marjorie, with Mary Miles Minter.—A clever comedy-drama that pleased satisfactorily to our patrons.—H. V. Friedrich, Majestic theatre, Sheboygan, Wis.—Downtown patronage.

JUDY OF ROGUE'S HARBOR, with Mary Miles Minter.—O, the wonderful joy it has to pictures please as this one did. Wonderful, doubt the star's best work. Pleased 100% of the people and did big business for two days. —P. M. Dandridge, Queen theatre, Durant, Okla.—General patronage.

The Fear Market, with Alice Brady.—Star does not draw for us, and story too weak to be used.—G. Estee, Fad theatre, Brookings, S. D.

The Stolen Kiss, with Constance Bin-ney.—This is a good picture and Realart's comedy lately is popular here.—Frank Ober, Boynton theatre, Boynton, Okla.—General patronage.

Anne of Green Gables, with Mary Miles Minter.—Exceptionally good picture and pleased a large audience.—Peter Kraush, Opera House, Des Moines, la.—Neighborhood patronage.

Republic

Twelve-Ten, with Marie Doro.—Good picture. Wonderful business.—J. C.
DORIS KEANE IN A SCENE FROM "ROMANCE"

One of the dramatic bits from the United Artists feature which was produced under the direction of Chet Withey

Lamonette, American theatre, Breckenridge, Tex.—General patronage.

The Amazing Woman, with Ruth Clifford.—Cannot help it, but this did please our patrons. Ruth Clifford's work is lovable. Good business for the one day. Run it as it will make you money.—Mrs. J. A. Dostal, Ideal theatre, Omaha, Neb.—Neighborhood patronage.

The Beloved Blackmailer, with Carlyle Blackwell.—Lots of action and quite a bit of comedy. All well pleased, although it did not draw extra well.—S. B. Broek, Electric theatre, Hagerman, N. M.—Neighborhood patronage.

The Love Cheat, with June Caprice.—Rather tame, but a good, clean picture. Could have been put in three reels.—R. H. Hess, Marion theatre, Edna, Tex.—Neighborhood patronage.

Robertson-Cole

The Wonder Man, with Georges Petipier.—Two days' business exceeded any past week's business. Patrons showered me with compliments as they passed out. Hot weather had no effect on this feature. Will stand increased admission prices. Wonderful picture.—J. S. Fushenas, Bijou theatre, Jackson, Mich.—General patronage.

Seeing It Through, with ZaSu Pitts.—Very poor picture. Why don't they give star something to show her ability? Keep away from this one.—T. E. Walton, National theatre, New Bedford, Mass.—Neighborhood patronage.

All-of-a-Sudden Norma, with Bessie Barriscale.—A very good picture.—Hardin Ent. Co., Odeon theatre, Hardin, Mo.—General patronage.

The Beloved Chester, with Lew Cody.—Fine business only. Drawing power of the picture over-rated.—T. M. Harvey, Unique theatre, El Paso, Tex.

Poor Relations, with ZaSu Pitts.—Good picture and pleased.—Peter Krauth, Denison theatre, Denison, Ia.—Neighborhood patronage.

The Dragon Painter, with Susie Haya- kawa.—This star has a strong following in this city. This picture below standard.—W. L. Uglow, Crystal theatre, Burlington, Wis.—General patronage.

The Third Generation, with Betty Blythe.—Good story, and splendid direction. Poor business. Star unknown in this section.—T. E. Walton, National theatre, New Bedford, Mass.—Neighborhood patronage.

The Heart of Juanita, with Beatrice Michelen.—A Western picture and a bit rough.—Peter Krauth, Opera House, Denison, Ia.—Neighborhood patronage.

Select

She Loves and Lies, with Norma Talmadge.—The Talmadge girls are our best bet. The majority of them being good stories. They make a combination that is hard to beat.—S. L. Stokes, Princess theatre, Baird, Tex.—Small town patronage.

A Perfect Lover, with Eugene O'Brien.—A good average picture.—H. H. Billels, Pleasant Hour theatre, Pine Island, Minn.—Neighborhood patronage.

Woman and Wife, with Alice Brady.—Here is a good one, well acted and some beautiful scenes. Many said it was better than the book. Good crowd.—Jno. L. Saunders, Cheney theatre, Cheney, Kan.—Neighborhood patronage.

Cheating Cheaters, with Clara Kimball Young.—Her best picture with Select. Alan Dwan directed it.—Beth Drew Ghul, Pastime theatre, Delavan, Wis.—High class patronage.

Sealed Hearts, with Eugene O'Brien.—Lucille Stewart made me think of a diving coil. O'Brien had no chance to do anything under such handicap. Did good business with this star, but won't again. Fitfully poor.—Cowan Oldham, Dixie theatre, McMinnville, Tenn.—Neighborhood patronage.

His Wife's Money, with Eugene O'Brien.—Fair program production.—C. C. Teas, Crystal theatre, Watertown, Minn.—Neighborhood patronage.

Youthful Folly, with Olive Thomas.—This is really a good comedy, as well as a dramatic subject. There are as many laughs as in a five-reel comedy. Good.

United Artists

Pollyanna, with Mary Pickford.—This is one of Mary's best. Is a good puller at advanced admissions.—S. L. Stokes, Princess theatre, Baird, Tex.—Small town patronage.

When the Clouds Roll By, with Douglas Fairbanks.—Not any better than other Fairbanks.—C. C. Teas, Crystal theatre, Watertown, Minn.—Neighborhood patronage.

Down on the Farm, a Mack Sennett production.—Sure got the jack. It and Woman hold the record for business. Book it.—Charles Taylor, Best theatre, Colorado, Tex.—Neighborhood patronage.

Realart will speak next week in the Realart way—profits for the exhibitor.
When the Clouds Roll By, with Douglas Fairbanks. —Good enough for anybody. Did good business one day.—Jessup & Nagle, Dixie theatre, Clay Center, Neb.—Neighborhood patronage.

Pollyanna, with Mary Pickford. —This is one of the best pictures we ever ran in our theatre. This star always gets us a crowd.—Frank Ober, Boynton theatre, Boynton, Okla.—General patronage.

Pollyanna, with Mary Pickford. —A good clean-cut picture for the whole family. A powerful drawing card in any theatre.—Fred Cosman, Electric theatre, St. Joseph, Mo.

Pollyanna, with Mary Pickford. —The best Mary Pickford ever did.—Picture went over good.—Mart Cole, Queen theatre, Richmond, Tex.—General patronage.

His Majesty, the American, with Douglas Fairbanks. —Here is where my judgment got the better of me. Poor picture, overworked and Fairbanks the biggest failure at the box office. Never, no never again.—Mrs. J. A. Dostal, Ideal theatre, Omaha, Neb.—Neighborhood patronage.

His Majesty, the American, with Douglas Fairbanks. —We have used all this star’s later pictures, but consider this the best.—Frank Ober, Boynton theatre, Boynton, Okla.—General patronage.

Universal

The Virgin of Stamboul, with Priscilla Dean. —Give us more pictures like The Virgin of Stamboul. This is a very small town and I have a very small house, but nevertheless, there is no picture of the caliber of The Virgin of Stamboul too big for me to play. May play a return engagement.—Earle W. Forsythe, Star theatre, Canonsburg, Pa.

Loot, with Ora Carew. —A good crook story well produced and very interesting. Please a good Sunday crowd.—W. H. Cravat, Suburban theatre, Omaha, Neb.—Neighborhood patronage.

The Great Air Robbery, with Ormer Locklear. —This is a good picture for its kind. I can’t put specials over to make anything on the house. Most of them are not any better than some program pictures.—Ethel M. Huber, Opera House, Camp Point, Ill.—Small town patronage.

Marked Men, with Harry Carey. —A picture. Harry is a good card. Always draws. Book this one. Not one dissenting word. All praise.—I. G. Sewing, Crown theatre, Calumet, Mich.—Neighborhood patronage.

The Great Air Robbery, with Ormer Locklear. —The picture disappointed all our patrons. Exhibitors should stay away from this one.—Preston Bros., Crescent theatre, Audubon, la.—Neighborhood patronage.

Bullet Proof, with Harry Carey. —Played to standing crowds and picture was highly complimented by hundreds of well-pleased patrons.—H. C. Stearns, Kings Inn theatre, Kingsville, Tex.—General patronage.

The Virgin of Stamboul, with Priscilla Dean. —Coloredly good picture which pleased. Good story coupled with spectacular features.—P. G. Estee, Fad theatre, Brookings, S. D.

Her Five-Foot Highness, with Edith Roberts. —Very pleasing. Title weak. Star unknown here, but picture took care of the usual good business.—Henry C. Stearns, Kings Inn theatre, Kingsville, Tex.—Small town patronage.

Bullet Proof, with Harry Carey. —Another good one. Can’t raise prices. The red deckers for us, and they leave pleased.—P. G. Estee, Fad theatre, Brookings, S. D.

A Little Brother of the Rich, with Frank Mayo. —Very good. This will please your high class business.—Frank Allen, Rose theatre, Byron, Ill.—Small town patronage.


The Great Air Robbery, with Ormer Locklear. —This picture will get the money. Stunt picture with a nice love story. Pleased all.—Harry Holohol, Maxine theatre, Imlay City, Mich.—Small town patronage.

The Triflers, with Edith Roberts. —A pleasing picture. Star not popular here.—Verner Hicks, Family theatre, Marion, III.—General patronage.

Blind Husbands, with Eric Von Stroheim. —Title is what gets the money on this. However, you will make mistakes if you raise prices.—Harry G. Green, Dixie theatre, McMinnville, Tenn.—Neighborhood patronage.

The Right to Happiness, with Dorothy Phillips. —High price picture. Nothing to it. Lost money.—H. Damits, Dixie theatre, Winona, Miss.

Riders of the Law, with Harry Carey. —Another Carey picture that went over huge. Business is all stuff is all going and gets the business.—R. Ross Riley, Wigwam theatre, Oberlin, Kans.—Small town patronage.


Vitagraph


The Fortune Hunter, with Earle Williams. —Best subject in company ever produced. We enjoyed heavy business. Everybody spoke highly of the offering.—C. J. O’Neill, Shullsburg Amusement Co., Shullsburg, Wis.—Neighborhood patronage.

The Vengeance of Durand, with Alice Joyce. —Very good picture, but I played a picture of the same name two years ago and patrons got them mixed.

The exhibitor who is in business to grow, will love that Realart announcement of next week!
A NEW portrait of Wanda Hawley, whose first starring vehicle for Realart Pictures is “Miss Hobbs,” the story of a modern young woman with very advanced ideas, especially with regard to woman’s independence.

Thought it was the same one. Very poor business. Lost money.—T. E. Walton, National theatre, New Bedford, Mass.—Neighborhood patronage.

The Fighting Colleen, with Bessie Love.—A program feature that pleased a good audience.—Bert Norton, Kozy theatre, Eureka, Ill.—Neighborhood patronage.

The Sea Rider, with Harry Morey.—Poor. Pictures of this type we cannot make a cent with. Morey deserving of better pictures or I will be compelled to cancel his contract.—Mrs. J. A. Dostal, Ideal theatre, Omaha, Neb.—Neighborhood patronage.

The Garter Girl, with Corinne Griffith.—Pleasing and good business.—A. B. Mendel, Palace theatre, Galveston, Tex.—General patronage.

Shadows of the Past, with Anita Stewart.—My patrons liked this picture, and the star. Business better than average.—E. J. Degenhardt, Princess theatre, Mendoza, Ill.—Small town patronage.

When a Man Loves, with Earle Williams.—Very slow picture. Will do for matinee when you have only ladies, but not for men patrons.—T. E. Walton, National theatre, New Bedford, Mass.—Neighborhood patronage.

When Arizona Won, with Shorty Hamilton.—Fair picture. Good business Fri-day and Saturday.—T. E. Walton, National theatre, New Bedford, Mass.—Neighborhood patronage.

The Shepherd of the Hills, with a special cast.—Patrons failed to appreciate this production with exception of those who read the book.—E. E. Bonham, Bonham theatre, Prairie du Sac, Wis.—Neighborhood patronage.

The Finger of Justice, with Crane Wil-ber.—My patrons did not like it. Broke even on it on my best night, Saturday.—Alvin S. Frank, Jewel theatre, Lafayette, Colo.—Neighborhood patronage.

Custer’s Last Fight, with a special cast.—Positively the biggest drawing card I ever played at raised admission price.

THE WOMAN WE LOVE (Lesser), with Annette Kellerman.—Greatest attraction that ever played this house. Under-water stuff took audience by storm. Unani-mous opinion was “The best thing Annette Kellerman ever did.” Opened to packed houses.—E. D. Yost, Temple theatre, Santa Ana, Cal.

The Indians’ work through the school was a wonderful drawing medium on my poorest day of week.—F. H. Siem, Stanley theatre, Chicago, Ill.

The Desert Scorpion, with Edmund F. Cobb.—A good program feature. Went over big. Will please any audience 100%.—W. J. Wood, Grand theatre, East Troy, Wis.—Neighborhood patronage.

When Arizona Won, with Shorty Hamilt-on.—Very good, but failed to pull. Too much war stuff. Shorty is best in Western comedy-dramas.—William Thacker, Royal theatre, Salina, Kan.

The Woman He Chose, with a special cast.—A picture every exhibitor should play. Got me a lot of money and more than satisfied. A wonderful production. Well acted and directed. Give us more pictures like this.—L. B. Salkin, Jackson Park theatre, Chicago, Ill.—Neighborhood patronage.

The Long Arm of Mannister, with Henry B. Walthall.—He never ran a better picture than this one. Holds your interest from start to finish. Photography excellent.—Frank Allen, Rose theatre, Byron, Ill.—Small town patronage.


The Woman He Chose, with a special cast.—One of the most remarkable prod-uctions of the season. During a four days’ engagement held them out every day. Pleased 100% of the audience.—J. Teacher, Star theatre, Evansion, Ill.—Neighborhood patronage.

The Long Arm of Manister, with Henry B. Walthall.—Very fine seven reel special. This is indeed a much better picture than has been exploited. If you can impress your patronage to try this, you will fill your house with pleased customers.—Will C. Perry, Grand theatre, Alvin, Tex.—Neighborhood patronage.

Order next week’s copy of this paper in advance.
| Title | THE LOST CITY (Warner Bros.) with Juanita Hansen.—Just the kind of a serial to revive the serial-weary patrons. It is clear off the beaten track of other serials. It is so good and so different that it will pay you, brother exhibitor, to camp on the trail of that “Lost City” salesman immediately. —Harry M. Palmer, Liberty theatre, Washington, Ind. |
| Star |
| Producer |
| Remarks |
| Exhibitor |
| Name of Theatre |
| City |
| State |


**Lightning Bryce (Arrow) with Ann Little and Jackbox—Broke all records. On the 10th episode and still increasing patronage. Don’t wait. Book it and take advantage of a money maker.—Emil W. Starr, Overland theatre, 115 W. 1st St., Chicago, Ill.—Neighborhood patronage.**

**Daredevil Jack (Pathé) with Jack Dempsey.**—The tenth episode. Packs them in and more coming. Book it quick. Best serial we ever ran.—F. Galley, Crystal theatre, Wayne, Neb.—General patronage.

**Scheals (Sennett), with a special cast.—Good comedy—Alvin S. Frank, Ideal theatre, Lafayette, Colo.—Neighborhood patronage.**

**The Head Waiter (Vitagraph), with Larry Semion.—Semion is a flaky. The comedy is one of his best. The cat and mouse alone keep folks howling.—A. N. Miles, Rialto theatre, Eminence, Ky.**

**U-95, with a special cast—All it is claimed to be. Good business.—J. Christensen, Star theatre, Sandusky, Mich.—Small town patronage.**

**This His Wedding Night (Paramount), with Roscoe Arbuckle.**—My second run of the year. Doing bigger business than before. Arbuckle leading comedian in my house —R. A. Bons, Grand theatre, Carrington, N. D.—Small town patronage.

**The Champion (Essanay), with Charlie Chaplin.—Went big. Did fair business. Book it. Will go big.—William Thacher, Royal theatre, Salina, Kan.**

**The Garage (Paramount), with Roscoe Arbuckle.**—All of these Paramount Arbuckles are good, and Fatty is my best puller. This one is one of his best.—C. E. Weitzel, Orpheum theatre, Ada, Minn.—Neighborhood patronage.

**Dew Drop Inn (Vitagraph), with Harry T. Eleven—Did not come up to expectation. Nothing to it. No better than his former comedies.—C. A. Hvezcek, Columbus theatre, Columbus, Tex.—Neighborhood patronage.**

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**Short Subjects**

**The Garage (Paramount), with Roscoe Arbuckle.**—Good comedy. Suitable for any house. His stuff is clean, hence it’s great drawing power. Give us more of his kind.—S. L. Storks, Princess theatre, Baird, Tex.—Small town patronage.

**Carmen (Essanay), with Charles Chaplin.**—Just a bash-er of former days.—S. A. Hayes, Grand theatre, Grand Island, Neb.—Transient patronage.

**Camping Out (Paramount), with Roscoe Arbuckle.**—One of the best. Keeps them laughing all the time. Good house.—E. R. Ik:le, Star of the Air, Ryegate, Mont.—Small town patronage.
The Bartola was designed to give results musically and mechanically equal to any musical instrument in the world and at a moderate cost.

Built from the ground up for Motion Picture Theatres, and we were right in our judgment.

Our records prove it. The best exhibitors own Bartolas and are buying more because it has made good.

The Bartola produces results at the box office and eliminates the music worry. The Bartola has musical excellence, mechanical stability, and can be installed in your theatre without organ lofts or cost of remodeling the building. And at a moderate cost.

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CHICAGO, ILL.
THE CRITICS
AGREE—

UNANIMOUSLY

“The Hawk’s Trail”
Is a WINNER!!

Motion Picture News—
“There is plenty of fast action, scenes in Chinatown’s underworld, fights, auto races and all that go to provide thrills. . . . This serial can be counted upon to entertain any audience anywhere.”

Motion Picture World—
“The Hawk’s Trail’ is bound to prove a winner. The story is entertaining and contains much dramatic action, which is well carried out by a notable cast. The cast is headed by King Baggot, who acts convincingly.”

Exhibitors Herald—
“Action is swift and interspersed with periods of comparative quiet that give the beginning and end of each episode added power. Advertising possibilities are plentiful. Crook stories are invariably popular, and this is one of the best crook serials that has been offered.”

Exhibitors Trade Review—
“The action sizzles with exciting incident and a thrilling climax has a place at the finish of each episode. . . . ‘The Hawk’s Trail’ will keep patrons highly absorbed in its sequences and bring them back for each and every episode.”

Wid’s Daily—
“Full of plots, action, hidden dens, thugs and all else that delight the serial enthusiast, Louis Burston’s serial, ‘The Hawk’s Trail,’ will undoubtedly prove successful. . . . From the viewpoint of the serial fan it should be a hit.”

Morning Telegraph—
“The Hawk’s Trail’ will offer more entertainment value than the average serial. It is more picturesque in setting and rather more actionful. . . . Should commend itself to the box office because of the construction of its episodes.”

NOW READY
Northern Illinois and Indiana Bookings

UNITYPHOTOPLAYSCO.
FRANK ZAMBRENO, President
207 South Wabash Avenue
Chicago, Illinois
I love my old home town, but

O You Cleveland!

I feel restless unless I'm in the middle of an angry mob of regular guys—and all the regulars are going to be on deck down at the old convention hall at Cleveland. I wanta meet you there. If you miss me in the crowd, just yell "O Min," and see what happens.

Well, I've kissed Min good bye and given Chester his next Sunday dime in advance and I'm all set for a clean-up.

But—whatever happens—don't tell the wiff.

Yours truly

Andy Gump
When one man says a thing is good it's good—maybe

When two men say a thing is good it's good—perhaps

BUT
When everybody says a thing is good then you can bet your whole roll on it—it's good—absolutely.

The Celebrated Players
Film Corporation
Every exhibitor who has run the first episode of

The Lost City

says it’s a clean, clear knockout!

Come on in—Lost City business is great

Now Booking
Indiana
and
Illinois
THE REAL SUMMER

BOX OFFICE

ATTRACTION

BOOK IT NOW!

WM. A. BRADY

PRESENTS

THE FUNNIEST COMEDIENNE

IN THE WORLD

MARIE DRESSLER

"TILLIE WAKES UP"

A PLAY OF LAUGHS

AND STILL MORE LAUGHS

ILLINOIS, INDIANA AND

WISCONSIN TERRITORY

MASTERPIECE FILM DIST. CORP.

207 S. WABASH AVE.

CHICAGO

Phone: Harrison 8823

PHIL. H. SOLOMON, Manager
We offer for your approval—the pick of the American Feature Market—each production carefully selected, its drawing power tested and proven, together with a complete line of Accessories on each production—NO RE-ISSUES.

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IF IT'S BIG, WE HAVE IT!

A WEEKLY COMEDY RELEASE IN WHICH THE STAR APPEARS PERSONALLY
A 400 FOOT NOVELTY THAT IS DIFFERENT!

THE

ILLITERATE DIGEST

BY

WILL ROGERS

"GEN. WOOD WANTS TO BE
PRESIDENT BECAUSE IF WE
HAVE ANOTHER WAR NO ONE
WILL BE OVER HIM TO KEEP
HIM FROM GOING."

ASCHER BROS. BOOKED
44 DAYS!

LUBLINER & TRINZ
32 DAYS!

FILMED BY SPECIAL ARRANGEMENT WITH
GOLDWYN PICTURES CORPORATION

"I'M TOO OLD-FASHIONED TO GET ANYWHERE IN
THIS BUSINESS. I HAVE DIFFERENT CHILDREN
EVERY YEAR BUT THE SAME WIFE."

ILLITERATELY YOURS

WILL ROGERS

DISTRIBUTED IN INDIANA AND ILLINOIS BY

GREATER STARS PRODUCTIONS, Inc.
CHICAGO

537 South Dearborn Street Telephone: Harrison 941
CHICAGO TRADE EVENTS

Reported by "Mac"

Chicago is not a deserted village this week, but there are a good many familiar faces missing.

Three exhibitor conventions and the annual convention of the N. A. M. P. I. combined to make Cleveland the temporary film capital, with the result that exhibitors and exchange men hurried Eastward if they could get away.

The Illinois Exhibitors’ Alliance, of which Joseph Hoff is the guiding genius, made a big noise Monday morning when they boarded their special Pullman at the Lake Shore depot and started for the convention of the Motion Picture Theatre Owners of America.

In the last minute rush, it was impossible to check up on all present or absent. The “reservation list” a few hours before train time showed fourteen down state exhibitors and eleven theatre men from Chicago, as well as a great number of exchange men and others.


Those from Chicago who arranged to make the trip included Joseph Hoff, president; William J. Sweeney, organizer; John Frundt, Fred Hartmann, Harry Van Meeteren, M. O. Wells, James Kosten, V. R. Langdon, George Hopkinson, Gus Treulich and W. H. Bell.

The A. A. A. directors voted against sending an official delegation to the convention and advised members to go as individuals. There were many who made the trip.

Joseph Chojnisky, president of the A. A. A. and Dr. Sam Atkinson, business agent of the organization, were among this number.

Sidney Goldman and R. C. Steery were included in the exchange men who announced they would be in Cleveland during the convention.

Film men remaining in Chicago engaged in the great indoor sport of attempting to get a look at the Republican convention. Frank J. Flaherty broke in by disguising himself as Uncle Joe Canon, while Tom Miller was given an escort of honor when he presented himself as William Howard Taft.

Just before going to press, it was learned that an independent boom to secure the nomination of Creson Smith as vice-president was well under way, with Jack O’Toole angling for a berth in the Cabinet.

They may all rave about lobby and theatre front decorations, but Edie Jen-

Frank Young, representative for the George Swarts Photoplays exchange, for the past several months is now affiliated with the local Goldwyn exchange.

Running true to what the poets say about true love, June, and another galaxy, again of Chicago has been captured by one of the city’s fairest. That is, the event is to take place in the near future and the well known Gus Treulich paying all bills for furniture, coal, etc. Best wishes, Gus, may all your troubles be little ones.

Now that local blind-dam has started with a romp in the forming of its American Legion Post, all you huddles that have been doing “bunk fatigue” get busy. SNAP TO IT. “First call” has already been blown and we want to see you all in line before Revelle, to answer “here” when the roll is called. Give us your following the boot, and over, you all surely have a pal among ‘em.


J. G. Frackman, representative for the Unity photoplays exchange is now covering the northern Illinois field on a twenty-one day intensive campaign for his company’s big serial, “The Hawk’s Trail.”

Guess we all had better get the right people in shining shape and slip up to the Selznick Enterprises suite in the Film Exchange building and congratulate Ben Bearell upon his new appointment. Yep. June first he was informed that from now on he is the manager of the Select and Republic offices. Sh! Lest we forget— the yearbook. Silverman adds another title. He is now sales manager for both the Select and Republic output.

Considerable comment has been overheard with regard to the box office appearance of St Greier upon his return from Manhattan Isle. Either Si walked the path of Prehistoric or its that new creation he brought back. Supposition leads us to think Si must retire at an early hour, for Dunlop has a branch store on State Street and you can buy the same vintage here as in New York—only our prices are higher.

With James Murtagh dashing around to the local exhibitors in that big Buck six, looks like Unity Photoplays is busy locally. You say Frank Zambreno is chauffeur? Nix—last week’s commission was so large an amount that the company president thought he would drive around to see how it was put over.

Some one paging George Levy, Unity Photoplays? Fix you right up now. Wireless him care the Indiana highways, en route in a “Detroit can” pathfinder.

SIDNEY SMITH

The popular cartoonist drawing a strip of Gump cartoons, J. L. Friediman, president of Celebrated Players Film Corporation, has just had Mr. Smith’s good right hand insured for a large sum.

With the renowned Andrews Duffel giving the Loop fans an opportunity to enjoy the cinema with a garnishing of operatic selections at one iron-man wafer a seat, even the blind concede all honors to the celluloid for effective entertaining. Last we forget, considerable praise should be given A. Teitel for the splendid condition of the “For the Soul of Rafeal,” Clara Kimball Young’s feature which more than held its own with the canaries of the opera.

Another “independently” exchange has come up for air in the Film Exchange building at 207 South Wabash avenue. Yes sir, Elias Schwartz has put his salesman’s grip in storage and is to reawaken his exchange of the bygone days. It will be called the E. S. Film Service and he announces for early release “Reclaimed” featuring Mable Julienne Scott and Niles Welch, which he just purchased from the Alpha Pictures, Inc., for Illinois and Indiana, also Fifteen episodes of the two reel Shorty Hamilton subjects.

M. Padorr, manager of the Merit Film exchange, reports the acquisition of the Zip comedies, single reel subjects featuring Chris Rub, for the Indiana and Illinois territory, recently purchased from the Radio Pictures Corporation.
Heavy Sales Reported on Vitagraph's Curwood Film

Although the finished prints of "The Courage of Marge O'Doonie," Vitagraph's special production of the popular novel by James Oliver Curwood, have been reaching the various Vitagraph exchanges only recently, heavy sales are being made in all parts of the country and Canada, it is reported.

Within the past week additional bookings have been recorded as far South as Texas and as far West as California, with the middle West and Eastern territory crowding the various branches for prints. One of the most recent bookings was for fifty-seven days in the Proctor theatres in New York City and state and nearby territory and sixteen days in Poli theatres in New Haven, Hartford, Bridgeport, Waterbury and other cities.

Plays Hero and Villain In Talmadge Production

"Captivating Mary Carstairs," which features Norma Talmadge and which National Film Corporation has announced in preparation for re-issue, is an added attraction in the fact that a dual role is portrayed by one of the cast.

Alan Forrest, who takes the part of the hero in the picture, also portrays the villain and Norma Talmadge is daily mystified in trying to distinguish one from the other in the plot of the picture. "Captivating Mary Carstairs" was adapted for the screen from the famous novel by Henry Sydnor Harrison and is a Bruce Mitchell production made for Nazimut Theatres of Chicago. F. DeHrie has completed the re-editing of the film and new prints are now being made.

Starts Third Feature At Lifeograph Studio

At the American Lifeograph studios at Portland, Oregon, work has commenced on the production of the third Lifeograph-Keele society comedy, under the supervision of W. E. Keele. The first picture has been titled and cut and is now complete, with the second one being put together in the cutting rooms. The temporary title of the second production is "The Kiss at Dawn." The working title for the third picture is "The Two Kisses and the Fatal Cherry Blossoms."

J. Park's Jones again plays the featured role with Eugenia Gilbert and Clare Morris. Both girls are said to be stunning beauties with splendid figures, measuring five feet seven inches in height. Ex-Surtevant, scenarist, who is editing photoplays for the Lifeograph-Keele organization, made the adaptation of the story.

FOR SALE

Two motor drive 1918, Simplex machines, used only one month, like new, 2 shock adapters, 1 transformer, bargain price.

C. E. WOLFE, La Porte, Ind.
The exhibitor who wrote this had for several seasons been operating his theatre during the summer months at a dead loss—but now his summer troubles are over. Last year he installed the

**Typhoon Cooling System**

and during every hot day since his business has continued to increase.

It's the same old story—people seeking summer pleasures are going where they can be cool and comfortable, and if your theatre is one of the hot, stuffy kind you are going to lose money.

**Typhoons installed NOW will prevent this loss.**

SEND FOR CATALOG "H"

**Typhoon Fan Company**

ERNST GLANTZBERG, President

345 West 39th Street, New York, N. Y.

1044 CAMP STREET
NEW ORLEANS, LA.

255 No. 13th STREET
PHILADELPHIA, PA.

64 W. RANDOLPH STREET
CHICAGO, ILL.
ALEXANDER FILM CORP.

Mar. 15—"Lonely Hand," five reels, with Roy Stewart.
Mar. 22—"Cabaret Under Difficulties" (Rafefic עוד Comedies), one reel.

AMERICAN FILM COMPANY

Distributed Through Pathé Exchanges.

FLYING "A" SPECIALS

"Eye in Exile," seven reels, with Charlotte Walker.
"The Valley of Tomorrow," five reels, with William Russell.
"The Honey Bee," five reels, with Margarita Sylva.
"Dangerous Talent," five reels, with Margarita Fisher.
"Slam Hung Jim," five reels, with William Russell.
"The House of Toys," six reels, with Seena Owen.
"The Week End," two reels, with Milton Sills.

ARROW FILM CORPORATION

"Vigilante," seven reels.
"Poo'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 Prowler," six parts, with Alma Huston.
"The Sunset Princess," five parts, with Marjorie Daw.
"Miss Arizona," two parts, with Gertrude Bondhill.
"The Wolves of Wall Street," six reels, with Cobb and Johnson.
"The Desert Scorpion," five reels, with Cobb and Johnson.
"The Chamber Mystery," five reels.
"Intransigent Evidence," five reels.
"The Wall Street Mystery," five reels.
"The Unseen Witness," five reels.
"The Trial of the Citizen," five reels.
"The Hooded Case," five reels.
"Woman's Man," five reels, featuring Romaine Fielding.
"Love's Protege," five reels, featuring Orna Carew.

BANK MANN COMEDIES

One issued every other week.

BLAZED TRAIL PRODUCTIONS

One issued every other week.

LONE STAR WESTIERS

One every other week.

NORTHWOOD DRAMAS

"The Strangers," one reel.
"Breed of the North," one reel.
"A Light for a Soul," one reel.
"Beloved Brute," one reel.
"Bucksknaps," one reel.
"Border River," one reel.
"In the River," one reel.

CELEBRATED PLAYERS FILM CORPORATION

GLIMP CARTOON COMEDIES

"Andy Takes a Dancing Lesson."
"The Hunting Club."
"Andy Visits His Mother-in-Law."
"A Quiet Day at Home."
"Andy Plays Golf."
"Andy on a Diet."
"Andy's Wash Day."
"Andy's Night Out."
"Andy and Min at the Theatre."
"Andy Visits the Osteopath."
"Andy on Skates."
"Andy's Mother-in-Law Puts Him at a Visit."
"Andy's Interior Red Herring."
"Andy Reduces a Flat."
"Andy the Model."

CHRISTIE COMEDIES

ONE REEL, ISSUED WEEKLY

"Papa By Proxy."
"Puss and Boots."
"Call a Cop."
"Oh Doctor, Doctor."
"Duck."
"It takes a Creek."
"Monkey Shines."
"Should a Husband Tell?"
"License Agent."
"No Babies Allowed."
"Marry Me, Dear."
"Neat Rat Not Gaudy."
"Eat a Bife of Pig."
"Going, Going, Gone."
"Are Brokes Happy."
"A Perfect Husband."
"The Confessing Captain."
"Should a Wife Come Back?"
"A Husband in Haste."
"His Breath with Promise."
"Fore and After."

TWO REEL SPECIALS

Nov.—"A Roman Scandal," with Colleen Moore.
Dec.—"Go West, Young Woman," with Fay Tincher.
Jan.—"Save Me, Sadie," with Eddy Barry.
Feb.—"Her Bridal Nightmare."
Mar.—"Peticoats and Pansy."

EDUCATIONAL FILMS CORPORATION OF AMERICA

Distributed through Educational Film Exchanges, Inc.

CHESTER CREATIONS, TWO REELS

"Four Times Failed."
"An Overall Hero."

CHRISTIE COMEDIES, TWO REELS

Kiss Me, Caroline" (Harry Vernon)
"A Seaside Siren." (Fay Tincher)

TORCHY COMEDIES, TWO REELS

"Torchy." (Johnny Hines.)
"Torchy Comes Through." (Johnny Hines.)

MERMAID COMEDIES, TWO REELS

"A Fresh Start." (Marvel Rae.)
"Duck Inn." (Lloyd Hamilton.)

SPECIALS

"The Why of a Volcano."
"The Valley of Ten Thousand Smokes."
"A Day With Carezza."
"Modern Centauras."

ROBERT C. BRUCE "SCENICS BEAUTIFUL," ONE REEL

"The Chilkat Caves."
"The Wanderlust."
"The Leg of the LaValeira."
"The Song of the Paddle." (By Schooner to Skagway.)
"Solitude."
"Falling Waters."
"The Hope of Adventure."
"The Great Mirror."
"The Canyon."

CHESTER-OUTING SCENICS, ONE REEL

"Adam and Eve In the Andes."
"Wanted, An Elevator." (Marvel Rae.)
"Past and Kava." (Revine Come True.)
"Fires."
"Bear With Us." (Revine and Wooden Legs.)
"Take in Boarders."

SCREENS, SPLIT REEL

"Troubadours of the Sky" and "Infrac Icerges.""Forbidden Fanes" and "Ranks and Skippers."
"Horsehoe and Bridal Veil" and "In a Naturalist's Garden."
"Duck Days" and "Foam Fantasies."

EQUITY PICTURES

"Kee of Youth," with Clara Kimball Young.
"The Forbidden Woman," six reels, with Clara Kimball Young.
"For the Soul of Rafeith," six reels, with Clara Kimball Young.

FILM MARKET, INC.


FIRST NATIONAL EXHIBITORS' CIRCUIT, INC.

"Back to God's Country," seven reels, with Ned Shipman.
"In Wrong," five reels, with Jack Pickford.
"The Thunderbolt," with Katherine MacDonald.
"Mind the Paint Girl," with Anita Stewart.
"The Virtuous Vamp," with Constance Talmadge.
"Heart of the Hills," with Mary Pickford.
"Daughter of Two Worlds," with Norma Talmadge.
"In Old Kentucky," with Anita Stewart.
"The Beauty Market," with Katherine MacDonald.
"The Twilight Baby," three part comedy, with Lloyd Hamilton.
"A Day's Pleasure," with Charles Chaplin.
"Two Weeks," six reels, with Constance Talmadge.
"Even at Eve," seven reels, with Grace Darling.
"The Turning Point," five reels, with Katherine MacDonald.
"The Fighting Shepherdess," with Anita Stewart.
"The Inferior Sex," with Mildred Harris Chaplin.
"The Family Honor," a King Vidor feature.
"The Idol Dancer," a D. W. Griffith production.
"Polly of the Storm Country," with Mildred Harris Chaplin.
"Don't Ever Marry," six reels, with Katherine MacDonald.
"Passion's Playground," six reels, with Katherine MacDonald.
"The Yellow Typhoon," with Anita Stewart.
"Yes or No," with Norma Talmadge.
"Curtain," with Katherine MacDonald.
"The Jack Knife Man," a King Vidor production.
"43 Minutes from Broadway," with Charles Ray.
FAMOUS PLAYERS-LASKY CORP.
PARAMOUNT-AIRCRAFT PICTURES

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"Evangelina," with all Star Cast.
"Kathleen," with Theda Bara.

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**SUNSHINE COMEDIES**

- "The Heart Snatcher."
- "The Lightweight Lover."
- "Training for Husband."
- "The Great Nickel Robbery."
- "A Waif's Wasted Life."
- "Dangerous Eyes."
- "Should Dummies Wed?"
- "Mongrels."
- "Girls and Gunpowder."
- "Monkey Business."
- "Oh! What a Night."
- "Mary's Little Lobster."
- "His Musical Snare."
- "His Wife's Caller."
- "The Jazz Baboon."
- "Money Talks."

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**BUTT AND JEFF**

- "Birth of a Nation."
- "Into the Mystic."
- "The Pawshakers."
- "Hula Hula Town."
- "The Beautiful Model."
- "The Bicycle Race."
- "The Bowling Alley."
- "Nothing but Girls."
- "Mystery of the Private Detectives."
- "The Wrestlers."
- "The Paper Hangers."
- "The Toymakers."
- "The Tango Dancers."
- "One Round Jeff."
- "Three Reasons and a Cake of Yeast."
- "Departed Spirits."
- "The Mystery of the Galvanised Ash Can."
- "The Breakfast Food Industry."

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**FAMILY PICTURES COMPANY**

- "The Married Virgin."
- "Frivolaous Wives."

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**HARRY GARSSEN**

- "The Unpardonable Sin."
- "The Hushed Hour."

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**MURRAY W. GARSSEN**

- "A Dream of Fair Women."

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**GAYETY COMEDIES**

- "Twin Bedlam."
- "Why Cooks Go Cockoo."
- "Dry and Thirsty."
- "Good Morning, Nurse."
- "Parked in the Park."
- "Hip, Hip, Hypnotism."
- "Rough and Rasp."
- "Silk Stockings."
- "Kissed in a Harem."
- "The False Walllop."
- "Beamed on the Border."

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**GOLDWYN PICTURES CORPORATION**

**GOLDWYN STAR PRODUCTIONS**

- "The Cup of Fury."
- "Pinto."
- "The Blooming Angel."
- "Duda."
- "The Little Shepherd of Kome."
- "The Street Called Straight."
- "Water, Water, Everywhere."
- "The Hero."
- "The Man and the Puppet."
- "The Silver Horde."
- "The Great Accident."
- "The Border Legion."
- "The Eternal Magdalen."

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**GOLDWYN SPECIALS**

- "For the Freedom of the East."
- "The Border Legion."
- "The Eternal Magdalen."

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**FORD EDUCATIONAL WEEKLY**

- "The Story of zinc."
- "A Day Again."
- "Eventide."

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**CAPITOL COMEDIES**

- "The Little Dear."
- "A Sure Cure."
- "The Road Called Straight."
- "High Pockets."
- "A Midget Earl."
- "Serpent's Tooth."
- "Speeding Thru Dixie."
- "Royal Kase."

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**GREATS OF THE WORLD**

- "The Face of the Fatherland."
- "The Spirit of the Birch."
- "Soda."
- "Precisely as Polly."
- "Legend of the Corn."
- "Jupiter's Thunderbolt."

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**GROSSMAN PICTURES, INC.**

- "Face to Face."

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**HALLMARK PICTURES CORP.**

**PAMOUS DIRECTORS SERIES**

- "A Dangerous Affair."
- "Wit Wives."
- "Love, Honor and F."
- "The Phantom Honeymoon."
- "The Heart of a Gypsy."
- "High Speed."
- "A Married Man."
- "A Veiled Marriage."
- "Carmen of the North."
- "Chains of Evidence."
- "Vita vs. Vita."

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**SPECIAL PRODUCTIONS**

- "Wanted for Murder."
- "Nothing But Girls."
- "The Little Liar."
- "The youngest Daughter."
- "The Challenge of Chance."
- "Life's Greatest Problem."

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**W. W. HODKINSON CORPORATION**

Distributed through the Pathé Exchange.

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**AMCO PRODUCTIONS**

- "The Capitol."

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**ZANE GREY PICTURES, INC.**

- "Desert Gold."
- "Riders of the Dawn."

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**BENJAMIN H. HAMPTON PRODUCTIONS**

- "The Westerners."
- "The Sargebruster."
- "The Lone Wolf's Daughter."
- "Sex."

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**J. PARKER READ, JR. PRODUCTIONS**

- "The Harvest Moon."

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**DIAL FILM CO. PRODUCTIONS**

- "King Sing."

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**ROBERT BRUNTON PRODUCTIONS**

- "The Merry Widow."
- "Love and a Leash."
- "The Dream Cheater."

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**NATIONAL-BILLIE RHODES PRODUCTIONS**

- "The Blue Bonnet."

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**JOSEPH LEVERING PRODUCTIONS**

- "His Temporary Wife."

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**HALL-ROOM BOYS PHOTOPHAYS, INC.**

Jan. 12—"Wrong Again."
Jan. 26—"Neck and Neck."
Feb. 1—"Passing the Buck."
Feb. 15—"Can You Beat It?"
Mar. 8—"Breaking Into Society."
Mar. 22—"One Hit Baby."
Apr. 1—"This Way Out."
Apr. 15—"Four of a Kind."
April 22—"Tell Us, Ouija."

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**JANS PICTURES, INC.**

- "Love Without Question."
- "Nothing About."
- "A Woman's Business."

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**JUNGLE COMEDIES**

- "Dreamy Chinatown."
- "One Big Night."
- "As Others Seem."
- "The Desert."
- "The Fruit Flyer."
- "Flin Fairies."
- "Caught With the Goods."
- "Stopping Bullets."
- "Circus Bride."
- "Perils of the Beach."

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**VICTOR KREMER PRODUCTIONS**

Mar. 1—"Jimestone."
Apr. 1—"Work."
May 1—"By the Sea."

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**MASTER FILMS, INC.**

- " Torby Comedies."
- "Johnny Hines."
METRO PICTURES CORPORATION
SCREEN CLASSICS, INC., SPECIAL

"Lombardi, Ltd.," six reels, with Bert Lytell.
"Please Get Married," six reels, with Viola Dana.
"Fair and Warner," six reels, with May Allison.
"Should a Woman Tell," six reels, with Arthur Lake.
"The Walk-offs," six reels, with May Allison.
"The Willow Girl," six reels, with Viola Dana.
"The Right of Way," six reels, with Bert Lytell.
"The Best of Luck," six reels (Drury Lane Melodrama).
"Old Lady 11," six reels, with Emma Dunn.
"Shore Lines," six reels, with Alice Lake.
"Elks Come to Town," six reels, with Viola Dana.
"Juda" six reels, with May Allison.
"Alias Jimmy Valentine," six reels, with Bert Lytell.
"The Hope," six reels, with a Special Cast.

VANIZOVA PRODUCTIONS
"Out of the Fog," seven reels, with Nazimova.
"The Red Lantern," seven reels, with Nazimova.
"The Beast," seven reels, with Nazimova.
"Groomer Than Death," six reels, with Nazimova.
"The Heart of a Child," seven reels, with Nazimova.

TAYLOR HOMES PRODUCTIONS
"Nothing But the Truth," six reels, with Taylor Holmes.
"The Very Idea," six reels, with Taylor Holmes.
"Nothing But Lies," six reels, with Taylor Holmes.

PATE EXCHANGE, INC.
PATHE SPECIAL FEATURES
Apr. 4: "Lifting Shadows," six reels, with Emmy Whalen.
Apr. 5: "Rickshaw," seven reels, with Rosemary Theby.
June 6: "The Little Cafe," five reels, with Max Linder.

FRANK KEENAN PRODUCTIONS
May 2: "Dollar for Dollar," five reels, with Frank Keenan.

EDGAR LEWIS PRODUCTIONS
Feb. 1: "Other Men's Shoes," seven reels.
May 20: "Sherry," seven parts, with Pat O'Malley.

ALBERT CAPPELLANI PRODUCTIONS, INC.
Mar. 7: "In Walked Mary," five reels, with June Caprice.

J. STUART BLACKTON PRODUCTIONS
June 18: "The End of the Road," six reels, with Herbert Rawlinson.
July 12: "Soul and Body," six reels, with Herbert Rawlinson.

J. D. HAMPSON PRODUCTIONS
Jan. 11: "Fighting Crossy," six reels, with Blanche Sweet.
May 23: "Simple Souls," six reels, with Blanche Sweet.

ROBERTSON-COLE PICTURES

SUPEH COMEDIES
"Are Honeymoon Happy?"
"Get the Apples, Eve?"
"Heart's Little Wife."
"Hearts and Diamonds."
"Here's Your Husband."
"Mollie's Millions."
"A Four-Cylinder Frame-Up."
"Mollie's Mumps."
"My Novel Idea."
"Artistic Temptation."
"In Room 206."
"Come Into the Kitchen."
"Take Doctor's Advice."
"Oh, You Kid!"

PIONEER FILM CORP.
"Bubbles," five reels, with Mary Anderson.
"Dr. Jekyll and Mr. Hyde," five reels, with Sheldon Lewis.
"Nobody's Child," five reels.

REALART PICTURES
SPECIAL FEATURES
"Soldiers of Fortune" (Dwan), seven reels.
"The Mystery of the Yellow Room" (Chauvard), six reels.
"The Luck Repeatably by Proxy," six reels, with Sylvia Breamer and Robert Gordon.
"Deep Purple," six reels, R. A. Walsh production.

STAR PRODUCTIONS
"Anne of Green Gables," six reels, with Mary Miles Minter.
"Erewhon Sunshine," six reels, with Constance Binney.
"The Fear Market," five reels, with Alice Brady.
"Indy of Rough Harbor," five reels, with Mary Miles Minter.
"The Stolen Kiss," five reels, with Constance Binney.
"Bitters," five reels, with Alice Brady.
"Nurse Marjorie," five reels, with Mary Miles Minter.
"Jenny Be Good," five reels, with Mary Miles Minter.

REELCRAFT PICTURES
BILLY WEST COMEDIES
"Monster Out," two reels.
"Strike Breaker," two reels.
"Happy Days," two reels.
"Cleaning Up," two reels.
"Blinked," two reels.
"The Dodger," two reels.
"Manquers," two reels.
"Brass Buttons," five reels.
"Hard Luck," two reels.
"Beauty Shop," two reels.
"The Artist," two reels.
"Going Straight," two reels.
"What Next?" two reels.

TEXAS GUANAY WESTMEN
"Fighting the Vigilantes," two reels.
"The Lady of the Law," two reels.
"Not Guilty," two reels.
"Letters of Fire," two reels.
"Outwitted," two reels.
"My Lady Bohn Hood," two reels.
"The Wildcat," two reels.
"The White Square," two reels.
"A Moonshine Fandango," two reels.

ALICE HOWELL COMEDIES
"Distilled Love," two reels.
"A Wooden Legacy," two reels.
"Her Bargain Day," two reels.
"Her Lucky Day," two reels.
"Cinderella Cinders."

WILLIAM FRANK COMEDIES
"The Dog Catcher," one reel.
"The Paper Hanger," one reel.
"The Water Plug," one reel.

GALE HENRY COMEDIES
"Heirlooms," two reels.
"Help!" two reels.
"The Movies," two reels.
"The Cạnhees," two reels.
"This Way Out," two reels.
"Kids," two reels.
"Children a la King," two reels.
"Don't Chase Your Wife," two reels.
"Her First Flame," two reels.
"Paris," two reels.
"Her Honor the Scrublady," two reels.
"Swung," two reels.

MILBURY MORANTI COMEDIES
"His Wedding Day," two reels.
"The Kick," two reels.
"Love, Where Art Thou?" two reels.
"Installation Plan," five reels.
"Wild, Wild West," two reels.
"Simp and Susan," two reels.
"Jealousy," two reels.

HUMOR COMEDIES
"The Badman," five reels.
"The Boss," five reels.
"The Brats," five reels.
"The Butcher," five reels.
"The Chef," five reels.
"The Cook," five reels.
"The Coward," five reels.
"The Dumpy," five reels.
"The Goodwife," five reels.
"The Hat Maker," five reels.
"The Housewife," five reels.
"The Imp," five reels.
"The Innkeeper," five reels.
"The Jailer," five reels.
"The Lawyer," five reels.
"The Man," five reels.
"The Mudflap," five reels.
"The Nanny," five reels.
"The Nurse," five reels.
"The Officer," five reels.
"The Parson," five reels.
"The Policeman," five reels.
"The Professor," five reels.
"The Rancher," five reels.
"The Scoundrel," five reels.
"The Sergeant," five reels.
"The Soldier," five reels.
"The Tailor," five reels.
"The Teacher," five reels.
"The Tinsmith," five reels.
"The Tramp," five reels.
"The Undertaker," five reels.
"The Waiter," five reels.

ROBERTSON-COLE PICTURES

SUPERIOR PICTURES

HUMOROUS COMEDIES
"Hunting Shadows," five reels, with H. B. Warner.
"The Beggar Prince," five reels, with Sesun Hayakawa.
"The Luck of Geraldine Laird," five reels, with Beanie Bariscale.
"The Brand of Lopez," five reels, with Sesun Hayakawa.

SPECIALS
"Seeing Through," five reels, with All-Star Cast.
"Who's Your Servant?" five reels, with All-Star Cast.
"The Broken Butterfly," five reels, with Toumier.
"The Flame of Hell Gate," five reels, with All-Star Cast.
"The Third Woman," five reels, with All-Star Cast.
"The Butterfly Man," five reels, with Lew Cody.
"The Fortune Teller," seven reels, with Marjorie Rambeau.

MARTIN JOHNSON PICTURES

SAVING SAVAGES IN THE SOUTH SEA.
"Cruising in the Solomons."
"Domesticating Wild Men."
"Lonely South Pacific Missions."
"Recovering in the Solomons."
"City of Broken Old Men."
"Marooned in the South Seas."

ADVENTURE SCENES

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SPECIAL FEATURES
"Footlights and Shadows," with Oliver Thomas.
"His Wife's Money," with Owen O'Brien. (A Ralph Ince Production.)
"The Imp," five reels, with Elsie Janis.
"The Woman Game," five reels, with Elaine Hammerstein.
"Youthful Polly," five reels, with Olive Thomas.
"His Word of Honor," five reels, with Owen Moore.
"A Girl and His Majesty," five reels, with Eugene O'Brien.
"The Shadow of Rosalie Bums," five reels, with Elaine Hammerstein.
"Out of the Snows," five reels, with Ralph Ince.
"The Flapper," five reels, with Olive Thomas.
"Whispers," five reels, with Elaine Hammerstein.
"The Valley of Doubt," five reels, with special cast.
"The Desperate Hero," five reels.

SELECT EXCHANGES

DISTRIBUTED BY SELECT EXCHANGES.
"The Undercurrent," five reels, with Guy Empey.
"A Scream in the Night," six reels, with Ruth Budd.
"Path of the Stranger," five reels, with Mitchell Lewis.
"The Last of Croesus," five reels, with Norma Talmadge;
"Her Loves and Lies," with Norma Talmadge.
Music Which Can Be Played in Any Theatre

Following is a list of music publishers who are not members of the Society of American Authors and Composers whose music can be played by either orchestra or music roll, to the following credit:

Asher, Emil 1135 Broadway, New York, N. Y.
Ballinger, Edward L. Music Publishing Co., 142 W. 42nd St., New York, N. Y.
Berg, C. M. Columbia Theatre Building, New York, N. Y.
Bond, Carrie Jacobs, 374 S. Michigan Ave., Chicago, Ill.
Boosey & Co. 9 E. 17th St., New York, N. Y.
Boston Music Co. 26-28 West St., Boston, Mass.
Broadway Music, 244 W. 45th St., New York, N. Y.
Brownie, Ted Music Co., Inc. 323 Madison St., Chicago, Ill.
Cary & Co. London, England
Craig & Co. 145 North Clark St., Chicago, Ill.
Ditson, Oliver & Co. 178 Tremont St., Boston, Mass.
Fischer, Carl, 4615 Cooper Square, New York, N. Y.
Fox, Sam, Publishing Co. 74-76 Broadway, Cleveland, Ohio
Gilbert & French, Inc. 225 W. 42nd St., New York, N. Y.
Graham, Roger. 143 N. Dearborn St., Chicago, Ill.
Granville, Bernard, Publishing Co., Inc. 242 E. 33rd St., New York, N. Y.
Huntingtner & Dilworth, 355 Fifth Ave., New York, N. Y.
Ideal Music Co. 356 Fifth Ave., New York, N. Y.
Inter City Music Co. 22 West 42nd St., New York, N. Y.
Jackson, Walker 8 Bosworth St., Boston, Mass.
Jewils, W. L. SOS Music, 700 Wabash Ave., Chicago, Ill.
Jungnickle, Ross, 15 Whitehall St., New York, N. Y.
Kelly, W. A., Music Co. 1728 S. Wabash Ave., Chicago, Ill.
Kendis-Breckman Music Co. 145 W. 45th St., New York, N. Y.
Krey Music Co. 261 Washington St., Boston, Mass.
Kummang, Curte & Co. 967 Beachwood Drive, Hollywood, Calif.
McKeeley Music Co. 145 W. 45th St., New York, N. Y.
Morris, Joseph, & Co. 119 N. Clark St., Chicago, Ill.
Penn Music Co. 145 W. 15th St., New York, N. Y.
Peiffer, Arthur, Co. 127 Main St., Quincy, Ill.
Plantados, J. & Co. Inc. 472 Third Theatre Building, New York, N. Y.
Richmond, Maurice & Co. 143 45th St., New York, N. Y.
Roberts, Lee S. 412 Fine Arts Building, Chicago, Ill.
Rozavy, George, Publishing Co. 24 E. 21st St., New York, N. Y.
Rossiter, Will 73 Randolph St., Chicago, Ill.
Schrumer, G. 4 E. 13th St., New York, N. Y.
Schubert, Edward & Co. 11 E. 22nd St., New York, N. Y.
Southern California Music Co. 229 Broadway, Los Angeles, Calif.
Smythe, Billy, Music Co. 25 E. 21st St., New York, N. Y.
Snyder Music Publishing Co. 24 W. 43rd St., New York, N. Y.
Stasny, A. J. Music Co. 47 Grand Opera House Building, Chicago, Ill.
Summar, Clayton F. 641 E. Van Buren St., Chicago, Ill.
Store & Thompson 143 N. Dearborn St., Chicago, Ill.
Taylor, Till, Grand Opera House Bldg., Chicago, Ill.
Triangle Music Co. 821 Granview St., New Orleans, La.
Urbanik Bros. 1326 S. Talman Ave., Chicago, Ill.
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"The Clockshopper," five reels, with Charles Ray.
"The Tiger Girl," five reels, with Lilian Gish.

TYRAD PICTURES, INC.

"And the Children Pay," seven reels, with Garrett Hughes.
"Their Wife and Mine," five reels, with Harry T. Mayo.
"Human Passions," five reels.
"The Red Viper," six reels, with Cares Hughes.
"It Happened in Paris," five reels.
"Broken Hearts," five reels.
Johnny Dooley Comedies, two reels, monthly.

UNITED ARTISTS CORPORATION

Sept. 1—"The Majesty, the American," eight reels, with Douglas Fairbanks.
Oct. 29—"Broken Blossoms," five reels, with Griffith production.
Dec. 29—"When the Clouds Roll By," six reels, with Douglas Fairbanks.
Apr. 25—"Down on the Farm" (Sennett), five reels.
May 23—"Romance," seven reels, with Doris Kane.

UNITED PICTURE THEATRES

"The Eternal Mother," with Florence Reed.
"The Coriscan Brothers," seven reels, with Dustin Faroum.

UNIVERSAL FILM MFG. COMPANY

UNIVERSAL PICTURES

Feb.—"The Prince of Ave. A," five reels, with James Corbett.
Feb.—"The Peddler of Lies," five reels, with Frank Mayo.
Feb.—"The Forgotten Bride," five reels, with Mary MacLaren.
Apr. 5—"The Road to Divorce," five reels, with Mary MacLaren.
April 19—"Her Five Foot Housekeeper," five reels, with Edith Roberts.
Apr. 26—"Locked Lips," five reels, with Janski Arch.
May 3—"Bullet Proof," five reels, with Harry Carey.
May 10—"The Girl in the Cheap Seats," five reels.
May 24—"The Path She Choos," five reels, with Anna Cromwell.

JEWEL PRODUCTIONS

"Inhulleds" six reels, with Mildred Harris.
"Blind Husband," seven reels, with Artur Krause.
"The Virgin of Stamboul," seven reels, with Francis Dean.

VITAGRAPH

"When a Man Loves," five reels, with Earl Williams.
"The Sins of the Mother," five reels, with Dorothy Williams.
"The Midnight Bride," five reels, with Gladys Leslie.
"Human Collaborator," five reels, with Corinne Griffith.
"The Birth of a Soul," five reels, with Harry T. Moore.
"The Juggler," five reels, with Anita Stewart.
"Deadline at Eleven," five reels, with Corinne Griffith.
"The Flaming Chair," five reels, with Anita Stewart.
"The More Excellent Way," five reels, with Anita Stewart.
"The Barrier Girl," five reels, with Corinne Griffith.
"The Sea Rider," five reels, with Anita Stewart.
"Lover's Rebliion," five reels, with Anita Stewart.
"A Master Stroke," five reels, with Earl Williams.
"Bat's Candidate," five reels, with Corinne Griffith.
"The Tautnet," five reels, with Harry T. Moore.

VITAGRAPH SPECIALS

"Slaves of Pride," six reels, with Alice Joyce.
"The Fortune Hunter," two reels, with Frank and Corinne Griffith.
"The Sporting Duchess," seven reels, with Alice Joyce.
"Captain Swift," five reels, with Earl Williams.
"Dollars and the Woman," six reels, with Alice Joyce.
"The Course of Marge D'Oune," six reels, Curwood special.

H. KENRY SERIES

"The Call Loan," two reels, with Joe Morley.
"A Philistine in Bohemia," two reels, with Eula Murphy.
"The Passing of Black Eagle," two reels, with Joe Ryan.
"The Ransom of Mack," two reels, with All-Star Cast.
"A Ruler of Men," two reels.

LARRY SEMON COMEDIES

"Between the Acts," two reels.
"Dull Care," two reels.
"Now Drop Inn," two reels.
"The Head Walker," two reels.
"The Grocery Clerk," two reels.
"School Days," two reels.
"Solid Covert," two reels.

CURRENT SERIALS

ARROW, "Lightning Bryce," with Ann Little and Jack Holke.
BALLMARK, "The Screaming Wilson and Neva Gertrude."  
UNIVERSAL, "Elmo the Fearless," with Elmo Lincoln.
VITAGRAPH, "The Silent Avenue," with William Duncan.
VITAGRAPH, "Invisible Hand," with Antonio Moreno.
PATHE, "Tracked by Three," with Frank Mann and Walter Holmes.
REPUBLIC Pictures, "The Whirlwind," with Chad Hutchinson.
UNIVERSAL, "The Vanishing Darguer," with Eddie Polo.
EXHIBITORS HERALD

The Independent Film Trade Paper

Current GOLDWYN PICTURES
WILL ROGERS in The Strange Boarder
PAULINE FREDERICK in The Woman in Room 13
MADGE KENNEDY in Dollars and Sense
TOM MOORE in Ducks
MABEL NORMAND in Pinto
MARY ROBERTS RINEHART'S Dangerous Days
Rex Beach's The Silver Threads
JACK PICKFORD in The Little Shepherd of Kingdom Come

GOLDWYN PICTURES CORPORATION

MARTIN J. QUIGLEY, PUBLISHER
Entered at second class matter, August 16, 1917, at the Post Office at Chicago, Ill., under the Act of March 3, 1879.

June 26, 1920
This space customarily occupied by advertisements of Famous Players-Lasky corporation has been vacated by that corporation because this publication has expressed editorial opinions in opposition to the attempts of Famous Players-Lasky corporation to dominate the independent exhibitors of America.
First Release

Universal’s NEW STAR SERIES

The Great For’y-eight Special Attractions
July 12th

FRANK MAYO

in Holman Day’s Big Romance of the Canada Border
Directed by Lynn Reynolds who made “The Brute Breaker”

“THE RED LANE”

A STIRRING story vigorously acted by virile FRANK MAYO and a splendid company—in which a stalwart Revenue Officer fights against a band of smugglers on the Canada Border and wins the love of a beautiful woman whom he saves from an unhappy fate. Staged in a scenic wonderland full of the spirit of the Big Outdoors.

Others of the Great 48 Are

HARRY CAREY in a series of eight rousing outdoor productions. First release, “Blue Streak McCoy,” July 26th, directed by Reesor Eason.

CARMEL MYERS in eight splendid heart-appal features, starting with “In Folly’s Trail” Aug. 23rd, from the story by Katherine L. Robbins.

EDITH ROBERTS in eight big loc: stories, beginning Aug. 9th with “The Adorable Suzanne” by Ralph Stock, directed by Norman Darrow.

LYONS & MORAN in eight modern comedy dramas of the bitter sort, their first being “La La Lucille,” on Aug. 16th.
Dear Wife: Here are two tickets to "The Deep Purple" for you and Mary. It's an R. A. Walsh Production personally directed by R. A. Walsh.

We saw the original stage play by Paul Armstrong and Wilson Mizner.

The Photoplay version is presented by Mayflower Pictures Corp.

I'll enjoy this picture. Fahby.
GREAT NEWS FOR YOU, MR. EXHIBITOR:

BESSIE LOVE

In answer to the hundreds of requests for information on the New, Big Callaghan Productions, we're delighted to say:

THE WAITING'S ALMOST OVER

Will soon be available for your screen in the first of her New-Era, Money-Making Series of Bigger and Better Photo-plays founded on famous novels and dramas

Presented by
ANDREW J. CALLAGHAN PRODUCTIONS, Inc.

"THE MIDLANDERS"
From the novel by Charles Tenney Jackson

GET READY FOR A BIG DRIVE
ON THE PUBLIC PURSE

Here's the reason: THEY'RE BUILT TO PLEASE THE PUBLIC

ANDREW J. CALLAGHAN PRODUCTIONS, Inc.
NEW YORK CITY
NOW-
WITH THE ODOR OF SUMMER
ON EVERY BREEZE AND
VACATIONING IN EVERY
MIND
GIVE YOUR
AUDIENCES
MACK
SENNETT'S
Newest Five-Reel
Comedy Sensation
"DOWN ON
THE FARM"
A BOX-OFFICE HARVEST
EVERYWHERE

Offers Bigger
Opportunities
for Inexpensive
Exploitation
than Any Picture
of the Year

UNITED ARTISTS CORPORATION
MARY PICKFORD CHARLIE CHAPLIN
DOUGLAS FAIRBANKS D.W.GRIFFITH
HIRAM ABRAMS, General Manager
The greatest Love Story ever written is touching the hearts of countless thousands the country over today.

DORIS KEANE

In Edward Sheldon's celebrated play "ROMANCE"

Directed by CHET WITHEY

UNITED ARTISTS CORPORATION

MARY PICKFORD
CHARLIE CHAPLIN
DOUGLAS FAIRBANKS
D.W. GRIFFITH
HIRAM ABRAMS, General Manager
Breathless ~ In the Air!
That's the way your audiences will be at the end of each episode of the

Pathé Serial

THE THIRD EYE

with Warner Oland and Eileen Percy

Who turned the camera which took the incriminating pictures?
Why the malignant, persistent effort to pin the crime on the beautiful motion picture star?
And who and what is the Third Eye?
A serial that moves with the swift rush of a tornado!
Written by H. H. Van Loan.
Produced by Astra.
5000 EXHIBITORS

within the past three weeks have admitted that now there is no other release offering weekly the high average quality of "COMEDY-ART."

Our infant struggles are over. In every branch of production we have used unlimited money to secure the greatest artists—from title writers to directors.

By doubling the size of our producing organization, we gained quality and the absolute certainty of maintaining our schedule of one release each and every week.

"COMEDYART" can help you—on your screen, not the screen of your competitor.

SPECIAL PICTURES CORP'N

H. W. Hellman Building

Los Angeles
there is offered a Photoplay of such Sterling Value as

WILLIAM FEVERSHAM

"The Man Who Lost Himself"

These Big Theatres Were Quick to Sense the Unusual Boxoffice Strength of

"THE MAN WHO LOST HIMSELF"

Grauman's Ritz, Los Angeles (Indefinite Run)
Strand, New York
Loew Circuit
Palace, Washington
Orpheum, Globe, Columbia, Boston

Roth's Imperial, San Francisco (Indefinite Run)
Stillman, Cleveland
Hartman, Columbus
Temple, Detroit
Barbee's Loop, Chicago

—And Scores of Others

Distributed by Select

Lewis J. Selznick

All present other FEVERSHAM Productions from time to time.
Selznick Pictures

Playing at Leading Theatres Everywhere

William Faversham

in

The Man Who Lost Himself

By H. de Vere Stacpoole
Directed by George D. Baker

Distributed by
Select Pictures Corporation

Lewis J. Selznick, President
The sound judgment and years of experience of Lewis J. Selznick are reflected in every issue of SELZNICK NEWS
The epitome of News Reel perfection

A FEATURE AT LEADING THEATRES EVERYWHERE

Distributed by Select
Lewis J. Selznick presents
WILLARD MACK'S
"THE VALLEY OF DOUBT"
Scenario by R. Cecil Smith — Directed by Burton George

A story of virile men
and a woman's undying
love—a photoplay that
will bring a breath
of the vast northwest
to your theatre —

Distributed by Select
GRACE DAVISON
and MONTAGU LOVE in
"MAN'S PLAYTHING"
cast including STUART HOLMES
Written & directed by Charles T. Horan
Photographed by Harry A. Fischbeck.

REPUBLIC DISTRIBUTING CORPORATION
LEWIS J. SELZNICK Advisory Director
BRITON N. BUSCH, President
720 SEVENTH AVE., NEW YORK
Start Something!
Ask The Ladies in Your Vicinity This Question:
"Is Your Husband True?"

The HOUSE

featuring
SEENA OWEN
PELL TRENTO
HELEN JEROME EDD
GEORGE HERNANDE
An Emotional Drama of Domestic Life
by HENRY RUSSELL MILLER

An attraction written, designed, directed, produced and offered to exhibitors on account of its appeal to women.

A story written with the dominant idea of interesting women.

Directed and acted with the feminine theatre patrons constantly in mind.

In every sense a 100% woman picture in which every man will be interested.

Its a sure-fire house-packer!

Get in touch with the American Film Company representative at your nearest Pathé Exchange today!

Produced by
AMERICAN FILM CO., Inc.
Samuel S. Hutchinson, Pres.

Distributed by
PATHÉ
NO PICTURE
of the romantic adventure type
ever screened, inspired the newspaper praise and publicity accorded
"THE
RETURN
of TARZAN"
Produced by NUMA PICTURES
Directed by HARRY REVIER
Supervised by GEO. M. MERRICK

The New York papers said

TELEGRAM
"There are thrills and thrills in The Return of Tarzan"

EVE. WORLD
"The Return of Tarzan is a real Bway triumph"

THE TRIBUNE
"The Return of Tarzan is just the kind of picture film fans want to see."

VARIETY
"The Return of Tarzan is a better film than Tarzan of the Apes."

WID'S
"There was a big line at the Bway yesterday despite the heat"

IT IS A POSITIVE SURE FIRE SUMMER SENSATION
Now in its 2ND big week on Broadway
"THE RETURN of TARZAN"

is the second of the remarkable series of highly sensational stories by EDGAR RICE BURROUGHS

IT has been published by 6000 Daily Papers, more than Three Million books sold. Republished again and again in hundreds of cities...

The RETURN of TARZAN as a motion picture has 20 million ready made patrons awaiting its appearance. Playing dates now being arranged.

GOLDWYN DISTRIBUTING CORP'N
469 Fifth Ave. N.Y.
WHERE THE NATION

CHESTER COMEDIES

MERMAID COMEDIES

We offer four series of comedies which have met Educational's quality standard. Chester comedies feature animals and remarkable child actors, combining mirth and amazing feats, alternate laughs and thrills. Rapid fire fun and pretty girls will always be found in Mermaids.

Johnny Hines is the star in the "Torchy" series from the Sewell Ford stories.

Each of these three series will supply a release monthly.

Christie Comedies supply a release semi-monthly, featuring Bobbie Vernon, Fay Tincher and the Follies Girls.

EDUCATIONAL FILMS
CORPORATION OF AMERICA
729 Seventh Ave. New York
GETS ITS LAUGHS

CHRISTIE COMEDIES

TORCHY COMEDIES

Instead of addition of comedies lessening emphasis on our scenic, travel and educational subjects, releases of the latter have been considerably increased.

There will be a Robert C. Bruce Scenic every two weeks, alternating with a Screenic.

Chester-Outings will be released weekly. "Specials" will be provided frequently, and additional series will be announced within a short time.

All of this product is released through Educational exchanges in twenty-four cities.
ROBERTSON-COLE
Presents
Albert Capellani's Master Production

"THE FORTUNE TELLER"
Starring
MARJORIE RAMBEAU

ROBERTSON-COLE
DISTRIBUTING CORPORATION
220 South State Street
CHICAGO, ILL.
IT

!!! IS READY FOR THE AMERICAN PUBLIC!!!

Nine Months in the Making, Editing, Titling—
Timeliest Screen Offering of the age—
Based on the Mightiest Theme of the Hour—
Produced on a Scale as Colossal
as the Thought

"DEMOCRACY"
THE
VISION RESTORED

Copyrighted 1920

It is Vital. It is Human. It is Life.

DIRECTED BY WILLIAM NIGH
Director of Gerard's "My Four Years in Germany"

DEMOCRACY PHOTOLEPLAY COMPANY

2826 Decatur Ave. New York City
Lee Francis Lybarger
President and General Manager
Phone, Fordham 8330
FILLING A WANT!

FOR STATE RIGHT BUYERS

Announcing

MURIEL OSTRICHE

A well-known and capable star

Clever laughable and entertaining themes

IN

HIGH-CLASS TWO REEL COMEDIES

Distributed by

ARROW FILM CORPORATION
W. E. SHALLENBERGER, Pres.
220 WEST 42ND STREET, NEW YORK

Directed by ARVID GILLSTROM. Well-known comedy director
There'll be a Franchise everywhere

Phillis Haver, as the "flirty" wife, and Criss Cross Eyed Ben Turpin, the lover, in the first satire on the Eternal Triangle

HAVE A SMILE!

It may be dry in your town, but you can treat your patrons to smiles—and laughs in

Mack Sennett's "Married Life"

Positively not a war picture

5 ROLLICKING REELS 5

Associated First National Pictures Inc.

A First National Attraction
“Great Audience Appeal!”

That’s what S. Barrett McCormick says of Mayflower Photoplay Corporation’s Presentation of

The Allan Dwan Production

“A Splendid Hazard”

Read his telegram:

1920 JUNE 8 AM 8 23

INDIANAPOLIS IND
J D WILLIAMS FIRST NATIONAL EXHIBITORS CIR.
6 AND 8 WEST 48th STREET, NEW YORK CITY
ALLAN DWAN PRODUCTION OF A SPLENDID HAZARD AT PREMIER PRESENTATION AT CIRCLE THEATRE THIS WEEK ACCEPTED BY PRESS REVIEWERS AND AUDIENCES AS ONE OF THE HIGH LIGHTS OF SCREEN ART DWAN’S MASTERFUL DIRECTION OF THE FASCINATING STORY WHICH COMBINES ALL ELEMENTS OF AUDIENCE APPEAL ASSURES ITS FINANCIAL SUCCESS WALTHALL’S WORK PROCLAIMED GREATEST OF HIS CAREER CONGRATULATIONS TO MAYFLOWER DWAN WALTHALL AND FIRST NATIONAL

S BARRETT McCORMICK

From the famous novel by Harold MacGrath
Directed by Allan Dwan

A First National Attraction

There’ll be a Franchise everywhere
CAPTIVATES THE COAST!

"Exquisite Bit of Heaven"

That's what one critic says of

"Passion's Playground"

Starring

Katherine MacDonald
The American Beauty

Presented by
Katherine MacDonald Pictures Corp.

"From every standpoint, Katherine MacDonald's latest picture, 'Passion's Playground,' is a very beautiful production. The lovely star was never more radiant nor deserving of her title, 'The American Beauty.' The love theme is an exquisite bit of Heaven, while the photography and settings have reached the pinnacle of surpassing beauty. Story contains thrills, adventure, romance running on high, with quick action and swiftly moving plot."—Los Angeles Examiner.

"Katherine MacDonald is really alive, keenly intelligent and knows how to express emotion through facial expression. She is one of our greatest screen actresses."—Los Angeles Times.

The most beautiful woman in the world
A Romance of Monte Carlo. Adapted from "The Guests of Hercules," by C. N. and A. M. Williamson. Directed by J. A. Barry

By arrangement with Attractions Distributing Corporation
B. P. Schulberg, President
Foreign Representation, David P. Howells, Inc., 720 Seventh Ave., New York City

A First National Attraction

There'll be a Franchise everywhere
Notice to Applicants
For First National Franchises

It is rapidly becoming evident that it will be impossible to grant Franchises to hundreds of exhibitors who have applied for them. There can be but one franchise holder in each zone. We assure you that every application is given careful, impartial consideration. It is because we desire to be perfectly fair to applicants—and at the same time select the exhibitor best qualified for a membership in the organization that we have gone slowly in announcing the award of franchises.

If you are the leading exhibitor in your zone, have no fear—we will find it out and you will get your franchise.

To those disappointed ones who fail in securing Franchises, we can only say—The best man has won.

Yours for fairness,

Associated First National Pictures, Inc.

There'll be a Franchise everywhere
Arthur S. Kane presents

Charles Ray
in George M. Cohan's famous comedy drama

45 Minutes From Broadway

The first of a special series of independently made pictures for FIRST NATIONAL

Every one of these pictures will be a smashing box office attraction because of Mr. Ray's tremendous popularity, the fascinating stories and the lavishness of production.

Get the entire series NOW

A First National Attraction

There'll be a Franchise everywhere
"Independence or—Disaster!"—a plain statement of the situation facing the independent exhibitors and producers, Article 3

NEWS OF THE WEEK

The Cleveland Convention—

Victory Over Paramount Looms

"Dr. Jekyll and Mr. Hyde"

Effort to Break Up Convention Fails

Miscellaneous Resolutions Adopted

A Question to Trade Paper Editors

The Salute to Famous Players

Voice of Industry Commends "Exhibitors' Herald"

Louw Says Percentage Drove Him to Protesting

Exhibitors Endorse "Exhibitors' Herald"

Speech of Franklin K. Lane

Complete Slate of Officers

Convention Sidelines

Speech of James J. Walker

"Frolicking in the Foyer," by Harry Reichenbach

Registration of the Exhibitors

Cartoon, "Future of Independent Exhibitors Are Yours"

"Impressions at Cleveland," by Martin J. Quigley

Prominent Figures at Convention

Harry Koplar's Experiences Form a Story with a Moral

Tourner Starts "Big 6" Schedule After Completing One Picture

Educational's New Policy Effective June 30

Robertson-Cole Takes Decision Stand Against Entering Theatre Field

Mayflower Schedule Will Include Seventeen Specials This Year

Authors Signed by Metro Are to Go West to Assist Production

Shallenberger Says Independent Field Is Now Progressing

REVIEWS

"The Mollycoddle," United Artists C-D, six parts, with Douglas Fairbanks

"The Desperate Hero," Select C-D, five parts, with Owen Moore

"A Broadway Cowboy," Pathe C-D, five parts, with William Desmond

"Love's Harvest," Fox D, five parts, with Shirley Mason

"The Restless Sex," Paramount Artcraft D, six parts, with Marion Davies

"By Golly," Paramount C, two parts, with Charles Murray

"Double-Dyed Deceiver," Goldwyn D, five parts, with Jack Pickford

"The Best of Luck," Metro D, six parts, with a special cast

"The Man Who Lost Himself," Select D, five parts, with William Faversham

"Sick Abel," Paramount Artcraft C-D, five parts, with Wallace Reid

"The Return of Tarzan," Goldwyn D, six parts, with Gene Pollar

"Remodeling Her Husband," Paramount Artcraft C, five parts, with Dorothy Gish

DEPARTMENTS

Exhibitors Advertising

With the Procession in Los Angeles

Voluplanning Around N'Yawk

What the Picture Did for Me

Chicago Trade Events

Guide to Current Pictures

ADVERTISERS

American Film Company, Inc.

Andlauer & Sims

Arrow Film Corporation

Associated Producers, Inc.

Bartola Musical Instrument Company

Bass Camera Company

Andrew J. Callaghan Productions, Inc.

Celebrated Players Film Corporation

Democracy Photoplay Company

J. B. Diollica Company

Eastman Kodak Company

Educational Film Corporation of America

Fine Arts Pictures, Inc.

First National Exhibitors Circuit, Inc.

Goldwyn Pictures Corporation

Hall Room Boys Comedies

Mayflower Photoplays Corporation

Minus-a Cine Screen Company

Pathe Exchange, Inc.

Paramount

Republic Distributing Corporation

Ritchey Lithographing Corporation

Robertson-Cole Distributing Corporation

Selznick Pictures Corporation

Special Pictures Corporation

Typhoon Fan Company

United Artists Distributing Corporation

Unity Photoplays Company

Universal Film Manufacturing Company

A. F. Williams

Subscription Prices United States, Cuba, Hawaii, Porto Rico and Philippine Islands, $2.00 a Year. Fifteen Cents a Copy Canada, 1.50 a Year. Foreign, $1.00 a Year.
UP IN MARY'S ATTIC

with
EVA NOVAK
and
HARRY GRIBBON

FINE ARTS PICTURES INC.
1457 Broadway-Phone Bryant 9500
or
L·L·HILLER -- 1476 Broadway.
One Group Will Sell You Out
As Quickly As The Other

Let’s talk some English without chewing the words. What are any of the various producer and distributor crowds giving you when they sell you a franchise?

In addition to paying for hollow, valueless franchises you also pay for the pictures they cover—many of them pictures you wouldn’t buy unless the franchise forced you to do so.

Associated Producers, Inc., isn’t franchising or sub-franchising anything or anyone.

Seven powerful producers—and there will be others—have burned all the bridges that linked them to other organizations and banded irrevocably together for a long term of years. Their productions will enable any exhibitor who wishes to be free and independent to hold his theatre and escape any organization’s franchise yoke.

With our first release September 12th we guarantee a minimum of thirty of the most powerful productions the industry has ever known.

You do not have to be owned, controlled or throttled by us to get our productions. We have always believed and still believe that powerful pictures, independently and cleanly sold, guarantee the success and independence of any theatre.

The chief value of a franchise is that it makes you “human collateral” for the organization that sells you the franchise and that once securely franchised you can be—have been—and will be sold out by selfish individuals who measure you only from your dollar values to themselves.

THOMAS H. INCE  MACK SENNETT  MARSHALL NEILAN  ALLAN DWAN  GEORGE LOANE TUCKER  MAURICE TOURNER  J. PARKER READ, JR.

ASSOCIATED PRODUCERS, INC.
NEW YORK CITY
Independence or—Disaster!

A Plain Statement of the Situation Facing the Independent Exhibitors and Producers

ARTICLE III

By MARTIN J. QUIGLEY

The situation has changed; for the moment—at least—Famous Players has quit displaying an exhibitor-be-damned attitude.

This is unquestionably and directly traceable to the fact that Mr. Zukor, after having quietly slipped into Cleveland last week wearing his most disinterested manner, discovered to his apparent surprise nearly one thousand exhibitors controlling upwards of three thousand theatres engaged in a serious business session.

And the one main object of this serious business session—despite all the lying propaganda inspired in familiar sources and aided by a spineless press—was to combat the producer-exhibitor menace which as evidenced by resolutions unanimously passed is not a myth but a concrete and menacing peril and, in the language of the resolution, "the Famous Players-Lasky corporation is the most flagrant offender."

Although not expecting anything like the course that actually was taken at the Cleveland convention, Mr. Zukor, as mentioned in a previous article, saw to it that he was present at the scene of action with a full staff from the great headquarters—Arthur Friend, Al Lichtman, S. R. Kent and thirty others. Although feigning to ignore the exhibitors' meeting, he established at the outset a reason for being in Cleveland at the time by fixing the annual meeting of the National Association of the Motion Picture Industry to be held there—and we use the term "fixing" advisedly.

Adolph Zukor Arrives On the Opening Day

The exhibitors' convention opened on Tuesday. Mr. Zukor arrived in Cleveland the same day. But Mr. Zukor kept right on ignoring protests and complaints of the exhibitors until Thursday, at which time it was apparent to everyone that the Famous Players' plan was put on the grill by the exhibitors.

He then issued a statement in which he said:

"We have no desire to extend our theatre interests."

If this is true (we are compelled to accept with certain reservations any statement which Mr. Zukor makes on the subject at this time), then it would be very interesting to hear from Mr. Zukor just when the desire to grab every theatre the bankroll would reach was abandoned.

At the time the convention went into session, when there was no certainty that the exhibitors would be able to fight back through a compact organization, such a statement would have indicated a voluntary change in front; coming at the time it did after the exhibitors had made plain what they intended to do about protecting their interests it is either a plea for mercy or just plain drivel—in either case worthy of no further consideration.

His Excuse Is That of The Original Bad Boy

The major portion of this Waterloo statement to which we refer is based on the original bad boy's excuse: "Somebody made me do it," the argument being that a group of exhibitors having associated for the distribution of pictures necessitated the purchase of theatres "to obtain proper representation in many important centers."

No one can argue against the fact that it would be perfectly proper for the Famous Players organization or any other organization to go into a center where its pictures are locked out and purchase a theatre in order to obtain representation. This is not the Famous Players situation and we do not profess the degree of gullibility necessary to give their contention in this respect a moment's consideration.

If Mr. Zukor is correct in this assertion then not an exhibitor in the country has a single reason for complaint; the seven hundred and more exhibitors who traveled thousands of miles to register their protest against Famous Players at the Cleveland convention were simply victims of June madness!

However, a few thousand theatremen throughout the country have a very good reason for complaint and the journey to Cleveland of several hundred of them was a sane, logical procedure of self-respecting men toward the goal of putting up a real fight against a serious menace.

"Proper" Representation Must Mean 100 Percent

Mr. Zukor says he was forced into the theatre business to obtain "proper representation." This is doubtless correct if by "proper" representation he means as nearly one hundred per cent of the theatres as it is possible for him to obtain at any given point. The whole trade knows that at several points he has not stopped at the point that would mean consistent representation for the type and quantity of product issued by his company. Hence

(Continued on page 49)
Heraldgrams

Everybody's home from Cleveland.

And while everybody isn't happy over what happened there, the exhibitors are.

Minneapolis delegates are particularly pleased over landing the 1921 convention and, with a real exhibitors' organization accomplished, the convention is a prize worth landing.

The "I told you so's," which predicted that harmony in exhibitorial ranks could not be achieved, are now looking for cover.

Official estimates place the attendance at 700 independent exhibitors. Add to these the producers, distributors, accessory dealers, and others attracted to Cleveland and the figures will mount well over the 1,000 mark.

It is the first convention on record, according to many exhibitors, where business came before pleasure. The fact is, however, that there was so much business, pleasure didn't figure in at all.

Felix Feist, vice-president of Goldwyn Pictures, came to Chicago from the exhibitors' convention at Cleveland and remained a few days to discuss business with I. Van Ronkel.

Clara Beranger, who has just signed another contract with Famous Players-Lasky Corporation to write scenarios, will leave for the London studio immediately. She will return in August.

Hoff Hailey, well known and popular film executive, has been appointed production manager of Hallmark Pictures Corporation.

Lindsey McKenna has been engaged as publicity director for the Betty Compson company, now producing at the Brunton studios. He was engaged in newspaper work, prior to going to Los Angeles as West Coast publicity representative for Selznick Enterprises.

Mr. and Mrs. Robert Brunton have returned to Los Angeles after a short vacation trip to Coronado Beach. During their stay in the South, they motored to Tia Juana.

Margaret Ettinger, for several years connected with trade and fan papers of the film industry, has joined the Mabel Condon exchange, an agency in Hollywood, Cal.

Dr. Oscar J. Lamberger, director of publicity for Victor Kremer, Inc., arrived in Chicago Thursday, June 10, from Cleveland, and departed the following day for Detroit and New York.

Matthew Teplitz, owner of the Independent Film Company of Pittsburgh, was among the film men who visited Chicago during the past week.

Carl Laemmle, president of Universal and Harry M. Berman, general manager, inspected test films of the Universal $10,000 beauty prize contestants at the Universal exchange June 14. The two officials returned to New York Tuesday.

Ben Beadell, manager of the Chicago Select exchange, has taken over the added responsibility of managing the Chicago exchange of the Republic Distributing Corporation.

Messmore Kendall, president, and Edward Bowes, vice president and managing director of the Capitol Theatre, New York, were among the thousands of visitors attracted to Chicago last week by the Republican convention.

Lewis J. Selznick and C. R. Seelye joined in announcing that Mr. Seelye had resigned as general manager of National Picture Theatres, Inc.

Mr. and Mrs. Aaron J. Jones, the former a well known Chicago exhibitor, have opened their summer home at Flossmore which is one of the show places of Chicago's South Shore.

R. C. Gary, who was publicity director for Robertson-Cole's central exchanges, has resigned to become director of publicity and exploitation for Goldwyn Pictures Corporation at Atlanta, Ga.


Tom Gallery, star, has been in Chicago the last week visiting his father, Captain Michael Gallery of the police department.

Many men, seeking gold, dig up much earth, and find nothing but angle worms. The one sure way for the exhibitor to obtain all the gold he is entitled to is to bend his efforts toward securing plenty of RITCHEY posters wherewith to exploit his programs.

RITCHEY LITHOGRAPHING CORPORATION
406 West 31st Street, New York Phone: Chelsea 8388
Victory Over Paramount Looms As Exhibitors Complete Organization; Sydney S. Cohen Named President

Adolph Zukor Buttonholes Theatre Owners in Cleveland Hotel Lobby in Vain Personal Effort to Stem Tide—Issues Tardy and Evasive Defense of Activities in Theatre Field

Defiance Gone, Lasky Group Cut Sorry Figure

Defeated at every turn, the embryonic octopus of the motion picture industry—the Famous Players Corporation—dragged itself from the exhibitors' convention at Cleveland, on Thursday, June 10, a badly beaten factor, more than seven hundred exhibitors from every state in the Union having registered their determination to conquer the menace.

Adolph Zukor, head of the producing-exhibiting combine, personally jumped into the breach early in the convention week and began what proved to be a hopeless fight to stem the tide of sentiment against Famous Players which daily gained in momentum in the convention hall at the Hotel Winton.

In the meantime the delegates, blind to all else but the need of a strong national organization to combat the tactics of the Famous Players-Lasky corporation, ironed out their differences and emerged late Thursday afternoon, a united line of defense.

End of Convention Comes Suddenly Thursday

The end came suddenly. The delegates responded to roll call shortly before eleven o'clock on Thursday. Preliminary work consumed the time until after one o'clock. No adjournment was taken for lunch, no one thought of it. Then came the call for funds to meet the needs of immediate financing.

The plans for the first year's war chest had already been laid. The finance committee had recommended that $100,000 be raised and this had been passed by the convention unanimously.

Every delegate in the big hall wanted to give something but many differed as to the method in which the donation should be made. It seemed for a time as though the debates then engaged in would defeat the object. But Charles L. O'Reilly, who had frequently come to the front and straightened out seemingly impossible tangles, against smoothed things over.

Marcus Loew and James Miles Donate $2,000 Each

Chairman Lustig called on the delegates a state at a time and a representative of each delegation stepped forward and placed his donation amid the cheers and handclapping of all. Marcus Loew and James Miles topped the list with $2,000 each. J. H. Kunsky of Detroit gave $500, and when the total was announced it showed that more than $20,000 was available for immediate use.

Adjournment seemed inevitable at this juncture but again the voice of Mr. O'Reilly was heard asking that the report of the committee on nominations be read and action taken. The coatless, perspiring exhibitors wavered for a moment but voted unanimously on the motion.

When the names of the men recommended by the committee to guide the affairs of the new organization during the first year of its existence had been read, nearly every delegate in the room was on his feet gesticulating to the chair for recognition. Ben Sawyer of Cleveland won the coveted honor.
"I know you all want to get away," he began, "but I know you are all happy. I knew you could not go wrong if you came to Cleveland and I knew this would be a success. Everybody has worked hard and diligently, and it now takes but one step to put the final stamp of approval on this convention, and that is, to say to these men who have worked so hard and diligently, go forward, we are with you. Go to Sydney, we stand by you.

"I move that the secretary of this convention instructed to cast a ballot of the convention for the nominees as read by the chairman of the committee on nominations."

It will probably never be known who seconded Mr. Sawyer's motion. Bedlam broke lose and the convention reached a frenzy of enthusiasm unknown in the earlier deliberations. The shouting and cheering subsided momentarily but rose to increased heights as Sydney S. Cohen, first president of the Motion Picture Theatre Owners of America, accepted the gavel from Henry I. Lustig, retiring permanent chairman.

After expressing his thanks for the honor paid him and characterizing the convention as a "wonderful triumph" President Cohen said:

"On all sides by abuses of the worst kind, but some months ago when the octopus set out their plans to crowd up and put us out of business, the first thing that presented itself for our consideration was, if we fellows were going to allow ourselves to be stampeded. I felt that was the time to keep both feet on the ground. We called in all the independent theatre owners, and now you have been here for three or four days.

"The Executive Committee has been sincerely and honestly elected, and I am sure these men understand the problem of the smallest exhibitor in this country. These men I am sure sincerely want to function so they will protect every independent motion picture theatre owner in the United States, and I pledge you my word that I shall give my best effort, the best things in me, to build up an organization on a National scope that we may all be proud of, and one that will be productive of results.

"My office will be in New York, and if there is anything that I can do I would be glad to hear from you. If there is anything that I can do in your particular section let me hear from you. If you are threatened by anyone because you won't abide by him, or a lot of other things that happen, we have elected a capable executive committee and the men from your territory will keep in communication with the main office and we will be open to transact any business for you.

"You must understand we have now a national organization where every independent theatre owner in the United States has been invited to belong. I did not know but two of them when we came to the City of Cleveland, but I felt it made no difference because those men who were selected by the exhibitors in that territory for an important position were good enough for me because I had confidence in the independent exhibitors of every territory in the country.

"It is getting late, it is very warm, and all will say to you I like business man, I don't possess any magician's wand, there is nothing concealed up my sleeves, and this proposition consists of laying out a plan, and then working your plan. That is what we did in New York and we propose to do the same thing throughout the nation. We are going to the bat, we feel the bases are loaded, and we want to clean up. We want your cooperation, we want your counsel, we want your advice, and I assure you we will give the best that is in us to the Motion Theatre Owners of America."

One by one the new officers took their places beside Mr. Cohen, a great ovation greeting W. C. Paterson of Atlanta, who called the famous "pack your grip" meeting of exhibitors in Chicago, declared by many to have been the foundation for the successful convention just closed.

Many resolutions were passed by the convention designed to rectify existing ills foremost among them that directed against the Famous Players-Lasky Corporation for its alleged unfair methods and theatre activities. The corporation is described as "the most flagrant offender against the independent exhibitor movement" and exhibitors are advised to protect themselves by all lawful means.

A similar approach by the Society of Authors, Publishers and Composers, and action will be taken in an attempt to have national legislation passed to assure equity.

Other resolutions included those against the advance deposit system, lending of film by producers to non-theatrical institutions, producers' organizations pledging the use of the screens of the country for any purpose whatever; existing film contracts, compulsory purchase of posters or any kind of film exploitation and technicalities "Home Office" dictate. Resolutions were passed pledging hearty support to the independent producers.

(Continued on page 38)

FAMOUS PLAYERS PRESENTS

"Dr. Jekyll and Mr. Hyde"

By AL LICHTMAN

General Manager of the Department of Distribution, Famous Players-Lasky

(Statement made to the Committee of Seventeen in New York before the convention concerning what Famous Players-Lasky intended to do about getting out of the theatre business.)

"We don't know anything about the proposition. We are not interested. We won't do business with an organization of exhibitors. We will deal with the exhibitor as an individual only.

"We have a right to take every dollar away from the exhibitor we can get."
Eleventh Hour Effort to Break Up Convention Proves Dismal Failure

Pamphlet Signed by Alfred S. Black and Attacking Exhibitors Leaders Fails In Purpose—Is Answered by Vote of Confidence

A four-page pamphlet containing insinuations that personal gain had accompanied the interests of Sydney S. Cohen, Charles L. O'Reilly, Sam Berman, Henry H. Lustig and Fred Herrington in the distribution of industrial films through exhibitors organizations threw the convention into an uproar Thursday morning—an uproar of men seeking to protect the integrity of those attacked. The statement was signed by "Alfred S. Black, president, Motion Picture Exhibitors of America, Inc."

Mr. Black was bitterly excoriated from the convention floor by more than a dozen men, the keynote of their sentiment being reached when W. C. Patterson, of Atlanta, declared that if "Alfred S. Black had the guts of F UVIKO and distributed doors from their hinges, walk in and make his accusations in person."

New York Delegation Demands Apology

W. A. Dillon, of Ithaca, New York, was the first to take the floor, Waiving one of the circulars he strode to the front of the room and mounted the platform.

"I want to say New York comes here clean," he shouted. "We did not come here to be insulted and Alfred S. Black has insulted every man in New York state. My friends, I demand that he either be cast out by exhibitors or be made to apologize."

Mr. Cohen next took the floor, but before he was permitted to begin speaking, Maurice Chovinski, of Chicago, moved that the convention voice its disbelieve in the charges without any statement by Mr. Cohen.

The speaker however, insisted, and though he up the charges separately and denying each one.

"This statement," he said, referring to the pamphlet, "represents an eleventh hour desperate attempt of the interests behind Alfred S. Black to create dis- sension in this convention. I notice that the communication is signed by him as president of the Motion Picture Exhibitors of America. He wasn't decent enough to appear here. I pledge you, gentlemen, I am interested in none, other than the exhibiting branch of motion pictures."

Accuse Famous Players

The Famous Players-Lasky corpora- tion was accused of being behind the movement by A. C. Hayman of Buffalo, who next took the floor.

"The greatest compliment that the Famous Players ever paid to us is the distribution of this circular," he said, "written by the Famous Players advertising manager, Mr. Black. It is an attempt by the Famous Players to stampede this convention, pay no attention to it."

"It is the last move of the octopus, dying and grabbing at a straw," said Mr. Berman in denying the charges. He declared that Mr. Black's operations in New England were akin to those of the Lynch syndicate in the South and charged that the instigator of the charges was a tool of Adolph Zukor.

Will See It Through

"We came here in the hope of forming a great national organization," said Mr. O'Reilly, "I personally, having done everything within my limits to do so. I want to tell you one thing, that this is one time—and I am no candidate for office—that they have got to go all the way through with me. There are some gentlemen who will find that when this organization has permanently adjoined that I still retain the prerogatives of an American citizen, and they are going all the way through with me. This is the last attempt of Zukor and his gang."

Mr. Herrington said he would be satisfied with a vote of confidence from the Pennsylvania delegation which was given him.

Reproduction of the pamphlet which was distributed in the streets and in the lobby of the Hotel Winton, follows:

AN OPEN LETTER TO THE MOTION PICTURE EXHIBITORS OF THE UNITED STATES WITH RED BLOOD IN THEIR VEINS:

ARE you willing to be sold out under guise of an Independent Theatre move- ment by a handful of men who have carefully plotted and planned for many months to gain control of national screen advertising for their personal enormous gain?

ARE you satisfied to attend the Cleve- land Convention and be mere figure- heads subjected to and controlled by the most brazen "railroad methods" of con- vention procedure, whereby all commit- tees have been appointed by the chair and all important business of the con- vention referred to said committees to be handled for the interests of a given few?

ARE you going to accept the report of a nominating committee named by the chair, or have you red blood enough in your veins to nominate and elect officials who will work for the best inter- ests of exhibitors of the U. S. without purpose of personal gain from national screen advertising or other sources?

I ASK openly of you, Mr. Sydney S. Cohen, if you were directly or indirectly interested in the contract made with J. Brandt & Jack Cohn, whereby they were given exclusive control of the screens belonging to the Motion Picture Exhibitors League of New York and their so-called affiliated associations in other states?

WHAT consideration did Joe Brandt and Jack Cohn pay you for the privilege of booking the Fashion Picture in these territories?

HOW much of the money received from the advertiser was paid to the theatre owners who showed this picture, or did the theatre owner pay you a share of his net profit?

WHO has paid Mr. Herrington, the new chairman of your advertising commit- tee a salary and his expenses to travel around the country selling the industrial film idea?

WHOSE signature is attached to the contract that Mr. Herrington still holds and how much is still owing to him for performing the above services?

SYDNEY S. COHEN, before the assets of the erstwhile Cohn & Brandt screen "advertising monopoly" were sold, did you get bids on it from other advertisers of screen advertising?

I AM told you sold the idea of turning over the screens of our theatres for exclusive advertising privileges to the Baumer Film Co. Are you prepared to read this signed and sealed contract upon the floor of the convention?

ARE you a stockholder in the Baumer Film Co.? Are you participating directly or indirectly in their profits?

WHAT shares of the receipts are you and your associates receiving for the exclusive distribution rights of these films through the Merit Film Co.?

ARE you prepared to read your signed and sealed contract with Merit Film Co. on the floor of the convention?

HOW much of the total monies col- lected from the advertisers have been

THE ANSWER

RESOLVED. That this convention express its severe con- demnation of the cowardly and groundless attack made by Al- fred S. Black upon Messrs. Cohen, O'Reilly, Berman, Lustig, and Herrington; and be it

FURTHER RESOLVED, That we regard this devious way of attacking these men as an effort to undo or discredit the honest and constructive work done by these men. It is

FURTHER RESOLVED, That this convention declare its unbounded confidence in the integrity and honesty of pur- pose of Messrs. Cohen, O'Reilly, Berman, Lustig and Herrington.
Therefore Be It Resolved That

Resolutions Adopted by the Motion Picture Theatre Owners of America at the Convention in Cleveland

NON-THEATRICAL PERFORMANCES

This convention goes on record as opposing the practice of permitting the showing of motion pictures, produced, distributed, and copyrighted in this country, in parochial and religious schools, community houses, or charitable organizations. We believe that the showing of such films would detract from the legitimate use of our theatre system and cut into the legitimate profits of the legitimate payers of tax, in accordance with the principles of our origin and purpose. We call upon all branches of our industry to cooperate to this end.

FOREIGN-MADE PICTURES

We deplore the extent to which certain pictures are being shown on foreign-made pictures to such extent that it casts a shadow over the whole industry. We demand that the Motion Picture Producers' organizations pass such a resolution that will have the effect of excluding foreign-made pictures from the screens.

SCREEN OWNERSHIP

The Motion Picture Theatre Owners of America is hereby resolved that screen producers' organizations shall pass such resolutions as will have the effect of excluding foreign-made pictures from the screens.

INDEPENDENT PRODUCER

This convention looks upon the motion picture industry as one of limitless possibilities and will always welcome the motion picture pictures that comes into the hands of a few to the exclusion of the majority. We believe that such a control is the greatest practical support to the independent producer and distributor, as well as the maintenance of as much as possible both the independent producer and distributor in marketing their products. We believe that there can be no end to competition in producing pictures of quality.

SCHOOLS AND CHURCHES

It is the sense of this committee that we condemn as unfair competition the leasing or giving free of charge, or by playing percentage, any motion picture to schools, church, community house, or charitable organization, of pictures in conflict with the use of such pictures by a motion picture theatre.

ANNOUNCEMENT MADE IN THE TRADEPAPERS OF THE N. Y. STATE EXHIBITORS' LEAGUE AND WHO HAS THE BALANCE?

In the matter of the Cleveland exhibitors being restrained by you from showing Industrial Films by reason of a contract entered into by that body and yourself is your New York Distributing Company? Where do you stand?

WHERE does Henry H. Lustrig fit into the National Advertising Proposition?

This is why we refuse on behalf of the Cleveland Exhbitors as late as seven weeks ago to use advertising film without your personal permission.

ARE you still in favor of censorship of national advertising film by a self-appointed committee?

DOES this committee consist of Messrs. Cohen, Reilly and Berman?

ISN'T it a fact that the real purpose behind the whole half of the welfare of the exhibitors is camouflage and that the true purpose and intent of your visit to Cleveland is to gain control of National Screen Advertising?

ISN'T it true that the real motive behind the whole move is to gain control of the control and profit to be derived from National screen advertising, and that the Independent Theatre movement is secondary in connection with this move?

DO YOU know that you have received from advertisers since your first announcement was made in the tradepapers that offices had been established in New York for the business of making and distributing films, and to what producing company do you turn over the inquiries so received and have you an interest in the producing company?

DO YOU turn competitive bids from all producers of Industrial Film?

DO YOU intend them to us on the convention floor?

DO YOU realize how much revenue you have handed over to the exhibitors of the United States and that they are publishing competitive bids for their screen advertising?

DO YOU realize in face of your opposition and propaganda that our organization has already turned over to the exhibitors of the United States nearly $5,000,000. How much money has turned over to the Exhibitors through your efforts?

DO YOU believe that the best interests of the Exhibitors in the United States are safeguarded by a convention with self appointed committees, whose slate was previously passed by a chosen few? And how many of the many committees are interested in National-Screen advertising activities?

DIDN'T you tell me last fall in New York City, when I held several conferences with you, Reilly and Berman, that you were interested in the possible profits that might be derived from National Screen Advertising, and didn't you ask me if we brought about an amalgamation of the two Exhibitor Leagues you were going to "cut in" on same, and wasn't this my answer—"that I would not exercise the trust that was placed in me at the St. Louis convention to the exhibitors of the United States in any way for personal gain, and wasn't it a fact that these elections were unable to make any further progress toward amalgamation with you?"

MR. RED-BLOODED EXHIBITOR:

This is your last chance to rescue the convention from the plan to control fair screens by national advertising purposes through the so-called "Cleveland Plan" which you have already paraded through this on the floor and which could be a steamroller tactics; ask for its full meaning. Then you will rescind this resolution and call the officials who will stand for a square deal.

Signed,

ALFRED S. BLACK, President,

Motion Picture Exhibitors of America, Inc.

Hotel Cleveland, Room 2 C 1-

Cleveland, Ohio

June 9, 1920

Resolution, expressing the faith of the delegates in the men attacked and condemning the cowardice and groundlessness of it, was passed uprootedly.

POSTERS

(The compulsory purchase of certain amounts of posters and other advertising from an independent producer)

It is the sense of this committee that we are unalterably against all contracts with distributors for pictures. We do not use any such contract or give such advertisement.

We insist that the convention be left entirely to the discretion of the exhibitor who uses the pictures. We will not purchase or control the product, or have any control with his product, and purchased outright at a fair price, and under no circumstances be leased from the distributor or producer.

AMERICANIZATION

The motion picture theatre owners of America, in convention assembled, take this occasion of avowing their intention to cooperate with the movement for Americanizing the foreign-born, who have sought the opportunity at this republic. We believe that the screen is especially suited for the intelligent people of this important work. All the great facts in our history and the conceptions and institutions peculiar to our land are illustrated on the screen, and there is no better medium for the daily exposure, know the best avenues of approach; and this convention, therefore, offers the benefit of its influence in the preparation of literature and the making of such pictures.

RESOLVED, that this convention appoint a committee consisting of exhibitors whose advice and experience shall be available in the preparation of scenarios and the making of the pictures.

RESOLVED, that this convention desires to assure the former Secretary of the Interior, Frank Lane, that it desires to cooperate with him and to thank him for his appearance and address before this convention.

RESOLVED, that the members of this organization be requested to display at their respective theatres the information that they are members of the Motion Picture Theatre Owners of America. That the secretary mail to all members slides.

June 26, 1920

E X H I B I T O R S' H E R A L D
IN THE EXHIBITORS' FIGHT FOR INDEPENDENCE--

Mr. William A. Johnston of the Motion Picture News

WHERE DO YOU STAND?

Mr. J. P. Chalmers of the Moving Picture World

WHERE DO YOU STAND?

Mr. L. W. Boynton of the Exhibitor's Trade Review

WHERE DO YOU STAND?
Victory Over Paramount Looms
(Continued from page 34)


decide to fight music tax

No further negotiations are contemplated by the Motion Picture Theatre Owners of America with the Society of Authors, Composers and Publishers, it was indicated by Sydney Cohen, president, who declared before the convention at Cleveland that the only solution of this problem now was to go to Congress.

"The general counsel of this society questioned me as to the possibility of coming before the convention and making a deal with the organization for contracts," Mr. Cohen said. "My reply was that I didn't think we would entertain them; that we intended to go to Congress with an amendment to the copyright law and try to get it endorsed, which would put a stop to this very obnoxious practice."

Privilege of the stage and screen in the motion picture theatres was denied the society in a resolution which is as follows:

RESOLVED, that it be the sense of this committee that inasmuch as the success of the members of the Society of Authors, Composers and Publishers, is based almost exclusively upon the popularizing of such productions by the playing of them in the motion picture theatres, that we condemn as unjust, inequitable and an ingratitude on their part that they should insist upon the additional collection from our theatres after they have been paid a sufficient sum for each piece of music to yield them a just and fair profit.

Two Governors Are Endorsed

Governors of two states—Coolidge of Massachusetts and Smith of New York—were the subjects of endorsement at the convention, the former for his courageous stand in vetoing what is declared to be the most inequitable bill yet framed, and the latter for the unimpeachable support he has given important legislation in his state.

Governor Coolidge was highly praised by Ernest H. Horstmann of the Massachusetts delegation for his act, and a committee was appointed by Chairman Lustig to frame a telegram of thanks to that public official who was in attendance at the Republican convention in Chicago. The convention's expression of gratitude to Governor Smith follows:

"The convention desires to express to you its profound gratitude for helping the motion picture theatre owners in securing their money now on deposit with producers against every form of misuse. We further wish to congratulate you for having added your signature to the new law which

(Continued on page 35)

The Salute to Famous Players

Your Committee on Business Relations begs leave to report that the following resolution was passed unanimously:

WHEREAS this Committee, after carefully deliberating upon the data placed before it, and after interviewing, individually and collectively, many independent exhibitors who are accredited delegates, from all points of the United States, to your Convention, find that the Famous Players-Lasky Corporation is the most flagrant offender against the independent exhibitor movement, in as much as this corporation, over the protests of independent exhibitors, has continued to extend its theatre activities in unfair competition with the independent exhibitor, BE IT THEREFORE

RESOLVED, that it is the sense of your Committee that this Organization urge every independent exhibitor to protect himself, by all lawful means, from the aforesaid corporation until such time as they furnish competent evidence that they have changed their plan of producer-distributor-exhibitor control of the motion picture industry and will deal fairly and equitably with each independent exhibitor throughout the United States.

COMMITTEE ON BUSINESS RELATIONS

(Unanimously adopted by the Convention.)

Sam Bullock, Executive Secretary.
Voice of Industry Commends “Exhibitors Herald”

From An Exhibitor—

MARTIN J. QUIGLEY, EXHIBITORS HERALD:—Speaking for myself as an independent exhibitor, and having the honor and delegated authority to speak for thirty other independent exhibitors of Nebraska, I wish to thank you personally and in the name of those I represent for the fearless stand you have taken by your editorial in the Exhibitors Herald of June 12, 1920, in the interest of the independent exhibitors of America.

We are mindful of the fact that mercenary and selfish interests are at work that menace the very existence of the industry, and we realize the importance of having a journal whose influence is national and whose editor is fearless enough to go over the top at the zero hour and lead us on to victory.

The independent exhibitors of America owe you a debt of gratitude that cannot be liquidated alone by dollars and cents. We owe you our moral support and encouragement, that your influence in the cause of justice and fairness may be broadened.

Very truly yours,

(Signed) J. C. JENKINS.
Auditorium Theatre, Neligh, Nebr.

From a Producer—

MARTIN J. QUIGLEY, EXHIBITORS HERALD:—Congratulations on your declaration of independence. You are now in the same class as Patrick Henry: Give me liberty, even if I lose thirty pages. Please reserve for me all or any part of space that Famous Players cancels.

MARSHALL NEILAN.

From a Distributor—

MARTIN J. QUIGLEY, EXHIBITORS HERALD:—Congratulations on your determination to stand by the exhibitors of the nation in their present crisis and to help them find a way out of their difficulties.

There can be no greater service to the industry at the present time than for a thoroughly independent publication like yours to first make sure of the facts and to then point out the dangers confronting the exhibitor and impartially guide him out of his chaos. The exhibitor is under such pressure on account of the various schemes being loaded on him that he is now forced to take some action to get out from under or perish. He will let, he must let anyone—who has a voice that can reach him and who is impartial—guide him. This is my interpretation of the position of your publication and your desire.

I’m for you in your campaign.

Yours sincerely,

(Signed) WM. W. HODKINSON, President.
W. W. Hodkinson Corp.

(Exhibitors Herald desires to acknowledge gratefully the numerous congratulatory letters and telegrams from persons in all branches of the industry and all sections of the country on the stand of this publication in the exhibitors’ fight for independence. Due to space limitations only the above which are typical of the others are re-produced in this issue; others will be printed in subsequent issues.)
puts the admission of children into motion picture theatres of New York state into the hands of the parent. We believe that the parents are responsible for the welfare of their children and that they cannot delegate this natural duty to any official appointed by the government.

We take this occasion to assure you that we appreciate this act of the legislature, as well as the recently enacted law, which places the responsibility in the hands of the parent who has the care and custody of the child.

The Motion Picture Theatre Owners of America, in national convention assembled, wish to assure you that they will follow your public career with sympathetic interest and that they share your ideas of public service and the duties of statemanship.

All Censorship Is Condemned

All forms of censorship, local, state or federal, is condemned in a strongly-worded resolution which was unanimously adopted by the convention.

Every exhibitor in the organization is bound by the resolution to use "all proper means and lawful steps" to prevent the enactment of any "such vicious laws.

The resolution, complete, is as follows:

RESOLVED, that we realize that the screen as a channel for the transmission of thought excels all other mediums of expression heretofore known. We are cognizant of the fact that this is not understood by all, which fact entitles us, and this national organization, to stand out in as much as the use of a proper and intelligent use of the screen is an education and a wholesome experience, which is a benefit to all.

We, therefore, are, unalterably opposed to all forms of censorship. Censorship has proven a failure in the three states where it has been tried, and we confidently maintain that after six years of motion picture censorship has established higher standard of morality in Pennsylvania, Kansas and Maryland than in any other portion of the country.

We find that our opposition to local, state or federal censorship, as censorship is vicious in principle and which is the opposite to the spirit and genuineness of our institutions. The great factor in the national control and scrutiny of all forms of public entertainment is public opinion. Public opinion keeps the picture business on its toes and no form of amusement can exist without public applause.

This resolution take all proper means and lawful steps to prevent the enactment of any such vicious laws.

Resolution Hits F. I. L. M. Clubs

A resolution, a certified copy of which is to be mailed to the attorney general, was passed by the convention attacking the F. I. L. M. clubs or similar organizations, charging that they pretend to act in place of the lawfully constituted courts of the country.

It reads:

RESOLVED, that this convention protests against the activity of the so-called F. I. L. M. clubs or similar organizations throughout the country. These clubs or organizations pretend to act in place of the lawfully constituted courts of the country in all disputes between producers or exhibitors and film companies or actors; on the other hand, they presume to enforce obedience to the decision of their respective members by threats of denunciation, boycotts, the refusal to buy their films, or denying them service to the exhibitor who refuses to abide by their and who seeks redress for his grievances in the courts of law.

RESOLVED, that a certified copy of this resolution be sent to the Attorney General of the United States, with the request that he take action in the matter and pass upon the constitutionality of these F. I. L. M. clubs uniformly claims to extend from state to state.

Designate I. E. A. Official Branch

The Illinois Exhibitors' Alliance, of which Joseph Hopp is president, has been designated as the official Illinois branch of the newly formed Motion Picture Theatre Owners of America.

The Alliance is exclusively an exhibitors' organization, and in addition to its Chicago membership, has added most of the down state exhibitors during the past few months. It has had William Sweeney in the field as organizer for the past ninety days.

Officers Refuse to Take Salaries

Without exception, all of the newly elected officers of the Motion Picture Theatre Owners of America declined to accept a salary. The mention of remuneration brought a storm of protest from the men elected to office, and the matter did not get as far as a motion.

In his address to the group, a lot of money was voted to an officer, $2,500 being appropriated to the corresponding secretary for the expenses of his office.

Marcus Loew Declares Percentage Booking Drove Him Into Producing

Challenged by the credentials committee as to his right to be seated, later given full voice by a unanimous vote of the entire convention, Marcus Loew, in a clean-cut, all-the-cards-on-the-table speech, won the respect and friendship of all the delegates by his appeal to fairness.

Mr. Loew frankly admitted his heavy holdings in the Metro Pictures Corporation and explained in detail just how his entrance into the producing end of the business came about. He charged that it was a necessary protection to assure himself of sufficient film for his many houses that led him to ally himself with Richard A. Rowland in making pictures.

Fearless Percentage Booking

"I had viewed with the advent of the non-remunerative contract," said Mr. Loew, "and then when a representative of one of the producers came to me to warn me of the workings of the percentage system of booking my feelings passed beyond alarm. I called Mr. Rowland on the telephone, made an engagement for lunch, and that afternoon I was a heavy holder in a corporation which I felt would assure me of the films I needed.

The speaker emphasized that he was primarily an exhibitor; that he sympathized fully with the movement to organize a strong organization and voiced his belief that once this was accom
To the Exhibitors of America

Greetings –

Whereas:

Martin J. Quigley, editor and publisher of Exhibitors Herald, has openly and irrevocably attacked, in the editorial columns of Exhibitors Herald the producer-exhibitor menace, in all its forms, and has presented facts and evidence which prove that his attitude and action are solely in defense of the best interests of the independent motion picture exhibitors of the country, now, therefore, be it

Resolved: That this convention of Motion Picture Theatre Owners of America, assembled at the Hotel Winton, Cleveland, June 10, 1920, having every reason to know that the facts on which Mr. Quigley bases his remarkable editorial stand are true, hereby officially express its sincere appreciation to Mr. Quigley for what it justly believes to be the most significant and beneficial act which any trade journal publisher ever has performed in defending the independence, the individual business interests, the integrity and the collective morale of the independent exhibitors as a body, for the lasting freedom of the screen.

Motion Picture Theatre Owners of America

W. C. Patterson, secretary.
N. H. Lustig, permanent chairman.
S. J. Berman, recording secretary.
Victory Over Paramount Looms
(Continued from page 40)

“Both are equally bad,” he said. “To undersell the exhibitors means cutthroat competition against some other distributor or producer and means ruin for some of them. To oversell the exhibitor means his ruin eventually for he cannot pay more than his receipts warrant.

I recently had a meeting with the exchange managers of the company in which I am interested and tried to instill this spirit into them and I intend that this be the policy which shall govern our business. And I make this proposition now. If there is any exhibitor here who feels that he has been overcharged for film service, if he will come to me I will take it up with the company. If they will not rectify it I will do so, personally.”

Pledge Screen to Americanization Work

Eloquent Appeal of FRANKLIN K. LANE, Former Secretary of the Interior, Wins Unanimous Promise of Assistance

FRANKLIN K. LANE, former Secretary of the Interior of the United States, met with enthusiastic applause and a rising vote of endorsement when, on Tuesday afternoon, he addressed the convention in connection with the Americanization project, of which he is the head.

Mr. Lane characterized the motion picture screen as the greatest medium of education in the world today and urged the exhibitors to put aside personal gain their duty to their community and their country.

The speaker told of his unsuccessful attempts to interest both Congress and the Senate in a campaign on the screens of the country, in the hope of settling the present unrest and convincing the foreign-born that America was still the land of opportunity. Not until a committee from the motion picture industry made their appearance in Washington and appealed to the country’s highest legislative bodies did he obtain the support he asked. Mr. Lane said, “What the schoolhouse was two hundred years ago, what the pulpit was one hundred years ago, the motion picture theatre is today to the people of America and the world. You are the story of the past, the life of the present and the hope of the future.”

Mr. Lane cannot convince anybody of your spirit of friendliness and a square deal by putting up signs bearing the legend: “I am your friend.” You must prove that you are his friend or show him something in your past record to convince him of that fact.

There is nothing in American life that would not make a picture on the screen. America is the land of opportunity—it is a true democracy—it gives advantages to the emigrant that he can obtain in no other country on the globe. The United States can accept every challenge to her and stand the test unflinchingly.

Power Exceeds That of Press

“You, men, have a wonderful opportunity in this Americanization project. You wield a power which exceeds even that of the press.”

Mr. Lane emphasized the fact that the movement of which he is the head would yield no profit to any one concern. He told the exhibitors that their support of the movement would prove invaluable. He called upon them to provide material for scenarios from which films could be made along the lines of his campaign, telling them that their acquaintance with the people in their own communities and their needs would be of great weight in the work.

“Every person loves a contest. We—you and I—do not go to a prize fight because one of the contestants is to receive a broken nose or have blood smeared across his face. We go because the spirit of contest manifests itself.

Only Way to Reach People

“So I say to you that incidents in any man’s life would make a fit subject for a moving picture. The contest of a man reclaiming desert land by irrigation from the nearby mountains is of interest to me and of interest to competition against some other distributor or producer and means ruin for some of them. To oversell the exhibitor means his ruin eventually for he cannot pay more than his receipts warnant.”

At the conclusion, the former member (Continued on page 41)
CONVENTION SIDELIGHTS

There is no doubt now in the minds of the delegates that Frank J. Remisich comes from Shelbyville, Indiana, and that occasionally he visits Indianapolis, also in the state of Indiana.

Sam Berman had the easiest job at the convention. All he had to do was read everything that was submitted to the chairman in the form of resolutions and other bits of information. He varied this by calling the roll, defending himself from Black’s attack and nibbling on troches.

Joe Friedman’s “If you want a drink yell ‘Oh Min’” was a big hit and many of the parched lip exhibitors joined the Gump club. Ye editor of this column yelled “Oh Min” having mezzanine floor of the Winton and two blondes and three brunettes responded.

Senator Walker’s Will Rogersism pleased the crowd immensely. If oratory, ability and wit will get a man any place he won’t stop as a governorship.

Treasures Elect Peters of Dallas, Texas, failed to respond when President Cohen called him to the platform for his speech of acceptance. The tension was somewhat relieved, however, when it was discovered that the funds had not yet been turned over to him.

Will Brandt of New York asked permission of the chair, with the indulgence of the lady delegates, that the men be permitted to remove their coats. His reason, a brand new silk shirt was apparent a few minutes later. Brecker followed suit—silk shirt, too. The coats at the press table stayed on.

Wonder what the winning Cleveland aggregation of ball tossers thought with all those seats vacant for the Thursday game? My, how the exhibitors have changed.

W. C. Patterson of Atlanta, familiarly known by all as “Pat” who made famous the “pack your grip” Chicago convention and who always says yes added to the list. The Guts of Patterson. That boy’s backbone is solid steel when it comes to a fight.

Adolph Zukor, popular hero of the convention, took up lobbying as a last resort, his billboard campaign and other efforts having failed. He buttonholed everyone he could, trying with a perspiring face to explain away Paramount practices.

Many of the boys with pasteboard tendencies got well acquainted with house detectives they had never seen before. Sociable set, those house sleuths!

Ralph Talbot, head of the Oklahoma state exhibitors, put the first check on the speakers’ table when the foundation of the wall was laid. It represented ten per cent of his state’s quota.

Marcus Loew undoubtedly created a deep impression on the delegates and will probably be less misunderstood in the future.

Jackson’s of the Californian delegation was the only voice that came anywhere near approaching Berman’s in volume and penetration.

Careful perusal of the records reveals the fact that John Mannheimer of the Brooklyn boys took first honors in the “I can’t believe you, was the degree New Yorkers tied for the “second that motion” honors.

Tom Goldberg of Baltimore was apparently the only delegate-at-large at the Convention. He arose to a point of “personal privilege” from every section of the large assembly hall. He even ducked behind the press table, which represented Hawaii.

STEPPES of the Minneapolis aggregation evidently had his hat in the ring for something or other. The way it hung on his noble brow looked like every delegate in the convention had walked on it.

Sam Bullock’s pipe of the same war club dimensions was again in evidence. He steamed along merrily during the entire four days. Sam’s pipe is as much a part of him as Maurice Chovenski’s canvass-ribbed coin bag is a necessary detail of the veteran Chicago exhibitor.

After listening to the impassioned speeches of the various delegates moved to oratorical pretexts, one wonders if they’d all be dumb if it hadn’t been for the great war.

Joe Hopp swung his wicked vocabulary with telling effect in response to every speaker who addressed the convention. Despite the speaker’s assertion that “he had just been informed a minute before” we suspect he had sufficient warning to dust off a few of his pet phrases.

Griffin of California emphasized many times that he had come three thousand miles to get the right dope and the peculiar part of it is, he batted one thousand on getting his desires.

Dan Barton, general manager of the Bartola, Optical Instrument Co., was up and at ‘em all the time. The phone wires of the Hotel Winton were kept sizzling continuously, with the cream of Cleveland theatres on one end and the genial Barton on the other, and we understand that a substantial array of orders for both the Barton organs and Bartolas were consummated.

Many wanderers along the great American desert were promptly cared for in the great oasis discovered in Room 406. Much appreciation should be extended the good samaritan Reilly for the appreciable quality of “salvation” this likable Celt provided.

We’ll admit that Sergeant-at-Arms Henry Cole shortly blossomed into one of the hits of the convention, due to the most efficient and careful visiting all credentialed delegations that he delegate or any visitor to convention chambers was admitted. If you have any doubts as to who we refer to, just scan these affiliations of Henry’s. He is the executive secretary of the Cinema Exhibitors Association of Bronx County and owner of the Garden theatre, 197 Walton Avenue, Borough of Bronx, Greater New York.

Due to the courtesy of the entertainment committee of the Moving Picture Theatre Owners, all exhibitors attending the convention were cordially invited to attend a showing of the Dempsey-Willard fight pictures taken at Toledo, July 4, 1930, for the benefit of the Toledo Orphan Asylum. The showing was presented from the screen of the Strand theatre at 11:30 a.m., June 10th. These are the films taken under the direction of the Hallmark Picture Corporation and were recently given permission to be shown in Ohio.

With the convention over Thursday afternoon, the railway station was jammed to capacity with that Indiana, Wisconsin and Illinois delegation all trying to get aboard the 11:15 for Chicago. With the railway officials coming to the rescue another special was arranged to leave at 12:15 and all left Cleveland carrying many happy memories of the splendid hospitality of this charming metropolis by the lake.

A reporter for the Cleveland Plain Dealer walked up to the information clerk at the Hotel Statler and announced that he wanted “to talk to the biggest gun in the news business.” The clerk paged J. D. Williams.

Sam E. Morris’ old home town got an opportunity to prevent that young hero certainly made good when he went to the Big Town.

Not that Charles C. Pettjohn needed it to maintain his position of genuine popularity, nevertheless he came well supplied with an article calculated to insure popularity anywhere in these days of lemon pop and root beer.

Harry Berman, Universal’s sales chief, is one man in the m. p. business who can win an argument against film matters without raising his voice above a whisper: what he lacks in clamor he supplies in logic.

An enviable group of ad specialists and friends of the paper mills concerned with United Artists’ productions—Paul N. Lazarus, Kenneth McGuiness and Carl E. and Charles E. Moyer—looked in to see that all was progressing satisfactorily.

A. S. Kirkpatrick who presides over the sales destinies of Robertson-Cole was noted quietly spreading R-C propaganda among the foyers.

William A. Brady announced that at 6:45 p.m. on Wednesday he was going out of film politics. At that hour he took a train for New York. “Ise done through,” said William A. of that effect.

Having no comedy relief scheduled for the program of the convention Adolph Zukor took advantage of a personal appearance to explain how he was helping the exhibitor was not accepted.

It is now the cold grey dawn of the morning after the “Big Offender”.

If anyone is thinking of running a popularity contest for general managers they had better see John S. Woward in advance to be sure that it will be acceptable to him.
Need Unity to Fight Adverse Legislation

Exhibitors Hear Pertinent Truths From JAMES J. WALKER, Minority Leader of the New York State Legislature

I n a message surcharged with personal magnetism and of deep significance to the exhibitor, Mr. J. J. Walker, minority leader of the New York State Legislature, last Wednesday outlined the convention the potency of its cause, and the possibilities of a united front in combating adverse legislation.

Mr. Walker was invited to talk to the convention because of his acumen in New York state in behalf of the Motion Picture Theatre Owners. Mainly through his efforts came the defeat of the censoring bill and the repeal of the state's stringent blue laws.

Praises New York Leaders

The speaker paid a tribute to Sydney S. Cohen, newly elected president; Charles I. O'Reilly and Sam Berman, through whose efforts he said he had first become interested in the problems of the motion picture industry particularly from the exhibitor's standpoint.

"It is because of my association," said the speaker in opening his address, "it is because of the love of liberty upon which they are built, that I found myself shoulder to shoulder and so closely allied with the motion picture exhibitors of the state of New York. I congratulate you on this wonderful convention."

"It is the only way to get some place in my humble opinion, and that opinion is predicated upon eleven years' experience in the New York State Legislature, from which I come to you today, not because an invitation so flattering was extended to me for my personality, but rather because that legislature has learned to look so favorably upon the exhibitors of New York state; and that in conference between the most prominent men in our legislature, including the majority leader, the speaker, and the governor of the state of New York, I was asked to respond to your invitation, to fight the Buell-Yield to Major.

"There is no reason in the world why an industry so powerful as this should not meet together and it should not altogether be pusseyfooting affair either.

"There are enough Celtic tendencies in me to love a good fight, and there is no convention worth while that does not carry its fights, with this reservation: That when the fights are over let the majority rule and the minority conform.

"Now, let us: I let us fool about it. The purpose of the minority is to harass, is to make it uncomfortable for the majority, to filibuster, to throw all the opposition possible in the way of the majority, but when your little dickerings are done, when policies have been adopted, there is more to be gained in a solid line front. If you have any respect for Americanism or American institutions, you have never had the respect that you were entitled to in this country. To receive any attention or respect, you have got to stand unified, all for one and one for all.

"I say that I know a little bit about your industry. I do; In my official capacity I have got to find out something about it. And it is because of that knowledge, that acquaintance I have had with your industry that I speak thus. I know it because I have met them officially and I say to you that you are public service corporations, public service individuals. You are a quasi-public service, if not entirely. You are serving the people, and the people in some instances look to you to

Tell's of Censorship Fight

"One year ago when the lower house of the New York State Legislature passed a severe censorship bill that was on what we call the order of third reading in the senate, with the necessary number of votes to pass it, that it was by my own single effort that the bill was defeated and it is for that purpose I make mention of it here.

"Three men had come that year, representing the exhibitors of the state of playing fair and that they had more than fulfilled the trust put in them.

He urged the exhibitors not to forget the small town exhibitor and characterized him as "the backbone of the industry." The fellow with the little 400-seat theatre, he said, is just as much a part of the show as any Broadway house.

In replying, Joseph Hop of Chicago thanked Mr. Walker for his kindness in coming to Cleveland and intimated that the industry might at some future time draft him into the service.

English Producers Agree to Stay Out Of Exhibitor Field

(Special to Exhibitors Herald)

NEW YORK, June 13.—Agitation in Great Britain has resulted in an agreement between exhibitors of that country and the Anglo producers whereby the latter will withdraw and stay out of the exhibiting field, Charles Frederick Highman, M. P., leader in advertising and publicity in Great Britain stated today.

The noted Englishman also announced that in his capacity as managing director of the Alliance Film Corporation, Ltd., he has completed arrangements with the First National Exhibitors' Circuit to distribute the English company's output, approximately twelve pictures a year.

He also wired President Woodrow Wilson offering to make one picture as propaganda for the League of Nations, the president to outline the way the picture is to be made.

He denied point blank that Adolph Zukor had completed arrangements for distribution in Great Britain with Lord Beaverbrook.

AMERICANIZATION

(Continued from page 42)

of the President's cabinet was greeted with deafening applause, which only subsided when he had left the convention room in company with his escort of three delegates appointed by Chairman Lustig.

Pledge Aid Unanimously

The exhibitors present voted unanimously to tender their screens as a medium for disseminating the teachings of true Americanism as advocated by Mr. Lane and evinced a desire to appoint a committee of prominent exhibitors to formulate ideas to be submitted to the speakers' committee for picturization.

Following Mr. Lane's speech, Harry M. Crandall of Washington, D. C., at present the exhibitor representative on Mr. Lane's committee, offered a resolution embodying the wishes of the exhibitors that they be counted 100 per cent for the proposition.
FROLICKING
in the
FOYER
By HARRY REICHENBACH

Anyone who heard the nine hundred delegates talking at once, would wonder where the term "silent drama" came from.

The trust imposed in each other, by various leaders was impressive. I asked one what he thought of the other, "He's so crooked," he replied, "the flies use him for a scenic railway."

Alfred Black was so mad, he stayed once on acens back to back.

Conversation
Exhibitor—How many men are running for president?

Outsider—Three, I think.

Exhibitor—Who has the best show?

Outsider—Oh the Stillman has the best show.

Up to Wednesday night at two highballs after seven, the convention had definitely established who were the best domino ticklers and stud studiers. Very important to the industry, says I.

Adolph Zukor, William A. Brady, Samuel Goldwyn and other celebrities, took the air Wednesday night. The average producer, during his stay at Cleveland, felt about like a bell buoy does in the middle of the ocean, only moreso.

Some of the boys, unsuccessful in securing Scotch reported to the barber shops and imbibed Herpicide. Which by the way is 195% also.

Wid Gunning breezed in about Wednesday A. M. and things went right along regardless of the shock.

Sol Lesser gave Christian Science Scotch to everybody.

Sol spent as much money on stunts as he did on the negative and still no one at the Convention knew what women love the most. I certainly won't tell.

T. R. Zann was proposed for president of the N. A. M. P. I, but no one seconded the nomination.

Chowyński of Chicago, Kunsky of Detroit, and other well known ski's were tremendously noticeable.

Paul Gusdanovic of Cleveland announced the acquisition of Harold Lloyd for Associated, which I claim is one big and unbeatable bet and deserving of a serious notice (there it is Paul).

Old Editor Quigley, who throws a nasty qual, sure stirred things up with that "Independence or—Disaster" editorial.

Personally, I spoke to Martin, but if he noticed it, or not, I did not linger long in his presence for I am fearful of flower pots when under a balcony.

Earl Gulick of the O. J. Gude company, charged Paramount with two full showings whereas but one was posted. 'Twas all in the way he looked at them.

Many faces were missing. Where are the old time exhibitors who used to gross hands full of nickels, vegetables, etc. Guess he's gone the way of the chase film—leastwise he was not present.

When a waitress returned John Kunsky's change, ten cents short, John made a howl. "IT'S NOT THE PRINCIPLE OF THE THING EITHER," he said, "IT'S THE DIME" which was a fast retort.

Ethiopian dominoes were the predominating diversion.

Two leagues made three presidents. Three presidents make a fine fight, A fine fight makes a convention. A convention makes a damn fool out of a lot of serious minded men.

Ivan Abramson was a busy little person. He was here, there and everywhere, "Someone Must Pay" he says.

Fred Beecroft kipped with Bob Welse, Bob hates sleep when away from home. Confidently, he gets away very little and lives at Elmhurst, L. T., where sleep is the only indoor sport.

Strange to say, Sydney Cohen was elected president. Not a soul expected this, except everybody at the convention.

Al Black has called another convention for July. Sure picking nice weather for it.

ANYHOW IT IS MY LAST ONE—TILL NEXT YEAR.

The Answer of Alfred S. Black

In the issue of June 12, EXHIBITORS HERALD asked the question: "Where does Alfred S. Black stand: Is he with Famous Players-Lasky Corporation or the Exhibitors?"

Mr. Black has written a communication to EXHIBITORS HERALD in answer to that question. Whether or not it meets the issue directly can be judged from the wording of the fifth paragraph. The letter is as follows:

To EXHIBITORS HERALD:

In reply to your article as to where I stand at the present time, it would first be perfectly proper to question your honesty of purpose: why you have seen fit at this eleventh hour to apparently play politics for certain interests: what are your inside motives and who is back of you in the attack launched?

The Producer-Distributor-Exhibitor movement in the New England States has been and is led today by Mr. Nathan B. Gordon who controls the New England First National franchise and is one of theimportant officials in their national movement. Mr. Gordon with his affiliations, controls the largest chain of theatres in New England. The Black chain is a close second. There is hardly a more pronounced example of Producer-Distributor-Exhibitor control than that of Nathan B. Gordon activities in New England.

My organization has been and is now friendly to the Famous Players-Lasky Corporation. Under the conditions just noted, it would be poor business to be otherwise, so long as possible.

As to what booking arrangements I may have with the Famous Players-Lasky Corporation or any other Film Company, that is my private business and no one has the right to inquire into same.

My organization has not sold out to the Famous Players-Lasky Corporation or does their corporation control its activities.

As the head of the Black Theatres, I am today, and expect to be for some time, one of the largest buyers of independent film service in the United States. There are but very few men more interested than I am in future film rental and no one more interested in exhibitor organization upon sound business lines. There is a wonderful field for work helpful to everyone in the exhibiting end of the business, but personal ambitions, the control of the organization for personal gain or for selfish reasons must be cut out, if we are to expect an amalgamated exhibitors organization to succeed as it should.

Very truly yours,

ALFRED S. BLACK.
MINNEAPOLIS 1921

The next convention—1921—will be held in Minneapolis.

This decision was arrived at by the executive committee at a meeting held Thursday night following the close of the convention. The dates for next year’s sessions have not been fixed.

W. A. Steffes and the Minneapolis delegation put on a determined campaign to land the affair, strewing the convention hall last day with cards, bearing the words: “I am going to Minneapolis in 1921. How about you?” With the assurance that they were all going, the Minneapolis boys left for home in a jubilant mood.

M. F. BROWN, Lorraine, Cleveland.
MAX W. BRYANT, Palmette, Rock Hill, S. C.
M. H. BRYER, Peoples, Akron, O.
MAX BULLOCK, Boulevard, Cleveland.
W. D. BURFORD, Kielo, Aurora, Ill.
CHAS. BURKE, Summit, Kansas City, Mo.
L. J. BURKHARDT, Hippodrome, Crestline, O.
L. BURKE, Champion, Columbus, O.
H. BURNSTEIN, Colonial, Richmond, Va.

C

W. H. CADORET, La Petite, Kenton, Ill.
C. E. CAMPBELL, Champion, Muskingum, Ohio.
E. T. CAFFEY, Strand and New Liberty, Sharon, Pa.
H. A. CAMPBELL, Grand Marshall, Tex.
W. A. CALIBAN, Regent, Rochester, N. Y.
R. CALLAGES, Grand and Royal, Salem, O.
E. CALWELL, Victory, Greensboro, N. C.
K. CAMPBEI, Andorium, Covington, Covington, Pa.
J. J. CAMPBELL, Wonderland, Minneapolis.
BEN CAMPBELL, Olympic, Washington, D. C.
CHAS. Q. CARLISLE, Mecca Palace, Sag- way, Mich.
R. W. CASE, Riviera, Anderson, Ind.
H. CASTLE, Palace, Tulsa, Okla.
P. CHAKES, Majestic, Springfield, O.
D. CHAMBERLIN, Empress, Minneapolis.
J. E. CHARONNEAU, Eagle, Manchester, N. H.
JNO. CHIPS, Castle, Cleveland, O.
M. CHOKISK, Newberry, Chicago.
C. COSTR, Rona, Youngstown, O.
F. H. CLARY, Tiler, Norfolk, O.
S. C. CLAYMAN, Yale, Batavia, Illinois.
BILLY S. CLIFFORD, Clifford, Urbana, Ohio.
A. E. COHEN, Colonial, Indianapolis.
BEN COHEN, Colonial, Detroit.
D. COHEN, Strand, Binghamton, N. Y.
IRVING COHEN, North Star, New York City.
LEWIS S. COHEN, Colonial, Detroit.
SYDNEY S. COHEN, Empire, New York City.
M. CRISIS, Cohn, Omaha.
A. COLE, Garden, New York City.
D. G. COLE, Norwood, Cincinnati.
S. COLEMAN, Regent, East Orange, N. J.
C. C. COLEY, Strand, Grand Island, N. Y.
J. T. COLLINS, Criterion, Rutherford, N. J.
E. J. COLE, Idle Hour, Rochester, Mich.
M. G. CONANT, Strand, Bluebeards, N. Y.
J. H. COOK, Colonial, Reading, Pa.
J. F. CORRONS, Kentucky, Washington, D. C.
D. A. COULTER, Ohio, Indianapolis.
LILLIE E. CRAMER, Elk, Toledo, O.
T. E. CRANDALL, Grand, Minneapolis.
C. W. CRAWLEY, Liberty, Weller, Zanes- ville, O.
W. F. CUFF, Empire, Chillicothe, Mo.

D

FRED J. DALLE, Alamo, Louisville, Ky.
R. A. DAVIDSON, Inex, Neodesha, Kan.
M. DAVIS, M. Street, Washington, D. C.
FRED DE LORDE, Del, Detroit.
C. J. DEMAREE, Franklin, Franklin, Ind.
CHAS. DENSINGER, Strand, Youngstown, O.
FRED DEBBURG, Low's Ohio, Cleveland.
J. H. DEUTCH, Sun, Cleveland.
S. F. DEUTCH, Sun, Cleveland.
OTTO DICKMANN, North Plaza, Cleveland.
W. A. DILLON, Strand, Ithaca, N. Y.
N. KITAS DISFON, Family, Battavia, N. Y.
L. M. DOWN, Keicher, Cleveland.
MISS A. J. DRUM, American, Moline, Ill.
JAMES DUNEYBERG, Strand, Akron, O.

F

W. W. EAGLESTON, Majestic, Leamore, Ind.
J. R. EALAND, Miles, Detroit.
S. FICHELDEIPEPER, Alhabama, Shelby, -ville, Ind.
E. W. ELLIOTT, Hippodrome, Warren, O.
SAM ENET, Bessie, Omaha.
E. E. ESSEK, Kielo, Cleveland.
JOHN S. EVANS, Prys, Philadelphia.
T. G. EVANS, Strand, Van Wert, O.

H

H. C. TABLEY, New Empire, Montgomery, Ala.
HOWARD FRANK, Majestic, Columbus, Ohio.
D. FEINBERG, Fox, Milwaukee.
A. A. TENNESEY, Kielo, Rochester, N. Y.
BERT FIALA, Alhabama, Dayton, O.
M. S. FINE, Savoy, Cleveland.
W. FINKEL, Colonial, Pittsburgh.
F. W. FISCHER, Fischer’s, Kewanee, Ill.
A. J. FISCHER, Jr., Mammoth, Philadelphia.
A. L. FISH, Alhabama, Akron, O.
M. FITZER, Happy Hour, Syracuse, N. Y.
S. P. FLETCHER, Peite, Detroit.
C. FLOCK, Lechrads, Conneaut, O.
F. C. FOKHT, Faroight, Lima, O.
G. H. FOSTER, Marion, Marion, O.
T. D. H. FOX, Fox, Riveraside, N. J.
J. W. FRANK, Dome, Youngstown, O.
L. H. FRANK, Halstead, Chicago.
H. FRANKLIN, Hippodrome, Buffalo.
J. FRANKEL, Hippodrome, Cincinnati.
A. L. FREEDMAN, Metropolitan, Cleveland.
J. R. FREEMAN, Kansas, Conneaut, O.
GUS FREULICH, Bonita, Chicago.
ELMER FRITZ, Lyric, Urbana, O.
J. H. FRUNITI, Clermont, Chicago.
EXHIBITORS HERALD

June 26, 1920

B. FOWLER, Elmwood, Buffalo, N. Y.

F. M. HUSS, Avenue, Cincinnati.
JOHN J. HUSE, Ohio, Cincinnati.
LYMAN, Darrel, Philadelphia.

A. ILG, Wonderland, Lorain, O.
J. ISRAEL, Haltworth, Cleveland.

J. A. JACKSON, Crescent, San Francisco.
J. W. JACKSON, Gift, Cincinnati.
J. JACOBS, New Palace, Cleveland.

WM. JACOBS, Lexington, Milwaukee.
WM. JAMES, James, Columbus, O.
J. G. JENKINS, Auditorium, NEL1CH, Neb.
PETER J. JEFF, Luna, Detroit.

C. P. KLEINSMITH, Parkview, Cleveland.
E. KOENEN, Valentia, New York City.
WM. KRAMER, Yale, Cleveland.
E. W. KIRSCH, May's Opera House, Piggs, O.
RALPH B. KRETZEN, Colonial, Springfield, O.
F. J. KOCH, Lyndehurst, Rochester, N. Y.
G. K. KOPPE, KOTZEBUE, Cincinnati, Ky.
G. A. KURBACH, Lyric, Abilene, Kan.

JACK KURN, Stillman, Cleveland.
J. J. KUNKY, Madison, D. C.
SAM KUTINSKY, Chatham, New York City.
GEO. EKERS, Virginia, Charleston, W. Va.

M. F. LALLY, Empire, Dunirk, N. Y.
WM. LAMPROLOS, Paramount, Latrobe, Pa.
F. W. LANCASTER, Grande, Detroit.
E. LANGMACK, College, Monticello, Minn.
L. LAPHAM, Universal, Detroit.
F. LARKIN, Green, Anoka, Minn.
G. LATT-A, Lyric, Madison, Minn.
C. F. LAUTENSCHLAGER, Grand, Chicago.
G. L. LEATON, LaGrande, Childress, Tex.
OMO LEMBER, Colonial, Brooklyn.
M. LEEKOWITZ, Gaity, Cleveland.
WM. LEUNION, Hippodrome, New York City.
B. Z. LEVIN, Erie, Cleveland.
M. LEVITT, Arc, Rochester, Minn.
H. LEWIS, Acro, Minneapolis.
S. M. LICHTEN, Uno, Cleveland.
B. LICK, Geneza, Genesee, Kansas City, Kan.
W. J. LILONBERG, Marce, Greensville, Pa.
H. LINDES, Janet, Chicago.
F. E. LINTON, Parkville, O.
F. C. LINNERT, Wade Park Orpheum, Cleveland.
M. O. LINTH, Garden, Toledo, D.
MARCUS LOEW, Loew's Enterprises, New York City.
D. P. LOGS, Crawford, Cleveland.
J. LOUB, Reaon, Boston.

ARTHUR LUCAS, Odeo, Savannah, Ga.
OTTU LUEDDEIKING, Royal, Cincinnati.
CHAS. LUND, Palace, Rockford, Ill.
HENRY LUSTIG, Avenue, Cleveland.
G. M. LUTTRELL, Majestic, Cleveland, Ill.

F. M. MCDONALD, Lyric, Portland, O.
R. MEGIBSON, Regent, Moline, Iowa.
D. V. MCGRADE, Knickerbocker, Detroit.
E. J. MCGUIN, State, Springfield, Ill.
J. J. MCGUIRE, Stanmore, Philadelphia.
J. E. MCGUIRE, Stanmore, Philadelphia.
J. A. MCKEAN, Rialto, Westchester, Pa.
G. E. MCLINTOCK, Rialto, Glass, Ill.
W. P. MCLAREN, Majestic, Jackson, Mich.
N. MCMANON, Grand, Ironton, O.
T. W. MCMANUS, Grand, Clarion, O.
P. H. MCLAUGHLIN, Shea's Court, Buff,
FALO, N. Y.
W. J. MCMEESEY, Shamrock, Los Angeles, Calif.
JAMES A. MADDEN, Lutheren, Columbus, O.
A. MAHAL, Milo, Cleveland.
M. A. MALANDO, Frederick, E. Pittsburgh, Pa.
E. M. MANDELBUM, Metropolitan, Cleve-
dland.
F. W. MANHEIM, Utopia, Painesville, O.
JOHN MANHEIMER, Park, Brooklyn.
E. P. MARSHALL, Grand, Canton, O.
M. MANOZ, Strand, Greensburg, Pa.
WM. G. MANT, Grand, Irwin, Pa.
MAX MANS, United States, Cleveland.
M. E. MARKOWITZ, Strand, San Francisco.
DAN S. MARKOWITZ, Crescent, San Francisco.
H. MARSEY, Ellendale, Buffalo.
F. W. MARTIN, Eagle, Detroit.
A. J. MASLEK, Coliseum, Lowell, O.
C. W. MASTERMAN, Madison, Cleveland.
L. J. MELLEN, Fulton, Cleveland.

(Continued on page 39)
IMPRESSIONS AT CLEVELAND
An Editorial View of the Rapidly Moving Events
Which Took Place During the Recent Convention
By MARTIN J. QUIGLEY

For the first time in the history of the industry there now exists a real exhibitors' organization—a body consisting of a representative calibre and a representative number of the theatre owners of America.

Now that such an organization has been accomplished—against seemingly insurmountable obstacles—the fact must not be lost sight of that the success of the movement has been due to the exceptional ability and extraordinary energy of the group of men who have labored hard and long in the work of uniting the exhibitors of America.

The theatre owners of the country owe a lasting debt of gratitude to those men whose names are mentioned conspicuously elsewhere in this issue, who have labored unceasingly toward the goal of building up a strong line of defense against those seeking to undermine the exhibitors' freedom and independence.

* * *

It is particularly noteworthy that the convention succeeded at all against the flood of lying propaganda which deluged every spot where exhibitors gathered. It was repeatedly charged that the entire purpose of the convention was to effect a plan for screen advertising circulation. Yet those who are known to have favored such a plan and probably still do allowed it to pass substantially without action in order that nothing would be permitted to interfere with what all acknowledged to be the main concern of the meeting.

* * *

The words and action of Marcus Loew throughout the convention typifies the spirit that makes for mutual welfare in the industry regardless of any divergence of interests and viewpoints that may exist.

Mr. Loew in a manner of convincing sincerity came before the convention and while he insisted in a very natural manner upon his own rights, he indicated his intention that his policies would take a course that would neither injure or jeopardize the interests of any other exhibitor.

When Mr. Loew took the position that if the trend of events require it he was willing to eliminate himself as a producing factor he did something that has made him a very big man in the eyes of the industry at large.

"Independence or—Disaster!"—Article III

(Continued from Page 31)

more than seven hundred exhibitors in convention assembled unanimously adopted a resolution urging "every independent exhibitor to protect himself by all lawful means from the aforesaid mentioned corporation until such a time as they furnish competent evidence that they have changed their plan of producer-distributor-exhibitor control of the motion picture industry and will deal fairly and equitably with each independent exhibitor throughout the United States."

The final paragraph in Mr. Zukor's statement is a clean-cut right-about-face: After having given the exhibitors of the country during recent months to understand that it was the intention of Famous Players to go right ahead on their plan regardless of what the rest of the trade thought of it, he says he will be very glad at all times to confer with a committee. In this he assumes a changed front, but in order to emasculate the offer so that later on he may be able to do just as he sees fit he adds the impossible condition that the committee must represent all the exhibitors, knowing full well that such a committee does not now exist and in all probability never will.

Menace Not Passed But Situation Is Changed

The Cleveland convention changed the situation materially.

The menace of monopoly, sinister control and combine is not yet passed.

But a real impetus has been given to the movement for independence in this industry, which will not and cannot be stopped.

The Fourth Article of This Series Will Appear in the Next Issue of EXHIBITORS HERALD
Hiram Abrams Elected President of “Big 4” At New York Meeting
(Special to Exhibitors Herald)
NEW YORK, June 15.—Hiram Abrams has been elected president of United Artists Corporation to succeed Oscar A. Price, who resigned to become executive head of Associated Producers. Other officers elected were Dennis O’Brien, who is attorney for Mary Pickford and Douglas Fairbanks, vice president, and Albert H. T. Banzhaf, attorney for D. W. Griffith, secretary. Among those attending the meeting, which was presided over by Miss Pickford, were Douglas Fairbanks, D. W. Griffith, Hiram Abrams, Banzhaf and O’Brien.

Hitch in Bryan’s Plan To Star in Production
George R. Dalton has filed an injunction in the superior court here to restrain William Jennings Bryan from appearing in a picture as an argument for prohibition, unless produced by himself. Dalton declares that he originated the idea and made an agreement with the former secretary of state, which the latter refused to carry out. Dalton declares in the bill that he expended $12,000 on the proposed picture and time and effort which he valued at $35,000.

Vitagraph Will Have Own Chicago Building
Alfred Cowles is to erect a two-story building at 839-43 South Wabash avenue, which will be occupied by the Chicago Vitagraph exchange. The building, which will be 42 by 132 feet, will cost $50,000.

LaGrange to Have New Theatre-Hotel
K. C. Holman of La Grange, Ill., is to erect a $400,000 theatre and hotel in that suburb, construction work to start about July 1. The theatre will seat 1,800 persons, while the hotel will have 122 rooms.

Harry Koplar’s Experiences Form a Story with a Moral
St. Louis Exhibitor Sells His Nineteen Theatres to Famous Players—Now Says He has been Unable to Collect Any Money

A

ny illuminating side-light on what exhibitors may expect in their dealings with the Famous Players Corporation is to be seen in a situation now existing in St. Louis.

Several months ago Harry Koplar entered into a deal with Famous Players to dispose of his interests in nineteen theatres in St. Louis.

Koplar now alleges that he has been unable—despite repeated efforts—to collect any part of the agreed purchase price; that over his protest Famous Players is collecting the daily receipts of all the theatres and depositing the funds to its own account and by order of Famous Players’ agents he has been excluded from even entering the theatres.

Koplar’s plight apparently is a desperate one. He states that his deal with Famous Players was not in writing; due to the fact that he placed full reliance in Frederick L. Cornwell, a St. Louis attorney who conducted the negotiations with Famous Players, Koplar says in these negotiations his business vision was blinded by “the glare of Broadway lights reflected from the smooth desk tops of the biggest toads in the motion picture puddle.”

The case has attracted widespread attention in St. Louis. One evening recently Koplar sought to gain entrance to one of the theatres of the chain which he formerly was in possession of and was forcibly ejected. Later, a temporary injunction was obtained by Famous Players restraining him from entering the theatres. The case has been set for hearing at an early date.

St. Louis Post-Dispatch Tells the Story

The following is the account of the situation as described by the St. Louis Post-Dispatch:

The recital of the events of the deal, which, at its consummation last March, gained attention as the record financial transaction involving the exhibition of motion pictures in St. Louis goes back to the formation by Koplar of the Greater Amusement Company, by which Koplar added the Kings, Pershing, Shenandoah and Juniata theaters to his string.

“I owned half the stock in that company,” Koplar began. “My brother-in-law, Sam Hamburg, owned the other half. Sam sold one-half of his interest to Cornwell, with whom he was associated in real estate projects. I only knew Cornwell by reputation up that time. I regarded him as a big man—director in the Chouteau Trust Company. I’d be ashamed to ask a big man like him to put any business deal I was undertaking with him in writing.

“Well, shortly after Cornwell came into the company, the Famous Players-Lasky Corporation made a proposal for the purchase of not only the four theaters of the Greater Amusement Company corporation, but my own theaters as well. Now, I knew that the Famous Players was buying up motion picture theaters all over the country. I knew that next year, or maybe the next, the Famous Players would have enough theaters so that they would sell films only to their own theaters and that if I didn’t get in I would have a bunch of houses and no pictures to show in them. So Cornwell and I went to New York to talk over the proposition.

Let Cornwell Do Talking

“In fact Cornwell and I went to New York three times. We slept together, dined together, wined together, automobiled together, saw Broadway together and went to the Famous Players’ offices together. I let Corn-
well do the talking. I'm not much for the talk and he had a magnetic tongue. I tell you he had the most magnetic tongue I have ever listened to."

"Said he'd make you the biggest motion picture exhibitor in the United States, didn't he, Harry?" Sam Koplar, a brother, who was present, interposed.

"Yes, and I ate it up," Harry admitted, "and why? I can't understand this yet. I own a lot of motion picture theatres and yet I've got no place to hang my hat. Had to rent this room in Hotel Jefferson to have a headquarters."

"Well," Harry continued, "Cornwell made a fourth trip to New York. I wanted to go on this trip, but when Cornwell came back he had contracted for the sale of all the theatres in which I was interested. I had given him the price at which I knew that I could buy up all the stock in the theatres and deliver it."

"Here is the contract he brought back. I studied over an instrument written in contract form, one of the first paragraphs of which mentioned the theatres involved, and I frame this phrase: "Which hereinafter shall be known as Mr. Cornwell's theatrical interests."

"How do you beat it?" Koplar exclaimed.

"Do you wonder I'm all up in the air? Here are my theatres, in which I personally own more than $500,000, described as Mr. Cornwell's theatrical interests, in which Mr. Cornwell's cash investment is not more than $2,500."

Manager at $7,500 a Year

"The Missouri Famous Player Corporation was to be organized to take over the theatres. I discovered that Cornwell was to be president of the corporation. I was to be manager of the theatres at $7,500 a year and was to employ two of my brothers, Sol and Nate, at $5,000 a year. It explained to me that it would require some time to organize the corporation and work the contract."

It was continued to proceed in the details necessary to complete delivery of title to the theatres. It was to deliver possession of the theatres at once, and I did."

"Well, things went on for awhile without my getting any money. I commenced to ask Cornwell about it. He put me off from day to day. Finally he said to me, 'Harry, get the deeds and everything ready for May 10 and we'll wind it up.'"

"We set up a straw man, as is customary in such deals. Ed Costman, Sam Hamburger's chauffeur, was chosen to be the straw man. A few days before May 10 I put up deeds to the King's, Pershing, Shenandoah, Juniors and Novelty theatres with Costman. Instead of holding the deeds until May 10, Costman transferred them to William Hamburger, a real estate man, who transferred them to the Famous Players Corporation."

"May 10 came, and Cornwell said that all the details for the transfer had not been accomplished. I told him I wanted my money by that time. He said he was to get $25,000 a month for 12 months and the remainder was to be secured by mortgages and bonds. By the way, Cornwell was to market the mortgages and bonds.

DORALDINA
Who will appear in "The Passion Fruit" as her first Metro picture. it is a story of Hawaii, in which Doraldina will do a native dance.

Says He Was Told to Go to Court

"Cornwell told me, 'Why, the only way you can get your theatres now is to go to court.' So I'm going to court. I want to find out whether I own these theatres or whether I've been dreaming I owned them."

"Now they were collecting all the receipts each day. One night I determined to stop that. I went to the Arco theatre, one of the string. I said to the manager, who had worked for me for five years, 'Beginning tonight you deposit all receipts to the credit of the Arco Theater Co., not the Famous Players.' I called up later and he told me that two of Cornwell's men were there and said that they were going to stay there. I went to the theatre and ordered them out. Cornwell showed up. We argued for an hour and a half. Cornwell won. He has a magnetic tongue. I told the theatre manager to continue to deposit the receipts for the credit of the Famous Players. Cornwell assured me that everything would be all right."

Removed as Manager

"Last Saturday I got a notice that my services as manager no longer were needed. It was signed by Cornwell. When I visited the Novelty Theatre, I was handed another notice ordering me not to enter my own theatres. Now, mind you, I own that myself, alone. I was being ordered in my own theatre not to come into my own theatre."

"Passers-By" To Play One Week At Capital

J. Stuart Blackton's screen version of C. Haddon Chambers' stage success. "Passers-By" will go into the Capitol theatre in New York on June 20 for a one-week run. Samuel L. Rothafel, managing director of the playhouse, plans an exploitation campaign of wide scope on the picture. Pathe Exchange, Inc., is distributing this production.

Kremer Will Produce Feature Attractions

Will Close Out First On The Re-Issues That He Is Now Marketing

Victor Kremer, who has been highly successful in marketing a series of re-issues, announces that as soon as he has disposed of all the territories on these pictures he will produce and distribute independent productions.

Mr. Kremer has not announced full details of his production plans, but these are expected momentarily as only a few territories remain to be sold on the re-issues.

The pictures now being handled by Mr. Kremer are the Essanay-Chaplin's Broncho Billy Westerns and the Snake-ville series, the latest of the feature productions starring Bryant Washburn, Henry B. Walthall, Shorty Hamilton and Taylor Holmes.

The only announcement made by Mr. Kremer regarding his future plans was that the pictures he will produce and distribute will be presented in every sense of the word. He has made no statement as to the players he will sign for his pictures or the stories to be produced.

C. B. Price Company
Is House In Its New
Quarters In Broadway

Owing to the rapid increase in business of C. B. Price Company, Inc., moved into larger offices at 1446 Broadway, New York City, and now occupy the entire third floor of this building, giving them 1,200 square feet. With their new facilities the company is planning an enlarged fall business which will include a number of big features as well as shorter length subjects including company comedies.

While the C. B. Price Company, is only one year old its progress in the business has been considered remarkable by its short time. In its new quarters the company has ample facilities to conduct a business that will establish it among the foremost state right distributors in the field. At present publications, which include Billie Rhodes in "His Fajama Girl" and fifteen single reel Moniac Darkfeather subjects are among some of the better known subjects which are handled. It also will be remembered that the company marketed the "German Submarine U-25" pictures which created such a sensation last fall throughout the country.

Independence or--Disaster!
Tourneur Starting “Big 6” Schedule
After Completing One Other Picture

Maurice Tourneur, one of the “Big Six,” has one other picture to make under his present contract with Famous Players-Lasky Corporation after completion of “Deep Waters,” and it is now his aim to formulate his plans for his activities with Associated Producers and making the final scenes of “Deep Waters.” It is the version of F. Hopkinson Smith’s “Caleb West, Master Diver.”

The producer has announced that at the termination of his present contract he will change entirely his method of production. The day of the mediocre pictures cast aside, public demand for the really big things of the screen, he will devote whatever time is necessary in the making of his future productions.

Story Is the Thing
Tourneur believes that the public is more interested in a human story, convincingly told, than in stories built around personality, and in the future he will devote his entire energies to the visualization of stories of exceptions, not of about some vital theme in place of around a personality.

“I am through absolutely twisting and turning poor story material to try to balance my time between the two,” he said. “In the future I shall never start work on the projection of a story until I am through with the actual construction of it as a motion picture vehicle.”

The first story he will visualize for the new organization has been purchased, and he is one of the most widely read pieces of modern fiction. A number of months will be required for the planning of the production, which will embody the element of the spectacular as well as carrying a virile story.

To Limit Productions
It is the plan of the producer to make fewer pictures of very possibly not more than two or three, and in no event will he make more than four. In forming his new organization, Mr. Tourneur will carry a few capable actors in stock, but the majority of his players will be cast according to their ability to interpret the characters of the story at hand. Jack Gilbert, who was engaged as a permanent member of Mr. Tourneur’s organization some time ago to play juvenile leads, is now one of the important factors of the organization, having been given the post of assistant director as well as playing important roles in screen interpretation.

Barbara Bedford, although unknown to the photoplay fans at the present time, is another important member of the organization. She was discovered by Mr. Tourneur some time ago and for several months he has been travelling with her. He has cast her in the leading feminine role of his current production.

Means of Distribution
In speaking of the distribution of the production, Mr. Tourneur said: “I believe that the names of the six producers who are members of Associated Producers are guarantee enough to the exhibitors, and to the public as to the quality of productions that will be distributed through our organization. Our distribution arrangements have been announced and the productions will go directly from the producer to the distributor, eliminating the middle man entirely. This will give us an opportunity to cooperate directly with the gentlemen who are showing our product, and this is something that I believe is going to be one of the important forward steps for the exhibitor and the producer alike.

“Surely no one is more interested in a production than the man who makes it, and he is in a far better position to cooperate with the exhibitors than anyone else, for he has studied the production from every angle and knows the many interesting points that will appeal to the public. While these productions will all be distributed through the same exchanges, the same keen competition will exist between the producers as before.

“It is my intention to establish a very close working arrangement with the exhibitors showing productions and to give them every aid to get the maximum business with them. The success of the theatres will be the success of the producer, and it is just as important that the new arrangement to lend every cooperation possible as it is to make good pictures.”

Hope Hampton will be featured in the last picture he is to make under his present contract.

Supreme Court Bars
Showing of Hygiene
Production In N. Y.
(Special to Exhibitors Herald)

NEW YORK, June 15.—“Some Wild Oats,” a production controlled by Social Hygiene Films of America, Inc., is prohibited from being exhibited at the Harriet theatre or elsewhere by a decision just rendered by Supreme Court Justice Thomas F. Donnelly. The court refused to grant an injunction restraining John F. Gilchrist, commissioner of licenses, from interfering with the exhibition of the picture.

Hall Room Boys Comedies Put in First Run Houses

Jack and Harry Cohn, producers of the two-reel Hall Room Boys comedies, the filmization of the cartoon series by H. A. MacGill, report increasing first-run bookings on their laugh reels. They report the booking of two of the comedies on the Marcus Loew New York circuit for a period of seventy-two days. While these comedies have played on Broadway, this is said to be the longest booking record ever made of the series.

Charge Film Official
With Misuse of Mail
(Special to Exhibitors Herald)

CLEVELAND, O., June 15.—F. W. Packer, president of Fidelity Picture Play Syndicate, and Miss Harriet Mills, secretary of the company, are held charged with the fraudulent use of the United States mails. Postoffice Inspector Cochrane declared that the sale of syndicate stock exceeded $100,000. Witnesses who will be called in the case are Frank J. Cannon, former United States senator from Utah; George L. Knapp, editor of the Chicago Daily Journal, who, it is claimed, had been asked to write a scenario on Senator Cannon’s book on Mormonism; Earl D. Bloom, former lieutenant governor of Ohio; C. B. Hoyt, superintendent, Nickel Plate Railroad, Cleveland, and others.

Eight More Short Films Completed by Reelcraft

Eight more pictures have been completed for the exclusive short subject program of Reelcraft Pictures Corporation and delivered to the general office in New York. Alice Howell has completed “Rubes and Romance” at the Chicago studio.


Ask Harry Koplar He Knows
Rapid Expansion Forces International Departments Into New Studio Building

The new building occupies an entire city block and is said to be one of the most thoroughly equipped in the country.

Occupied Sixteenth Floor

The vacated offices of International are on the sixth floor at 729 Seventeenth avenue, where the company had been for three years.

"Success can be had only by cooperation and co-ordination of effort," said Mr. Hobart, "and the reason for concentrating our entire personnel under one roof is because we feel that in that way we will obtain better understanding between the different departments of the organization, which will have, naturally, a favorable effect upon our production. Under the new system each department can keep in close touch with the other departments without waste of time and effort. Our plans for the coming year are very ambitious and we believe that by concentrating our various departments at the studio we strengthen our organization by a considerable degree."

The former quarters in Seventh avenue contained the executive department, the author's department, the sales department, the contract department, the publicity and advertising department, the book departmnet where the animated cartoons were made, and the news reel department. Under the new plan all these departments are moved up to the studio with the exception of the news reel department which takes up headquarters at 238 William street, in the heart of Newspaper Row.

International Film Service's activities cover a wide field. First and foremost are the Cosmopolitan Productions, published through Paramount. Under this brand name are made the productions starring Marion Davies and the features directed by Frank Borzage, George D. Baker, Albert Capellani and Robert G. Vignola from the stories that appear in Cosmopolitan Magazine. The cartoon department makes the cartoon comedies published as International-Goldwyn-Bray Pictographs and International-Goldwyn-Bray Comics. The coast studio makes the "Bringing Up Father" comedies distributed by Pathe, and the news reel department compiles the three news reels issued by Universal.

Nevada Governor Is Featured By Special Executive Appears In Scenic of Famous Virginia City Mine In West

Famous men are more or less accustomed to the click of the news weekly cameras, but it remained for Governor Emmett Boyle of Nevada to be featured in a play photoplay being made by "Dick" Burrud for the Special Pictures Corporation.

On the famous "Tia Juana to Nome" expedition, which Burrud is filming for Special Pictures Corporation in conjunction with Sunset Magazine, Jane Lindsay and "Bobs" Lorraine, the two pretty girls who are traveling with the company, visited Carson City and Virginia City, the center of the historic silver boom.

Governor Boyle afforded the picture people every courtesy and agreed to appear in a reel of film depicting the famous Virginia City mine, from which more than $7,500,000,000 in silver ore has been taken.

The Sunset-Burrud Special Pictures expedition returned to Los Angeles for a rest a little after the triumphant return of the traveller at Lake Tahoe, the famous California watering place. They visited Coloma, where Gold was first discovered in California, and took many scenes around Placerville, which is the "Flargtown" of Bret Harte's works.

After a few days in the laboratories of the Special Pictures Corporation in Los Angeles, where the pictures already made are to be edited and the expedition will leave for Vancouver, where Stewart Edward White and Wallace Irwin are to join the party for a trip to Alaska. The two writers will record on the printed page what the camera registers of the trip.

Cohns Concentrating on Producing and Exploiting

With the entire foreign rights for the Hall Room Boys comedy "Dispicable" in the hands of two producers already under contract, Jack and Harry Cohn, the producers, are now concentrating their efforts on production and exploitation of the series.
Educational's New Policy Effective June 20 When Its Exchanges Open

Offices Will Be Maintained in Twenty-Four of the Principal Distributing Centers With Only Short Subjects on Program

June 20 marks another advancement in the five years of operation of Educational Films Corporation of America.

On that day the company will open its own exchanges in twenty-four of the principal distributing centers, and it will have entered upon its new and permanent policy embracing past activities and an expanded output for the future.

When Educational organized five years ago it confined itself solely to short subjects and it never has departed from the one and two reel field.

Product Has Tripled

With the week of June 20, Educational starts business upon its own exchanges with its product more than tripled and the claim that its offerings represent a high standard in the short subject field.

The next few weeks will see active operation exchanges devoting their entire attention to Educational product in New York, Buffalo, Boston, Philadelphia, Washington, Pittsburgh, Cincinnati, Cleveland, Louisville, Atlanta, New Orleans, Dallas, Indianapolis, Chicago, Minneapolis, Detroit, Des Moines, Omaha, Kansas City, Denver, Salt Lake City, Los Angeles, San Francisco and Seattle.

In each of these exchanges local interests are represented financially, but Educational maintains the majority stock of every branch, believing that this represents an ideal plan in insuring the ultimate co-operation in sales and exploitation effort, and at the same time maintains a positive exhibitor purchase opportunity.

To Distribute Comedies

With the opening of these exchanges Educational takes a new venture into the comedy field, and will have five two-part subjects available each month with the indication of several others being added soon. Christmas will supply a two-part comedy every two weeks while there will be a monthly two-reel publication of the Chester, Mermaid and Topsy series, Judge Brown stories, with a monthly and possibly semi-monthly issue, have been acquired, and another two-reel series of unusual heart interest will be announced later.

Educational has expanded also in the scenic, travel, animal, scientific and educational pictures, which have been intimately associated with its growth. Chester-Outing scenes have been taken over, formerly with the Bruce scenes a complete "cover" of this field. Chester screenies will be a bi-weekly publication while a number of series of travel and scenic subjects have been acquired.

Preferred Slow Growth

"Educational Films Corporation," says a statement just issued, "has preferred to feel slowly along sound business lines. When this company was formed five years ago, its founders had many plans in view, but they did not attempt to put them into operation until they believed that the time was ripe. They realized that it was a radical departure for a company to devote its whole attention to short subjects, especially at a time when there was a general rush towards features; but they were confident that the time would come when an organization handling nothing but one and two reel subjects, travel, educational, scientific, cartoon and comedy pictures would be as important and as powerful as any others.

For five years we devoted the greater portion of our time to developing the quality of our product and to proving the necessity of these short subjects to the theatre. The Bruce scenes, the Ditmars Living Book of Nature, George DeWright's Mexico Today, the Photoplay Magazine Screen Supplement and various series of similar character have been shown in thousands of theatres and there has been created such a demand as to cause us to greatly increase the volume of product.

Have Cream of Field

"During this period we were compelled to distribute our product through the best medium available, though from the start we have, of course, only partly distribution for our interests and those of the exhibitor would be our own exchange system.

"So, when we felt that the time had come for us to establish our own exchange system we let the fact be known among producers of short subjects whom we knew to desire better results. The results have would astonished anyone who had not been the center of the short subject field that we have given it for five years. We were literally overwhelmed with quantity of material. We have given space in all of our material attention, though we have rejected the greater portion of it. But this vast opportunity of selection, we believe, has given us the very cream of the field."

Max Levey Resigns as Robertson-Cole's Manager In Chicago

Max Levey, Chicago manager for Robertson-Cole, has resigned, effective June 26. Mr. Levey joined the Mutual Film Corporation, which was later taken over by Robertson-Cole, in February, 1919. He is probably one of the best known film men in the central west, having at different times represented Triangle in Chicago, World, Pathé, Metro, and finally Exhibitors' Mutual. Of his ten years' experience in handling film, he has spent six years in the Windy City.

Levey has the distinction of having built the first neighborhood motion picture theatre in Toledo, O. That was in 1909, when two reels of film was a big bill. He also bought the Ohio state rights to "Resurrection," starring Blanche Walsh, the first four-reel picture on the market at that time, and presented it throughout the state as a road show. Two others who have left the Robertson-Cole Chicago office are George DeKruif, publicity and advertising manager, and Wallace Mayer, assistant manager.

Mr. DeKruif has joined H. E. Rice, and will travel throughout the east and southeast assisting in publishing a series of booklets known as "Rice's Pathfinder." The first of these covering the highways and auto routes out of Chicago is just off the press.

Mr. Mayer has accepted a position with Roderick Ross, the printer.

Mr. Levey has several offers which he is considering, but contemplates taking a much needed vacation before accepting any.

Independence or—Disaster!
President Glantzberg of Typhoon Fan
Is Married At His Home In New York

Miss Pinckney Lee Estes, daughter of Mrs. John Wade Estes of Hartford, Conn., was married June 10 to Mr. E. Mikell, dean of the law school of the University of Pennsylvania; Professor and Mrs. David W. Amram of the law school; Olaf Lamm, royal consul general of Sweden at New York; Mrs. W. W. Burke, Columbia, S. C.; Mrs. Catharine Donaghue, Hartford, Conn.; Mr. and Mrs. William G. Little, Cynwyd, Pa.; Miss Ernestine Robinson, Belfast, N. Y.; Miss Eugenia Wallace, New York; Miss Lena Madein, Phillips, N. Y.; Mrs. Nina G. Price, New York; Dr. and Mrs. Ernest Fromen, New Britain, Conn.

Other Guests Present
Mr. and Mrs. Meredith Leitch, Poughkeepsie, N. Y.; Mr. and Mrs. P. M. Haigh, New York; Dr. and Mrs. J. Hoving, New York; Mr. and Mrs. Gust Pers Wern, New York; F. G. Roby, Boston, Mass.; Mr. and Mrs. Gustaf Isaacson, New York; Mrs. F. Radley, New York; E. M. Clarke, New Orleans, La.; Jules Saenger, New Orleans, La.; E. V. Richards, New Orleans, La.; Mrs. Marshall Ley, Springfield, Mass.; Mr. and Mrs. Fred T. Ley, New York; Thomas W. Lamb, New York; Mr. and Mrs. Max Goebl, New York; Mr. and Mrs. W. H. Gueringer, New York.

Mrs. Catharine H. Griebel, New Brunswick, N. J.; Mr. and Mrs. R. W. Geare, Washington, D. C.; Mr. and Mrs. H. G. Banta, New York; Jack Brown, Philadelphia, Pa.; Mr. and Mrs. Chas. H. Sanborn, Boston, Mass.; Mr. and Mrs. John R. Amory, New York; Mr. and Mrs. G. D. Vincent, New Orleans, La.; Mr. and Mrs. Edwin H. Updike, New York; Mr. and Mrs. Walter W. Ahlschlagler, Chicago, Ill.; Mr. and Mrs. N. Gilbert, Pearson, N. Y.; Mr. and Mrs. Robert Niles, New York.

Attendants to the Bride
Those in attendance on the bride were Miss Ethel Donaghue of Hartford, Conn., with Arthur Littleton; Miss Elizabeth Glantzberg, Stockholm, Sweden, sister of the groom, with Admiral Gerhard Dyrssen, governor of the province of Varmland, Sweden, formerly secretary of the Swedish navy; Countess Aina Hamilton, with Count Malcolm R. Hamilton, captain of the First Royal Life Guards, Stockholm, Sweden; Miss Rose Lerner, attorney at law, Trenton, N. J., with Carl Keiser, Pottstown, Pa.; Miss Mary Gwowacki, Nanticoke, Pa., with Harry Selz, professor of chemistry at the University of Pennsylvania; Miss Gertrude Christian, Honesdale, Pa., with Edgar Potts.

Will Practice Law
Mrs. Glantzberg, secretary of the graduating class of the law school of the University of Pennsylvania was married in her cap and gown with purple hood of the legal profession. Their honeymoon will be spent in Sweden, following which Mrs. Glantzberg will take up the practice of law in New York.

ORA CAREW IN “LOVE’S PROTEGE”

Scene from the Arrow Film Corporation’s latest five-reel feature, which is to be distributed this month.

Independence or—Disaster!

April Exportation of
Picture Films Totals
More Than $700,000

(Washington, D. C., June 26—Exports of motion picture films during April totaled more than $700,000 in value, according to figures just obtained from the department of commerce. Shipments of unexposed film during the month amounted to 1,785,701 linear feet, with value of $66,341, and of exposed film to 18,302,833 linear feet, with a value of $678,492.

Our export trade in films is fast becoming an important factor in our foreign commerce, and probably will total $9,000,000 or more for the fiscal year ending June, as indicated by the growth of the trade during the month of April. A large number of countries have been developed into good markets for exposed films.
Robertson-Cole Takes Decided Stand Against Entering Exhibitor's Field Distributing Organization Tells The Delegates At Cleveland That It Will Not Acquire Theatres Unless It Is Forced To Do So

Robertson-Cole will not operate motion picture theatres in any city in the United States unless forced to do so "where and when allied interests exercising a monopoly have eliminated competition."

This, in tabloid form, is the jist of the policy determined on by Robertson-Cole Distributing Corporation and announced in a statement signed by A. S. Kirkpatrick, vice-president and general manager, which was issued at the convention of exhibitors at Cleveland.

Statement Issued

The statement defining this policy follows:

Robertson-Cole will not build, purchase nor otherwise acquire motion picture theatres in any city in the United States, nor will we engage in the exhibition of motion pictures for profit unless — you, the exhibitor, force us to do so.

Robertson-Cole demands the right to open and fair competition on the basis of merit and will only feel "forced" to acquire theatres where and when allied interests exercising a monopoly have eliminated competition.

Robertson-Cole are merchants engaged in the distribution of motion picture productions on a commercial brokerage basis, and we intend to adhere strictly to our field without digression or trespass.

Appreciate Conditions

Robertson-Cole stands free of all entangling alliances and affiliations, and we fully appreciate the ideal position in which our independence places us. Robertson-Cole does not intend to jeopardize that position.

Robertson-Cole has but one objective, and is concentrating every ounce of energy upon it. We have no conflicting interests within our organization, and no connections outside of our organization that would divert our attention and influence the conduct of our business of distribution.

Robertson-Cole believes in competition. Without competition there is no incentive to progress; and there should be progress in every branch of the motion picture industry.

Believes in Competition

Robertson-Cole believes the exhibitor should be encouraged to progress in building, improving and fortifying the prestige of the motion picture theatre, and we are convinced that to discourage the progressive spirit of exhibitors by an invasion of their field is dangerous to the long life of the industry.

Robertson-Cole looks at the motion picture film as so much merchandise, and in the market to purchase the best class of "merchandise" and to resell it to the trade.

Robertson-Cole looks upon the exhibition of motion pictures as a theatrical and amusement enterprise — a class of business that legitimately belongs to the showman, and does not intend to invade that field.

Are Dealing Fairly

Robertson-Cole believes that dignity, commercial integrity and business honor should characterize every transaction between producers, distributors and exhibitors.

Mr. Robertson and Mr. Cole decided that the distribution of motion pictures was a class of business that they, as a successful commercial company, aside from their film interests, with connections in every civilized country in the world, could handle to the mutual advantage of producer and exhibitor. They organized the Robertson-Cole Distributing Corporation to handle this business on a fair and equitable margin of profit, and it is on this basis and in the capacity of merchants that they will continue to be connected with the motion picture business.

Don't Use Deposit Money

Robertson-Cole does not use deposit money received from exhibitors in the furtherance of its business enterprises. We have unlimited financial resources and do not need exhibitors' money to carry on our business.

Robertson-Cole places all deposit money in separate trust accounts; and a clause which we have written in our contracts absolutely prevents our using these funds until we have delivered the film that they guarantee.

Robertson-Cole intends to invest whatever may be necessary to maintain a foremost position in the industry, and to safeguard this investment we propose to do everything possible to secure the confidence of our customers.

ROBERTSON-COLE DIST. CORP.
(Signed) A. S. KIRKPATRICE,
Vice-Prs. and General Manager.

Scenario Department

For Brunton Studios

(Special to Exhibitors Herald)

LOS ANGELES, June 15—Jack Cunningham, well known writer for the screen, has signed a long term contract to take charge of the scenario department which has been established at the Brunton studios for the convenience of the seventeen companies now producing there.

McRae Will Produce

(Special to Exhibitors Herald)

LOS ANGELES, June 15—Henry McRae, former district general at Universal City, who recently achieved more fame by taking Marie Walcamp to the Contracts for a big serial production, has signed with First National to make his own picture.
A Boat That Was Never Launched

To get night scenes aboard a ferry boat for a new production Universal’s carpenters duplicated one of the boats that ply between San Francisco and Oakland, Cal. The job was done in a few days, and although the vessel constructed might not have stood severe service in the bay, it answered all film requirements and could not be distinguished, on the screen, from the real article.

Rapid Progress Made On Farrar’s Initial Associated Exhibitors Film

Production of “The Riddle: Woman,” Geraldine Farrar’s first picture for Associated Exhibitors, is progressing rapidly at the old Thanhouser studio at New Rochelle N. Y., under the direction of Edward Jose.

Frank Losee is the most recent acquisition to the cast which is supporting the opera and picture star. Two other prominent names, Adele Blood and Montagu Love, are also in the cast.

One Set Pretentious

Associated officials consider that this production, which Pathe will distribute, will be one of the truly great contributions to motion pictures. The Egyptian set upon which the company is now engaged in making early scenes of the play is said to be very pretentious.

The most recent acquisition to the cast, Mr. Losee, is a veteran of stage and screen, whose work is known to motion picture enthusiasts throughout the land. For twenty-five years he appeared in many of the great stage plays, under the direction of Belasco, Frohman, Klaw & Erlanger; the Shuberts and John Cort.

Associated, being purely an exhibitors-owned organization, it is to be assumed its members know just what the public wants in the way of entertainment. Director Jose, before advancing the work on the stage play, in which Bertha Kalich starred for two years, consulted with the board of directors. He obtained the individual views on just how the picture should be presented, and in that wise gained opinions that would be of vast assistance to him during the production period.

Her Strongest Part

Miss Farrar has entered upon her work with her characteristic vigor. The strength of the characterization she is drawing in “The Riddle: Woman,” is said to be greater than any she has ever portrayed for the screen.

Director Jose is finding the old Thanhouser studio an ideal place for the filming of the production. The stage is sufficiently large to permit the erection of two sets at the same time, so there need be no delay while waiting for the building of interiors. Mr. Jose’s knowledge of Miss Farrar’s capabilities is another factor in the smooth, rapid progress being made with “The Riddle: Woman.”

Song Is Written To Exploit Tower Film Territories Have Been Sold on “Tillie’s Punctured Romance”

Byron Gay, author of “The Vamp,” “Sand Dunes” and other popular songs, has written “Tillie,” which will be used in exploiting “Tillie’s Punctured Romance,” which is being distributed on the state right market by Tower Film Corporation.

Henry Burr Publishing Company has arranged to publish this number and will inaugurate a national campaign on it. This exploitation by Henry Burr company will assist state right buyers and exhibitors throughout the country in the exploitation of the photoplay.

Tower Film Corporation announces the sale of the following territories on this production:

Federated Film Exchanges, Boston, Mass.—New England States; Maurice W. Jencks, Funston, Kansas—Missouri; Criterion Film Service, Atlanta, Ga.—North and South Carolina, Georgia, Florida, Alabama and Tennessee; Equity Distributing Company, Portland, Oregon—Washington, Oregon, Idaho and Montana; W. J. Film Service, Indianapolis, Ind.—Indiana; Sterling Film Corporation, Omaha, Neb.—Iowa and Nebraska.

Joe Fox, Kansas City, Mo.—Kansas; Gardner Syndicate, Buffalo, N. Y.—New York state; Standard Film Exchange, Pittsburgh, Pa.—western Pennsylvania and West Virginia; Twentieth Century Film Company, Philadelphia, Pa.—eastern Pennsylvania and southern New Jersey; Wisconsin Film Corporation, Milwaukee, Wis.—Wisconsin.

From reports received from these various state right buyers, the picture is being booked for week runs in many theatres throughout the country and the box office reports from these theatres prove that this comedy is drawing more than capacity business, it is said.

Independence or Disaster!
Mayflower Program Will Include At Least Seventeen Specials This Year

Productions of Six Prominent Directors Figure in Output With Publications Being Made at the Rate of One Every Three Weeks

Seventeen special productions as a minimum of output, with a publication every three weeks, represents the program outlined by Mayflower Photoplay Corporation for its 1920 schedule, which began on January 1.

In making this announcement, Benjamin A. Prager, president, declared that twelve productions already have been completed, these pictures representing a total investment of more than $3,000,000.

Six Big Producers Contribute

Contributing to this program are six of the industry's prominent directors and producers, including ALLAN DWAN, GEORGE LOANE TUCKER, SIDNEY A. FRANKLIN, R. A. WALSH, EMILE LOANE TARD and CHARLES MILLER. Each of these will make one or more pictures for the company. The list of subjects completed and in the distributor's branch office includes Allan Dwan's "Soldiers of Fortune," "The Luck of the Irish," "A Splendid Hazard," "The Scoffer," and "In the Heart of a Fool"; R. A. Walsh's "The Deep Purple"; Sidney A. Franklin's "Athalie"; Charles Miller's "The Law of the Yukon," and Chautard's "The Mystery of the Yellow Room."

Since the beginning of the year, four productions presented by Mayflower have been published. They include Dwan's "The Luck of the Irish" and "Soldiers of Fortune," Walsh's "The Deep Purple" and Chautard's "The Mystery of the Yellow Room," all of which were issued under the Realart banner. "A Splendid Hazard," an Allan Dwan production with Henry B. Walthall in the leading role, is receiving pre-release showings in seven key cities, preparatory to its general distribution through First National franchise holders.

Issued in August

Dwan's "The Scoffer" is tentatively scheduled for publication by First National on August 23, to be followed on September 27 by "Athalie," founded on Robert W. Chambers' novel of that name and just completed by Director Franklin. Dwan's "In the Heart of a Fool" will be published the following month. "The Law of the Yukon," adapted by Charles Miller from Robert W. Service's poem of that name, will be issued by Realart early this fall.

In addition to this, Emile Chautard has completed two productions to be presented by Mayflower, neither of which has been definitely titled. "George Loane Tucker is cutting and titling "Ladies Must Live."

Tucker is under contract to make four additional specials to be presented by Mayflower, two of which, in addition to "Ladies Must Live," will be published this year.

Dwan is working on the sixth of his independent productions which, in all probability, will be published this year, following "In the Heart of a Fool. R. A. Walsh has begun his second production which, together with "The Deep Purple," will be another subject to follow.

"One now in course of production, will constitute this director's contribution to Mayflower's 1920 schedule, "Every Picture a Special."

In disclosing the Mayflower program, Mr. Prager commented not only upon the exceptionally large volume of his organization's 1920 output but also upon the fact that every production in the list is a "special."

That Mayflower, despite its youth, has attained supremacy in the field of independent production is evidenced by the glance at the list of productions released and scheduled for release during 1920," said Mr. Prager.

"Particularly significant of the progress made by Mayflower during its one year of existence is the fact that it is presenting a larger number of special productions than any independent producing organization in the industry. This fact alone furnishes conclusive proof of the sound financial basis upon which Mayflower is founded and of the progress which it motivates its sponsors. The impetus provided by the sensational success of George Loane Tucker's "The Miracle Man" has been more than maintained through the present year. I take this opportunity of expressing Mayflower's appreciation to the thousands of exhibitors whose hearty support of its policies made possible the great scope of the program which is now fulfilling,"

Paramount Studios in East Piloted by Smith

New General Manager Now Is Planning to Equip the Long Island Plant

Arthur V. Smith has been recently appointed general manager of the Eastern studios of Famous Players-Lasky Corporation. At present he is attending to details relating to the equipment for the company's new studio and laboratory at Long Island City.

The new official declared that in all probability the new plant would be in operation between July 15 and August 1, and by that time he expected to have six or seven producing units working.

Regarding production activities, Mr. Smith said:

"At the present time we are producing three pictures at the Fifty-sixth and Forty-fourth street studios, George Fitzmaurice is at work on 'Idols of Clay,' with Mae Murray and David Powell. Harley Knole is working on Miss Dalton's next picture, 'A Winter City Favorite,' and Edvard Dillion has begun 'The Frisky Mrs. Johnson,' with Miss Burke."

Ralph Bradford Resigns

Ralph Bradford, manager of the Famous Players-Lasky Corporation Chicago office, has resigned. Mr. Bradford but lately succeeded Fred Creswell when the latter was made division manager, having come here from Atlanta, Ga., where he was connected with the S. A. Lynch Enterprises. Mr. Bradford has not announced his plans for the future. He will be succeeded by Harris P. Wolfberg, who occupies the position of division manager of the Lasky company at Cleveland.
Mr. and Mrs. De Haven Affiliate
With Arthur S. Kane Corporation

Mr and Mrs. Carter De Haven, according to an announcement by Arthur S. Kane Pictures Corporation, have effected a be-up with the latter organization. Mr. Kane, through the affiliation, handles the business interests of the actors with First National Exhibitors Circuit, the distribution medium.

While in New York City last month Mr. De Haven made the preliminary arrangements whereby the Kane corporation is to take over the business affairs of the star and his wife in their forthcoming First National productions. Negotiations concluded during the past week complete the affiliation.

Comment Is Favorable

The news of the union of Mr. and Mrs. De Haven and Arthur S. Kane received favorable comment from keen observers of the picture business. It was pointed out that the De Havens, under the supervision of a film man of Mr. Kane's acknowledged standing, are in a position to supersede in a large way their previous successes, and are assured of bringing out productions that combine all the big qualities of pre-established box office value.

With this strong combination of artistic and business talents, the forthcoming offerings of the De Havens under the First National banner are expected to be unusual picture attractions with money-making possibilities foremost in view, and points of importance from the exhibitor angle carefully stressed.

Walsh Progressing With Second Mayflower Film

Work on R. A. Walsh's second independent production to be presented by the Mayflower Photoplay Corporation is progressing rapidly at the Biograph Studio. This will be the first Walsh production to be distributed by First National. The title of the story and its origin are being withheld for the present.

Psychic Phenomena Basis of Mayflower's "Athalie"

Public interest in spiritualism, which has been especially prevalent of late, is expected to contribute much to the box office success of "Athalie," Sidney Franklin's production, which Mayflower Photoplay Corporation will distribute through First National Exhibitors Circuit.

This Robert W. Chambers' story deals with an interesting phase of psychic phenomena, relating the experience of a beautiful girl endowed with these powers.

Through the girl's ability to exist extra-sensually, beyond the horizon and her gifts of clairvoyance, she attracts the attention of New York's elite and becomes a successful mystic. In the high-powered climax, the young seeress, before a large and fashionable gathering, stirs society by revealing the crystal globe, an illicit love affair between the wife of the man with whom she is in love and a dissolute social parasite.

"Athalie" is played by a large cast of screen favorites headed by Sylvia Breamer as the medium, and including Conrad Nagle, as her lover, Rosemary DeCamp, and Bessie, Robert Cain, as the inscrupulous philanderer, Edward S. T. Martin and Fred Warren.

Character's 'Isle of Destiny' Gives Ample Opportunity for Exploitation

In producing "The Isle of Destiny," Character Pictures Corporation gave special attention to the exploitation angle as well as to the entertainment qualities of the picture itself.

The unusual locale and the picturesque allure of the locale, it is said, offered the producers splendid opportunities to get something attractive and different into the production. Some of the most interesting scenes allowing for exploitation are those laid in the heart of the Florida jungles, which are so thick that the company was forced to cut their way through to the desired locations.

Unusual Scenes Taken

These scenes were taken far off the beaten track in territories never before exposed to the eye of the camera. It is declared. A real tropical banana grove plays a part and for several days the company worked on one of the largest plantations in the world to get the atmosphere of the Philippines.

Much of the story of "The Isle of Destiny" is laid on a desert island of the South Seas, and the company journeyed to Oriental Island, Florida, to insure these scenes. The scenes taken there should lend themselves wonderfully to exploitation, as the beach on Oriental Island is considered to be very remarkable.

Cannibals Take Part

Cannibals play an important part in the picture and much time was given to get the correct type. One of the scenes is a scene in which it is estimated that 50,000 fiddler crabs are in evidence. In trying to get scenes and locations that were different, the company had great difficulties and only obtained them at the expense of much time and money.

Most of the scenes of "The Isle of Destiny" were taken far away from all lines of transportation and communications and all props and equipment had to be carried by hand. The company, however, feels that the results obtained will more than repay for this extra attention.

"The Isle of Destiny" will be given a trade showing in a few days.

MR. AND MRS. DE HAVEN
Whose business interests will be handled by Arthur S. Kane Corporation

Left to right—William J. Ferguson as the villain; Commodore J. Stuart Blackton and Tom Lewis, as the cahnsman in "Plussers By;" the Blackton-Puthe feature.
Authors Signed By Metro Are to Go West Soon to Assist in Production
Robert Harron’s Initial Picture Will Be Made in the East—Doraldina, Dancer, Also Is Signed
By the Organization

With one of the authors just signed by Metro Pictures Corporation now working at the company's West Coast studios, four others are preparing to leave for California shortly to write and to assist in production of their stories.

Eugene Presbrey is the writer now on the lot, while Irvin S. Cobb, George Kibbe Turner, Hubert Footner and Arthur Somers Roche are the ones who will make the trip West soon. Two other authors, Henry C. Rowland and Donn Byrne, have been signed by Metro.

Two Stars Signed

Two new stars will appear in productions for Metro this coming year. They are Robert Harron, the former Griffith star, who will head his own company, Robert Harron Productions, and Doraldina, the dancer.

Harron now is preparing to start production on his first picture, which will bear the tentative title, “Coincidence.” The story is by Morton Macy and appeared in the Cosmopolitan Magazine several years ago.

Doraldina will be featured in a series of spectacular productions that will enable her to display advantageously her exceptional skill as a dancer.

Double Production Work

With the acquisition of these authors and stars, Metro’s production policy for 1920-21 will almost double in extent that of the present year, it is said. Between fifty and sixty specials will be published during the year beginning this fall. “Fewer and better” pictures, although more of them, will be possible, it is explained, by the greatly increased studio facilities.

Metro’s studios at Hollywood, Cal., are working to capacity, with eight or nine productions under way, while the New York plant in West Sixty-first street is busy with three productions.

A new $2,000,000 studio is to be erected shortly on Long Island. It is expected to have this plant in operation by next spring.


To Make Four Pictures

Robert Harron will make four productions a year for distribution by Metro, while each of the authors signed will prepare from four to seven original stories during the year. Negotiations for the services of the writers were placed in the hands of Bayard Veiller, the playwright.

Harron, who will produce at D. W. Griffith’s studio in Hollywood, N. Y., will be directed by Chet Withey. June Walker will play opposite the young star in his first picture.

Doraldina will start work immediately on the Coast on her first production, “The Passion Fruit.” The story has a Hawaiian locale, and it is expected that the company will go to the islands for exteriors.

Flora Finch Member of Well-Balanced Cast for Initial Hemmer Picture

A well-balanced cast, including such players as Flora Finch, Pete Raymond, John Boone, Horace Weston and others, has been chosen by Clay Davis, casting director for Hemmer Superior Productions, for the company’s initial picture.

“Once we have made the type we are not merely picking types,” says Mr. Davis. “We are selecting actors and actresses of experience who can interpret characters and who not only look the part, but know how to act it intelligently. Mr. Hemmer believes that a well-balanced cast will assure finished acting.

First, then, in importance with us was the selection of the cast—locations, sets and all other considerations came afterward. We feel that in this cast is Flora Finch, remembered by all picture enthusiasts, for her work with Biograph, Pathé, Paramount, Blackton and others; Pete Raymond, John Boone, Horace Weston and so on—all people of wide experience on the stage and all accomplished actors.”

DOROTHY PHILLIPS
Who is now starring in Alien Holubar independently produced features.

Garson and Somborn Sign Sada Cowan to Write Screen Plays
(Special to Exhibitors Herald)

LOS ANGELES, June 15.—Sada Cowan, author of both stage and screen plays, has been signed by Harry Garson and Herbert K. Somborn to write exclusively for them original stories which will be produced as specials.

One of Miss Cowan’s most recent screen endeavors was the scenario for “Why Change Your Wife?” In addition to other motion picture successes she is the author of such dramas as “Playing the Game,” “The State Forbids,” “In the Morgue,” “The Moonlit Way,” “The Honor of America” and “The Wonder of the Age,” a comedy produced by Grace George.

Preliminary work on the initial Cowan production is under way. These pictures will be published as specials.

Color Photography Used in Salisbury Production

Color photography will be a feature of “The Barbarian,” Monroe Salisbury’s first independently produced photodrama upon which he now is at work. One of the two cameras trained on the action will record the scenes in natural colors. The perfected orthochromatic process will be used.

Joins Goldwyn Forces
(Special to Exhibitors Herald)

LOS ANGELES, June 15.—Molly Malone, comedienne with Universal, “Fatty” Arbuckle and Christie, has been signed by Goldwyn on a long time contract.
Booth Tarkington to Write Feature Photoplays for Goldwyn Corporation

Booth Tarkington, the noted American author, is to write feature photoplays for Goldwyn Pictures Corporation, the rights to these photoplays having been obtained by the producing company from Tarkington Baker, the writer's cousin.

Henry Hertzbrun, attorney, represented Baker in the negotiations. Many flattering offers for the rights were received by Mr. Baker, who is a cousin of the author, said Mr. Hertzbrun, before he recently went to India on a picture mission and left in doubt the fate of the projected photoplays. The influence which caused Goldwyn to be selected to produce the pictures was the financial and artistic success of the "Edgar" series of two-reel comedies which Mr. Tarkington wrote for production at the Culver City studios.

"Edgar" Series Successful

The "Edgar" stories, known officially as "The Adventures and Emotions of Edgar Poweroye," have proven money-makers from the beginning, and officers of the Goldwyn company believe that they give every indication that Mr. Tarkington has mastered the art of writing original screen themes. Consequently, they believe that the longer stories about American life, which he will compose for the films will be big box office attractions.

The universal acceptance of "Edgar," by critics and public alike, has created a market for the Tarkington screen wares which exhibitors will sell with gratifying results, the officers say. In a manner, these short-reel comedies, which have been successful in their way as stories and as lucrative assets, will now prove to have been missionary works arousing the interest of the motion-picture audiences so that when the first of the longer photoplays, written about and for adults, are produced, they will already have a decided appeal and value both to the exhibitor and his patrons.

One Phase of Decision

There is another phase of Mr. Tarkington's decision to write directly for the screen which must prove important in the long run. This phase is the acquisition to the screen of another writer who will create for the new medium with intelligence and sincerity. Producers have long felt the need of having screen writers whose stories will bear the fine scrutiny of logic and turn aside irony. Perhaps one of the greatest reputations which has as yet set out to write film vehicles is Maurice Materlucy, who is under a long term contract with Goldwyn to write one story a year for the screen.

Sol Lesser's Publicity Stunts Score

Another Point at Cleveland Gathering

Maurie Meyers, Eastern publicity representative for Sol Lesser, West Coast exhibitor and producer of the Annette Kellerman production, "What Women Love," was a busy visitor in Cleveland during the exhibitors' convention.

Meyers repeated the activities of the Lesser aggregation during the Chicago meeting. Every exhibitor woke up in the morning or retired for the night with some new stunt in his hotel box.

First Stunt Monday

The first stunt was fired on Monday night, when several hell boys paged prominent exhibitors with telegrams (each exhibitor "shelled out" with a dime or more), which proved to be "Annette Kellerman-grains," which read:

"Boys I turned eight handsprings and nine somersaults when my Annette Kellerman Picture what women love went over with a bang at its premier presentation in Santa Anna California last Tuesday night stop I am tickled to death and so will you be when you get an am with you in your contentions. Regards"

Signed—SOL LESSER

Placed In Boxes

These messages also were placed in all the boxes of the Hotels Winton, Statler and Cleveland.

The second stunt took place Tuesday night. Meyers obtained about 300 brown six-ounce whiskey flasks, filled them up with water and corked them tight. A pink label on the flask read:

"This is not "WHAT WOMEN LOVE" but what ANNETTE KELLERMAN LOVES Yours for something stronger than water"

SOL LESSER

The bottle was enclosed in a heavy envelope on which was printed HANDEL WITH CARE. This stunt proved quite a laugh. One exhibitor, thinking he was the only one who got the package, hid the bottle quickly in his pocket, looked all around and then hurried to the elevator, thinking of the good time he was going to have.

These bottles also were placed in the boxes of the different hotels and distributed throughout.

$11,000,000 Program Outlined By "Big 6"

(Special to Exhibitors Herald)

LOS ANGELES, June 15—Following the meeting of Associated Producers, Inc., here recently, it was divulged that a program that will represent an expenditure of $11,000,000 has been outlined.
Barnstyn In America
To Purchase Pictures
Will Also Import Product Of
Foreign Producers For
Distribution Here

J. C. Barnstyn of British & Continental Trading Company, whose previous visits to America were in the interest of H. A. P. Film Company of Holland, has returned for the purpose of purchasing productions for his clients in Continental Europe. British & Continental Trading Company also will import the product of large foreign producers for distribution in this country.

During his absence from this country, Mr. Barnstyn, whose offices are at 220 West 42nd Street, New York, made an extended stay in Holland and toured the principal film centers of Europe.

Represents Large Firms

"I have just returned from a long sojourn in Holland and an extended tour of Continental Europe," said Mr. Barnstyn, "and am happy to announce that I have perfected arrangements to act as the American representative for several large continental film renters operating extensively throughout Europe.

"I shall conduct all business under the firm name of British & Continental Trading Company. I retain my interest in H. A. P. Film Company of Holland, which organization I shall represent in this country as their exclusive buyer of films for consumption in the Holland territory. In this respect I might mention that plans are under way for the acquisition of a number of 'special' productions, the names of which I shall be pleased to announce when contracts are closed.

Has Large Distribution

"I have been appointed the American representative for the Cinematographic M. Hacken, Societe Anonyme of Belgium, France and Switzerland. This organization specializes in the distribution of motion pictures on a large scale, and I propose to purchase many big American pictures for distribution throughout the Scandinavian territory, will be represented in America by my organization. I am at present negotiating for a number of American pictures for distribution throughout this territory, returning for this company during the coming year.

"The J. Lundin Photoplay Company of Stockholm, a vast motion picture enterprise recently perfected to acquire American and native productions for distribution throughout the Scandinavian territory, will be represented in America by my organization. I am at present negotiating for a number of American pictures for distribution throughout this territory, returning for this company during the coming year, and shall make known the details of the contract at some later period.

Wants Big Productions

"In making this announcement to the American trade, I wish to impress upon all those who might be interested in doing business with me, that I am desirous of obtaining big American productions having the facilities for marketing these pictures, and the money to pay for same.

"While my interests will be chiefly devoted to the purchase of American productions for my clients in Continental Europe, I have also arranged to bring over the product of some of the largest European producers for distribution in this country."

Another New Star

BETTY BLYTHE, who has the principal feminine role in "Nomads of the North," a James Oliver Curwood production, directed by David Hartford for First National Exhibitors Circuit.

Pearl White in Kentucky Mountains
Making Her Third Picture for Fox

Pearl White, with her director, Charles Giblyn, and her supporting players, including Richard C. Travers and J. Thornton Boston, is in the Kentucky mountains, near Pineville, making exteriors for her third picture under the Fox banner. The production has not been titled.

Company Precedes Her

Prior to the star's departure from New York the company had been in Kentucky making scenes that did not require her presence.

Although inclement weather delayed operations after her arrival at Pineville, the company is expected back in New York shortly to complete the final scenes.

Mr. Travers, who is cast as leading man, is also a star in his own right. After returning to this country from the front he resumed at once his screen career. He played opposite Miss White in her first feature production for Fox, which it is expected will be published this fall.

Played Heavy Role

In the second of Pearl White's vehicles, which she completed just prior to her departure for Europe, J. Thornton Boston played the heavy role. He is similarly cast in the new film.

With these two sterling actors and Pearl White as the star, under the skillful direction of Charles Giblyn, this feature promises a treat of fine dramatic quality.

Bessie Love Going East
To Buy Gowns and Hats

Bessie Love has made reservations in Los Angeles for a trip to New York City to buy gowns and hats. The star is working on the final scenes of her second Andrew J. Callaghan production, "Bonnie May," and will leave for the East immediately upon completion of the picture.
American Productions More Popular With French Fans Than Other Films

Leon Madieu Says, However, That Stronger and Better Constructed Scenarios Would Be Welcomed in Europe

Today the American productions lead the field in the motion picture market in France. This statement on the existing conditions in France was made by Leon Madieu, chairman of the board of directors of Pathé Cinema, Paris, and treasurer of Pathé Exchange, Inc.

Mr. Madieu, who is in the United States studying methods of production, declared further that the French public seems to take pleasure in attributing to the American pictures technical qualities of the highest standard.

**Require Better Scenarios**

"Aside from the excellent qualities observed in American direction and acting, the mentality of the French masses in general would require stronger and better constructed scenarios," he declares further. It is my belief, moreover, that, in the near future, the American public will make the same demands.

"In France efforts have been made in the detailed production of artistic emotional photoplays. One of the latest works that Pathé Exchange, Inc., has chosen is the fascinating drama by Abel Gance, entitled "J'Accuse." By this intensely realistic film, Americans will be brought to a realization of what impressive progress in pictures has been made by the French. I believe that the public on this side of the Atlantic will receive this picture enthusiastically."

"A considerable number of reed-Italian product have crossed the frontier of France, but very few of them have met with success. Italian acting seems too exuberant, in the gestures especially, and there are many discrepancies in scenario."

**MACK SENNETT'S NEW FIVE REELER**

There is one question which interests American motion picture producers—the degree prohibiting the importation of raw film into France. The sole reason for this law is the critical financial situation in our country. We have been obliged to restrict our purchases from other countries in all branches of commerce and industry.

"The French government, knowing the capacity of the Pathé Cinema plant, and that Pathé Cinema could supply the French market, did not hesitate to take this step. Pathé Cinema most assuredly will draw out a profit from this restriction, but it has done nothing, and could do nothing to provoke it. Aside from this, it is sure of its position as an international factor in the industry and looks forward to the time when competition, which is the life of trade, will be resumed.

**Is Favorably Impressed**

"My ideas concerning the American market are not yet quite definite enough to allow me the pleasure of setting them forth."

"Let it suffice me to say that during the course of my first visit I have been most favorably impressed with the perfect organization which I found in Pathé Exchange, Inc. It is instinct with the American spirit of achievement. Mr. Brunet thoroughly has understood the importance of the vast enterprise he is conducting, and, ably seconded by his entire personnel, he is directing constructive efforts to the full attainment of the high ideals which have always been his guiding line of conduct."

**WINS BEAUTY CONTEST**

Gertrude Olmsted, 17-year-old La Salle girl is Chosen to Lead Parade And Star in Film

Gertrude Olmsted, 17-year-old La Salle, Ill., schoolgirl, has had her fondest hopes realized. She is to be a motion picture star.

Two months ago Miss Olmsted entered her picture in the beauty contest conducted by the Chicago Herald and Examiner in the interest of the local Elks, the winner to represent the Spirit of America in the Elks pageant on July 7, at the national convention.

In addition, Carl Laemmle, president of Universal Film Manufacturing Company, promised to star the winner in a picture to be made at Universal City. On Sunday, June 13, Miss Olmsted was declared the "lucky girl." Of the hundreds of contestants, the judges were unanimous in their decision that she possessed beauty and ability, the requirements of the contest.

Before Miss Olmsted was chosen she appeared, with other girls, many times before the judges and posed as many more times before the camera. Her simplicity, naturalness and poise stood out prominently in the film tests that were made.

The "lucky girl" has taken part in nearly every amateur performance that has been given in La Salle since she was 7 years of age. She has taken esthetic dancing lessons since she was 5.

Ben Turpin in a scene from "Married Life," the First National Exhibitors' Circuit special feature, being exposed by some of Mack Sennett's best little expositors.
Prominent Factors at M. P. T. O. of A. Meet

M. VAN PRAAG
Prominent Kansas exhibitor, who was elected recording secretary at the Cleveland convention.

Sydney S. Cohen, who was unanimously chosen President of the United exhibitors organizations at Cleveland on June 10.

WILLIAM BRANDT
Brooklyn exhibitor who promoted harmony at the Cleveland convention.

MARCUS LOEW
Wealthy New York exhibitor who donated $2,000 toward the combined exhibitors' association

JOSEPH HOPP
President of Illinois Exhibitors Alliance who was made a Vice President of M. P. T. O. of A.
Mildred Harris Chaplin, with her director, Lloyd Ingraham (left), trying to persuade A. F. Gartz, vice-president of the Rock Island Railway, to let them use his beautiful estate for background for "Old Dad," her next First National picture. After one smile from Mrs. Chaplin Mr. Gartz consented.

Lucille Ricksen, who appears in the Booth Tarking-ton "Edgar" stories being published by Goldwyn.

Wanda Hawley, Realart star, acts as "cameraman" while Jack Mulhall and Walter Hiers, two of the highest priced character men in captivity stage a "meller drammer." "Miss Hobbs" is Miss Hawley’s next picture and the two young men are also in it.

Making scenes for "Burning Daylight" in the mountains of California. Helen Ferguson, who plays Dora, the heroine, is kneeling beside Minnie, the Cherokee squaw, and her son, Bright Rainbow. C. E. Shurtleff, producer of the picture for Metro, is on the right.
SUMMER STUFF

Summer has arrived—officially, climatically and financially speaking. Chicago box offices first gave definite indication of the event last week, and Chicago exhibitors, with exhibitors throughout the country, now face squarely the problem of the season—how to avoid the old familiar Summer slump.

Exploitation is the logical solution, of course. More and better advertising covering a wider field is the instrument with which the handicap imposed by Nature can be offset.

Theoretically the matter is simple. It can be set down in a single sentence. To put the idea into practical application, however, is another and difficult operation.

INTENSIFICATION IS ALTERNATIVE

In most cases exhibitors will find extension and improvement of their advertising difficult for the very good reason that it has already been extended to the apparent limit and improved to the full extent of its sponsors' ability.

In the majority of cases it will not be found possible to gain extraordinary results by mere expansion and elaboration.

Intensification of effort is the obvious alternative. By paying attention to certain very important details, both in advertising and house management, definite results can be obtained—and the bugaboo of exhibitor-dom, the "hot weather slump," can be almost if not quite entirely overcome.

It is to call attention to these details, to bring them to mind that they may be properly taken care of, that the following paragraphs are written.

Black is naturally associated with heat. Anything that suggests heat is taboo during the warm period. Therefore, it is well to keep newspaper advertising, as well as other forms, free of black blotches and splashes. Openwork designs will prove infinitely more attractive— with the natural and very desirable result.

Get white into your theatre. Usurers' uniforms, seat covers, draperies, presentation settings, lobby furnishings, all play an important part in the general ensemble. Keep them light as possible and invariably clean. The psychological effect is worth infinitely more than the cost price.

Legitimate theatres, so-called, almost without exception, send girls through the auditorium with ice water for those who wish it. Some day Grauman, McCormick or Rojasenfeld is going to begin the practice and American exhibitors will follow suit in a body. Why wait?

Ventilating systems have doubtless been installed before this. It does not hold true that all have capitalized them to the full. A sign, "Twenty Degrees Cooler Inside," is worth something, but it isn't convincing. A big thermometer, conspicuously mounted, with pipes painted white so arranged as to seem connected directly with the interior, the thermometer being an adjustable dummy, will bring better results.

A soda fountain was recently installed in the lobby of the Ziegfeld theatre, Chicago. It is an independent enterprise, the space being rented at a gratifying figure. It is doing a thriving business—and many of the pedestrians who stop in to buy a drink linger to patronize the theatre. Any ice cream parlor should welcome an opportunity to install a small fountain in your lobby—and pay well for the space. The results are mutually beneficial.

Sandwich men, with which are included all who take part in street exploitation measures, should appear cool, whatever their actual state or the effort required to get that appearance. "Back to God's Country," "The River's End," "The Courage of Marge O'Done" and similar productions are especially desirable, but make-believe Eskimos will not be found as profitable street figures as floats bearing Arctic settings, snow and ice backgrounds, with polar bears, or imitations, mounted thereupon.

A short show is best for Summer. That does not mean a show of few reels. As many or more subjects than customary is advisable. But projection should be spirited, comedy should be well represented, musical accompaniment should consist of the lightest selections reconcilable with the picture. Speed in all that tends to make up house conduct is essential—but show of speed is fatal.

Tactful, carefully training of em-

Warm Weather
And Cold Feet

The Summer slump, traditional bugaboo of the present season, is, curiously enough, the result of nothing more nor less than what is slangily but expressively referred to as "cold feet" on the part of exhibitors generally.

Summer undeniably imposes its hardships—but they should not be considered as more than that.

Simply because these hardships are imposed by Nature, instead of by another exhibitor, is not a logical reason for submitting without a struggle.

Competition is merely competition, from whatever source it arises, and no self-respecting exhibitor ever gave up to competition without a battle.

Hot weather is competition. Why "quit cold?"

(Continued on page 6.)
Where Lobbies Bring Business

The Photographs Reproduced Upon This Page Show How Effectively the Strand Theatre, Tacoma, Wash., Uses its Lobby as a Hot Weather Sales Agent
Summer Stuff

(Continued from page 67)
ployes is the thing that will make this possible.

Screen advertising must be reduced to a minimum. It is tiresome to the average patron at best. It is worse than when collars are folded and starched dresses cling limply to feminine forms.

Get pretty girls. Competency and beauty do not always go together, but your patrons are not concerned with the former. Get pretty girls, and dress them to look cool. The bathing suit idea is "out." But tennis, yachting, fishing and track costumes offer splendid possibilities. But be sure the girls are pretty. Pretty girls never look as warm as their less attractive sisters.

Let them hear the ventilators. If your mechanism is so well situated that its operation is not audible from the auditorium—rig up a wind machine that sounds like a gale. Patrons are convinced that it's a hot day before they come into the theatre. They may feel cool without realizing it. When they hear the purr of whirling blades they believe it.

Get good pictures. Their general character is less important than their interest holding qualities. An interested patron does not worry about temperature. Keep them interested.

Furnish good music. Add pieces to your orchestra if necessary, but make sure that the music is the best that it can possibly be made. Again the interest argument holds good.

Run good shows. Leave nothing undone that will improve the performance as a whole. Leave no weak spots to try the patrons' patience.

Summer is not ideal for hard work. But by hard work and unremitting vigilance, and by no other means, the exhibitor can make sure of looking back over his box office records next Fall without being ashamed of his showing.

Suggestion

There is more power in suggestion than in concrete instruction.

Suggestion leaves initiative free to operate. Concrete instruction cramps imagination, limits enterprise.

Advertisements which leave nothing to the imagination are less productive than those which suggest forcibly, alluringly.

The error is common.

Correction should be prompt and unanimous.

Exhibitor Builds Own Treadmill For "Old Kentucky" Presentation

Barney Lumberg, proprietor of the Lumberg theatre, Utica, N. Y., believes in presentation, exploitation, and all that goes to make up modern showmanship. He has in his recent experience with "In Old Kentucky"—Anita Stewart's First National Attraction, demonstrated to the satisfaction of all that his ability extends beyond the field of the managerial office. He has given unmistakable evidence of an ingenuity and determination that can bring but one result—success!

In the early history of "In Old Kentucky" the treadmill with the genuine horse race as the culmination of a programme figured prominently. Certain branch offices of First National Exhibitors' Circuit, Inc., made arrangements to supply treadmill and supplementary apparatus with the production.

It was no great accomplishment for an exhibitor to stage the feature after the material was supplied him, though it did require a certain courage if he was not in the habit of staging big attractions in a big way.

Mr. Lumberg's accomplishment was genuine, however, as he devised and constructed his own mechanism for the occasion.

The manner of its operation is shown rather clearly in the accompanying illustration, snapped while the horses were galloping at such a pace that their legs and feet didn't register. The photograph is interesting for two reasons, one of which is its educational value.

The other and more important reason has to do with inspiration.

What Mr. Lumberg can do successfully in Utica, Mr. Anybodyelse can do in any other city in the United States. What Mr. Lumberg has courage and initiative to do with "In Old Kentucky" Mr. Anybodyelse should have courage and initiative to do with any other picture that deserves exploitation.

The results of exploitation are always in direct ratio to the enthusiasm and determination with which the sponsor enters into the business of their preparation and execution.

An example is a valuable thing.

No man is afraid to try what another man has successfully accomplished. Few men are not afraid to try what has not been done by someone before them.

There should be more work of this type — regional independent exhibitorial enterprise.

M'na Cleary, vocalist, who sang during the presentation and rode through the streets of Utica advertising "In Old Kentucky."
Exhibitors

Last Week—

Setting up a miniature studio in one of the leading department stores, E. A. Zorn, manager of the Temple theatre, Toledo, O., conducted tests in connection with the beauty contest being conducted by the Newspaper Enterprise Association. The winner of the contest will appear in an R. A. Walsh Mayflower production, "The Deep Purple," when showing at the Temple, prospered accordingly.

Leo M. Valdez, manager of the Royal theatre, Laredo, Tex., found it difficult to bring people into his theatre during the showing of "A Daughter of Two Worlds" following the capture of Neuvo Laredo, just across the Mexican border, by revolutionists. Accordingly, he rented his theatre to the high school for commencement exercises, preparing a strong lobby display for the picture. The following evening many of those who had attended the exercises returned to see the picture—bringing friends.

The William Taylor Company, operating Cleveland's largest department store, held a golden jubilee celebration, using a special newspaper supplement and an 85-piece symphony orchestra. Fred Klein, manager of Loew's Stillman theatre, suggested co-operation, offering "The Idol Dancer" as due cause. The result was mention in the huge advertisements run by the Taylor Company and a brilliant and highly successful girl revue staged with Taylor models.

A swimmer's contest, in which a prize of $150 was offered to the person who stayed "Under the Surface" longest, was used to exploit the run of that production at the Imperial theatre, San Francisco.

The Goldwyn Pictures Corporation offers especially prepared descriptions of the programs staged by S. L. Rothapfel at the Capitol theatre, New York, to anyone who cares to be placed on the mailing list.

Sid Grauman staged a "Lovers' Week" for the "Miss Hobbs" premiere.

William Friedman, manager of the Metropolitan theatre, Cleveland, O., gave a "Dixie Week" for King Vidor's "The Family Honor."

Getting to be a weekly occurrence—which proves the value of suggestion. (EXHIBITORS HERALD, page 67, May 8.)

Dish Pan and Drum Make Lobby Device

Haste makes waste. But haste is one of the essentials of the advertiser's lot. If he doesn't do a thing quickly, more often than not, he doesn't get to do it at all. But there is another kind of waste, a kind that can be avoided—because it comes from thoughtlessness and failure to grasp opportunities through failing to see them. A certain ingenuity in making the most of every opportunity is what constitutes exhibitor genius.

Frank H. Burns, manager of the Rialto theatre, Jacksonville, Fla., is one of the select group of American showmen who possess this ingenuity in marked degree. His work shows it.

When, recently, "Alarm Clock Andy" was being exhibited at the Rialto, Mr. Burns made capital of material that would have been overlooked by nine out of ten exhibitors similarly situated.

The accompanying illustration shows the unique lobby device contrived for the occasion by Mr. Burns. But it doesn't tell the facts in the case.

The face of the clock is an old bass drum that was found in the theatre. The bell is a dish pan found in the alley.

With the aid of a battery and buzz system installed in the theatre and an oscillating fan located in the manager's office the huge clock was made to sound a ridiculous and therefore attractive alarm at set intervals throughout the day. It got attention—and attention is business.

There are dish pans in every alley. There are bass drums, or suitable substitutes, to be found with little trouble. The ingenuity is the thing.

An old drum and a dishpan were converted into a set piece for lobby use with "Alarm Clock Andy" at the Rialto theatre, Jacksonville, Fla.

Three-sheets under screen are posted on delivery wagons and public conveyances by the Adams Theatre Company in Creston, Ia.

Adams Theatres Co.
Uses Moving Stands

There is something in human nature that makes getting something for nothing a particularly pleasant experience. It is not always selfishness, if ever, that really accounts for the sensation of satisfaction that follows such an accomplishment. Advertisers, no less than other human beings, are particularly related to that campaign or individual stunt that costs nothing and brings results.

The Adams Theatres Company, operating a chain of theatres throughout Iowa, has cause to be elated over the accomplishment of a something-for-nothing deal in Creston, Ia., where their representative has succeeded in getting advertisements for current attractions upon practically every delivery wagon and public conveyance that travels the streets of the city.

The above illustration shows one of these signs, this one upon the side of a delivery wagon, advertising "In Wrong," one of Jack Pickford's First National productions. The arrangement is simple. It consists of a regular three-sheet board with wire net covering under which the paper is securely held.

Even one such conveyance is a valuable advertisement, coming within vision range of hundreds of persons daily who would not pass a stationary stand anywhere in the city.

Business exhibitors, accustomed to dealing with merchants in co-operative advertising campaigns and other enterprises, should not find it difficult to arrange for any number of them. Occasional co-operation in advertising, or the contract to be responsible for the painting of the conveyance when necessary should be sufficient inducement.
Street views of the Royale, Blackstone and Strand theatres, Detroit, Mich., as they appeared upon a recent very ordinary occasion, showing the extent to which Detroit theatremen believe in and practice poster advertising, one of the most profitable and least appreciated mediums.

**Theatre and Attraction Exploitation Highly Developed by Detroit Showmen**

From a position of comparative obscurity a short year ago, Detroit, Mich., motion picture theatricals have advanced to a place in American theatredom that challenges the attention of all. Few cities of equal size, certainly none smaller, have shown such marked progress in that period.

Acting upon the theory, apparently, that nothing was quite good enough, not to say too good, for Detroit, exhibitors in the automobile stronghold of America have developed an exploitation science peculiarly distinctive. It includes the two important phases, theatre and attraction exploitation, and recommends itself to exhibitors great and small in population centers of all sizes.

Prominent as leaders in this great advancement are and have been the John H. Kunsky Enterprises, controlling several of the more prominent theatres and a number of the smaller ones. John H. Kunsky, president and managing director, and Howard O. Pierce, head of the publicity and advertising forces, have done great things for Detroit theatricals, both by deed and example.

Kunsky exploitation and presentation activities have been recorded in these pages from time to time, and each time past performances have been excelled. The page layout in a recent number showing the Madison theatre during the run of "The Idol Dancer" pictured one of the most complete and artistically as well as commercially satisfactory settings ever provided for a motion picture.

The force responsible for this achievement and the many other of similar qualities and magnitude that have gone before and will doubtless follow, from President J. H. Kunsky to the carpenters that provide stage settings weekly, is unified in the effort to make Detroit a theatre city second to none in the country.

Howard O. Pierce, in charge of all advertising, publicity, presentation and exploitation, is a tireless worker who deserves unstinted praise for his accomplishments.

Carlo Del Guercio, chief decorator, is one of the recognized authorities on interior decoration. B. L. Kilbride, in charge of the Kunsky offices, is assisted by a corps of fifteen persons trained in the business, while George W. Trendle, associated with Mr. Kunsky since the opening of the first theatre, is a corporation lawyer of many years experience.

To a man they are devoted to a single objective—the advancement of the theatre in Detroit and the John H. Kunsky Enterprises.

Other Detroit exhibitors are no less progressive.

The situation is as it always is where business is to be done. The rapid growth of the city itself has brought a big percentage of theatregoers into range of the advertiser's effort.

Business is almost constant—and always good.

With the element of chance greatly reduced, exhibitors have been at liberty to devote considerable time and energy

The inner lobby of the Royale theatre, Detroit, as prepared for the run of "A Scream in the Night," a Select attraction.
to the development of exploitation and presentation.

A recent instance of note was the opening of Orchestra Hall with "The Fall of Babylon," the Babylonian episode from D. W. Griffith's "Intolerance," which is handled by the Minter-United exchange for the territory.

Orchestra Hall is not ideally located for picture purposes. People had not been trained to go there.

The "100" of the city had supported the institution by subscription, and classical concerts had been the order of things.

Pictures had been tried—with unsatisfactory results.

James Minter, handling the exploitation, sent personal communications to Orchestra Hall supporters.

Madja, the Oriental dancer who, with her Nautch girls, has appeared with the picture throughout the country, was brought to Detroit for the presentation by an orchestra of twenty-five pieces being provided.

Seven hundred and fifty street cars carried sign boards.

One hundred and fifty twenty-four-sheet stunts were erected. Four thousand additional sheets, in various sizes, were posted on every available space.

A newspaper campaign of like magnitude was conducted.

The prices ranged from 50 cents to $1.50.

Business, which seasoned showmen prophesied would be disappointing, was such that the picture was held over for the third week, after the two weeks' run originally contemplated was finished.

In the big Kunsky organization and in the case of the individual exhibitor with one small theatre, the same spirit, a peculiarly Detroit spirit, prevails.

Showmanship is the thing, in every case. And it is genuine showmanship.

Details are considered as they should be considered, means to an end. That end is primarily advancement, with which, of course, must be linked business.

The theatre is advertised in Detroit as in few other cities. And this without slighting the importance of the current attraction.

Exhibitors throughout the industry should never lose sight of the importance of that combination.

To exploit current attractions is, of course, vital. Upon them is built future success.

But the theatre is not one whit less important, and the advertising that does not net a certain gain in prestige and popular favor for the theatre cannot be called successful advertising.

Upon the theatre, his own creation and his own property, the exhibitor cannot lay too great stress. Pictures come and go. Stars are shown at your theatre today—at the opposition house tomorrow.

The theatre never changes.

It is yours today, tomorrow and the day after.

Theatre and attraction should share in the benefits of every exploitation enterprise that is executed—else that exploitation, no matter what the cash results, is not 100 per cent efficient.

**GOOD ADVERTISING—IF IT DIDN'T WIN**

At the Republican Convention last week Gen. Leonard Wood advertised himself by passing out woodcock feathers with his name printed upon them, dropping them in thousands from the Coliseum ceiling when he was presented.

Lowden supporters cheered lustily for the stipulated thirty-nine minutes following his presentation.

Johnson's contingent gave a like demonstration, those participating working with a will and showing marked endurance.

Senator Warren G. Harding of Ohio didn't get a striking ovation—but he was chosen Republican candidate for president of the United States.

Political writers agreed from the first that Wood, Lowden or Johnson had small chances of winning.

Advertising men agree, however, that their efforts classify as good advertising—if it didn't win.
Orchestra Hall "Goes Over"

Orchestra Hall, Detroit music lovers' holy of holies, heretofore supported by subscription and devoted to classical entertainment only, has been converted to motion picture purposes.

"The Fall of Babylon," the Babylonian episode from D. W. Griffith's "Intolerance," was the attraction so intensively exploited as to bring patrons to Orchestra Hall's somewhat out-of-the-way location.

Madja and her Nautch girls, who have appeared with the pictures throughout the country, took part in the presentation accompanied by an orchestra of twenty-five pieces.
Stage of the Majestic theatre, Jackson, Mich., as it appeared during the run of "Down On the Farm," at which time, according to W. S. McLaren, manager, all house records were broken.

Another Record for "Down on the Farm"

The exhibitor-reported history of "Down On the Farm," Mack Sennett's production distributed by United Artists, reads as if written by the advertising man assigned the duty of advertising the attraction to exhibitors. It is an almost unbroken series of box office records—and such in large measure because the picture is typically an exploitation feature.

There is nothing remarkable, then, in the statement that W. S. McLaren, manager of the Majestic theatre, Jackson, Mich., broke his house record recently with "Down On the Farm." Many would register greater surprise if it were recorded that he did not break it, especially after the above reproduction is examined.

Here, as throughout America, exhibitor initiative was put to the task of making the picture pay, and here, again, the picture's unquestionable advertising qualities brought results.

There is room in the market for an unlimited supply of pictures of that type. It is absolutely impossible to make too many of them.

Stimulating in their effect upon exploitation as a science, stimulating in their effect upon the public, as recorded by the box office, they are of infinite value to the industry.

The common aim of producers, as set forth in this department last week, should be to create productions that can be exhibited by reason of their presentation and exploitation qualities, to the greatest possible number of people.

In this direction lies advancement, improvement, bettered conditions, and a general prosperity for the industry as a whole and every member as an individual.

Freak Stunt Brings Business in Peoria

Daniel Roche, Chicago exploitation manager for Famous Players-Lasky, broke several supposedly well-established precedents recently in Peoria, Ill., incidentally putting "Male and Female" over to good results at the Majestic theatre.

"They say" you can't make light of native institutions.

"They say" comic exploitation doesn't get results.

"They say" there must be definite connection between stunt and picture.

But Mr. Roche took the town pet, a monkey, placed him in a cage in a prominent window, plastered the cage with "Male and Female" posters, worried not about the connection, permitted the monkey to tear down the posters—and the citizenry to laugh itself into the idea of going to the Majestic to see the picture.

All of which proves—nothing.

Another man might not have succeeded.

In another city the plan might have been disregarded.

At another place the citizens might have laughed the picture out of consideration.

But it worked in Peoria.

Daniel Roche, exploitation manager for the Chicago district of Famous Players-Lasky, created much merriment and more comment when "Male and Female" played the Majestic theatre, Peoria, Ill., by making capital of the town's pet monkey.
Orphan Benefit Is Success at Audubon

The past year has witnessed a great improvement in the box office qualities of motion picture titles. Producers, realizing the absolute necessity of selling pictures to the public, have developed a highly commendable policy of selecting titles, when possible, that have distinct box office advantages. Such a title, of demonstrated value, is "The Orphan," which is the name of a recent Fox production.

When the picture was exhibited at the Audubon theatre, New York, the title was taken as sufficient reason for a free matinee, at which hundreds of orphans from various institutions were guests. As is usual in such cases, the conveyances which brought the children to the theatre and returned them to their dwellings were equipped with banners giving the facts in the case.

This form of advertising, if it must be limited to that classification, has been commended frequently in this department. It is one of the best thoughts that have been brought forth in some time.

The children, were they told that the enterprise were one hundred per cent advertising for the theatre, would doubtless accept the invitation as willingly as otherwise. But it cannot be said that the enterprise really is that.

It cannot be forgotten that the matinee of this character is really a genuine service to humanity, and to a particular portion of humanity that gets all too little service at any rate.

The exhibitor who engages in such an enterprise is commended merely upon merit. He is a genuine benefactor.

Yet it cannot be denied that the immediate returns stamp the event as excellent advertising, nor that the lasting influence upon future business is anything but desirable.

Charity and advertising are strange bedfellows, undoubtedly, but when they are as well mated as in this and similar instances that have been recorded, there can be objection from no quarter.

A honeymoon automobile send-off was duplicated and much attention gained by George Mayne, manager of the Gem theatre, Salt Lake City, when "Don't Ever Marry" was showing.

Sure-Fire Exploitation Device Evolved for "Don't Ever Marry"

Upon the face of it, without a shadow of doubt, the device evolved by George Mayne, manager of the Gem theatre, Salt Lake City, Utah, for "Don't Ever Marry," Marshall Neilan's recent First National attraction, is what is commonly and expressively designated "sure fire stuff." The above illustration gives the idea in its essentials.

The picture, as is well known, is a comedy based upon married life. Such comedies are invariably popular. Married people and single folks alike enjoy them, for different perhaps but powerful reasons. The single folks are curious and the married people are—married. Mr. Mayne's stunt, and it can properly be called that, is so simple as to make everyone who hears of it wonder why it had not been thought of before.

It consists of staging a typical honeymoon send-off, with "Just Married" banners, old shoes and rice in profusion, adding the necessary banners giving facts about the picture and the theatre.

The staging of the stunt is elemental. It will not be found difficult to obtain principles for the performance, and when the automobile goes through the streets every pedestrian will automatically become an actor in the playlet.

The attraction power of the honeymoon equipage is obvious.

The perambulating nature of the display is another factor in its favor. Elaborations can be applied without limit.

The society editor of any newspaper can be prevailed upon to feature the event as a mystery story—"Who Are the Mysterious Bride and Groom?"

It may even be possible to link up the event with a genuine wedding. A little concentration upon the license clerk should get a lead, and a sufficient inducement to the contracting parties is not out of the question.

The feature should not be confined to the society columns, of course, but that is the logical place to start it. It will break onto the front page of its own force if properly executed.

The feature can be carried out to the extent of staging a wedding breakfast, luncheon and supper in every hotel in town—taking them in turn to get distribution. The cost of the meal is the only expense incurred—and this can be moderately arranged.

The possibilities are unlimited. The idea is the thing. It is excellent.

Hundreds of New York City orphans were the guests of the Audubon theatre during the showing of William Farnum in "The Orphan," conveyances of this sort attracting great attention as the children were brought to the theatre.
"The Prey" Is Alice Joyce's Next Special for September Publication

George L. Sargent Directed Story by Le Brandt
And Harry Benham Appears as the Star's Leading Man

Alice Joyce's next Vitagraph special is an adaptation of Joseph Le Brandt's original story, "The Prey." It will be published in September.

This picture, which was directed by George L. Sargent, is said to contain excellent material for the very effective display of the star's talents and charm.

Benham Has Lead
Playing opposite Miss Joyce is Harry Benham, with L. Rogers Lytton cast in the heavy role. The story is said to be highly dramatic without becoming melodramatic at any time.

Miss Joyce first appears in "The Prey as a joyous natured young girl a-thrill with the sheer delight of living and the engagement ring she has just received from the man she loves and admires. The first change of mood comes swiftly when Helen is made to realize that either her lover or her reverenced father must be unworthy of her regard. Her fiancé, unwilling to wound her by denouncing her father, makes no defense. In a tense scene, then, the engagement ring is returned.

Furnish Striking Posters
In the horror and grief of Helen over the tragic death of her father, her anxiety over her happy-go-lucky brother in his trouble, her loathing of the man she has been tricked into marrying, are among the many changes of mood in "The Prey." Alice Joyce adds a notable achievement to her many triumphs. Realizing its possibilities, Vitagraph has furnished some striking posters and other advertising aids of this special production.

Helen Reardon is the daughter of a broker, Robert Reardon, formerly very wealthy and still believed to be so. He has speculated disastrously, however, and in desperate endeavor to recoup his losses he uses trust funds in his care. In desperation he appeals to Gordon Lynds, a young attorney whom he has aided in raising from obscurity to success in his profession to aid him in forming a partnership with Henry C. Laine, a profiteering millionaire. This Robert Reardon does, thinking that as district attorney he will have to prosecute Laine. Reardon then calls him an "ungrateful cur," and this is overheard by Helen Reardon. She asks Robert to explain, and when he declines to do so, she breaks the engagement.

Father Kills Self
The bright spirit of Helen is broken by her father's suicide, which turns her even more strongly against Robert, and then she is filled with distress by the confession of her brother, Jack, that he has forged the name of Laine to a check. Laine, who has been an unwelcome suitor of Helen, offers to give up the forged check if she will marry him. She agrees, unhappily, and tears up the check, intending to use it again as a threat to compel the girl, after marriage, to submit to his will.

A maid in the Laine home, with some crude ability as a mimic, practices imitations of the voice and mannerisms of her new mistress. This ability is discovered by Laine, who seeks to use it in a plot to compel Helen to save him from prosecution by appealing to her former sweetheart, the district attorney.

The contrast between the appearance and acting of Alice Joyce in the role of Helen, and the imitations by the maid, will be interesting to all admirers of the popular Vitagraph star.

New Sennett Comedy Shown To Exhibitors
Delegates To Convention Also See Norma Talmadge In "Yes or No"

Hundreds of exhibitors attending the Cleveland convention were given an opportunity to see Mack Sennett's latest five-part comedy, "Married Life," and Norma Talmadge's new production, "Yes or No."

Exhibition of "Married Life" was arranged by First National Exhibitors Circuit and E. M. Asher, personal representative of the comedy producer. Both pictures were screened in the Grand Ball Room at the Hotel Statler on June 9.

A special orchestra was used for each picture, and while the crowd was finishing their coffee and lighting up the smokes, the lights went out and the pictures started. Each picture was presented with two photos in an envelope, one of Ben Turpin, featured player in "Married Life," and Phyllis Haver, his leading lady.

Those in charge of arrangements were Jim Anderson, Earl Hudson and Norman Lask of First National, E. M. Asher, Maurice Meyers and Charles Muhleman.

Paramount Will Publish South Sea Film In June

Famous Players-Lasky Corporation will publish in a June issue of Paramount Magazine the first of a series of pictures of the lower Pacific which the Paramount-South Sea expedition traveled 13,000 miles to get. The first picture will be issued under the title "Beneath the Southern Cross."

Included in the party are Alvin Knoechel, cameraman, who is making the motion pictures under the direction of E. B. Badger, a Boston financier who for years has been identified with commercial affairs of the South Pacific, and Arthur B. Tilton, a prominent Harvard man. Another well-known Bostonian who accompanied the party is Herbert H. White, president of South Seas Pac-
Edward Laemmle and William Alder Return From Trip to the Far East

Universal and Science Representatives Acquire Photographs of the Uncivilized Tribes in the Interior of Japan

Edward Laemmle, a nephew of Carl Laemmle, president of Universal Film Manufacturing Company, passed through Chicago on June 30, en route to New York City, and while at the Universal exchange he related a few of the many interesting experiences of his recent trip in the far east.

Mr. Laemmle, together with William Alder, spent thirteen months abroad and took over 40,000 feet of film. Mr. Laemmle displayed a unique badge suitably engraved which they received in South China. The pictures taken will be published from time to time in two, and five-reel lots, as part of the Universal service.

After leaving America, the expedition went immediately to the interior of Japan, where views and trophies of the uncivilized tribes were obtained. From there they journeyed to the mountainous districts of China, where they participated in the South China revolution. Here again they received some unusual pictures of the natives.

Decorated in China

For their services in the rebellion they were decorated by General Mah Chai of the expeditionary forces.

Their next stop was Singapore, in the Strait Settlements, where they outfitted for a trip of nearly 400 miles up the Barun river, to the interior of Sarawak, the land of the White Rajah, where they obtained many thousand feet of film of scenes there.

After returning to Singapore, they outfitted once more and started up the Barito river, reaching the geographical centre of Dutch Borneo. His trip entailed many hardships, for after reaching the head of navigation they embarked in native boats, practically cutting their way through the jungle, and walking the last forty miles through swamps and dense undergrowth.

They were accompanied on this trip by two Dutch officers and a number of native soldiers. They were able to get intimate photographs and animated films of the life and customs of the Dyak head hunters, and nearly lost their lives at one time, it is said, when they were filming an attack on a village by a hostile tribe.

Boats Are Wrecked

They next struck civilization at Sarabaya, Java, where the government loaned them a two-masted schooner for a trip about the islands. Their boat was wrecked one reel, and the party landed on an island inhabited by a cannibal tribe. They were met with hostile demonstrations, but eventually they won the confidence of the inhabitants, and they remained in their midst for nearly two months. They occupied a native hut, but one of the two white men, either Laemmle or Alder, was always on guard during the night for fear of treachery. They were finally rescued by a Dutch patrol on a surveying trip and returned to Java on a Chinese schooner.

The films men visited many other interesting places on their trip, including Australia, Siam and the South Sea Islands.

Aside from the thousands of feet of film which the expedition brought back to America, picturing life in hitherto unexplored places, they also returned with many trophies and relics from every place visited. Spears, shields, arrows, skulls, domestic utensils, primitive agricultural implements and hundreds of other strange articles comprised their baggage on the return trip. These effects will be distributed among the museums throughout the country, while the films will be exploited by Universal.

Educational Ships Prints

For June 20 Publication

Prints and advertising accessories are being shipped to the various exchanges by Educational Films Corporation of America in preparation for the opening of its own branches on June 30. One two-reel comedy every week is provided in the initial publication schedule of Educational. There will be also a Chester-Oaring Picture with Bruce Scenic Beautiful and a Seree Scenic alternating. In addition, there will be other special prints, including two single reels among the first block.

It is possible that some of the branches will not be ready for business by June 30, but the mechanical arrangements are being pushed, and wires received at the New York offices indicate that those jointly interested in the various exchanges are seeking to overcome every difficulty.

GEORGE WEST

Closes contracts with eight exchanges to handle pictures produced by Reelcraft Pictures Corporation.

"Me and My Dog"

The Universal serial star, and the Pekinese he has received from an admirer in China.

Effective Sales Trip

Chalked Up by West

Closes Contracts In Several Territories For Reelcraft Productions

George (Rapid-fire) West has just returned to Chicago after an absence of five weeks during which time he closed contracts in eight territories for Reelcraft Pictures Corporation productions.

Mr. West covered the country from Chicago to the Coast, and while in Los Angeles he aided Sid Grauman in a successful exhibition of "The Water Plug," featuring Billy Franey. This picture was given a week's run at the Grauman house.

The following exchanges closed with Mr. West on their respective territories: Magnet Film Company for Iowa and Nebraska on the Melbourne Moranti and Billy Franey comedies; United Film Company for Southern Illinois and Eastern Missouri on Moranti and Franey comedies; First National for Western Missouri and Kansas on Moranti and Franey; R. D. Lewis for Texas, Oklahoma and Arkansas on Moranti and Franey; Supreme Photo Company for Colorado, New Mexico, and Wyoming on Moranti, Franey, Howell, Guinan and West; Supreme Photo Company for Oregon, Montana, Washington and Idaho, on Moranti, Franey and Guinan; Consolidated for California, Nevada, Arizona, Hawaiian Islands on Moranti, Franey and Guinan; and Pearce Film Company for Mississippi and Louisiana on Billy West, Alice Howell, Gail Henry, Melbourne Moranti, Texas Guinan, Billy Franey, and Napoleon and Sally Monkey comedies.
Proud Mothers Tell Reelcraft of Ambitions to See Sons in Pictures

Reelcraft Pictures Corporation, since its announcement that Matty Roubert, the 12-year-old leading man, would be featured in a series of pictures, has received communications of proud mothers who have star ambitions for their sons.

Many scenarios also have been submitted as vehicles for the young actor. Reelcraft declares that state right buyers, exchange men and exhibitors have expressed appreciation of the forthcoming series.

First Five Titled

The titles of the first two pictures are "Circus Day" and "She's a Vamp," from the pen of William Henry Warner. The first prints will be in the hands of exchanges soon.

The making of "Circus Day" required the services of an entire circus, and picturizes the love of youngsters, for the annual visit of the one-ring circus to the old home town and the after effect shown in the backyard circus of the kids with its parade and "Wild Man of Borneo," a little colored chap who consents to a liberal painting of whitewash to give him the necessary "wild" effect. There is a thread of human pathos interwoven with countless laughable situations, culminating in a happy ending.

To Be Two Reels

"She's a Vamp" deals with the love of a newsboy and his adventures in the childhood lives of a wealthy "vamp" and her true blue sweetheart of "de-alley," then following closely along the lines of the grown-up triangle cases.

The pictures are to be but two reels each and published one a month at the reelcraft and allied exchanges throughout the United States.

A national advertising campaign on this series has started, and Reelcraft plans to carry a "parallel advertising campaign for each issue.

New Ascher Theatre To Open on June 19 $350,000 Playhouse Erected at Forest Park, One of Chicago's Suburbs

Ascher Brothers, owners of a chain of houses in Chicago and other cities, will open their new $350,000 Park theatre, Forest Park, a suburb on Saturday, June 19.

This 1,500-seat house is so located that it will draw its patronage from nearby communities—Oak Park, Maywood, Riverside, Berwyn, Melrose Park and other towns. The site is in the heart of the business district at Madison and Desplaines avenue.

Although Aschers own a large circuit in Chicago, this is their first theatre in the suburban district. Charles F. Menzing will be transferred from Aschers' Chateau theatre to manage the new house.

While no announcement has been made regarding the appointment of a musical director, it is known that one of the best on the Ascher roster will fill the position.

Cohn Has Second Issue of "Screen Snapshots" Ready

Jack Cohn, producer of "Screen Snapshots," the single-reel bi-monthly novelty which features famous stars in their "off" moments at sports and favorite hobbies, announces that the second issue is now completed and will be ready for publication soon.

Sixteen stars are featured, including Charles Ray, Annette Kellerman, Hope Hampton, Priscilla Dean, Anita Stewart, Geraldine Farrar, Bert Lytell, Mildred Harris Chaplin, George Beban, Alice Lake, Howard Chandler Christy, Herbert Rawlinson, Catherine Calvert, King Vidor, Bessie Barriscale and Lou Tellegen.

Parker and Sims Write Paramount-British Play

The first picture being produced by Famous Players-Lasky British Producers, Ltd., at the company's new studios at Islington, London, is an adaptation of the Drury Lane drama, "The Great Day," by two distinguished English authors, George R. Sims and Louis N. Parker.

It is said that a strong cast of English players has been assembled to make the production, which centers around a big Sheffield steel works in war time and the endeavors of a foreign spy.

Texas Guinan Goes Home To N. Y. for Vacation

Texas Guinan has, taken a vacation from her strenuous labors at the Hollywood studio of Reelcraft Pictures Corporation, where she has been starring in a series of two-reel Western dramas under the direction of Jay Hunt, and hurried home to New York for a visit.

During her stay in New York, Miss Guinan will appear in person at several theatres where her pictures are shown.
Shallenberger Says Independent Field Is Now In State of Progressiveness
Distributor Declares This Phase of Industry Is Supplying As Good Pictures As the Large Producer Organizations

Progressiveness and stability mark the activities of the exhibitor, the exchange man and the distributor in the independent field of the motion picture industry, according to W. E. Shallenberger, president of Arrow Film Corporation, who was in attendance at the exhibitors' convention in Cleveland last week. The distributor's views on the progressiveness of the independent field follow in tabloid form:

The independent exhibitor, exchange man and distributor now are individuals of prominence.

The independent field never was in a better state of progressiveness and stability.

The outlook for the independent is indeed optimistic.

The worth and drawing power of the independent productions is not to be disputed.

Men in the independent field are among the most capable in the industry.

Mr. Shallenberger said that he had two reasons for attending the Cleveland convention, one being to watch the actual convention proceedings and the others to meet all of the independent exhibitors and exchange men.

Reaping a Harvest

"This convention," he said, "comes at a time when the independent man is reaping the deserved harvest of his straightforward, business-like policies. The independent exhibitor, exchange man and distributor are new individuals of prominence in the picture art. By that I mean they are considered in a more serious manner than ever before.

"While the larger producing-distributing organizations have been progressing and carrying on an internal war, the independent organizations have been coming closer together for the purpose of bettering their conditions. They have cooperated, thrown aside petty jealousies and personal ambitions, and worked to a common end—that end being the supplying and exhibiting of high-class pictures to the public of the world.

Supply Good Pictures

"The worth and drawing power of the independent productions is not to be disputed. I believe the independent market is supplying the theatre patronage good motion picture entertainment—as good as any offered today by anyone. While the several-million-dollar organization endeavors to make a star or sell a picture through its nation-wide advertising campaigns, and neglects the production itself, the independent on the other hand obtains a good story and a cast that can act, and the result is a picture that cannot but be accepted."

With Mr. Shallenberger in Cleveland were P. B. Dana, Arrow's sales manager, and S. Rubenstein of the Arrow staff.

Field Is Stable

In discussing the condition of the independent field, Mr. Shallenberger pointed out in detail the stability of the organization itselfs. "A proof of the stability of the independent field," he said, "is that the independent organizations. They are among the most capable in the entire industry and in many cases, indeed, have been in the forefront of the industry for more years than many of the better known organizations."

"The independent field was never in a better state of progressiveness or stability. At least twenty to thirty buyers visit our office in New York each week, seeking, as it were, the highest class of attractions. They are not seeking ordinary pictures, but pictures that contain clean dramatic action or wholesome humor. The outlook for the independent is indeed optimistic. It is better than that—instead of outlook I will say successful future—that is now a certainty."

Herz Scoops Field and Presents Race Picture

Two Days After Event

Two days after the automobile races at Indianapolis on Decoration Day, Lee Herz, president of Silee Film Exchange, who purchased the Illinois and Wisconsin rights on the picture of the event, had the film installed in the Pastime theatre in Chicago.

Mr. Herz considers this a scoop in motion pictures worthy of consideration. The picture of the race is meeting with favor everywhere.

Ascher Brothers' Merrill theatre in Milwaukee played the production for one week. Excellent results have been obtained in the Illinois and Wisconsin territory, according to Silee's president.

Lifeograph Is Producing Feature for Arrow Film

Arrow Film Corporation announces that it has arranged for the distribution of a feature now being produced by Lifeograph Film Corporation. No details as to the nature of the production are given out, but an Arrow official has authority for the statement that it will constitute a surprise in the independent field. This feature, which will star a well-known actress, will be ready for its first showing about the middle of July.

THE TROUBLES OF NEWLYWEDS MULTIPLY

Scene from the new Christie Comedy, "Neat But Not Gaudy," in which Dorothy Devore and Jimmie Harrison have the principal roles.
WITHEY FOR BEST IN PICTURES

Director of "Romance" Says That To Obtain the Best Results the Stars, Directors and Authors Must Be Given Freedom To Use Individual Ideas

THE best and nothing but the best! Especially significant is this motto as it comes from one whose most recent screen work has been endorsed by exhibitors and public alike because of the standard attained and the immediate success of the production.

"I believe," the director of "Romance," the United Artists picture starring Doris Keane, is the source of this suggestion of guiding principle, and in his work he sincerely and successfully will work to the very max of its abstract nature and put it into concrete form.

Seeks Better Pictures

An ideal that stands for the betterment of pictures both from a directoral and a presentation aspect, is his. His interest is centered on this ideal, in which he emphasizes individualism as another factor upon which successful production depends.

"To accomplish the best results," says Mr. Withey, "the director or writer must be given a free hand to carry out his or her individual ideas. That this is the best system is shown by the number of stars, directors and writers who are forming their own companies, and the way in which the exhibitors are using their pictures.

The connections of Mr. Withey with the motion picture industry date back to Selig days. After writing scenarios for this company he joined Famous-Mack Sennett in the same capacity. Later he transferred to Fine Arts-Triangle, and while with this organization he wrote scenarios, played parts and directed.

32 Years of Age

Feeling that the directorial phase offered the greater opportunity, he eventually devoted his entire time to this work. He is now 32 years of age and for the last four or five years he has directed such stars as Talmadge, Mary Elizabeth, Joyce, Mae Marsh, Doris Keane, Billie Burke, Madge Kennedy, Dorothy Gish, Robert Harron, and George Fawcett, the late Sir Herbert Beerbohm Tree and many others.

Prior to his screen associations, the director portrayed various roles on the stage, this experience qualifying him for his later achievements.

In an interview with a representative of the Exhibitors Herald, Mr. Withey touched upon many angles of the industry, laying special stress on the practice of assigning the bigger exhibitors of cutting pictures so as to conform to their programs.

Evil in Industry

"In my opinion," he said, "this is one of the worst evils that we have to contend with. A great deal of time and thought is given over to the titling and cutting of films, it is only to have all this wasted in so far as the first showing is concerned because home exhibitors, who may make use of a picture, and the exhibitor, are going to be the best specialist from the technical viewpoint, will cut the production so as to conform to his program.

"In cutting pictures, it appears to me that the thread, dramatic quality and artistic aspect of the production is ruined. In relation to this habit of cutting pictures is censorship. I think that in a majority of cases censorship spoils rather than improves a production."

"In Romance" some censorship boards eliminated parts that were vital to the story, and naturally this elimination destroyed the thread of the story. While there might have been scenes in this production that would offend the over-sensitive, I believe that there absolutely was nothing to offend the practical, common sense person.

Music Is Necessary

Regarding presentation methods, the director said:

"I feel that music is a necessary adjunct to pictures although it is not necessary for all theatres to have elaborate musical arrangements. Such music should be present in the bigger houses. Appropriate music, however, should be selected, instead of any piece that might suit the whims of the exhibitor."

WITHEY - Director of "Romance." (1920)

Dwan’s Next Picture To Be Most Dramatic

George Hackathorn Gives An Excellent Portrayal, Says Producer-Director

Allan Dwan is stressing two points in connection with his next and last picture for Mayflower Photoplay Corporation. The first is that the producer is confident that the story is the most dramatic that he has ever produced, and second, that out of the production will spring a producer-actor, George Hackathorn, who plays the part of a hunchback, Atalas.

"Hackathorn will steal this picture," declared Dwan. "His characterization is the finest bit of dramatic work I have seen in a long time."

George Hackathorn, who plays the "heavy," is using no grease paint make-up in the picture. He plays the part of a trampish looking individual who lives a monotonous, nameless life at the hands of Thurman and Miles Welch play the leading roles in the picture, the title of which has not yet been chosen. The picture will be finished within two weeks, and Dwan will then commence his task of cutting, editing and titling, which will take two more weeks. The picture will be published through First National.

Well Known Players Are Supporting Louise Huff In "Dangerous Paradise"

Well known players are in support of Louise Huff in "The Dangerous Paradise," her initial starring vehicle under the Selzick banner.

Included in the cast are Lda Darling, Temple Saxe, Jack Raymond and Harry Bartham.

Work on "The Dangerous Paradise" is said to be well under way, and expectations point to a production that in its entirety will embody the composite artistic endeavors of both the star, Louise Huff, and William P. S. Earle, who is directing the production. The initial Louise Huff picture was written by Edmund Goulding.

Coast Studio for Schwab Rapidly Nearing Completion

The new studio that is being erected for D. N. Schwab Production, Inc., on Santa Monica boulevard, as one of the units of the Hollywood studio, is nearing completion. The stage, which will be a steel and glass structure, will measure 70x120 feet, and will be equipped for both day and night work. A complete modern lighting equipment will be installed, as well as an unique device for interior water scenes.

In back of the stage will be the executive building, which will contain a suite of offices, dressing rooms, shower baths and rest rooms, and a garage for exterior sets, which is being laid off.

Fine Arts Pictures, Inc.

Takes Larger Quarters

Fine Arts Pictures, Inc., the independent distributor whose initial production, "Up in Mary's Attic," has been succeeded to move into larger offices because of increased activities in the state right field.

The offices have been moved from 196 West Forty-sixth street, New York, to the offices formerly occupied by Tri- angle Film Company in the Brokaw Building, Forty-second street and Broadway.
Spirit of the "Gump Club" Spreading Rapidly Throughout Many Exchanges

The spirit of the "Gump Club," organized by M. O. Mintz of Celebrated Producers' Film Corporation, is spreading rapidly among the exchanges handling the animal cartoon, the world rights of which are held by Celebrated.

Mr. Mintz says that state right buyers have requested information regarding the means by which they can profit by the club and its activities. To meet this demand, Mintz is acquiring novelties which will attract attention toward the club and also the cartoon.

**Distributing Novelties**

Balloons, match sales, miniature motion pictures, statuettes and various paper cut-outs are among the various publicity articles which he has collected for distribution. One of the unique cut-outs is of Andy Gump, which opens its mouth, allowing the words, "Oh, Min," to appear when a string is pulled.

The identification card, on which is printed a picture of Andy in a familiar pose and the rules and regulations of the club, was the first novelty distributed by Mintz. Any exchange handling the cartoons may become a local for the club. Upon request from the exchange manager these cards are shipped to him and in turn are distributed to the theatres showing the pictures. Through the playhouses they reach the public and in this manner form an endless chain of publicity.

**Press Prints Stories**

Three of the Chicago papers gave space to stories of the club. The purpose of the organization, as expressed on the identification card, is to "drive away the blues and be cheerful at all times."

At the headquarters of the "Gump Club" in the offices of Celebrated Producers' Film Corporation, Mr. Mintz is preparing a press sheet for distribution to the Gump exchanges. This sheet will contain a list of the titles of the cartoons, a synopsis of each one, advertising aids and a full sheet of reproductions of the novelties ready for distribution.

**Oscar Apfel Is to Make Own Pictures**

**Distribution Plans Have Not Yet Been Worked Out by Former Director**

Oscar Apfel, formerly director with World Film Corporation, is to produce independently under the banner Oscar Apfel Productions, according to an official announcement.

Distribution arrangements have not as yet been made, but the producer-director is considering several propositions placed before him.

**Started With Edison**

The name of Oscar Apfel as a director has been associated with many motion picture productions commencing with Edison in 1911. This makes him one of the oldest directors in the business today, his first picture being "The Two Southerners," an animated crook story which featured Mabel Truennell and Herbert Pryor.

His Edison association was followed with direction of pictures for Reliance-Majestic and Pathe, then still in its infancy as a producer of feature films. When the Lasky organization was founded, Apfel was called in to assist the organizers in their productions. On the West Coast he superintended the actual filming of "The Squaw Man," the first Lasky production which starred Dustin Farnum and in which the other prominent members of the cast were Richard L'Estrange, Winifred Kingston, Princess Red Wing, Dick Lareno, Billy Elmer and Monroe Salisbury, who made his debut in this production.

**Directed Prominent Players**

Among others who have since achieved prominence in the films and who also were initiated into stories by Apfel were Edward Abeles in "Brewster's Millions," Tom Ross in "The Only Sons," Max Figman in "The Man on the Box," H. E. L'Estrange in "The Ghost Breaker" and a number of other prominent screen players.

From Lasky, Apfel went to the Fox studios, where he directed William Farnum in a number of features. His latest affiliation with an important producing organization was with World Pictures Corporation, where he directed a great number of photoplays, including the entire Kitty Gordon series.

**"C'mon Joe" Capitalized**

**By Arrow Film Company**

Arrow Film Corporation distributed novel exploitation cards to exhibitors in attendance at the Cleveland convention. On a piece of cardboard six by three inches was mounted a pair of dice. Above the "hones" was this wording:

YOU OWN A WOLUME WITH DICE.

Under the dice were these words:

BUT ARROW PRODUCTIONS ARE SURE WINNERS.

On the back side of the cardboard was a list of the Arrow attractions.

**Heads I Win**

MARY MILES MINTER

The Realart star, matching her new director, Paul Powell, to see if she has to work on Saturday afternoon.

"The House of Toys" Press Book Is Ready Many Exploitation Aids Are Submitted for the Exhibitor to Use

Campaign books on American Film Company's six-part all-star production, "The House of Toys," are ready for distribution to the exhibitors. This twenty-four page sheet is bound in a beautiful art cover.

"A Little Frobe Into the Factors Which Part Jack From His Jill," "The Other Woman— Incompatibility—The Money Question—and Some Others" are captions for newspaper stories which give a clue to the subject matter of "The House of Toys," "The Vexing Question of Money" and "A Play for Wives and Sweethearts," "Stenographer vs. Wife," also point to fetching advertising suggestions.

Reproductions of the most attractive posters, which include a 24-sheet, two 3-sheets, 1-sheet and a 6-sheet, besides the 22x28 lobby portrait of Seena Owen in color and a striking scene, all piquing the curiosity and leaving the viewers in a speculatively frame of mind; suggestions for lobby displays, practical tie-up suggestions, snappy queries for signs and slides, and helps for a direct mail campaign, crowd the pages of a very complete press book.

E. & H. Company Gets "Up In Mary's Attic" Rights to "Up in Mary's Attic," the six-part comedy being handled by Fine Arts Pictures, Inc., in six Southern states—North and South Carolina, Georgia, Florida, Alabama and Tennessee—have been disposed of to E. & H. Film Company, Atlanta, Ga.
THE "money picture" is an interesting study.
Careful consideration of its many aspects brings
to light interesting truths and leads to an important
conclusion.
The picture which brings the exhibitor largest re-
turns is, with negligible exceptions, the picture ex-
ploded at greatest expense, produced at greatest cost.
Banks prosper because they have funds to operate
with.
"It takes money to make money" is an antique but
terrible and serviceable adage.
It follows—that producers cannot put too much
money into production, that distributors cannot in-
vist too heavily in advertising and advertising acces-
sories, that exhibitors cannot allot too much capital
to exploitation and presentation. This, of course,
with the understanding that the money spent actually
gets results.
Higher admissions? Perhaps, though greater at-
tendance is a possible means of meeting the expense.
The public will respond with sturdy support, in
either case.
Therein lies the important conclusion.
"Money pictures" are money pictures simply be-
cause the public wants good entertainment and is
willing to pay for it. There are more of them on the
market today than ever before.
The outlook is bright.
"THE RESTLESS SEX" (Paramount Arctraft)
will give entire satisfaction to those inclined toward
the Robert W. Chambers style of fiction. It is, in
brief, a Chambers novel in film without important
loss of effect. Marion Davies appears at her best
against the elaborate backgrounds provided, the
staging being in keeping with the Chambers atmos-
phere throughout.
"THE MOLLYCODDLE" (United Artists) is
worth anybody's time and money. It is a typical
Fairbanks production, a fast-moving narrative with
the athletic star at his best. The scenes taken amid
the Hopi Indians of Arizona add a touch of pictur-
esqueness that is unique. No expense has been spared
in making "The Mollycoddle" and it winds up with
one of the most thrilling fights ever staged for the
camera.
"A BROADWAY COWBOY" (Pathé) is a light,
airy comedy-drama especially suitable to warm
weather—when people prefer to laugh. William
Desmond appears in the role of a matinee idol, with
Betty Francis featuring the supporting cast. It
is a Jesse D. Hampton production and carries the
attributes that Hampton's name has come to
guarantee.
"THE RETURN OF TARZAN" (Goldwyn) won
warm praise from the exhibitor audience that wit-
tnessed its screening at the Cleveland convention.
It gives every promise of duplicating the phenomenal
box office success of its predecessors, "Tarzan of the
Apes" and "The Romance of Tarzan." Gene Pollar,
the star in this picturization, gives a sturdy and sat-
sifying portrayal of Edgar Rice Burroughs' well
known character. Exploitation possibilities are prac-
tically unlimited.

"SICK ABED" (Paramount Arctraft) with Wal-
lace Reid, is a riot of fun from beginning to end.
Reid has one of those light comedy roles in which he
excel, and if he sticks to stories of this calibre he'll
soon have a following equal to that of William S.
Hart, Douglas Fairbanks or Charles Ray. The play
was adapted from a successful stage farce and allows
Reid full scope for his fun-making powers. His
"Reggie" Jay is a role that will long be remembered.
Bebe Daniels appears to advantage in his support.
"THE BEST OF LUCK" (Metro) is the screen
version of a Drury Lane melodrama, marked by the
inclusion of many exciting incidents and thrilling
stunts to hold the attention of any audience. An all
star cast portrays the roles in the picture, which has
for its locales both America and Scotland. The latter
part of the production is as replete with action as
many serials.
"THE MAN WHO LOST HIMSELF" (Select)
brings one of America's foremost actors to the screen
in a production that will find immediate favor on all
sides. William Faversham gives the intelligent and
polished portrayal for which he is known. The cast
and scenes are very much in keeping with the suc-
cess of the picture.
"DOUBLE-DYED DECEIVER" (Goldwyn) is
an adaptation of an O. Henry story in which Jack
Piekford is featured. Although it has many interest-
ing angles, the action is rather slow at times and is
lacking somewhat in spontaneous moments. A capa-
able cast supports the star in carrying out the
pictorial version.
"LOVE'S HARVEST" (Fox) is a comedy-drama
of most amusing nature in which Shirley Mason holds
the center of attention. This vivacious little actress
displays some very clever work throughout the pro-
duction and if for no other reason her acting should
carry the picture through to success. An added
feature, and an attraction that will appeal strongly,
is the star's dog, Budgie.
"THE DESPERATE HERO" (Select) gives
Owen Moore splendid opportunity to display his
comedy talents to the fullest extent. He is ably
assisted by Gloria Hope, Henry Miller, Jr., Emmett
King, Charles Arling and Nell Craig. The story
was written by Edgar Franklin and directed by Wes-
ley Ruggles from Zelda Crosby's scenario. Taking it
all in all it is one of the funniest and best things
Moore has done in some time. The exhibitor looking
for a picture that will "send them away with a smile"
has in "The Desperate Hero" one of the season's best
bets.
"REMODELING HER HUSBAND" (Para-
mount Arctraft) is Lillian Gish's first attempt at
directing and probably because of the fact that she
is a novice and furthermore had to direct her own
sister, she allowed Dorothy to occupy the centre of
the stage most of the time to the exclusion of story,
plot and everyone else. It isn't married life, not as
lived in this year of 1920, nor as lived in New York
or any other big city. It is a Lillian-Dorothy sketch
in five reels and will probably please as well as the
average five reeler. But don't expect too much
from it.
REVIUWS

Douglas Fairbanks in
THE MOLLYCODDLE
Six-part comedy-drama; United Artists.  Directed by Victor Fleming.  Published June.

Fairbanks gives Douglas Fairbanks a good story and he'll do the rest. "The Mollycoddle," which was written by that master hand at fiction, Harold MacGrath, furnishes Mr. Fairbanks with the nucleus for a rip-roaring, fast-moving comedy-drama, and Tom Geraghty, knowing Mr. Fairbanks' possibilities, gave the athletic star every chance to deliver.

At the Randolph theatre, Chicago, where the picture had its central-west premiere, the management guaranteed patrons sixty laughs an hour, or one a minute, in its advertisements, and while this may be stretching it a little bit, we did not notice anyone at the box office trying to collect. It pleased large audiences all week and most of the laughs followed the neatly phrased subtitles.

The picture has its spectacular moments and represents a vast outlay of money. (What Fairbanks' picture does not?) In the present instance a mountain is blown up to furnish a thrill and it is quite as effective as the broad scene in "When the Clouds Roll By." Appearing opposite Fairbanks to excellent advantage is Ruth Renick, a new feminine lead, and he is further supported by Wallace Beery, Betty Bouton, Albert MacQuarrie, Charles Stevens, and George Stewart, a brother of Anita Stewart.

A novelty is introduced in the early part of the picture consisting of an animated drawing of the operations of diamond smugglers in Arizona; how they leave the country, take the diamonds to Amsterdam and finally bring the re-cut stones back to America. The story revolves around the work of these smugglers and their ultimate capture. There is the usual hard chase, and rough and tumble finish to the picture which will delight the youngsters.

SYNOPSIS: Richard Marshall, nicknamed "the mollycoddle" by his friends, is the descendant of hard-hitting, fearless Western stock, but he has been raised since babyhood in London, England, and has acquired English ways. He was born, however, in Arizona, and upon meeting some Americans who are about to go home in a private yacht he joins them. Fearing he is a secret service operative, the owner of the yacht, who is smuggling diamonds into America, withdraws his invitation. Friends however, smuggle him on board, but when he is discovered by the owner of the yacht he is put to work in the boiler room. Off the coast of Texas he swims ashore, is picked up in a fishing net and eventually lands in Arizona, where the party is exploring the diamond mines. Richard discovers a plot to blow up a portion of a mountain and hem the party in the little valley. The scheme nearly succeeds, but young Marshall captures the smuggler in a tall tree, rolls with him down a steep embankment, through a rushing stream, and drags the half-drowned man to shore. And, of course, he wins the Girl, who proves to be a detective in the service of Uncle Sam.

Owen Moore in
THE DESPERATE HERO
Five-part comedy-drama; Select.  Directed by Wesley Ruggles.  Published in June.

OPINION: Owen Moore romps through this five-reel concoction as though he thoroughly enjoyed it, and succeeds in imparting much of his happiness to his spectators. It is a first-class summer attraction, light and airy, or, as the press agent has it, "a merry, mirthful comedy-drama, that mixes love, laughter and limousines into a cocktail of joy."

The role assigned to Moore gives him ample opportunity to display his comedy talents and he makes the most of the assignment. The story was written by Edgar Franklin and tells of a youth whose money is tied up in an oil well; of an insistant tailor with an overdue bill and the young man's attempt to raise the money to meet said bill. There is a pretty love story interwoven with the comedy, and a comic situation which the hero finds himself thrust, and the charming Gloria Hope adds a pleasing touch to the story. Mabel Darrows is the subject of Moore's attentions. Neil Craig, Henry Miller, Jr., Emmett King, Arthur Hoyt, Charles Arling, Virginia Caldwell and Tom Ricketts complete the excellent cast.

SYNOPSIS: Henry Baird is forced to leave town to escape being sued by his tailor. He takes an auto trip into the country and becoming disgusted with the machine raffles it off at a church fair, giving $300 to the orphans and keeping $300 himself. With the three hundred he pays his tailor. Small boys set fire to the auto and it burns before the owner of the lucky ticket gains possession of it. Henry, feeling that he is bound to make good the loss, offers his services for two weeks to the holder of the ticket. Joseph Plant, Henry's arch enemy, buys the ticket and Henry is compelled to act as gardener, housemaid and man-of-all-work around Plant's estate. Henry succeeds in making life quite miserable for Plant, however, by paying especial attention to Mrs. Plant, Baird's former sweetheart, and finally Plant is glad to release him. An unscrupulous rival of Baird's attempts to disrupt his love affair with Mabel Darrows by introducing a hired "vamp," but the latter turns the tables on the cad and Henry is made happy.

William Desmond in
A BROADWAY COWBOY
Five-part comedy-drama; Pathe.  Directed by Jos. J. Franz.  Published July.

OPINION: With William Desmond in the role of a stage cowboy, born in New York, who strays into the wild and woolly land of real cowboys and real bad men, Jesse D. Hampton has built a comedy-drama which is sufficiently light and sufficiently funny to lure coins to the box office, despite the arrival of warm weather. The production would be good entertainment at any time of year, but it is especially suitable for summer, when the average theatergoer wants to laugh rather than cry and does not want to follow the complexities of a heavy story.

Desmond as "Burke Randolph" is a matinee idol, who off-stage is not a bad fellow and can fight on occasion. Betty Francisco as "Betty Jordan" is a western girl who falls in love with the stage cowboy and accompanies him through a series of laughable situations and a few rather tragic ones.

It is typical of Hampton that the photography, settings, and selection of effects should be worthy of complimentary mention and that the supporting cast should be adequate. A bank robbery, a running gun fight or two, and severalastic encounters provide the needed high points.

SYNOPSIS: Betty Jordan, the daughter of a Montana banker, is East to attend finishing school, and falls desper-
There is a noticeable indulgence in long shots which seem to be at present in vogue. The many difficult interiors are well done, while exteriors hold their own very well.

One dashing, exciting scene provides a prolonged thrill when a speeding automobile, driven by one of the heroine's admirers, approaches a railroad crossing. The faster the machine goes, at the request of the reckless driver, the nearer they speed to their doom, since a fast train also approaches the crossing. It hits the tail of the machine, demolishing it entirely, but there is a miraculous saving of the life of the two young occupants.

The lighting and photography deserve more favorable comment than any other point in the production.

SYNOPSIS: Into the life of a widower, with one child, a son, drifts a little girl in need of fatherly care. The rich man adopts her, but at the time makes no provision for her support, in the event of his death. As the years go by the father becomes as fond of the foster daughter as he is of his own son, and the children are not without a brother and the death of their benefactor. When the grown son departs for Europe to study and complete his education, according to his father's will, he realizes that he has a feeling for Stephanie that is not exactly brotherly. During his long stay in Europe he devotes himself to become a nurse, which was the wish of the father, but her natural instinct leads her into the atmosphere of art and the early established a small studio in the Greenwich section of New York. She is greatly admired by a bohemian actor and the desire of her heart to enter the wireless industry very hard to win her response. As the result of an automobile accident near a country hotel, which proves to be a disorderly resort, they are obliged to go through the marriage ceremony, to save the honor of Stephanie.

Learning that his sister has married his rival the brother in Europe returns and they both know that there has been a great mistake made in their separation. They both know that they love their husband, who was the family lawyer, has squandered the fortune of the girl, which results in his suicide. The couple, after their marriage, discovers there is a decisive sacrifice on the part of the boy, in his mode of living and ambitions, to repay the girl her losses.

Charles Murray in
BY GOLLY
Two-part comedy; Paramount. Directed by Charles Murray. Published June 6.

Mack Sennett hits the bull's eye again. His "By Golly" is a riot of fun and a smashing follow-up to "Let 'Er Go." If you booked the latter, you should not pass up "By Golly." The fun starts off with a birthday party at which Mrs. Kelly gives Kelly a watch. The man who makes the presentation speech drops the ticker into a cuspidor. The men folks adjourn to a stag party, at which time the watch is stolen by a crook. The husband writes letters to his wife, when the thief is caught and the timepiece restored. There is an immense pie containing Harriet Hammond and a dozen chorus girls which forms one of the novelties of the stag party, but the funniest situation is where the husband pulls a table from beneath Murray as he is dancing with one of the "blackbirds." The action is fast and the story logical, which cannot be said for many comedies nowadays.

Shirley Mason and her clever dog in a scene from "Love's Harvest" (Fox).

Shirley Mason in
LOVE'S HARVEST
Five-part drama; Fox. Directed by Howard M. Mitchell. Published in June.

OPINION: An exceptionally jovial, amiable and active person invariably is considered "the life of the party." And the reasons that prompt such classification may be extended to "Love's Harvest," for winsome and vivacious Shirley Mason undeniably is "the life of the picture."

Pearl Doles Bell's story, with little Shirley Mason in the lead, most assuredly is an antidote for the apathetic and listless attitude toward pictures that develops with the first extremely hot days.

Capitalize the name of the star, and if there is a person leaves the theatre in a dejected mood after viewing her adroit performance, that person certainly will find it difficult to find amusement and satisfaction that will brighten him.

While "Love's Harvest" does not offer the exploitation possibilities that prevailed in the star's initial Fox picture, "Her Elephant Man," yet it is just as diverting in every sense and should not deter exhibitors from screening it.

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Jack Pickford in
DOUBLE-DYED DEceiver
Five-part drama; Goldwyn.
Directed by Al Green.
Published in June.

OPINION: One of O. Henry's many stories depicting human nature in its truest form has been transferred to the screen as a starring vehicle for Jack Pickford.

It is the story of the Llando Kid, a young Texas bad man who flees to South America following a shooting affray in which he kills a Mexican. An American consul induces him to pose as the lost son of an aristocratic Spanish family, thereby enabling him to rob the family and share with the agent of the United States government.

The scheme works smoothly until the Llando Kid, transformed through the influence of mother love, rebels and refuses to rob his adopted parents.

The story is typical of O. Henry, but at the same time the author's inimitable style of characterization and dialogue is lost. While it is an interesting picture, it lacks the spontaneity that is so apparent in all of O. Henry's stories. There are times through the picture when the action is hardly sufficient to hold the attention.

The endeavors of the players are very commendable, each making an effort to give an intelligent portrayal. Those in the cast are Marie Dunn, James Neill, Edythe Chapman, Sydney Ainsworth and Manuel R. Ojeda.

SYNOPSIS: The Llando Kid flees to Buenas Tierras, South America, after killing a Mexican in Texas. The American consul, seeking to rob an aristocratic Spanish family whose son disappeared years before, schemes to use the Kid as a fence by having him pose as the lost son. The Kid is received royally by the family and for the first time he experiences love. This influence transforms him and he refuses to rob his benefactors. Instead, he falls in love with a relative and remains as the son of the Spanish family.

A Special Cast in
THE BEST OF LUCK
Six-part drama; Metro.
Directed by Ray C. Smallwood.
Published in June.

OPINION: The melodramatic intensity that is so apparent in the Drury Lane plays has been used advantageously in giving to the picturization an abundance of action, comprising one daring incident after another. So replete with rapid-fire action is the last two or three parts that the production takes on a serial aspect.

While an incident or so seems somewhat overdrawn, their purpose serves so well in plot development and in giving to the picture its highly dramatic moments that plausibility is only a secondary quality.

The statement that the picture is serial in nature should in no way influence exhibitors against it. For it is very entertaining from the romantic angle as well. The picture is well produced and moves along very logically.

A cast of seasoned players, including Kathryn Adams, Jack Holt, Lillie Leslie and Fred Malatesta, who are featured, aid greatly in producing the desirable results obtained. Other players are Frances Raymond, Emmett King, Robert Dunbar, Effie Conley and Jack Underhill.

There is a great opportunity for exploitation in this picture for the exhibitors showing it. In the first place, it is the title, which contains that element of attraction. Then the production offers material for many stunts.

Sponsor a race between an automobile and a motorcycle, making certain, of course, that the latter wins. If possible have a girl riding the motorcycle. Keep the phrase, "The Best of Luck," to the fore at all times. Try a postcard campaign, making each very personal. Thank your patrons in this manner for their past attendance and wish them "The Best of Luck."

SYNOPSIS: Lord Glenary, of the house of Macleod, is forced to sell the family estate. Leslie Macleod, living in America, purchases the property, unknown to Lord Glenary, so as to keep it in the family. She goes to Scotland, assumes another name, and falls in love with the Lord. Lanza, a titled Spaniard, professes love with the hope of acquiring her fortune. Desperately in need of funds, he schemes to force her to marry him, but the tables are turned on him. While fleeing from her abductor she falls from a motorcycle and he over¬ takes her. Plans showing where the Macleod treasures lie in the ocean are stolen, but in her daring she finds the Lord and by means of an airplane the Spaniard's scheme is defeated.

William Faversham in
THE MAN WHO LOST HIMSELF
Five-part drama; Select.
Directed by George D. Baker.
Published in June.

OPINION: Not always does an established actor of the stage win immediate favor with fans of the silent drama. William Faversham presents a positive case, however, and there seems no doubt now that his screen endeavors will continue to win laurels for him as was his good fortune in the sc-called legitimate. During the years that Faversham has been one of the prominent lights of the theatrical profession, it has been his polished and intelligent treatment of his characters that has made him a favorite. In "The Man Who Lost Himself," this display of histrionic art is fully as convincing as in his stage work.

Possessing as it does a story of unusual merit, the picture is well suited to box office requirements, capitalizing of the star's name alone being sufficient in most communities to attract full houses.

Given an attraction that is worthy from the standpoint of star, story and production, exhibitors have no need to fear the results. Comment from patrons should be highly commendatory, and this alone is a great factor in establishing the standard of any theatre and can be classified near the top in advertising methods.

Of special merit is the cast supporting Mr. Faversham. It includes Mrs. De Wolfe Hopper as his leading lady, Violet Reed, Radcliffe Steele, Claude Payton, Mathilde Brundage, Emily Fitzroy and Downing Clarke.

SYNOPSIS: Victor Jones, an American, finds himself penniless and stranded in London. He meets the Earl of Rochester, the similarity between the two being so noticeable that even friends
mistake Jones for the Earl. The Earl is estranged from his wife and family, owes great sums of money, and is considered in a bad light by acquaintances. He has made a sudden move to the Rochester mansion and commits suicide. Until Jones receives a note written in the Earl's handwriting, he does not appreciate his position. Immediately he poses as the Earl, but finally reveals the scheme. He has fallen in love with the wife and they decide to reside in America.

Wallace Reid in *SICK ABED*

Five-part comedy-drama; Paramount Aircraft. Directed by Sam Wood. Published June 27.

**OPINION:** Wallace Reid "fans" are going to be highly pleased with *Sick Abed*. This adapted stage farce makes capital material for the blonde star and it is quite up to the standard set by his last half dozen vehicles. It is even more plausible than "The Dancin' Fool" and he fits the role better.

It is a bed-room farce adapted from Ethel Watts Mumford's play, but contains nothing that even the severest censor can object to, and in subtilizing staging and direction is most complete.

Bebé Daniels, who appeared opposite Reid in "The Dancin' Fool," again has the leading feminine role. She is as fine a Duane as ever furnished one of the best excuses in the world for "Reggie" Jay to stay sick. Winifred Greenwood deserves credit too, for her capial performance as Constance Weems, in love but not loved by "Reggie." Tully Marshall is a detective; John Stepping a real estate agent; C. H. Geldart, Lucien Littlefield, two quack doctors, and George Kuwa, a very human and natural, manly chorus. *Sick Abed" holds a wealth of advertising possibilities, besides its excellent cast. Furniture houses can be called in to help with suggestions. Scene is the lady stage twisted into effective catch-line ads, and the fact that it was a successful stage piece can be overlooked. Go on it this Wallace Reid picture.

**SYNOPSIS:** At the Forest of Arden Inn are domiciled John Weem, his young wife, Ilene, their son, Donald Jay, and the request of Jay, Weems takes a lady customer out to look at the boy's ranch property. Weems and the woman are held up on the road with a hijacked machine.

Meanwhile, Constance, who believes herself a misunderstood wife, deduces much of her time to writing motion picture scenarios. She meets Jay and insists that he play the part of Orlandos, the Chadwick. As the story has him born starved for the city in his automobile when passing a somewhat notorious roadhouse, he obtains a job and the lady stage is coming therefrom. Jay is shocked, but Weems explains that they had merely entered the place for shelter during the rainstorm. Their disheveled chauffeur and Jay takes them back to the Inn. To even matters with Weems, the chauffeur tells Constance that her husband was in the roadhouse with a strange woman, whereupon she makes up her mind to obtain a divorce.

In talking with Weems, aware that Jay will be called as a witness, the latter having been served with a subpoena, induces Jay to pretend he is ill, and he hires two quack doctors to carry out the scheme. A beautiful nurse is hired and Jay immediately falls in love with her. Constance obtains Jay's temperature chart and obtains an order of court for his examination by a neutral physician. When he learns that his nurse has been hired, Jay jumps out of bed and goes in pursuit of her. He finds her, brings her back. Just before the physician begins his examination of Jay, the nurse has kissed him, and the physician finds that Jay's heart action registers badly. Constance, who realizes that she has lost her Orlando, now makes up her mind to retain her husband, and begs his forgiveness. Dr. Macklyn and the quack doctors leave the place in disgust while the going is good.

Not every exhibitor will be able to duplicate the stunt, but a dozen that should prove well nigh as effective will suggest themselves when the picture is viewed.

As concerns straightforward advertising, the record of the previous Tarzan pictures has not yet reached the excellent point. Exhibitors contributing to the "What the Picture Did For Me" department of this publication, over the period covered, tend to be more enthusiastic than in previous times.

Sufficient time has elapsed for the impression made by them to deepen and become fixed. There is not a doubt that the major announcement will shift the title will fill theaters to capacity. Neither is there a doubt that "The Return of Tarzan" will register so successfully as to satisfy the most exacting.

**Dorothy Gish in REMODELING HER HUSBAND**

Five-part comedy; Paramount Aircraft. Directed by Lillian Gish. Published June 13.

**OPINION:** Someone should take Lillian Gish to one side and tell her to stick to acting and let others do the directing of her sister's plays. "Remodeling Her Husband" is Lillian's first offense so the critics will probably treat it charitably for this reason, but whoever it is around the Paramount Pictures plant that passes on its finished product, was certainly asleep the day they slipped this one by. It is a very amiable piece of work.

It is supposed to be comedy and tells of the innocent flirtations of a married man; of a temperamental wife; her final desertion of him and reunion, which brings about a happy ending. Here is Lillian's directorial idea of a domestic comedy. First scene: 7 p.m., couple arguing heatedly, wife walking up and down the room. Second scene: 9 p.m., same as before. Third scene: 11 p.m., ditto. Fourth scene: 4 a.m., still arguing. Fifth scene: 6 a.m., it becomes a business woman and her friend husband thrown out of her office. He threatens to shoot himself. She forces him to go.

Others in the cast besides Dorothy with her funny feet, are James Rennie, as the husband, a new comer; Marie Burke, Downing Clarke and Frank Kingdon.

**SYNOPSIS:** Janie Wakefield marries Jack Valentine a confirmed flirt. He promises to reform, and all goes well until he encounters a pretty lady with a heavy suitcase. He helps her in and this time she is attracted to him as she rides by on a bus. That affair gets him in wrong, but he manages to escape from his wife. Then a good looking manicure girl comes into his life, and again Jack falls. And once more Janie is on the job at the psychological moment. It is a true home comedy.
Six cameras, six cameramen and six assistants were used on one interior set in the filming of "The Money Changers" at the Jesse D. Hampton studios. The story, which was written by Upton Sinclair is being directed by Hugh Ryan Conway.

**CLARISSA ADAMS,** the young Canadian girl who has been signed by Jesse D. Hampton to appear in all-star casts, is trying to replace Southern California sports with the games of the north country. She has swapped her skates for a surf-board. Miss Adams is playing the feminine lead in "The Money Changers."

**Miss Kay Harrison,** the young Canadian writer who is collaborating with Jacques Jaccard in the creation of Royal Northwest Mounted Police stories for the Universal screen, has been made a brevet captain of Constance Post of the famous organization.

**Marlon Hamilton** has been signed by Jesse D. Hampton to play opposite Blanche Sweet in her forthcoming production, "That Girl Montana." The story will follow "Port O' Caprice" in which the star is now being directed by Paul Seward. Hamilton appeared with Miss Sweet in "The Deadlier Sex."

King Vidor's third independent production is scheduled to start within the week. Filming will be carried on at the recently completed Vidor studio on Santa Monica boulevard. The plant has been constructed as a replica of a Yankee village.

**Marshall Neilan** and members of the "Dinty" company have returned from San Francisco where they spent four days filming station, street and ferryboat scenes. The refreshing role of the Irish immigrant girl is played by Colleen Moore. Other members of the cast are Wesley Barry, Marjorie Daw and Pat O'Malley.

**ORA CASH,** recently starred in "Mountain Madness" has been chosen to formally dedicate the new club house of Victory Post No. 54; one of the three Los Angeles posts of the American Legion.

**Eddie Kell** has been chosen by Hope Loring, the Universal serial chief, to direct Eileen Sedgwick in her new serial "The Diamond Master" by Jacques Futrelle.

**Eddie Polo** is back from New York and has made arrangements to travel with Ringling Brothers circus when it hits western territory. He is anxious to have Hope Loring detach herself from the executive duties of the serial scenario department and travel with the show to prepare the daily working script.

**Phil Rosen,** who became a director over night because of his wonderful camera work in "The Miracle Man" has left Universal to join the Metro directorial forces. He will still retain the presidency of the American Society of Cinematographers.

**Lynn Reynolds** is another clever director who has emigrated from Universal City and is now directing Tom Mix at the Fox studio.

**Theodore Wharton,** famed for the serials produced at Ithaca, N. Y. has been engaged by Hope Loring to write the scenario for the remaining episodes of "The Moon Riders" the Universal serial starring Art Acord.

**Frank Lawrence,** editor in chief of Universal productions, is back with his shears at Universal City after a short and well earned vacation. Much of his vacation was spent in his aeroplane. Lawrence claims flying is an ideal panacea for shattered nerves.

**Annette Kellerman** is planning a trip to the Orient this summer to forget the strenuous six months just passed in making her first modern comedy drama, "What Women Love," which is to be distributed under the Sol Lesser banner.

Work on the second Hope Hampton production has been started under the direction of Maurice Tourneur at Tourneur's studio at Universal. It is titled "The Tiger Lady." The feature will be known as a Maurice Tourneur production starring Hope Hampton, and it will be the first time in years that a Tourneur picture has had a star. A peculiar agreement has been reached whereby the billing and advertising for the production will read, "Maurice Tourneur presents Hope Hampton in "The Tiger Lady," directed by Maurice Tourneur." Both director's and star's names will be in the same sized type.

**Bert Lytell,** starring in "The Price of Redemption" at Metro, once more appears on the streets in daylight. He has shaved the hobo beard he wore for about three weeks during scenes in the picture. Following the completion of "The Price of Redemption," the star will leave for the east, where he will make four pictures at Metro's new east coast studio.

**Norman Kennedy** has been selected to play one of the leading roles in "Hearts Are Trumps," the third Metro serial-drama to be filmed by Screen Classics, Inc. This is Mr. Kennedy's initial appearance in pictures.

**Garrett Hughes** has been engaged by Metro as Viola Dana's leading man for "Head and Shoulders."

**Jean Havez** has been engaged to write the scripts for Buster Keaton comedies, and has already completed the initial fun-maker.

**TWO INTERESTING SCENES FROM "UNCHARTED CHANNELS"**

H. B. Warner as Timothy Webb listens attentively to the reading of his father's will. Later he takes a hand in running the works and wins the hand of an heiress (Kathryn Adams) in his latest Jesse D. Hampton-Robertson-Cole production.
Volplaning Around N'Yawk

With J. B.

Peter Grisley Smith, chief of the Marshall Neelan press department, has gone to the coast. Peter expects to be away about two months.

Derkman Somand arrived in New York Saturday from London. Mr. Somand represents the London and Provincial Film Company. He will remain in New York about six weeks.

Edward K. Tanaka of the Shochiku Kinema Corporation, located at Tokyo, Japan, is stopping at the Hotel Astor. Mr. Tanaka is in the country for the purpose of purchasing equipment for a new plant. In Japan, Mr. Tanaka is looked upon as the country's most extensive exhibitor.

Maurie Myers had some very novel "throw aways" at Cleveland and when he returned to New York he had three left. Some of the gang said it tasted like sea water.

Hugh Huntley, who has just finished the juvenile lead in "The Point of View" for Selznick, will devote his few days lay-off to the interior decoration of a new apartment. Mr. Huntley is undecided which of several offers to accept next.

Comes a fish story from the coast that Helen Ferguson, who has just completed "Burning Daylight" for Metro, is vacationing in Catalina Islands where she has gone on a week's fishing trip and where the first catch was a twenty-pound fish, devoid of a title.

Estelle Taylor, who is being featured in "Milady's Dress" a Fox picture, is at present working in a French episode which it is said will be among the most interesting of the entire production.

Members of "The Mad Tassel" Company, the Pathé serial now nearing completion, starring Juanita Hansen, are on the last leg near Huntington, N. Y. Among the celebrities on the lot besides the star are her manager, Don Meaney, Ruth Palmer, and the delightful ingénue Nina Cassavant.

High School Athletes Get Models from Walsh

George Walsh, the athletic Fox star, is a graduate of the High School of Commerce in New York City. The other day George paid a visit to old "Commerce" and did himself proud before the assembled classes. A series of medals designed by him and offered to individuals and teams winning the greatest number of points during the season just closed were hidden away in the bottom of his blackmailing bag which Mr. Walsh carried with him.

A winner of thirteen "C's" during his course at Commerce, George Walsh was then introduced to the assembled classes and after a brief address distributed the medals to the winners. Then the boys all struggled to shake the hand of the Fox star, whose prowess on track and field for their own school—and for Fordham University later—is known to colleagues in New York.

FOX SOLVES HOUSING PROBLEM

"You tell 'em, Shoestring, I'm tongue-tied," chirp the Fox Sunshine girls, all daughters of the old lady who lived in a shoe, probably due to the house shortage. Chester Conklin is just going out to spend his week's salary for a bottle of milk.

"Good-Bye Forever"

The Vitagraph star, in the doorway of her California villa, bidding farewell to the guest who put away her last bottle of wine.

Director Storm Has Left

Charles Ray Organization

Jerome Storm, who has directed Charles Ray in his last fourteen pictures, has resigned after supervising final details of the completion of "Peaceful Valley," the star's first National production. The director has not divulged his future plans, but it is likely that he may produce independently.

"I regret that I feel it necessary to part with Mr. Ray," stated Mr. Storm. "Work with him has been an inspiration. I consider Mr. Ray a genius, and I know that his ability and personality will carry any picture no matter who directs it. Thus for the sake of my own ambition I decided to take the step which I have contemplated for a long time but which I continually postponed because of the fine association with the star."

Doraldina on Coast to
Commence Production

Doraldina, the dancer whose engagement as one of its new stars was announced recently by Metro, has arrived on the Pacific Coast, where she will begin work in about a fortnight on her first production under the Metro banner. This vehicle is to be a picturization of Carey Wilson's story, "The Passion Fruit." The locale of the subject is the Hawaiian Islands.

Carlyle Blackwell Signs
Cosmopolitan Contract

Carlyle Blackwell has signed to appear in Cosmopolitan pictures. His first appearance will be with Marion Davies in her latest starring vehicle, "The Restless Sex," from the Robert W. Chambers novel.
First National

A Virtuous Vamp, with Constance Talmadge.—Constance will vamp 99 per cent of any audience with this picture. Certainly pleases.—E. E. Hodgison, Kozy theatre, Kahoka, Mo.—Neighborhood patronage.

A Daughter of Two Worlds, with Norma Talmadge.—Patrons pronounced it one of best, though critics were not enthusiastic. Great business despite heat. This is a R. C. town and story was just right for here.—J. Ledden, Victoria theatre, Quebec, Canada.—General patronage.

The River's End, a Marshall Neilan production.—One of the best pictures ever played in our house. You got to give it to the First National for productions. They have the best on market.—Louis J. Frana, Olympic theatre, Calmar, la.

The Idol Dancer, a D. W. Griffith production.—Packed house. Many turned away. Good picture A change from the old beaten rut.—A. R. Powell, Sugg theatre, Chickasha, Okla.—Neighborhood patronage.

Back to God's Country, with Nell Shipman.—Best picture of this kind ever shown in this berg. House full and 100% satisfaction.—G. F. Rediske, Star theatre, Ryegate, Mont.—Small town patronage.

The Temperamental Wife, A Virtuous Vamp and Two Weeks, with Constance Talmadge.—The very best group of high class comedies ever produced. Drew well and made future business.—Mrs. K. B. Ransley, Park Ridge theatre, Park Ridge, Ill.—Suburban patronage.

A Daughter of Two Worlds, with Norma Talmadge.—A star makes good, and my patrons know it. Lots of favorable comments. It is a very clean, well directed picture.—H. J. Longaker, Howard theatre, Alexandria, Minn.—General patronage.

In Old Kentucky, with Anita Stewart.—Went over big the first night. Everyone enthusiastic. Heavy rain the night killed the receipts. No fault of the picture.—E. E. Hodgison, Kozy theatre, Kahoka, Mo.—Neighborhood patronage.

In Old Kentucky, with Anita Stewart.—Another one good for repeat in small towns. Don't pass up at least one showing. Good business in a three shift town, repeat business on repeat. Not so much Anita Stewart In Old Kentucky a favorite.—J. P. Woodward, Utah theatre, Payfield, Utah.—Neighborhood patronage.

The Greatest Question, a D. W. Griffith production.—Another Griffith tale of sadness and sorrow. Told as only he can tell it, but Griffith is dead here. Don't want his sorrow.—Charles Taylor, Best theatre, Colorado, Tex.—Neighborhood patronage.

The Beauty Market, with Katherine MacDonald.—A fine picture, Jeffup & Nable, Dixie theatre, Clay Center, Nebr.—Neighborhood patronage.

Heart o' the Hills, with Mary Pickford.—Excellent. This picture and The Hoodlum did not draw extra business for us like Daddy Long Legs did.—Bert Griffith, Pastime theatre, Delavan, Wis.—High class patronage.

Burglar by Proxy, with Jack Pickford.—They liked it, but I am a little afraid of Jack as playing the leading role.—Oscar Troyer, Lyric theatre, Rugby, N. Dak.

The Temperamental Wife, with Constance Talmadge.—Dandy picture, and everybody pleased.—Peter Krauth, Denison theatre, Denison, la.—Neighborhood patronage.

A Daughter of Two Worlds, with Norma Talmadge.—Drew fair business considering Norma Talmadge is not a drawing card here. Should go well of Jack as playing the leading role.—Oscar Troyer, Lyric theatre, Rugby, N. Dak.

COLLEEN MOORE
Who appears in support of Wesley Harry in his first Marshall Neilan production to be distributed by First National.

IN SEARCH OF A SINNER, with Constance Talmadge.—The merchants have been putting on bargain days, so we advertised this as our bargain day, advertised the picture strong and reduced price five cents. It took two strong men with clubs to control the crowd. It is an excellent picture and pleased everyone.—H. G. Stettmud, Jr., Odeon theatre, Chandler, Okla.

where this star has large following.—A. H. Anderson, Lyric theatre, Twin Falls, Idaho.—Neighborhood patronage.

Back to God's Country, with Nell Shipman.—A sure good one. Every exhibitor should play it. Our people were well pleased.—Preston Bros., Crescent theatre, Audubon, la.—Neighborhood patronage.

The Beauty Market, with Katherine MacDonald.—Picture good. Well received by small attendance due to storm. Katherine MacDonald favorite in this town.—J. P. Woodward, Utah theatre, Garfield, Utah.—Neighborhood patronage.

The Romance of Tarzan, with Elmo Lincoln.—Good for two days.—J. J. Grimm, Chickens theatre, Wilber, Nebr.—Neighborhood patronage.

Human Desire, with Anita Stewart.—A picture. Dragged some, but got by. No complaints. Don't boost too much. Fair business.—R. R. Hess, Marion theatre, Edna, Tex.—Neighborhood patronage.

The Hoodlum, with Mary Pickford.—Liked it better than Daddy Long Legs. Showed it 15c cheaper than Daddy Long Legs and total receipts were about the same.—Mr. Carroll, Royal theatre, Fullerton, Nebr.—Neighborhood patronage.

Back to God's Country, with Nell Shipman.—Excellent. Boost it strong and you wont go wrong. Will please your critical patrons, and children go wild over it.—A. R. Anderson, Orpheum theatre, Twin Falls, Idaho.—Neighborhood patronage.

Back to God's Country, with Nell Shipman.—This is a dandy Advertise big. Rail Places and get up Jessup & Nagle, Dixie theatre, Clay Center, Nebr.—Neighborhood patronage.

In Wrong, with Jack Pickford.—Slow picture. Why will they make dark pictures?—Alvin S. Frank, Jewel theatre, Lafayette, Colo.—Neighborhood patronage.

Heart o' the Hills, with Mary Pickford.—Not as good as other First National pictures. However, it pleased and got the business.—A. R. Powell, Bug theatre, Chickasha, Okla.—Neighborhood patronage.

Human Desire, with Anita Stewart.—Fair picture to very poor business. Can't account for it. Title apparently not the right type.—G. F. Rediske, Star theatre, Ryegate, Mont.—Small town patronage.

Fox

The Shark, with George Walsh.—One of Walsh's best. Big business.—Pfeiffer Bros., Grand Opera House, Kenton, O.—Neighborhood patronage.

A Manhattan Knight, with George Walsh.—Better than the usual Walsh pictures, but very poor drawing card.—W. H. Creal, Suburban theatre, Omaha, Nebr.—Neighborhood patronage.

Lost Money, with Madaline Traverse.—Very good drama. Pleased my patrons very much.—George H. Richardson, k of P. Hall, Moultonboro, N. H.—Neighborhood patronage.

Her Elephant Man, with Shirley Mason.—This picture drew well and pleased.—Peter Krauth, Denison theatre, Denison, Ia.—Neighborhood patronage.

Broken Commandments, with Gladys Brockwell.—If this is on your program boys, have the printer bill it in small type. It is absolutely poor and will not help your business one iota. Why on earth do they make such pictures?—H. M. Palmer, Liberty theatre, Washington, Ind.

The Web of Chance, with Peggy Hyland.—Very good program. People liked it here.—H. F. Held, Queen theatre, Northville, Mich.

Wings of the Morning, with William Farnum.—A real picture with a real star. Good business.—Harry Hobolt, Maxine theatre, Inlay City, Mich.—Small-town patronage.

The Daredevil, with Tom Mix.—First new Mix picture that I have played, broke all records of house. It's some picture. Mix is a big drawing card.—R. L. Trescott, Pictureland theatre, Livonia, N. Y.—Transient patronage.

Checkers, with a special cast.—Personally I don't think this picture compares with The Whip or Goldwyn's, old Polly of the Circus as a horse racing picture. Poor business.—W. L. Uglow, Crystal theatre, Burlington, Wis.—General patronage.

The Adventurer, with William Farnum.—Poor picture. People don't want costume plays.—T. J. Kempley, Lyric theatre, Crete, Nebr.

Mollei and I, with Shirley Mason.—This is a dandy. Everybody pleased.—Frank Peeb, Tokio theatre, Greenwood, Ind.—Neighborhood patronage.

Broken Commandments, with Gladys Brockwell.—Good acting and very good photography. Not a picture for small country shows.—George H. Richardson, k of P. Hall, Moultonboro, N. H.—Neighborhood patronage.

Eastward Ho, with William Russell.—Russell is a fine actor and a sure drawing good crowds. My patrons keep asking when I am having Russell again. That is a sure sign they are pleased.—Ethel M. Huber, Opera House, Camp Point, Ill.—Small-town patronage.

Would You Forgive?, with Vivian Rich.—Did not do up to the house.—Peter Krauth, Denison theatre, Denison, Ia.—Neighborhood patronage.

The Deadline, with George Walsh.—The best new vehicle made. Also best story. Pleased 100% of patrons. Would rather have this type than Westerns.—Frank Tokio, Tokio theatre, Greenwood, Ind.—Neighborhood patronage.

Evangeline, with Miriam Cooper.—The picture is very good, but if you are not in a town that likes classic stuff better leave it alone.—Empire theatre, Verdigris, Nebr.—Neighborhood patronage.

The Hell Ship, with Madaline Traverse.—Good picture.—Bar Troyer, Lyric theatre, Rugby, N. D.

Checkers, with a special cast.—A very good one, and nearly everyone pleased. Played to standing room two hours.—A. L. Hepp, Idylhour theatre, Greeley, Nebr.

Checkers, with a special cast.—This is a good attraction. Next to the biggest receipts we have had. We had no advertising matter, only hand printed cards and dodgers, or we would have broken all records. Had packed house theatre, Byron, I1.—Small-town patronage.

A Tale of Two Cities, with William Farnum.—Good drawing card, but mix on the picture.—J. C. Lamonteri, American theatre, Bresknerridge, Tex.—General patronage.

Never Say Quit, with George Walsh.—A good vehicle for Walsh. Our Saturday night crowds are always great for this picture. We had no advertising matter, only hand printed cards and dodgers, or we would have broken all records. Had packed house theatre, Byron, I1.—Small-town patronage.

The Feud, with Tom Mix.—Different from many Mix pictures. He gets on your nerves a lot, but you can't help it. A good picture most of his stunts. Opinion divided.—A. L. Hepp, I1dyhour theatre, Greeley, Nebr.

Putting One Over, with George Walsh.—A good picture, but was spoiled by reels being cut down about one half.—A. J. Staggall, Opera House, Fayette, 1a.—College town patronage.

Sacred Silence, with William Russell.—This is a fine picture with a good cast. Patrons were pleased and on leaving the theatre stopped to say so. Some said they would go again if it was repeated.—G. H. Armstrong, Y. M. C. A. theatre, Rose Lake, Idaho.—Neighborhood patronage.

Goldwyn

The City of Comrades, with Tom Mix.—This picture is a credit to the star and also the producer. Caused many favorable remarks.—R. L. Trescott, Pictureland theatre, Livonia, N. Y.—Transient patronage.

The Little Shepherd of Kingdom Come, with Jack Pickford.—Ran this some time ago to a very small business. Very light business on return. A mighty good production.—Verner Hicks, Family theatre, Marion, Ill.—General patronage.

The Road Called Straight, with Louis Benneson.—This picture is an excellent vehicle for this fair. Fair business.—G. F. Redick, Star theatre, Ryegate, Mont.—Small-town patronage.

Bonds of Love, with Pauline Frederick.—Very good subject. Work of Frankie Lee worthy of special mention in your advertising. But be sure to add a peppy two reeler to this program. It will make a strong combination.—Harry M. Palmer, Liberty theatre, Washington, Ind.—Neighborhood patronage.

The Reluctant Hero, with Pauline Frederick.—This is a fairly good picture, but Pauline Frederick is a very poor drawing card in this town.—John Hafner, Princess, Donora, Pa.—Neighborhood patronage.

A Misfit Earl, with Louis Benneson.—This pleased my patrons, as do all the Benneson pictures, because he is clever and cute stunts.—E. E. Hodgson, Kozy theatre, Kahoka, Mo.—Neighborhood patronage.

Toby's Bow, with Tom Moore.—Clean comedy-drama. Better than some of Goldwyn's specials.—Mart Cole, Liberty theatre, Rosenberg, Tex.—General patronage.

Pinto, with Mabel Normand.—This is a big one. Book and boost it. Can't go wrong.—L. A. Haase, Majestic theatre, Maysville, Ws.—General patronage.

Flame of the Desert, with Geraldine Farrar.—A very elaborate production. Settings wonderful, and star at her very best.—Majestic theatre, Madison Island, Nebr.—Neighborhood patronage.

The World and Its Woman, with Geraldine Farrar.—A good picture, but did not draw well.—Verner Hicks, Family theatre, Marion, Ill.—General patronage.

Pinto, with Mabel Normand.—There was only one Normand picture and that was Mickey. Pinto is the best one this year.—Mart Cole, Liberty theatre, Rosenberg, Tex.—General patronage.

Hallmark

The Pinch Hitter, with Charles Ray.—It's old, but it's good, so what's the dif? Better than some of his new ones.—L. F. Jeenzeki, Eureka theatre, Auburn, Nebr.—Neighborhood patronage.

The Good Bad Man, with Douglas Fairbanks.—Favorable comments from patrons. An interesting story.—E. E. Bonham, Bonham theatre, Prairie du Sac, Wis.—Neighborhood patronage.

The Romance of the Air, with Lient. Bert. Hall.—Local conditions made big business on this feature. The War stuff is passing, consequently this failed to make a hit with my patrons.—J. B. Stine, Gem theatre, Clinton, Ind.

Her Decision, with Gloria Swanson.—Very good picture.—Schonlau & Abraharn, S. & A theatre, Houston, Minn.—Neighborhood patronage.

The Beggar of Cairo, with H. B. Warner.—Surprised us. Is really a big special dealing with a rebellion in India. Rather gruesome, but warm scenes make it attractive.—Fahrey Hicks, Eastern theatre, Curtis, Nebr.—Neighborhood patronage.

Hodkinson

You Never Know Your Luck, with House Peters.—Wish we could get some

SEX, with Louise Glau.—One of the sensations of the season. With two copies of "Dr. Jekyll and Mr. Hyde" as competition and with two hottest days of the season—"SEX" played to standing room at 50 and 60-cent prices. This feature exceeded all my expectations.—Charles Garfield, Orpheum theatre, Flint, Mich.
more just like it. Great for a program picture.—L. E. Jezenski, Eureka theatre, Auburn, Neb.—Neighborhood patronage.

The Lord Loves the Irish, with J. Warren Kerrigan.—Good picture. Pleased patrons. Good business.—A. B. Mendel, Palace theatre, Galveston, Tex.—General patronage.

The Lone Wolf's Daughter, with Louise Glau.—Kept my patrons in two shows before they could get head or tail of the plot.—Jack Cairns, Brooklyn theatre, Detroit, Mich.—Neighborhood patronage.

Madam Who, with Bessie Barriscale.—We used a new print on this and our audience surely appreciated the subject. Soft pedal the war part of the picture, and once you get them in they will surely enjoy the story. Use Harold McGrath's name in billing.—Harry M. Palmer, Liberty theatre, Washington, Ind.—Neighborhood patronage.

Live Sparks, with J. Warren Kerrigan.—Fair. Nothing extra.—A. B. Mendel, Strand theatre, Galveston, Tex.—General patronage.

Metro

Burning Daylight, with Mitchell Lewis.—A money-getter, and greatly appreciated by audience.—Rose theatre, Chicago, Ill.—General patronage.

Please Get Married, with Viola Dana.—Some show. Everyone wants to know when I will have another like it. Don't be afraid to book this one.—Sam L. Nissen, Happy Hour theatre, Broadview, Mont.—Small town patronage.


Please Get Married, With Viola Dana.—Producers needn't expect not to have censorship as long as they make pictures like this one. Better pay for it and not use it if you cater to decent folks.—Cowan Oldham, Dixie theatre, McMinnville, Tenn.—Neighborhood patronage.

The Right of Way, with Bert Lytell.—They didn't like it, I don't think. Don't put it on in the neighborhod.—T. J. S. Grieve and C. J. Floyd, Crystal theatre, Burlington, Wis.—General patronage.

Alias Jimmy Valentine, with Bert Lytell.—Not a money getter, but not a money getter with us. Not enough doing.—T. M. Harvey, Unique theatre, El Paso, Tex.

In For Thirty Days, with May Allison.—This little lady as well as this picture is very wholesome and very entertaining.—I. M. Harvey, Unique theatre, Detroit, Mich.—Super-special patronage.

Our Mrs. McChesney, with Ethel Barrymore.—A good picture that will keep any audience in good humor.—Harold Daspit, Atherton theatre, Keny Forest, la.—Small town patronage.

Shore Acres, with Alice Lake.—Good high class production, but not a big money getter.—T. M. Harvey, Unique theatre, El Paso, Tex.—Small town patronage.

Out of the Fog, with Nazimova.—A very good picture. Much better than some of her newer ones. Acting and settings excellent.—W. H. Creal, Suburban theatre, Omaha, Nebr.—Neighborhood patronage.

The Very Idea, with Taylor Holmes.—Taylor Holmes and the class of pictures he plays in don't do much here as a rule. However business was fairly good for three days on account of good lobby display.—T. M. Harvey, Unique theatre, El Paso, Tex.

Paramount Artcraft

Everywoman, with a special cast.—Did not take as well as we expected. Some said, "Not a chance to cater old or young." Others said it contained a great lesson.—Fred W. Wells, Star theatre, Milford, Mich.—Small town patronage.

What Every Woman Learns, with Enid Bennett.—Good picture. Good business.—Pfeiffer Bros., Grand Opera House, Kenton, O.—Neighborhood patronage.

Quickands, with Dorothy Dalton.—Fine picture. She will draw well on every picture.—George D. Rogers, Gem theatre, Lyndon, Kan.—Small town patronage.

His Wife's Friend, with Dorothy Dalton.—Did not please. Star does not draw.—A. R. Powell, Sugg theatre, Chickasha, Okla.—Neighborhood patronage.

The Copperhead, with Lionel Barrymore.—A very good production. Wonderfully acted.—George W. Sills, Suburban theatre, Omaha, Nebr.—Neighborhood patronage.

The Miracle Man, with a special cast.—Some did not care for it. Others came three times seeing it. Has great drawing power, but is spoiled by closing title "He was a good thought."—Fred W. Wells, Star theatre, Milford, Mich.—Small town patronage.

Everywoman, with a special cast.—Too much of a class picture. Did not get rental back.—W. H. Mart, Strand theatre, Grinnell, la.—College town patronage.

The Teeth of the Tiger, with a special cast.—Arsene Lupin story is enough to get the business here, and this was a very popular piece. It is a story of those 'once in a blue moon' kind.—R. L. Hensler, Bijou theatre, Carrollton, Ill.

FOR BETTER FOR WORSE, a DeMille production.—Here was a knockout for us. Even our 'pro-jectionist,' as he insists on being called, said that he took a good look at it twice—and that is praise indeed. Many of our patrons said they liked it as well if not better than The Miracle Woman. It is one of those 'once in a blue moon' kind.—R. L. Hensler, Bijou theatre, Carrollton, Ill.

The Law of Men, with Enid Bennett.—Good picture. Fair business.—C. E. Belden, Midway theatre, Mogollon, N. M.—Neighborhood patronage.

Huckleberry Finn, with a special cast.—Very poor picture. Drew a few kids. Lay off of this as a super-special. We certainly have been stung on last two suppers from Paul. H. M. Hart, Strand theatre, Grinnell, la.—College town patronage.

The Miracle Man, with a special cast.—Another two day's good business.—N. H. Dille, Crystal theatre, Galveston, Tex.—Neighborhood patronage.

The Copperhead, with Lionel Barrymore.—Picture very good, but a big financial failure for me. It does not show that such big money was spent in its making.—John Hafner, Majestic theatre, Donora, Pa.—Neighborhood patronage.

The Girl Who Stayed at Home, a D. W. Griffith production.—A good picture, but getting old. Too much war. I used an Al St. John two reel comedy, Ship Ahoy. He is some monkey when it comes to getting some place. Good comedy.—A. W. Primley, Primley's theatre, Ladora, la.—Neighborhood patronage.

A Lady in Love, with Ethel Clayton.—Up to average program, but not suitable for majority Poor business.—Rose theatre, Chicago, Ill.—General patronage.

Good Gracious Annabel, with Billie Burke.—Fair picture. Played it with Sennett comedy. Good business.—C. E. Belden, Midway theatre, Mogollon, N. M.—Neighborhood patronage.

The Dub, with Wallace Reid.—Not as good as some of Reid's, but O. K.—C. C. Teas, Crystal theatre, Watertown, Minn.—Neighborhood patronage.

The Lottery Man, with Wallace Reid.—As good a picture as you may want. Good enough for any audience. Business only fair for me as it was very hot and had too much out-of-doors competition.—John Hafner, Majestic theatre, Donora, Pa.—Neighborhood patronage.

The Law of the North, with Charles Ray.—Excellent picture. Good acting. Even though some exhibitors knock this one it should be a safe bet for anyone. We did capacity business.—Peters & Jonson, Liberty theatre, Milligan, Nebr.—Small town patronage.

For Better For Worse, a Cecil B. DeMille production.—Passed 100%. You can't go wrong in this. Boost it and advertise your picture well.—W. H. Mart, Strand theatre, Grinnell, la.—Neighborhood patronage.
The Fine Arts Pictures, Inc., six-part production has a strong comedy vein running through it furnished by the antics of an athletic girls’ chorus.

**Pathé**

**A Woman of Pleasure,** with Blanche Sweet.—Comment on it was good. I consider it a good program picture.—Alvin S. Frank jewel theatre, Lafayette, Colo.—Neighborhood patronage.

The **Deadlier Sex,** with Blanche Sweet.—Title is misleading. It is not a sex picture. It is a story of business intrigue. It is a good picture of its kind. Seven acts.—Charles H. Ryan, Garfield theatre, Chicago, Ill.—Neighborhood patronage.

The **Little Diplomat,** with Marie Osborne.—This little star always is liked. Picture good.—L. A. Haase, Majestic theatre, Mauston, Wis.—Small town patronage.

**Rio Grande,** with Rosemary Theby.—A very good picture with good scenery, and nicely produced, but a failure at box office. Mexican plays shunned by the people.—Mrs. J. A. Dostal, Ideal theatre, Omaha, Nebr.—Neighborhood patronage.

**Gates of Brass,** with Frank Keenan.—Fine picture. Played it with Bound and Bagged. Good business.—C. E. Belden, Midway theatre, Mogollon, N. M.—Neighborhood patronage.

The **Dust of Desire,** with Ruby de Remer.—This is absolutely a good one. Many comments.—L. R. Ledon, Lamar Opera House, Isabel, Kans.

**Winning Grandma,** with Marie Osborne.—Pathe service pictures. Especially Baby Osborne is a money-getter.—Raymond Schneider, Midget theatre, Metamora, Ill.—Small town patronage.


The **Sawdust Doll,** with Marie Osborne.—Sambo should star in these productions as he is a 100% star. Baby Marie 10%. Take Sambo out and you have no laughs.—L. G. Sewing, Crown theatre, Calumet, Mich.—Neighborhood patronage.

**A Damsel in Distress,** with June Caprice and Creighton Hale.—An excellent picture that will please most everyone. Delightful comedy.—H. G. Stett- mound, Jr., Odeon theatre, Chandler, Okla.—General patronage.

**Realart**

**Jenny Be Good,** with Mary Miles Minter.—Minter is getting better with each picture. This was liked very much by everyone. Business good.—John Hafner, Princess theatre, Donora, Pa.—Neighborhood patronage.

**Anne of Green Gables,** with Mary Miles Minter.—A picture that can be seen a second time and enjoyed. All my patrons apparently delighted with theme and acting.—E. E. Hodgson, Kozey theatre, Kahoka, Mo.—Neighborhood patronage.

**Anne of Green Gables,** with Mary Miles Minter.—Sweet little picture and appealed to people who are not regular fans. Minter likely to replace Mary Pickford in this town.—J. Ledden, Victoria theatre, Quebec, P. O. Canada.—General patronage.

**The Fear Market,** with Alice Brady.—Good picture and pleased.—Peter Krauth, Denison theatre, Denison, la.—Neighborhood patronage.

**The Fear Market,** with Alice Brady.—Very good picture from beginning to end. Splendid support.—Fred Paulick, Paulick theatre, Muscoda, Wis.—Neighborhood patronage.

Erstwhile Susan, with Constance Binney.—Can’t be beat for a picture of its kind. Constance Binney will be a really star some day.—L. F. Jezenski, Eureka theatre, Auburn, Nebr.—Neighborhood patronage.

**Republic**

The **Heart of Gold,** with Louise Huff.—Very good little picture, and gave general satisfaction, and star very good, and attendance good.—Charles H. Quizzetti, Opera House, Gardner, Ill.—Neighborhood patronage.

The **Social Pirate,** with June Elvidge.—Very elaborate settings, and fine photography, but a society picture does not appeal to my patrons.—S. B. Brock, Electric theatre, Hagerman, N. M.—Neighborhood patronage.

**Cox Me,** with June Elvidge.—Fine picture. This star has not been pulling for us. Fair business. —J. G. Becker, Rex theatre, Des Moines, la.—Neighborhood patronage.

**Twelve-Ten,** with Marie Doro.—Just a fair picture. Nothing big.—Verner Hicks, Family theatre, Marion, Ill.—General patronage.

**Stolen Orders,** with a special cast.—Am sorry I ran it.—Harry Hobolth, Maxine theatre, Imlay City, Mich.—Small town patronage.

**Twelve-Ten,** with Marie Doro.—A very, very poor picture. I can’t remember a picture so stupid. The French and English scenes the best part of it.—Mrs. J. A. Dostal, Ideal theatre, Omaha, Nebr.—Neighborhood patronage.

**Home Wanted,** with Madge Evans.—A very good child picture. My patrons are always satisfied with a Madge Evans picture.—S. B. Brock, Electric theatre, Hagerman, N. M.—Neighborhood patronage.

**Robertson-Cole**

The **Third Generation,** with Betty Blue.—An excellent picture, gave great satisfaction.—H. H. Billings, Pleasant Hour theatre, Pine Island, Minn.—Neighborhood patronage.

**The Prodigal Liar,** with William Desmond.—Splendid comedy-drama with Western setting. Fair business to pleased patronage.—J. B. Stine, Gem theatre, Clinton, Ind.

**The Bottom of the World,** with a special cast.—Good pictures, gave them a fair price. Advertise well but do not raise your price. "No raise in price" special.—H. Johnson, Lyric theatre, Toppenish, Wash.—Neighborhood patronage.

**A Fugitive from Matrimony,** with H. B. Warner.—Very nice clean picture. Pleased most all of audience.—A. R. Powell, Sugg theatre, Chickasha, Okla.—Neighborhood patronage.

**The Beloved Cheater,** with Lew Cody.—We played this as a special at advanced prices and felt cheap about it after this. The picture has beautiful settings and is elaborately staged, but there is nothing to it. It will go as program, but that’s all.—H. P. Thompson, Little theatre, Pineville, Wis.—Neighborhood patronage.

His **Birthright,** with Susse Hayakawa.—Average program picture. Played many.—C. D. Oldenburger, McMinville, Tenn.—Neighborhood patronage.


A **Man’s Country,** with Alma Rubens.—Ancient history. Do not grasp the idea of shipping it up at this late date.—Jessup & Nagle, Dixie theatre, Clay Center, Neb.—Neighborhood patronage.
A Woman's Honor, with H. B. Warner.—Splendid picture. Good business. I hear you can now buy it on loan at M. I. Hoberg, Opera theatre, Minn. — Neighborhood patronage.

The Love Call, with Billie Rhodes.—Very good Western subject well put on. Played to good business, and will please all lovers of Western stuff. — J. B. Stine, Gem theatre, Clinton, Ind.

Select


Experimental Marriage, with Constance Talmadge.—Picture was complimented very highly. Had good crowd. Sent a good effort, and I expect better. — J. H. Mason, Opera House, Camp Point, Ill. — Small town patronage.

She Loves and Lies, with Norma Talmadge.—Good program picture. Liberty theatre, Ft. Scott, Kans. — Neighborhood patronage.


The Broken Melody, with Eugene O'Brien.—A fair program picture. I can't make these pictures go over. — Harry Hoholt, Maxine theatre, Inlay City, Mich. — Small town patronage.

The Spitfire Bride, with Olive Thomas.—A poor picture. Made it not. Much of a story. Lost money on it, but was not too close to Chautauqua. — R. R. Hess, Marion theatre, Edna, Tex. — Neighborhood patronage.

The Isle of Conquest, with Norma Talmadge.—This picture has never appeared in outside of De Luxe Annie. Drew good business and everybody pleased. — A. R. Anderson, Gem theatre, Twin Falls, Id., — Neighborhood patronage.

She Loves and Lies, with Norma Talmadge.—This is the last picture Norma Talmadge made for us this year. It is a good comedy-drama. Conway Tearle as leading man is worth mentioning in your ads. Title will mean money at your box office. We booked it two days. A third repeat. Six acts. — Charles H. Ryan, Garfield theatre, Chicago, Ill. — Neighborhood patronage.

She Loves and Lies, with Norma Talmadge.—A good picture. Not a super picture however. Star very good. — Majestic theatre, Grand Island, Nebr. — Neighborhood patronage.

Piccadilly Jim, with Owen Moore.—My people used to knock Mary Pickford for divorcing Moore, but they don't any more. Freshest excuse for a picture I ever ran. Not worth the film that took to make it. — Cowan Oldham, Dixie theatre, Memphisville, Tenn. — Neighborhood patronage.

United Artists

Pollyanna, with Mary Pickford.—One of the best pictures we have ever shown. Will play a second night as this one did. — H. Johnson, Lyric theatre, Toppenish, Wash. — Neighborhood patronage.

When the Clouds Roll By, with Douglas Fairbanks.—This was another winner for Doug. Heard people talking about it. Bought it and cleaned up. — E. H. Winkler, Palace theatre, St. John, Kans. — Small town patronage.

When the Clouds Roll By, with Douglas Fairbanks.—It's different from the ordinary Fairbanks, and drew well for me. — C. E. Wentzel, Orpheum theatre, Ada, Minn. — Neighborhood patronage.

Down on the Farm, with a special cast.—Don't fail to book this picture. It will make money for you. Very good. — H. F. Heldt, Queen theatre, Nordeim, Tex.

Pollyanna, with Mary Pickford.—Great. Wonderful picture. Big competition on all sides, but this picture won them all. The very best work of this star's and she can be proud of it. Newspaper notoriety failed to shake the faith of the people. They want Mary Pickford and that's all there is to it.— Mrs. J. A. Dostal, Ideal theatre, Omaha, Nebr. — Neighborhood patronage.

Broken Blossoms, a D. W. Griffith production.—The man or woman who says people want plays with a tragic or unhappy ending surely needs a tonic. A most unsatisfactory picture. Did not please 5%.— Harry Hoholt, Maxine theatre, Inlay City, Mich. — Small town patronage.

Pollyanna, with Mary Pickford.—No complaint to make about the picture. "State of Nevada versus Mary Pickford" kept some away. We lost money. — Mrs. K. E. Ransley, Park Ridge theatre, Park Ridge, Ill. — Suburban patronage.

Universal


The Virgin of Stamboul, with Priscilla Dean.—A good picture which did not draw. Probably because of the price. Those who saw it liked it. Played two days. — Verner Hicks, Family theatre, Marion, Ill. — General patronage.

The Virgin of Stamboul, with Priscilla Dean.—The Virgin of Stamboul is the greatest of great features, but is not the kind to take in a small town. — Fred Paulick, Paulick theatre, Muscoda, Wis. — Neighborhood patronage.

A Little Brother of the Rich, with Frank Mayo.—Good picture. Frank Mayo destined to be a popular star. Business off due to hot weather.— W. H. Creal, Suburban theatre, Omaha, Nebr. — Neighborhood patronage.

The Phantom Melody, with Monroe Salisbury.—A few more like this one and Monroe will have to travel with the has-beens. A splendid actor handicapped. Small business, but I got all I could expect with what I had to offer. — J. B. Stine, Gem theatre, Clinton, Ind.

Blind Husband, with Eric Von Stromheim.—Good drawing power. Ran this with Chautauqua season tickets against me. Capacity business. — L. P. Lewis, Lone Star theatre, Jasper, Tex. — Small town patronage.

The Light of Victory, with Monroe Salisbury.—An excellent picture. It failed to draw as it should, but all who saw it were very much pleased. — M. H. Brumm, Princess theatre, North Milwaukee, Wis. — Neighborhood patronage.

The Triflers, with Edith Roberts.—Fair business to good picture. Star not so well known. — Verner Hicks, Family theatre, Marion, Ill. — General patronage.

The Forged Bride, with Mary MacLaren.—Good, very good and pleased all. Good business for the one day with hot weather to fight. — Mrs. J. A. Dostal, Ideal theatre, Omaha, Nebr. — Neighborhood patronage.


Lasca, with Edith Roberts.—Fair picture but slow getting started. All life in last reel. No complaints. — R. R. Hess, Marion theatre, Edna, Tex. — Neighborhood patronage.

Loot, with Ora Carew.—Didn't take very good. — C. C. Teas, Crystal theatre, Watertown, Minn. — Neighborhood patronage.

FATHER DOESN'T STAND FOR HOLDING HANDS

Scene from "Monkey Business," a Fox Sunshine comedy, made under the direction of Hampton Del Ruth.
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 ......................................

Title ........................................
Star ...........................................
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Title ........................................
Exhibitor ....................................
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City ...........................................
State .........................................

Vitagraph

The Sporting Duchess, with Alice Joyce.—Played it Victoria Day, May 24, and cleaned up. Good picture with special appeal to English and Canadian people.—L. Leiden, Victoria theatre, Quebec, Canada.—General patronage.

The Vengeance of Durand, with Alice Joyce.—Good picture, but did not draw well here.—Liberty theatre, Ft. Scott, Kans.—Neighborhood patronage.

Beating the Odds, with Harry Morey.—A good strong, pleasing story.—A. R. Anderson, Orpheum theatre, Twin Falls, Idaho.—Neighborhood patronage.

Thin Ice, with Corinne Griffith.—Just an average program picture. Drew a good crowd however.—Bert Norton, Kozy theatre, Eureka, Ill.—Neighborhood patronage.

The Climbers, with Corinne Griffith.—Good. All of Corinne Griffith pictures please here.—L. F. Lewis, Lone Star theatre, Jasper, Tex.—Small town patronage.

The Wolf, with Earl Williams.—This is a fine picture. Packed them in on a hot night. Earl Williams will be sure get you the business.—E. A. Bloomquist, Wisner theatre, Eldora, Ia.—Small town patronage.

The Girl at Bay, with Corinne Griffith.—An average mystery picture.—Bert Norton, Kozy theatre, Eureka, Ill.—Neighborhood patronage.


Specials

The Long Arm of Mannister, with Henry B. Waithall.—Story interesting. Plot good. In seven reels. Title is not much as a box office attraction. If you want a good picture well acted, book it. Star is not the drawing card he was about four years ago.—Charles H. Ryan, Garfield theatre, 2441 Madison St., Chicago, Ill.—Neighborhood patronage.

Eyes of Youth, with Clara Kimball Young.—Good picture.—Liberty theatre, Ft. Scott, Kans.—Neighborhood patronage.

The Confession, with Henry B. Waithall.—This picture was a big disappointment. Played on percentage and billed like a circus. Too much religion. Many unfavorable comments. Raised prices and got in bad all around. Lay off this one.—E. A. Bloomquist, Wisner theatre, Eldora, Ia.—Small town patronage.


Eyes of the World, with a special cast.—Picture not as good as the novel. Business fair.—Pfeiffer Bros., Grand Opera House, Kenton, O.—Neighborhood patronage.

The Sport of Kings, with a special cast.—They liked this picture.—Eugene Saunders, Palace theatre, Harvard, Ill.—General patronage.

Eyes of Youth, with Clara Kimball Young.—High class. No good for small towns. Did not draw.—Sam L. Nissen, Happy Hour theatre, Broadview, Mont.—Small town patronage.

Virtuous Men, with E. K. Lincoln.—Good picture, but here's warning to the man that sold me this one. He misrepresented. Claimed it to be a Western, couldn't see no Western in it.—L. F. Jezenki, Eureka theatre, Auburn, Nebr.—Neighborhood patronage.

Custer's Last Fight, with a special cast.—Absolutely the best cooperation I was ever given from any parties playing pictures. A real money getter that gives satisfaction to young and old.—P. G. Mannas, Le Grand theatre, Chicago, Ill.—Neighborhood patronage.

The Woman He Chose, with a special cast.—Very good. Exceptionally good business for two days.—Henry E. Newell, Norward theatre, Chicago, Ill.—Neighborhood patronage.

Serials

The Lion Man (Universal), with Jack Perrin.—Good. Holds up good. Capacity on Monday nights. Started this with monkey comedies.—L. F. Lewis, Lone Star theatre, Jasper, Tex.—Small town patronage.

Daredevil Jack (Pathé), with Jack Dempsey.—Started off with a bang, but fell off considerably every week. A very weak serial when it comes to action. Nothing to bring them back in the eighth, ninth and tenth episodes.—W. H. Creal, Suburban theatre, Omaha, Nebr.—Neighborhood patronage.

Smashing Barriers (Vitagraph), with William Duncan.—Just finished last episode. Played to increased business every episode.—N. Foster, Utica, Mich.—Neighborhood patronage.

THE THIRD EYE (Pathé), with Warner Oland and Eileen Percy.—Talk about thrills! Panoraphy and cast and story and mystery coupled with high grade style. This serial is easily in a class by itself. Big business for opening chapter with hot weather to fight.—Mrs. J. A. Dostal, Ideal theatre, Omaha, Neb.


Bound and Gagged (Pathé), with George B. Seltz.—This is a fine serial. Going stronger each week. George B. Seltz is fine and so is Marguerite Courtout.—C. E. Becker, Midway theatre, Mogollon, N. Mex.—Neighborhood patronage.

The Lion Man (Universal), with Jack Perrin.—Good Western serial. Plot very much like other Universal serials. Good business with Universal Westerns, which are the best on the market.—J. G. Becker, Rex theatre, Des Moines, la.—Neighborhood patronage.

Lightning Brice (Arrow) with a special cast.—Started off well, but fell down badly. Everybody kicking. Too silly even for kids. Poor photography. Stay away from it.—E. N. Collins, Liberty theatre, Electra, Tex.—Small town patronage.

The Adventures of Ruth (Pathé), with Ruth Roland.—This is a good snappy serial. Ruth Roland is some fighter and puts over the thrills. Held up all the way through.—E. A. Bloomquist, Wisner theatre, Eldora, Ia.—Small town patronage.

June 26, 1920
June 26, 1920

THE BARTOLA

SOLVES YOUR MUSIC PROBLEM

The Bartola is sold at a price you can afford.

The Bartola has the most beautiful tone quality of any instrument.

The Bartola will be an attraction in your theatre.

The Bartola has a patented electric action and it stands up.

The Bartola is not mechanical and is easy to operate.

Our statements are backed by proof, the best proof in the world, owners of the Bartola.

Exhibitors who have solved the music problem and added an attraction that makes itself known every night at the box office.

Write today and Forget Your Music Worries

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They’re Both Oland

WINNERS OLAND
Heavy of the Pathe serial, “The Third Eye,” in his character make-up.

American Will Publish
Soon “A Live Wire Hick”

“A Live-Wire Hick” adapted from American’s “New York Luck,” one of William Russell’s big successes, will follow “The Week End,” a Cosmo Hamilton popular novel recently screened. Franclle Billingon, who plays opposite William Russell, is the type of heroine for such a quick-action drama as “A Live-Wire Hick.”

The supporting cast includes Harvey Clark, Clarence Burton, Edward Peil, Alfred Ferguson, Frederic Vroom and Carl Stockdale. The story was written by Charles T. and Frank Dazeys, and adapted for the screen by Chester Clapp.

EMERSON HEIDES HEADLINE
(Special to Exhibitors Herald)
NEW YORK, June 15.—John Emerson, scenario writer, electric William Lackaye for presidency of the Actors’ Equity Association. Others elected were Ethel Berrymore, vice president; Grant Stewart, recording secretary, and Richard A. Purdy, treasurer.

Path Has Taken Over World Rights
To Hy Mayer’s “Capitol Travelaugh’s"

World rights to “Capitol Travelaugh’s,” produced by Hy Mayer, the noted cartoonist, have been obtained by Pathe Exchange, Inc.

These creative film will revert to Pathe immediately after their initial showing at the Capitol theatre, New York, which holds the pre-release rights to each series.

Negotiations for the pictures were concluded by Paul Beninc, vice-president and general manager of Pathe and Edward Bowes, representing Morefield Realty Corporation, which owns the Capitol.

To Be in Review

Beginning in August, the “Travelaugh’s” will be incorporated in the Pathe Review. The series is unique in many respects. First, it is a combination of Mr. Mayer’s cartoons, which have gained him fame in England, France, Germany and throughout the continent, and on this side of the Atlantic, and scenes photographed from actual life. It is a little human-interest document, which records life as seen through the happily lighted lenses of humor.

An idea of just what influence “Capitol Travelaugh’s” series presents is furnished by one of the recent issues. This “production” opened with one of Mr. Mayer’s cartoons, showing how a citizen of the Orient would appear garbed in his native costume and in his own land. Then it dissolved into a street scene, photographed in New York, showing this same Oriental in the costume of the Occident.

Is Facile Writer

Mr. Mayer is happily qualified to present pictures of this nature. In addition to his ability to sketch humorously or satirically, Mr. Mayer also writes with a pen that figuratively “laughs with every stroke.” Part of his reputation was gained from the clever captions that accompanied his drawings. Mr. Mayer is well known to motion picture enthusiasts of this country, as well as abroad, for his cartoons were seen in film form for many years before he attempted his “Travelaugh” series. His work as caricaturist for the New York Times brought Mr. Mayer into national repute. He has a grasp upon public feeling that is particularly noteworthy.

In exploiting the “Capitol Travelaugh’s” throughout the world, Pathe has a product that will have a universal appeal, because they are broadly visualized in such a manner as to make them entertaining and instructive to any type of audience.

Intensive Program Is Mapped Out By Neilan
Director-Producer Returns West After Conferences
In New York City

Marshall Neilan, vice-president of Associated Producers, Inc., passed through Chicago, Sunday, June 13, en route from New York to the coast, where he will begin work immediately on a plan of intensive summer production.

Important negotiations were closed by the producer-director during his short stay in New York, where he conferred with executives of First National Exhibitors Circuit relative to production plans for productions to be published by the exhibitors circuit.

The title of his fourth picture, which stars Wesley Barry, is announced by Mr. Neilan as “Dinny,” the original having been written by the producer and Reed Heustis, the newspaper humorist. Supporting the freckle-faced youngster is Colleen Moore.

The third Neilan production for First National has been completed, but is yet untitled. The story itself is said to be of a very unusual nature, the characters being portrayed by Pat O’Malley, Agnes Ayres, Wesley Barry, Jimmy Shea, Charles Mailes, Lydia Yemanis Titus, George Dromgold, Noah Beery, “Bull” Montana and others.

Mr. Neilan announces that work on his fifth production for First National will be commenced as soon as he returns west and that advance preparations for this film are under way.

Jack Pickford To Appear
In Adaption of Aide Play

Jack Pickford’s next vehicle following the completion of “The Man Who Had Everything,” at Goldwyn’s Culver City studios, will be George Ade’s comedy, “Just Out of College.” Goldwyn also announces that Mabel Normand’s next vehicle will be “Head Over Heels,” the successful stage play in which Mitzi HаЈgos was starred. “The Slim Princess” is now ready for publication.

E. Mason Hopper has finished the picturization of Mary Roberts Rinehart’s story, “The Green Sesame,” and is ready to assume work on the Booth Tarkington “Edgar Comedies,” the next one in the series going under the title of “Edgar’s Sunday Courtship.” Director Harry Beaumont is in the midst of “Stop Thief,” in which Tom Moore is being starred, and Reginald Denny, an all-star company, is still at Catalina Island working on an elaborate version of a dramatic story of the sea by Ben Ames Williams.
"Home Again—after the hottest time I've had since January 16th.

"I'm right here to tell you that there were big things done down at that Cleveland place—and the boys kept yelling "O Min" so often that I ran my left leg into a stump keeping up with them.

"But what it takes to make 'em sit up and take notice your old friend Andy's got—ask any of the mob that went down to the convention.

"It was a great little trip—but I'm back again with bells on, ready to greet the crowds of my friends that gather around the theatres where I hang out.

"Look me up."

Andy Gump
If you’ve LOST your chance to book in "The Lost City"

you’ve LOST the Biggest Serial Opportunity of the year.

Besides which you’ve LOST a chance to welcome to your box office a large helping of Welcome Money.
It Isn’t Too Late Yet.

The “LOST CITY”
will Clean Up for You
As It Has Cleaned Up
For Every Exhibitor
Who has Booked It In.

Be Quick!
Now is the Correct Moment.
Book it in.

Now Booking
Indiana
and
Illinois

The Celebrated
Players
Film Corporation
UNITY PHOTOPLAYS CO.

presents

“TEX”

(Elucidator of Mysteries)

to

Illinois and Indiana Exhibitors

A series of twelve independent but co-related five reel detective dramas with Glen White as “Tex,” a scientific criminologist, and beautiful Jane McAlpin as “Sybil Strauss,” menaced by fiction’s most ingenious criminals.

Every feature a smashing independent dramatic attraction.

The greatest combination of feature magnitude and distinction with the cumulative, building power of the serial ever conceived.

SOMETHING NEW IN FILMDOM
SOMETHING NEW FOR HOT WEATHER
SOMETHING NEW FOR THE BOX OFFICE
AND BETTER THAN ALL THE REST

Drop in and find out about it——

UNITY PHOTOPLAYS CO.
Frank Zambreno, Pres.
207 South Wabash Ave.
CHICAGO, ILL.
With most of the boys attending the big Cleveland convention last week, the local affairs of note were given a worthy wallop. * * *

Let it be said to the credit of Charlie Ryan, manager of the pretty Garfield theatre, that he believes in letting his patrons in on everything. He knows with regard to their comfort and the projection of better films for their entertainment. During the week of June 7, this wide Awake manager had printed upon his program a brief resume explaining "Sun-Lit Pictures." Have you noticed the brightness of our pictures and how every detail is shown clearly on our screen. We are always on the lookout for the latest improvements in projection and have just installed the latest improved Martin converters, which is producing the better results of our projection. We know you will enjoy this improved and colorful light. Management.

Att a boy "Chick"—tell it to 'em. * * *

Just got a flash from sunny California heavily accented with essence of the past days in Chicago. This organization to be known as "The Big Chicago Five of 'Frisco," with Del Goodman, Lester Gimmel, "Chip" Florine, and "Squirt" Huey charter members. The mayor, censor board and chief of police have been sworn in as auxiliary members.

S. J. Gregory, of the Illinois theatre, Chicago Heights, while in the city a few days ago, informed the author and Sam and Earl of results and treasurer of the S. J. Gregory Theatrical Company, are preparing to take an extended motor trip Eastward in early July and are anxious to have all their set-ins satisfactorily arranged before hitting the dusty trails.

G. E. Pomeroy, formerly with the local Vitagraph exchange, is now representing the Superior Screen service in the Indiana territory. * * *

A report has just been confirmed that R. T. Smith, assistant manager of the Superior Screen exchange, has purchased a bungalow at 7636 West End avenue for $25,000. Phew! Some pile of iron men we see these days at 25 cents a piece and butter going over the dollar a pound mark, a chap has to lay down some real cash for a place to sleep these days. They hint the adjoining property will soon be taken over by Harry Weiss.

Exhibitor Savage, partner to Martin and Savage, Keokuk, Iowa, informed us that May 15 they took over the Colonial theatre.

Another episode for some serial writer to cash in on. They tell us the Alma theatre has changed hands, but no one knows the new owners. Try Suckin' and Elmata—they are nice quiet youngster and might let you know. * * *

Jody Dorman, of the Colonial theatre, La Salle, Ill., whilst a few hours with the local boys before showing off for the Cleveland convention a week. * * *

Harry Grump, owner of a chain of theatres in Rock Island, Galesburg and Beloit, tells us he has gone into Iowa, taken the Amusé theatre of Muscatine. Keep it up Harry, Upset Sam has forty-eight good states staring you in the eyes.

St. Koloidal Griever, the "Frisco Kid," and his sparring partner Darro, Dave Dubin, have invented a new form of sport. It is a cross between a catch-as-catch-can wrestling and a Texas bull fight. The idea is this: Si and Dave mount upon their trusty flivers, respectively, and each tries to see who can push the other into the nearest sewer. It's a sweet game like drop the handkerchief or "button, button" who's got the contract? * * *

We learn upon very reliable authority that Jawh Mednikow has avoided being pinched for speeding ten days in rapid succession. Case unknown. * * *

We thought when we looked Moe Mintz over this week that he had taken a short excursion off his nut or had gone into second childhood. His desk was littered with dolls, balloons and toys of all sorts and he was muttering to himself, "Shall I or shall I not?" But we discovered that he was only trying to dig up some novelties for premiums to members of his latest creation, "The Gump Club." And that Gump Club is turning into some baby. It's getting bigger every hour. * * *

If you're looking for trouble just step up to the First National exchange. They must have a mess of it on hand, for on every side immensesigns greet you "Trouble is coming—Look out." What's the joke, R. C.?

Osvald is happy! Yep, Max Levy's pet gold fish, who makes his home in the "Hinkey Dink" schooner on the Robertson-Cole manager's desk, is elated over the Supreme Court's decision on national prohibition and visitors who insist on pulling "You tell 'em, Osvald, you've been around the globe," had better look out or he'll spit in their faces, he's so happy that he is not to lose his residence. * * *

Jack Meredith is back on film row with a Hudson coupe. He also has a blackjack concealed about his person, so exhibitors beware. * * *

A new face around the Universal exchange. He answers to the name of E. W. Johnson. Mr. Johnson formerly represented United Picture theatres at Omaha and has always been an Exhibitors Herald booster. * * *

A certain loop exchange, which is noted for its fair treatment of employes and customers, had been steadily drawing salesmen and stenographers from another well known Chicago exchange, much to the discomfort of the latter. Finally the manager of the w. k. exchange called up the loop film emporium and said: "If you fellows want all of my men why don't you make out a blanket requisition and take the whole lot at once. Then my worries will be over." * * *

The proverbial one-arm paper hanger with the hives is about as active as an Egyptian mummy compared to Harry Rice, around the Universal office, these days. Harry has just completed a whirlwind Beauty Contest and is preparing to follow up the winner with a lota publicity. All right, Captain, we're for you.

Rothacker Employees Give Party

Scene at the jollification given by the workers of the Rothacker Film Manufacturing Company, Saturday night, June 5. Waterson R. Rothacker can be seen rubbing elbows with employes of his plant near the podium. The place was a-buzz with a jazz band furnished dance music. Bennett's comedy, "Married Life," was screened, and several vaudeville acts were furnished by Erroitte Elgette of the Actor's Equity Association employment bureau. Refreshments were served at booths erected on the studio floor and pictures taken of the dancers.
Hazardous Feats Fall  
To Lot of Buck Jones in  
New Fox Production  

Buck Jones, Fox star, is experiencing some daring moments in the filming of his next picture, "Firebrand Trevison," a Charles Alden Seltzer story, according to those who have been with him. The author has led his hero through a series of reckless stunts, astride a horse, and several of these risks almost have resulted seriously for the cow- puncher, Jonas Jones.  

Probably the most hazardous of these feats accomplished by the star under the direction of Thomas N. Heffron was when Jones, starting at the top of a hill that sloped at an angle of about 45 degrees, caused his mount to stumble. Horse and rider fell, rolled, struggled to rise and rider and horse against Jonas Jones, getting free of his horse and the pair, loosening earth and stones and raising a huge cloud of dust. They continued thus for more than one hundred yards, finally reaching the foot of the hill bruised, cut and bleeding.  

This picture also serves as the farewell appearance of Winifred Westover, the beautiful leading woman, who has just sailed for Stockholm, where she will make a series of star productions for a Swedish organization.  

In the cast are Winifred Westover, Martha Mattox, Stanton Heek, Katherine Van Duren, Frank Clark, Joe Ray, Pat Hermann and Fong Hong.

American Now Titling  
Hamilton's "Week End"  

"The Week-End," a new "Flying A" special by Cosmo Hamilton, is undergoing the tinting, toning and titling processes. The American believes that the matter of titles is the utmost importance, and, as the surplus of titles has been eliminated, those remaining, together with the illustrations, are worked out with the greatest care.  

"The Week-End" was produced at the company's Santa Barbara studio under the direction of George L. Cox. Margarita Fisher receives excellent support from Milton Sills and Bertram Grassby. Others in the cast are Mary Lee Wise, Harvey Clark, Mayme Kelso and Beverly Travers.

"Veiled Mystery" with  
Antonio Moreno in Lead  
Is New Vitagraph Serial  

Albert E. Smith, president of Vitagraph, announces the title of the company's newest serial is "The Veiled Mystery," starring Antonio Moreno. Pauline Curley will be seen as his leading woman.  

The first episode already has been seen by Vitagraph's executives in the East and pronounced of big calibre. Moreno is given the opportunity to do some real dramatic acting as well as sentimental stunts. Full advantage of Moreno's well-known prowess as an athlete has been taken advantage of, and there are some water scenes and submarine photographs of a highly bizarre type.  

The direction has been placed in the hands of Webster Collins. The first episode will be published in September.

All-Indian Cast in New  
Arrow Company Picture  

Arrow Film Corporation's production, "Before the White Man Came," offers a distinct novelty in photoplays, as every member of the cast is an Indian, not a white man being seen in the picture. The cast includes Indians from the Crow reservation in Montana.  

The attraction is to be exploited by Arrow, and, according to the announcement, is ready for distribution. Special attention is called to the fact that theatres booking this production will have an entree into schools, historical and literary societies.

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ALEXANDER FILM CORP.

Mar. 18—"Loose Hand," five reels, with Roy Stewart.
Mar. 26—"Cabaret Under Difficulties" (Kajetopa Comedies), one reel.

AMERICAN FILM COMPANY

Distributed Through Pathé Exchanges.

FLYING "A" SPECIALS

"Eye in Exile," seven reels, with Charlotte Walker.
"The Valley of Tomorrow," five reels, with William Russell.
"The Honey Bee," six reels, with Margaret Sylva.
"Dangerous Talent," five reels, with Margaret Fisher.
"'Sham Bang Jim," five reels, with William Russell.
"The Flirt of the '40s," six reels, with James Finlayson.
"Peggy Rebels," five reels, with Mary Miles Minter.
"The Week End," five reels, with Milton Sills.

ARROW FILM CORPORATION

"Vigilantes," seven reels.
"Soul'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 Producers," six parts, with Aloma Hanlon.
"The Sunset Princess," five parts, with Marjorie Daw.
"Miss America," five parts, with Gertrude Bondiulli.
"The Wolves of Wall Street," six reels, with Cobb and Johnson.
"The Desert Scorpion," five 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 Romaine Fielding.
"Love's Protege," five reels, featuring Orsa Carew.

HANK MANN COMEDIES

One issued every other week.

BLAZED TRAIL PRODUCTIONS

One issued every other week.

LONE STAR WESTERNS

One every other week.

NORTHWOOD DRAMAS

"The Strangers," one reel.
"Breed of the North," one reel.
"A Fight for a Soul," one reel.
"Relieved Brute," one reel.
"Quicksand," one reel.
"Border River," one reel.
"In the River," one reel.

CELEBRATED PLAYERS FILM CORPORATION

GUMPS CARTOON COMEDIES

"Andy Takes a Dancing Lesson."
"Flat Hunting."
"Andy Visits His Mother-in-Law."
"A Quiet Day at Home."
"Andy Flays Gold."
"Andy on a Diet."
"Andy's Wife."
"Andy's Night Out."
"Andy and Min at the Theatre."
"Andy Visits the Ghosts."
"Andy on Skates."
"Andy's Mother-in-Law Pays Him a Visit."
"Andy's Inter-Robin Guest."
"Andy Rediscovers a Flat.
"Andy the Model."

CHRISTIE COMEDIES

ONE REEL, ISSUED WEEKLY

"Papa By Proxy."
"Furs and Folly."
"Call a Caper."
"Oh Doctor, Doctor."
"Ducks."
"It takes a Crook."
"Monkey Shines."
"Should a Husband Tell?"
"License Ahoy."
"No Babies Allowed."
"Marry Me."
"Next But Not Gandy."
"Eat a Bite."
"Going, Going."
"Are Bride Happy."
"A Perfect Husband."
"The Captivating Captain."
"Should a Wife Come Back?"
"A Husband in Haste."
"His Breach of Promise."
"Fore and After."

TWO REEL SPECIALS

Nov.—"A Roman Scandal," with Colleen Moore.
Dec.—"Too West, Young Woman," with Jack Pickford.
Jan.—"Save Me, Sade," with Eddy Barry.
Feb.—"Her Bridal Nightmare," with Milton Sills.

EDUCATIONAL FILMS CORPORATION OF AMERICA

Distributed through Educational Film Exchanges, Inc.

CHESTER COMEDIES, TWO REELS

"Four Times Foiled."
"An Overall Hero."

CHRISTIE COMEDIES, TWO REELS

"Kiss Me, Carolina." (Booby Vernon.)
"A Seaside Siren." (Fay Tencher.)

TORCHY COMEDIES, TWO REELS

"Torchy." (Johnny Hines.)
"Torchy Comes Through." (Johnny Hines.)

MERMAID COMEDIES, TWO REELS

"A Fresh Start." (Marval Rac.)
"Dock Inn." (Lloyd Hamilton.)

SPECIALS

"The Why of a Volcano."
"The Valley of Ten Thousand Smokes."
"A Day With Caranata."
"Modern Centuries."

ROBERT C. BRUCE "SCENICS BEAUTIFUL," ONE REEL

"The Chilkat Coo."
"The Wanderlust."
"The Leg of the LaViejera."
"The Song of the Paddle."
"By Schooner to Saagway."
"Solitude."
"Falling Waters."
"The Hope of Adventure."
"The Great Mirror."
"The Caraway."

CHESTER-OUTING SCENICS, ONE REEL

"Adam and Eve in the Andes."
"Wasted, an Elevator."
"Fips and Kiva."
"Dreams Come True."
"Fire!"
"Here With Us."
"Percy's and Wooden Legs."
"Take in Boarders."

SCREENICS, SPLIT REEL

"Troubadours of the Sky."
"In Faint Icebergs."
"Forbidden Fanes."
"Barks and Skippers."
"Horseshoe and Bridal Veil."
"In a Naturalist's Garden."
"Dock Days."
"And Foam Fantasies."

EQUITY PICTURES

"Kee's of Youth," with Clara Kimball Young.
"The Forbidden Woman," six reels, with Clara Kimball Young.
"Nipperkins and Captives," six reels, with Norman Peters.
"For the Soul of Rafael," six reels, with Clara Kimball Young.

FILM MARKET, INC.

The House Without Children," seven reels, with Richard Travers.

FIRST NATIONAL EXHIBITORS' CIRCUIT, INC.

"Back to God's Country," seven reels, with Nell Shipman.
"In Wrong," five reels, with Jack Pickford.
"The Thunderbolt," with Katherine MacDonald.
"Mind the Paint Girl," with Anita Stewart.
"The Vivacious Venus," with Constance Talmadge.
"Heart of the Halls," with Mary Pickford.
"Daughter of Two Worlds," with Norma Talmadge.
"Old Kentucky," with Anita Stewart.
"The Beauty Market," with Katherine MacDonald.
"The Twilight Baby," three part comedy, with Louis Hamilton.
"The Quiet廳," with Charles Chaplin.
"Two Weeks," six reels, with Constance Talmadge.
"Even as Eve," seven reels, with Grace Darling.
"The Turning Point," five reels, with Katherine MacDonald.
"The Fighting Shepherdess," with Anita Stewart.
"The Inferior Sex," with Mildred Harris Chaplin.
"The Family Honor," a King Feature picture.
"Promptly of the Screen Comedies," with Mildred Harris Chaplin.
"Don't Ever Marry," six reels, a Marshall Neilan Production.
"Fusilier's Playground," six reels, with Katherine MacDonald.
"The Yellow Tycoon," with Anita Stewart.
"Yes or No," with Norma Talmadge.
"Curtail," with Katherine MacDonald.
"The Jack Knife Man," a King Feature production.
"45 Minutes from Broadway," with Charles Ray.
If Eastman Film was not as good as it is, Kodak Park, where it is manufactured, would not be as large as it is—and Kodak Park is the largest photographic manufacturing plant in the world.

EASTMAN KODAK COMPANY
ROCHESTER, N. Y.

EXHIBITORS HERALD June 26, 1920

FAMOUS PLAYERS-LASKY CORP.
PARAMOUNT-ARTCHART PICTURES

Feb. 15—"On with the Dance," seven reels, with Mae Murray.
Feb. 16—"The Amour of Love," five reels, with Irene Castle.
Feb. 22—"Black Is White," five reels, with Dorothy Dalton.
Feb. 23—"Mary's Ankle," five reels, with Maureen O'Sullivan and Max.
Feb. 29—"Huckleberry Finn" (serial).
Feb. 29—"Young Mrs. Winthrop," five reels, with Ethel Clayton.
Feb. 29—"Dangerous Hours," five reels, with Johnnie Ray.
Mar. 7—"Alam Clock Andy," five reels, with Charles Ray.
Mar. 7—"His House in Order," five reels, with Elise Fergusson.
Mar. 14—"Mary Ellen Comes to Town," five reels, with Dorothy Gish.
Mar. 21—"Why Change Your Wife," six reels, with Special Cast.
Mar. 21—"Excuse My Dust," five reels, with Wallace Reid.
Mar. 21—"April Folly," five reels, with Marion Davies.
Mar. 28—"My Lady's Cottage," five reels, with Mabel Louisi.
Mar. 28—"Easy to Get," five reels, with Margaret Clarke.
Apr. 4—"Treasure Island," five reels, with M. Toureiro production.
Apr. 11—"Drunke Art the Mad," five reels, with Robert Warwick.
Apr. 11—"The Coal," five reels, with Violet Hemming.
Apr. 18—"The False Road," five reels, with Ethel Clayton.
Apr. 18—"Terror Island," five reels, with Houdini.
Apr. 25—"The Toll Gate," five reels, with William S. Hart.
Apr. 25—"Dr. Jekyll and Mr. Hyde," six reels, with John Barrymore.
May 2—"Why Change Your Wife?" seven reels, De Mille special.
May 9—"Mrs. Temple's Telegram," five reels, with Bryant Washburn.
May 16—"The Sea Wolf," six reels, a George Melford Special.
May 16—"A Lady in Love," six reels, with Dorothy Dalton.
May 28—"The Dancer's Fool," five reels, with Wallace Reid.
May 28—"A Lady in Love," five reels, with Ethel Clayton.
June 6—"Humoresque," six reels, with Alma Rubens.
June 6—"Old Wives for New" (re-issue), five reels, a De Mille production.

FOX FILM CORPORATION
FOX SPECIALS

"Checkers," with All Star Cast.
"Evangelizing," with All Star Cast.
"Kidnapped," with Theda Bara.
"Should a Husband Forgive?" with All Star Cast.
"The Strongest," with All Star Cast.

WILLIAM FARNUM SERIES

"Wings of the Morning."
"Heart Strings."
"The Adventurers."
April—"The Orphan."
June—"The Joyous Troublemakers," five reels.

TOM MIX SERIES

"The Foul."
"The Cyclone."
Mar.—"The Daredevil."
April—"Desert Love."
May—"The Terror."
June—"3 Gold Coins."

FOX ENTERTAINMENTS

"Her Elephant Man," with Shirley Mason.
"What Would You Do?" with Madame Traverse.
"The Last Straw," with Buck Jones.
"He'll Ship," five reels, with Madeleine Traverse.
"A Manhattan Knight," with George Walsh.
"Molly and Me," with Shirley Mason.
"Leave It to Me," with Win. Powell.
"The Tailors," with Madeleine Traverse.
"The Dead Line," five reels, with Madeleine Traverse.
"Love's Harvest," five reels, with Shirley Mason.
"Forbidden Trails," five reels, with Buck Jones.
"The Spirit of Good," five reels, with Madeleine Traverse.
"The Iron Heart," five reels, with Madeleine Traverse.
"White Lies," five reels, with Gladys Brockwell.
"Tales of Suffering Creek," five reels, with Wm. Russell.
"A Sister to Salome," five reels, with Madlaine Brockwell.
"Number 17," five reels, with George Walsh.
"The Square Shooter," five reels, with Buck Jones.
"The Spirit of Good," five reels, with Madeleine Traverse.
"The Little Wanderer," five reels, with Shirley Mason.
"The Rose of Rome," five reels, with Gladys Brockwell.
"Fifth Avenue," five reels, with Buck Jones.
"Her Honor the Mayor," five reels, with Vivian Rich.

SUNSHINE COMEDIES

"The Heart Snatcher."
"The Lightkeeper's Son."
"Training for Husbands."
"The Great Nickel Robbery."
"A Wailer's Wasted Life."
"Dangers Eyes."
"Should Dummies Wed?"
"Bungalow."
"Girls and Gunpowder."
"Monkey Business."
"Oh! What a Night."
"Mary's Little Lobster."
"His Musical Sneeze."
"The Jazz Bandits."
"Money Talk."
"Ten Nights Without a Barroom."
"A Lady's Billion's Secret."
"Shipping Feet."
"Virtuous Husbands."
"A Wailer's Wasted Life."
"His Wife's Caller."

MUTT AND JEFF

"Bebot of a Nation."
"In the Movies."
"The Pawhawners."
"Hula Hula Town."
"The Beautiful Model."
"The Bicycle Race."
"The Bowling Alley."
"Nothing but Girls."
May—"The Private Detectives.""May—"The Wrestlers."
May—"The Paper Hangars.""June—"The Toy Maker.""June—"Three Raisins and a Cake of Yeast.""June—"The Great Mystery.""June—"The Tango Dancers.""June—"One Round Jeff.""July—"Departed Spirits.""July—"The Mystery of the Galvanized Ash Can.""July—"The Breakfast Food Industry.""FIDELITY PICTURES COMPANY

"Frivolous Wives," six reels.

HARRY CARSON

"The Unpardonable Sin," eight reels, with Blanche Sweet.
"The Hushed Hour," five reels, with Blanche Sweet.

MURRAY W. GARSSEN

"A Dream of Fair Women."

GAYETY COMEDIES

"The Cabinet," with Billy Bletcher-Vera Reynolds.
"Why Cunts Go Cockney," with George Ovey.
"Dry and Thirsty," with Billy Bletcher-Vera Reynolds.
"Good Morning, Nurse," with George Ovey.
"Parked in the Park," with Billy Blecher-Vera Reynolds.
"Hip, Hip, Hypocrite," with George Ovey.
"Rough on Ruin," with Billy Blecher-Vera Reynolds.
"Silk Stockings," with George Ovey.
"Kissed in a Haven," with Billy Blecher-Vera Reynolds.
"Beamed on the Border," with Billy Blecher-Vera Reynolds.

GOLDwyn pictures corporation
GOLDwyn star productions
"The Cup of Fury," five reels (Robert Hughes).
"Finn," five reels, with Mabel Normand.
"The Blooming Angel," five reels, with Mage Kennedy.
"Dada," five reels, with Tom Moore.
"The Little Shepherd of Kingdom Come," five reels, with Jack Pickford.
"The Palmer Case," five reels, with Pauline Goddard.
"The Street Called Straight," six reels, Basil King Special.
"Partners of the Night," six reels,16,000.00.00.
"The Strange Boarder," five reels, with Will Rogers.
"Dangerous Days," seven reels, with Madame Airault Special.
"Trapped with Red," five reels, with Mage Kennedy.
"The Woman and the Puppet," seven reels, with Geraldine Farrar.
"The Silver Horde," seven reels, Rex Beach Special.
"Out of the Storm," five reels, with Madame Airault Special.
"The Great Accident," five reels, with Tom Moore.
"The Slim Princess," five reels, with Mabel Normand.

GOLDWYN special
"For the Freedom of the East" (Betwwod), six reels.
"The Border Legion," six reels.
"The Eternal Masdoline," six reels.

FORD educational weekly
The Story of Zinc.
"Meal" Again.
Eventide.

CAPITOL COMEDIES
"The Little Bears," two reels, with Carter De Havens.
"The Sure Cure," two reels, with Carter De Havens.

BENNISON STAR SERIES
"Speedy Magee," five reels, with Louis Bennison.
"The Road Called Straight," five reels, with Louis Bennison.
"High Pockets," five reels, with Louis Bennison.
"A Miss Earl," five reels, with Louis Bennison.

GOLDWYN-BRAY PICTORiGrafS
"In Far Away New Zealand.
"Girl Pottery Makers of the Caribbean.
"Two Indians.

GREIVER'S EDUCATIONAL
"Serpent's Tooth.
"Speeding Thru Dixie.
"Royal Maze.
"Colossus of Roads.
"The Spirit of the Birch.
"Suds.
"Precisely as Polly.
"Legend of the Corn.
"Jupiter's Thunderbolt.

GROSSMAN pictures, INC.
"Face to Face," six parts, with Marguerite Marsh.

HALLMARK pictures corp.
FAMOUS DIRECTORS SERIES
"A Dangerous Affair," five reels, with Herbert Rawlinson.
"Hit Wave," five reels, with Florence Billings.
"Love, Honor and I," five reels, with Marguerite Marsh.
"The Phantom Horseman," six reels, with Marjorie Marah.
"The Heart of a Gypsy," five reels, with Florence Billings.
"High Speed," five reels, with Edward Earle and Gladys Hulette.
"A Veiled Marriage.
"Carmen of the North.
"Chains of Evidence.
"Wits vs. Wits.

W. W. HODKINSON corporation
DISTRIBUTED THROUGH THE PATH EXCHANGE.
ARTCO productions
"The Capitol," six reels, with Leach Baird.
"The Inexible Minute," six reels, with Louie Baird.

ZANE GREY pictures, INC.
"Desert Gold," seven reels, with E. K. Lincoln.
"Riders of the Dawn," six reels.

BENJAMIN B. HAMPTON PRODUCTIONS
"The Weatherman," seven reels, with Roy Stewart.
"The Sagebrusher," seven reels, by Emery Hough.

J. PARKER READ, JR., PRODUCTIONS
"The Lone Wolf's Daughter," seven reels, with Louise Glau.
"Sea," seven reels, with Len of the Gau.

DEITRICH-BECK, INC.
"The Bandit," six reels, with Doris Kenyon.
"The Harvest Moon," six reels, with Doris Kenyon.

DIAL film CO. PRODUCTIONS
"KingSpruce," seven reels, with Mitchell Lewis.

ROBERT BRUNTON PRODUCTIONS
"The Joyous Liar," five reels, with J. Warren Kerrigan.
"The Lord Loves the Irish," five reels, with J. Warren Kerrigan.
"Live Spooks," five reels, with J. Warren Kerrigan.
"The Big Tree," five reels, with J. Warren Kerrigan.
"The Dream Cheater," five reels, with J. Warren Kerrigan.

NATIONAL-BILLIE RHOADES PRODUCTIONS
"The Blue Bonnet," six reels, with Billie Rhodes.

JOSEPH LEVERING PRODUCTIONS
"His Temporary Wife," six reels, with Special Cast.

HALL-ROOM BOYS PHOTOPLAYS, INC.
Jan. 15—"Wrong Again.
Jan. 26—"Neck and Neck.
Feb. 9—"Passing the Buck.
Feb. 23—"Can You Beat It?
Mar. 5—"Breaking Into Society.
Mar. 22—"Oh! Baby.
Apr. 1—"This Way Out.
Apr. 15—"Four of a Kind.
April 22—"Tell Us, Unja.

JANS pictures, INC.
"Love Without Question," seven reels, with Olive Tell.
"Nothing a Year," seven reels, with Emily Tunke.
"A Woman's Business," six reels, with Olive Tell.

JUNGLLE COMEDIES
"Dreamy Chinatown.
"One Big Night.
"An Other Get Us.
"The Deserted.
"The First Fiddler.
"Film Fairies.
"Caught With the Goods.
"Stopping Bullets.
"Circus Bride.
"Perils of the Beach.

VICTOR KREMER PRODUCTIONS
Mar. 1—"Jinated Elponement," two reels, with Charles Chaplin.
Apr. 1—"Work," two reels, with Charles Chaplin.
May 1—"By the Sea," one reel, with Charles Chaplin.

MASTER FILMS, INC.
Torrey Comics, five reels, with Johnny Hines.

METRO pictures corporation
SCREEN CLASSICS, INC., SPECIALS
"Lambardi, Ltd.," seven reels, with Bert Lytell.
"Freak Get Married," six reels, with Viola Dana.
"Fair and Warmer," six reels, with May Allison.
"Should a Woman Tell," six reels, with Alice Lake.
"The Walk-off," six reels, with May Allison.
"The Willow Try," six reels, with Viola Dana.
"The Right of Way," six reels, with Bert Lytell.
"Old Lady 81," six reels, with Emma Dunn.
"Shore Acres," six reels, with Alice Lake.
"Elsa Comes to Town," six reels, with Viola Dana.
"Juda," six reels, with May Allison.
"Alias Jimmy Valentine," six reels, with Bert Lytell.
"The Hope," six reels, with Special Cast.
"The Best of Luck," six reels, with Special Cast.

NAZIMova PRODUCTIONS
"Out of the Fog," seven reels, with Nazimova.
"The Red Lantern," seven reels, with Nazimova.
"Five Feet," seven reels, with Nazimova.
"Sorrow Than Death," six reels, with Nazimova.
"The Heart of a Child," seven reels, with Nazimova.

TAYLOR HOLMES PRODUCTIONS
"Nothing But the Truth," six reels.
"The Very Idea," six reels, with Taylor Holmes.
"Nothing But Lies," six reels, with Taylor Holmes.

HOPE HAMPTON PRODUCTIONS

P ATI E EXCHANGE, INC.
P ATI E SPECIAL FEATURES
Mar. 14—"Tarnished Reputations," five reels, with Dolores Casinelli.
Apr. 4—"Lifting Shadows," six reels, with Emily Whalen.
June 6—"The Little Cafe," five reels, with Max Linder.

FRANK Keenan PRODUCTIONS
Feb. 29—"Snoozing Embera," five reels, with Frank Keenan.
May 8—"Dollar for Dollar," five reels, with Frank Keenan.

EDGAR LEWIS PRODUCTIONS
Feb. 1—"Other Men's Shoes," seven reels.
May 25—"Shenoy," seven reels, with Pat O'Malley.
Aug. 29—"Lahoma," seven reels.

ALBERT CAPELLANI PRODUCTIONS, INC.
Mar. 7—"I'm Walked in a Maze," five reels, with June Caprue.

J. STEUART BLACKTON PRODUCTIONS
Jan. 4—"My Husband's Other Wife," six reels, with Sylvia Bremser and Robert Goue.
Apr. 11—"The Blood Barrier," six reels, with Sylvia Bremser and Robert Goue.
June 24—"Pavement-Flies," six reels, with Herbert Rawlinson.
July 15—"Soul and Body," six reels, with Herbert Rawlinson.
Sept. 3—"House of the Tumbling Bell," six reels, with Bruce Gordon and May McAvoy.


**REAL ARTICLES**

**SPECIAL FEATURES**

"Soldiers of Fortune." (Dwan), seven reels.

"The Mystery of the Yellow Room." (Chastard), six reels.

"The Luck of the Irish." (Dwan), six reels.

"Deep Purple," six reels, R. A. Walsh production.


**STAR PRODUCTIONS**

Anne of Green Gables," six reels, with Mary Miles Minter.

"Erastus Susan," five reels, with Constance Binney.

"The Pear Market," five reels, with Alice Brady.

"Judy of Orange Harbor," five reels with Mary Miles Minter.

"The Stolen Kiss," five reels, with Constance Binney.

"Sinners," five reels, with Alice Brady.

"Nurse Marjorie," five reels, with Mary Miles Minter.

"Jenny Be Good," five reels, with Mary Miles Minter.

**REELCRAFT PICTURES**

**HILLY WEST COMEDIES**

"Muttered Out," two reels.

"Strike Breaker," two reels.

"Happy Days," two reels.

"Cleaning Up," two reels.

"Toilet," two reels.

"The Dodger," two reels.

"Masked Rider," two reels.

"Brass Buttons," two reels.

"Hard Luck," two reels.

"Beauty Shop," two reels.

"The Artist," two reels.

"Going Straight," two reels.

"What Next?" two reels.

**TEXAS GUIANAN WESTERNs**

"Fighting the Vigilantes," two reels.

"The Lady of the Law," two reels.

"Not Guilty," two reels.

"Letters of Fire," two reels.

"Outlawed," two reels.

"My Lady Robin Hood," two reels.

"The Wilde," two reels.


"The White Squaw," two reels.

"A Moonshine Feud," two reels.

**ALICE HOWELL COMEDIES**

"Distilled Love," two reels.

"A Wooden Legacy," two reels.

"Her Bargain Day," two reels.

"Her Lucky Day," two reels.

"Cinderella Cinderella," two reels.

**WILLIAM FRANEY COMEDIES**

"The Dog Catcher," one reel.

"The Paper Hanger," one reel.

"The Water Plug," one reel.

**GALE HENRY COMEDIES**

"Heirlooms," two reels.

"Help," two reels.

"The Movies," two reels.

"The Champion," two reels.

"This Way Out," two reels.

"Kids," two reels.

"Chicken a la King," two reels.

"Don't Chase Your Wife," two reels.

"Her First Flame," one reel.

"Pants," two reels.

"Her Honor the Scrublady," two reels.

"Stung," two reels.

**MILHUR MOHANTI COMEDIES**

"His Wedding Day," two reels.

"The Kick," two reels.

"Love, Where Art Thou?" two reels.

"Installation Plan," two reels.

"Wild, Wild Women," two reels.

"Simp and Satan," two reels.

"Jealousy," two reels.

**ROBERTSON-COLE PICTURES**

**SPECIAL PREMIER PICTURES**


"The Bigger Bet," five reels, with Sesnie Hayakawa.

"The Luck of Geraldine Laird," five reels, with Beacie Barricale.

"The Brand of Love," five reels, with Sesnie Hayakawa.

"Bright Slices," five reels, with Zain Pitta.

"Devil's Chimney," five reels, with Sesnie Hayakawa.

"Notorious Mrs. Sandy," two reels.

"Unchained Channels," five reels, with H. B. Warner.

**SPEAKERS**

"Seeing It Through," five reels, with All-Star Cast.

"Who's Your Servant?" five reels, with All-Star Cast.

"The Broken Butterfly," five reels, with Toursneau.

"The Flame of Hell Gate," five reels, with All-Star Cast.

"The Third Woman," five reels, with All-Star Cast.


"The Bottom of the Well," five reels, with All-Star Cast.

"The Butterfly Man," five reels, with Lew Cody.

"The Fortune Teller," seven reels, with Marjorie Rambeau.

**LEWIS J. SELZNICK ENTERPRISES**

**SELZNICK PICTURES**

**Distributed by Select Exchanges.**

"Footlights and Shadows," with Olive Thomas.

"His Wife's Money," with Eugene O'Brien. (A Ralph Ince Production.)


"The Imp," five reels, with Elite Janis.

"The Woman Game," with Elaine Hammerstein.

"Youthful Folly," five reels, with Olive Thomas.

"A Word of Honor," five reels, with Olive Moore.

"A Fool and His Money," five reels, with Eugene O'Brien.

"The Shadow of Rosalia Hardy," five reels, with Elaine Hammerstein.

"Out of the Snows," five reels, with Ralph Ince.


"The Flapper," five reels, with Oliver Thomas.

"Whispers," five reels, with Elaine Hammerstein.

"The Valley of Doubt," five reels, with实际 Cast.

"The Desperate Hero," five reels, with Owen Moore.

**SELECT PICTURES**

**Distributed by Select Exchanges.**

"The Undercurrent," five reels, with Guy Empey.

"A Scram in the Night," six reels, with Ruth Budd.

"Faith of the Strong," five reels, with Mitchell Lewis.

"The Isle of Conquest," five reels, with Norma Talmadge.

"The Last of His People," with Mitchell Lewis.

"She Loves and Lies," with Norma Talmadge.

**PRISON PICTURES**

Every Saturday.

**TRIANGLE FILM CORPORATION**

"The Clodhopper," five reels, with Charles Ray.


"The Tiger Girl," five reels, with Lilian Gish.

**TYEAR PICTURES, INC.**

"The Children Play," seven reels, with Garrett Hughes.

"Your Wife and Mine," five reels.

"Human Passions," five reels.

"The Red Viper," six reels, with Garrett Hughes.

"It Happened in Paris," five reels.

"Broken Hearts," five reels.

Johnny Dooley Comedies, two reels, monthly.

**UNITED ARTISTS CORPORATION**

Sept. 1 — "Hla Majesty, the American," eight reels, with Douglas Fairbanks Jr.


Dec. 15 — "When the Clouds Roll By," six reels, with Douglas Fairbanks Jr.

Jan. 16 — "Polynnja," six reels, with Mary Pickford.

Feb. 10 — "The Farm," seven reels, with D. W. Griffith.

May 23 — "Romance," seven reels, with Doris Keane.

**UNITED PICTURE THEATRES**

"The Eternal Mother," with Florence Reed.

"The Corsican Brothers," seven reels, with Dustin Faroum.

**UNIVERSAL FILM MFG. COMPANY**

**Universal Features**


"The Peddler of Lies," five reels, with Frank Mayo.

"The Forged Bride," with Mary MacLaren.

"The Great Weakling," five reels, with Mary MacLaren.

Apr. 15 — "Even Five," five reels, with Edith Roberts.

Apr. 26 — "Locked Lips," five reels, with Isuzu Aoki.

May 2 — "Ruler Proof," five reels, with Harry Carey.

May 9 — "Girl in Room 28," five reels, with Frank Mayo.

May 24 — "The Path She Choos," five reels, with Anna Cromwall.

May 31 — "Everything is Truth," five reels, with Tytus and Moran.

June 14 — "A Tokio Seren," five reels, with Isuzu Aoki.

June 21 — "Allas Miss Hood," five reels, with Edith Roberts.

June 28 — "The Man of the Wild," five reels, with Harry Carey.

**JEWEL PRODUCTIONS**


"Forbidden," six reels, with Edith Roberts.

"Blind Husbands," seven reels, with Eric Strobel.

"The Virgin of Stamboul," seven reels, with Frisella Dean.

**VITAGRAPH**

"When a Man Loves," five reels, with Earl Williams.

"The Sins of the Mother," with Anna Stewart.

"The Midnight Bride," five reels, with Gladys Leslie.

"Human Collateral," five reels, with Corinne Griffith.

"The Birth of a Soul," five reels, with Harry T. Moore.

"The Tigermart," five reels, with Aggie Stewart.

"Deadline at Eleven," five reels, with Corinne Griffith.

"The Planing Club," five reels, with Harry T. Moore.


"The Garter Girl," five reels, with Corinne Griffith.


"Upper's Rebellion," five reels, with Anna Stewart.


"Bab's Candidate," five reels, with Corinne Griffith.


**VITAGRAPH SPECIALS**

"Slaves of Pride," six reels, with Alice Joye.

"The Fortune Hunter," seven reels, with Earl Williams.

"The Sporting Doves," seven reels, with Alice Joye.

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