DO NOT MARK BOOKS

So many books are coming back to the library marked and otherwise mistreated that it is felt necessary to warn users against such practices. Most of the damage is probably done thoughtlessly. You are asked to think and not to mark. FAILURE TO OBSERVE THE SPIRIT OF THIS REQUEST WILL RESULT IN THE DISCONTINUANCE OF STATE LIBRARY SERVICE. These volumes are state property: use them but do not abuse them.

STATE LIBRARIAN
Sacramento, Calif.
LOOK OUT FOR JIMMY
HE'LL STICK YOU UP AND FRISK YOU OF MORE THRILLS THAN YOU EVER BELIEVED YOU HAD CONCEALED ABOUT YOU.

BERT LYTELL in VALENTINE
Scenario by FINIS FOX
by PAUL ARMSTRONG

ALIAS JIMMY

Published by Chalmers Publishing Company, 516 Fifth Avenue, New York
THE CLASSIC EXAMPLE OF A SUCCESSFUL ADVERTISING MAN WAS P. T. BARNUM—HOW WOULD HE EXPLOIT A PHOTO-PLAY TODAY?

With Ritchey posters of course! With his instinctive knowledge of crowd psychology he would have appreciated the like knowledge possessed by the Ritchey organization. He would also have appreciated our ability to denude a theme of its non-essentials. He would have perceived our ability to depict the very soul of a photo-play upon a poster. He would at once have recognized the tremendous force and power of the Ritchey poster delineations and the conviction and the sincerity of their execution.

But P. T. Barnum is long since dead. How, therefore, can we make such positive statements about him?

Because the men who inherit his mantle—the men who are the acknowledged motion picture advertising authorities of the present time do use Ritchey posters. They use them exclusively and exclusively for the reasons given above.

The list of such men is long. So long that we can only give it in part, but here follows some of the prominent examples:

L. J. Selznick, Selznick Pictures, National Pictures, Republic, Select Pictures; A. S. Kirkpatrick, Robertson-Cole; Morris Kohn, Realart Pictures; Frank Hall, Hallmark Pictures; Jas. A. Berst, United Picture Productions; Joseph Schnitzer, Equity Pictures; W. E. Schallenberger, Arrow Film; A. A. Lee, Gaumont; Wm. Yeardsley, First National; Warner Bros., Robert McLaughlin, Argus Pictures; etc., etc.

RITCHEY LITHO. CORP.
406 WEST 31st STREET, NEW YORK

TELEPHONE, CHELSEA 8388
It's a big field—**give it a big thought!**

Five million dimes—five million quarters—burning holes in five million little pockets. Five million steady patrons who will turn into five million grown-ups in a year or two. Can you afford to neglect this monthly turn-in of nearly five million dollars? **Are you getting your share of this business?**

What sort of entertainment do these five million boy patrons want? You know the answer: **Serials!** Thrilling adventure—hairbreadth escapes—deeds of daring and physical prowess—**mystery!**

But you can't get them with the old time stuff. These five million boys are learning and they want the best. Give it to 'em and you've got 'em! Five million of them!

**Universal saw this five million market—**

Universal **knows** this five million market. Universal is **making serials** for this five million market that are **new stuff**—as up-to-date as the boys themselves—that fit them to a "tee." Do the boys like these new serials? **Brother, they eat 'em alive!**

**The Full-house Five!** A whole year's capacity business is waiting for you—your share of **fifty-two** multiplied by **five million**, multiplied by, say, **fifteen cents**—roughly, thirty-nine million dollars. "The Lion Man"—"Elmo, the Fearless"—"The Moonriders"—Eddie Polo in "The Vanishing Dagger"—Marie Walcamp in "The Dragon's Net." See them; book them at your Universal Exchange today.
IT'S just as important to know what to leave out of a News Reel as to know what to put in. It calls for the keenest care and expert skill to pick out of the maze of daily happenings only the really worth-while, and so to blend that selection with proper regard for balance, contrast, interest and variety as to make the perfect release. Your audiences may not realize the artistic skill expended in assembling an International News Reel but you know it—and you further know that this expert care in selection is one of the reasons why your people, consciously or unconsciously, prefer the International to any other News Service.

International News
Released through

UNIVERSAL
OPEN TO EXHIBITORS ONLY

$250.00
FOR THE
BEST NAME
FOR
THE GREATEST NOVELTY REEL EVER PRODUCED

What the Reel Is
Within a few weeks Universal will release a 1,000-foot novelty reel. This release will consist of a number of startlingly odd and original subjects. The entire world is being combed for material which will present an irresistible appeal to photoplay patrons possessing even the most jaded of appetites. It will be a combination of humor, travel and adventure. It will contain examples of marvelous trick photography, the like of which the industry has heretofore never seen.

The Name We Want
We want a NEW NAME that will present an irresistible appeal to photoplay patrons of every degree from the type of audiences which attend the palatial picture palaces to those whose sole amusement resort is the 200-seat house. The name should be short and distinctive. Under no circumstance will a name in which the word "Magazine" appears be considered.

Terms of the Contest
This contest is for the single prize of $250. It is open to Exhibitors only. There are no other prizes. It costs nothing to enter it. There is no limit on the number of names you may suggest. IF MORE THAN ONE EXHIBITOR SUGGESTS THE NAME SELECTED BY THE JUDGES, AN AMOUNT EQUAL TO THAT OF THE PRIZE WILL BE AWARDED TO EACH OF THE WINNERS.

Contest Period
The contest for this $250 prize for the best name to be given Universal's wonder-reel opens with the publication of this advertisement in the current issue of this trade paper. IT CLOSES FRIDAY, APRIL 30th. All suggestions must be in the hands of Universal by midnight of that date.

Write your suggestions on one side of the paper only, and be sure to give the name and address of your theatre. Write clearly and legibly. Lists of names not containing the name and address of your theatre will not be considered.

THE JUDGES
In selecting the Judges for this contest, Universal has obtained the services of three men who are known wherever motion pictures are shown. Their decision will be announced as soon as possible after the closing of the contest. They are

S. BARRETT McCORMICK
Managing Director
Circle Theatre, Indianapolis

WM. A. JOHNSTON
Motion Picture News
New York

JAMES L. HOFF
Moving Picture World
New York City

IMPORTANT
In forwarding your lists of names, be sure to address them c/o Hal Hodes, Universal Film Manufacturing Company, 1600 Broadway, New York City.
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
TELL THE WORLD YOU'VE GOT A NEW FIVE REEL SENNETT COMEDY - AND WATCH THE WORLD TRY TO GET INTO YOUR THEATRE

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
ALBERT E. SMITH presents

LARRY SEMON in
"THE FLY-COP"

**Hist!**

Sh-h-h! He's off again. On a new trail this time—as one of those regular made-to-order-by-mail "deteckatives," Larry the laugh-maker, gumshoes himself into one hilarious hole after the other. Under the ground and up in the air he leads the merry man-hunt until—but that is the big surprise of this Larry Semon comedy.

**Ha! Ha!**

That's what this COMEDY contains. And lots of them. It begins with a laugh and ends with a roar. Its another sparkling gem in the crown of this king of comedy that takes it place alongside of "The Grocery Clerk" and the host host of other high-class comedies that has been Vitagraph's contribution to the merriment of a nation.
BRIGHT SKIES

With ZASU PITTS and a notable BRENWOOD CAST

directed by HENRY KOLKER

A quaint comedy characterization in which humor and pathos are harmoniously blended. As Sally, a little waif of the tenement district, Zasu Pitts has a role admirably suited to her individuality.

Another Brentwood Success

ROBERTSON-COLE
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.
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.

SPECIAL PICTURES CORPORATION
414 H.W. HELLMAN BLDG., LOS ANGELES, CAL.

COMEDYART
A GOOD picture means capacity business, but not always from the start. Opening shows are sometimes poorly attended because the public must have time to "catch on." When they do, your house fills up every day and you preside at a busy box office. But why not keep that box office busy COMMENCING WITH THE OPENING SHOW? Why not fill those seats from the very beginning? When you advertise a sure fire star-name and a sure fire play-title, you line 'em up outside before your attraction opens — and IF the attraction is as good as

ALICE BRADY

IN

"SINNERS"

you keep on doing this, show after show, until the end of the engagement. Guarantee record receipts by seeing that nearest REALART office TO-DAY. From the Play by Owen Davis, Scenario by Eve Unsell, Direction of Kenneth Webb.

REALART PICTURES CORPORATION

469 FIFTH AVENUE
NEW YORK CITY
THE FIRST 3 LINKS OF A MIGHTY CHAIN

3 STARS IN 3 SHORT FEATURES WITH 3 PRODUCTIONS EACH NOW READY

GRACE CUNARD
POLLY MORAN
"SMILING BILL" JONES

Produced under Personal Supervision of I. Bernstein

PRODUCED BY
THE NATIONAL FILM CORP’N OF AMERICA
HOLLYWOOD, CALIFORNIA

FOR
MARION H. KOHN PRODUCTIONS
EXECUTIVE OFFICES — 90 GOLDEN GATE AVE — SAN FRANCISCO, CALIF.
EASTERN REPRESENTATIVE — JOE BRANDT — 1600 BROADWAY N.Y.
1 + 2 + 3 = $8

POPULAR

GRACE CUNARD

in 26 TWO-REEL
SENSATIONAL
COMEDY-DRAMAS

Supported by
COLE HEBERT

Serio-Comics full
of thrills and... hearty laughs....

Will out-feature
many seven....... reelers

NOW READY

1. The Gasoline Buckaroo
2. The Man Hater
3. A Daughter of the Law

PRODUCED BY

THE NATIONAL FILM CORP'N OF AMERICA

HOLLYWOOD, CALIFORNIA

FOR

MARION H. KOHN PRODUCTIONS

EXECUTIVE OFFICES — 90 GOLDEN GATE AVE — SAN FRANCISCO, CALIF —

STATE RIGHTS
now selling —
JOE BRANDT
1600 Broadway, N.Y.
DYNAMIC

POLLY MORAN

Port Graduate Pie Wielder—
High Chieftess of the Slapstick

26

two reels . . . . . . . . . Comedies that are funnier than Near Beer

NOW READY
1 "The Ragged Road to Romance"
2 "A Scrambled Romance"
3 "The Society Bug"

DIRECTED BY
WARD HAYES

PHOTOGRAPHED BY
Bert Glennon

Produced by
THE NATIONAL FILM CORP'N OF AMERICA
HOLLYWOOD, CALIFORNIA

FOR
MARION H. KOHN PRODUCTIONS
EXECUTIVE OFFICES — 90 GOLDEN GATE AVE — SAN FRANCISCO, CALIF.
1+2+3=$

GENIAL
"SMILING BILL"
JONES

PERSONALITY
PLUS

Directed by
ROBIN WILLIAMSON

Photographed by
Bert Glennon

NOT FOOT-AGE
BUT LAUGH-AGE

one-reel polite comedies
that delight the eye and...
stir the imagination

NOW READY

1 "Harem—Scarem"
2 "The Blow that Killed Father"
3 "A Dog-Gone Shame"

produced by
the national film corp'n of america
hollywood, california

for
marion h. kohn productions
executive offices—90 golden gate ave—san francisco, Calif.
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
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
SUNDAY, April 4, 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”
The Verdict on
"JUST A WIFE"

The initial National Picture Theatres release is sweeping the country. These "glad tidings" tell the story:

Sincere congratulations. Pictures like this will always be a welcome relief.

HAROLD FRANKLIN, SHEA'S HIPPODROME
Buffalo, N. Y.

Exceptional production; played capacity seven days, Alhambra and Isis.

CHARLES OLSON
Indianapolis, Ind.

Consider it wonderful picture of exceptional merit.

REGENT THEATRE
Rochester, N. Y.

Is picture of exceptional merit.

ECKEL THEATRE
Syracuse, N. Y.

A huge success from every angle.

POLI BIJOU THEATRE
New Haven, Conn.
Fred A. Valles, Mgr.

Patrons proclaim it best production of the season. I consider this one of the unusual productions of the year.

W. H. CLUNE
Los Angeles, Cal.

"BLIND YOUTH," second National production, will be ready about April 8th

The title alone makes it sure-fire at the box-office. The play's long run on Broadway has created its own photoplay audience to be measured only in the millions.

—and then comes

"THE INVISIBLE DIVORCE"

The title alone makes it sure-fire at the box-office. The play's long run on Broadway has created its own photoplay audience to be measured only in the millions.

National Pictures are Big Specials

Don't judge them by their low cost to members

Judge Them by Their Box-Office Receipts

and

ADVERTISE THEM ACCORDINGLY

Distributed by Select

National Picture Theatres, Inc.

LEWIS J. SELZNICK, President
TYRONE POWER

in a terrific drama of modern life

"THE GREAT SHADOW"

Written by R. Berliner  Directed by Harley Knoles
Produced by Adanac 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
729 SEVENTH AVE., NEW YORK
Seeing

If Exhibitors Are Ever Asked to the Times. Republic Exchang Open and Anxious to

CHARLES in "THE

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 start a "whirlwind" of mouth-to-mouth advertising.

Buy Sure-Fire Business Insurance for 15 Weeks
Is Believing

"Buy a Pig in a Poke" this is Not One of
es the Country Over Are Always
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
729 SEVENTH AVE., NEW YORK

BRITON N. BUSCH, President
EXCHANGES EVERYWHERE
Samuel S. Hutchinson, President
American Film Co., Inc. Presents

The Honey Bee

From the "Best Seller"

By SAMUEL MERWIN

with Marguerita Sylva

Famous Grand Opera Prima Donna

A story that millions have read. A star who is internationally famous. Directed by Rupert Julian, the man who staged "The Beast of Berlin" and "The Fire Flingers." Can you wonder that "The Honey Bee" is packing theatres the country over?

In the cast are Thomas Holding, Nigel Barrie, Albert Ray, George Hernandez, Kid McCoy, and many others. Over 3,000 extras in the great Carpentier fight scene. A prologue from Maeterlinck's "The Life of the Bee." A wealth of paper and exploitation aids.

Secure detailed booking information from American Film Company representative at your nearest Pathe Exchange.
An Announcement of Importance
To STATE RIGHT BUYERS

Victor Kremer Film Features, Inc., has acquired SCREEN SMILES for distribution in the United States and Canada.

SCREEN SMILES is a series of Animated Topical Sayings.

The subjects comprise the most timely and wittiest remarks of America's leading newspaper writers.

The illustrations are the work of America's leading film cartoonists and present the most remarkable animated drawings ever devised for the screen.

SCREEN SMILES was viewed by the FIRST NATIONAL EXHIBITORS' CIRCUIT OF NEW YORK and of NEW ENGLAND, with the result that the rights were contracted for forthwith for New York, Northern New Jersey and New England.

SCREEN SMILES is now available for State Right purchase.

It is destined to become a standard and permanent feature of every exhibitor's program in the United States and Canada.

SCREEN SMILES will be given the most elaborate publicity and advertising campaign ever accorded a short length subject. The exhibitors' advertising accessories for SCREEN SMILES are worthy of a feature production.

Inquiries for State Rights will be accorded prompt attention. Get your bid in now. SCREEN SMILES will not be on the market long.

(Signed)

Reply to

VICTOR KREMER FILM FEATURES, Inc.
SUITE 908-909
126-130 WEST 46th STREET, NEW YORK

Phone: Bryant 8352
STATE RIGHT BUYERS

OUR announcement last week that "Skinner's Dress Suit" is now available for State Rights has brought a veritable flood of wires and letters from buyers. Territory is being disposed of faster than even our confidence in "Skinner's Dress Suit" indicated. Consider the star and the title, plus an exploitation campaign embracing every angle of the production and you have a guaranteed Box Office Success.

GET YOUR BID IN NOW TO-MORROW MAY BE TOO LATE

THE ADVERTISING ACCESSORIES ARE BRAND NEW, MORE ELABORATE THAN THOSE SUPPLIED ON MANY FEATURES, AND INCLUDE A DISTINCT NOVELTY—A CUT-OUT WHICH WILL DRAW CROWDS LIKE MOLASSES DRAWS FLIES. ASK ABOUT IT.

WIRE

VICTOR KR
Suite 908-909
CHARLIE CHAPLIN

"A Burlesque on Carmen"
"The Champion"
"A Jitney Elopement"
"Work"
"By the Sea"

(ESSANAY-CHAPLIN BRAND)

A BURLESQUE ON CAR-
MEN" is packing first-run
theatres in every sold ter-
ritory. It has already packed the
Rivoli for a week's run on Broad-
way.

"The Champion" is playing at New
York's Rialto Theatre this week.

"Work," "The Jitney Elopement"
and "By the Sea" are all scheduled
for Broadway runs.

Exhibitors are cleaning up every-
where 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 SUCC-
ESS. WRITE FOR DETAILS.

OR WRITE

EMER FILM FEATURES, Inc.

126-130 WEST 46TH STREET, NEW YORK

Phone: Bryant 8352
Sure Thing As a Draw
says
Variety
Benny looks like a sure thing as a
draw and easily cops the honors
from all the pugilistic and athletic
stars who have hopped before the
camera. . . The Picture Should
Draw Like Wildfire.

ALL CRITICS
EXTRAORDINARY

OF BENNY

Lightweight Champion Benny Leonard
screens excellently and goes about his
work like a veteran screen performer.

IN "THE"

Its action goes into high speed from the
start and keeps hitting the pace with-
out a let up.

AND WID’S
ROY McCARDELL’S STORY
PLAYS UPON THE FAN’S
IMAGINATION

Produced by
ASCHER’S ENTERPRISES, Inc.
FOREIGN RIGHTS CONTROLLED
PROCLAIM THE DRAWING POWER

LEONARD

Benny is a widely advertised fellow and curiosity to see him will undoubtedly prove one of the picture's best box-office assets.

EVIL EYE"

With its skillful direction, clever acting and rapidly succeeding thrills, this serial should prove a tremendous drawing card.

Exhibitors' Trade Review

DAILY SAYS THEY WANT TO BE THRILLED AND THIS DOES IT

Booked by HALLMARK PICTURES CORP.

BY E. S. MANHEIMER
HAVE YOU THE VISION?

SEE "DEMOCRACY"
THE VISION RESTORED

COPYRIGHT 1920

DEMOCRACY PHOTOPLAY COMPANY
LEE FRANCIS LYBARGER PRESIDENT
THOUGHT DRAMA PRODUCTIONS
STUDIO, 2826 DECATUR AVE.
NEW YORK CITY
The Story of a Girl Who Wanted to be a Boy!

Bubbles is a joy forever, with her little heart bubbling over with buoyant youthfulness -- there is no villain to worry about -- fun and laughter run riot until Dan Cupid takes a hand and stops the show. You know the rest -- handsome hero, blushing bride and Bubbles whispering into her hubby's ear. "If music be the food of love: play on!"

Pioneer Film Corporation

Mary Anderson as Bubbles

That's for Joy

Pioneer Film Corporation
126 W. 46TH St. New York
The IRRESISTIBLE APPEAL OF ADVENTURE
Which Grips Old and Young Alike
Is To Be Found In Each of the
20 EPISODES (of 2 REELS each)
of
THE ADVENTURES OF HELEN
(Adapted from "The Hazards of Helen")
ACTION—SPEED—ADVENTURE
In Every Reel
And the Star is

HELEN HOLMES  THE ORIGINAL DAREDEVIL

INDEPENDENT EXCHANGES will find this a good paying proposition. For unclosed territory apply to
Aywon Film Corp., 729 Seventh Avenue, New York, N. Y.

EXHIBITORS everywhere will find it a money-maker. They should book it from one of the following exchanges:

AYWON FILM CORP., 729 Seventh Ave., New York
EDUCATIONAL FILM CO., Minneapolis, Minn.
TRIUMPH FILM CO., Boston, Mass.
LIBERTY FILM EXCHANGE, Washington, D. C.
PREMIER FILM CORP., Atlanta, Ga.
LIBERTY FILM EXCHANGE, San Francisco, Cal.

FOREIGN RIGHTS controlled by

PENN IMPORT and EXPORT CO.
15 PARK ROW
Cable Address: "PENNIMPORT," New York

NEW YORK, N. Y.
$500.00 CHALLENGE

The capacity of the PALISADE LABORATORIES is 1,500,000 feet per week. The dead line, however, is 1,000,000 feet and we will not, under any circumstances, print more than this amount. We are thus enabled to give extraordinary attention to everything we turn out.

At the present time we are open for approximately 300,000 feet per week. Our past performances have caused us to be known as

AMERICA'S FINEST LABORATORY

and we maintain a uniform standard of quality.

We do not use any so-called “developing machines,” nor do we turn out our product with a sausage grinder, therefore our slogan is

“Not How CHEAP, but How GOOD”

We are ready to do business with any concern that appreciates the highest quality on the screen and is willing to pay a fair price for such service.

We believe the crew of the PALISADE LABORATORIES is the most efficient and highest salaried in the United States. Each person has been selected for special excellence in his particular branch of work and is a well known expert in his line.

Our confidence in our forces is such that we are willing to

Challenge Any Laboratory on Earth—or Elsewhere

to match their skill against our own in turning out a print of a five reel picture, the loser to donate $500.00 to any charity agreed upon.

A letter or phone call will bring our representative.

PALISADE FILM LABORATORIES, INC.

Palisade, N. J. Opposite 129th St. Tel. Morsemere 621-2
H. J. STREYCKMANS, Gen'l. Mgr. PAUL RIPLEY, Superintendent
The News

New York

GRiffith’s Latest,
"The Idol Dancer",
VISIONS SOUTH SEA

By McELIoTT.

Mr. Griffith has gone and done
it again! Twangling upon the harp
of life with all his might, he has
made a pictorial love story of the
tropic sea, envisioning romance
there as a languorous and heavy
scented flower.

Richard Barthelmess and Clarine
Seymour are the players fea-
tured, Clarine Seymour, who is of a dark
accented beauty, fits very well the
role of French-Gaman-Javanese
woman, who dances wild, strange
dances to her “devil-devil,” and who
wears a sort of super-Hawaiian
costume in preference to the staid
jap costumes which the white mis-
torious offers.

Some of Richard Barthelmess’s
earnest devotees will bewail the
fact that he is in this a crude, un-
shaven creature, but they’ll surely
not find fault with his playing. He
seems to have added several
nches to his majestic stature and
member, turned by the many emotions
with which the director (or the
scenario writer; one never knows)
endows him.

"The Idol Dancer" tells a story

Clarine Seymour Is Big Hit in Griffith Film

Personally Directed
by
D. W. GRIFFITH
A romance of
the South Seas
from the story by
Gordon Ray Young
Photographed by
G. W. Bitzer
Again the magic which in this case is another reason for the imagination to go to work with David Wark Griffith is manifest in the new film at the Strand Theatre. "The Idol Dancer" is a work that is not a study in the growing of magic words by this arch wizard. It is a study of the South Seas told with all the tropical wealth which the story demands. The magic wand of enchantment wields the mist of the Pacific. The wanderer in the tangled jungle watches with many thrills the head hunters and campfires.

The film is not about the story of the centres. It is rather in the conflict between a dissipated beachcomber and an invalid from the north. Now he lives with a girl whose father is a South Sea Island maiden.

With this typically romantic tale, Mr. Griffith has not only a wealth of lurid, exciting adventure and goes out with a whirlwind broom with which he sweeps up the audience from the languor of the tropics into the vigor of the northern border of the south. How this oddly assorted trio lives through a great adventure, how the illicit love story is kept under the lid, and how the different motives of the various characters are revealed, is only one of many thrilling episodes.

The beachcomber is a graphic hit of portraiture by the master of the camera, it might be supposed, and even in the absence of color, it might be clearly defined on the screen. The latter part of the film is especially poignant moment. If there were the attack of a South Sea Island tribe on a group of helpless women and children with the men are absent on a pearl fishing expedition. The situation is one of the best scenes among many of the exciting scenes leading up to a climax.

The latest BIG First National Special

Miss Clara Seymour, who appears as the Idol Dancer, is one of the most successful of youth Santo screen stars. Richard Barthelmess wins a new triumph as the beachcomber. His facial expression alone makes his film worthy of several visits to see him. Mr. Griffith's genius is not only apparent in the excellent pictures, but in the appealing quality of the presentation. The music is worthy of a special word of praise, particularly the adroit use of a Hawaiian orchestra to express the emotions of the little heroine of
King W. Vidor presents

"The Family Honor"

His First Picture for First National

A thrilling romance of Dixie. Now showing at all "First National" Exchanges. See it for yourself!

CAST
Florence Vidor
Roscoe Karns
Charles Meredith
Little Ben Alexander
George Nichols
J. P. Lockney
Harold Goodwin
Willis Marks

Written by
John Booth Harrower

Directed by King W. Vidor
Scenario by William Parker
Photography by Ira H. Morgan

A "First National" Attraction
A woman is only a woman, but a good cigar is a smoke.

DONT EVER MARRY

A "First National" Attraction
She shrank back trembling as the evil-eyed Oriental leered at her insinuatingly.

"Remember in your work that genius is only infinite patience."

"Sometimes a woman is forced into being a faithless wife."

Like a tigress she sprang between the ruffians and their dazed victim.

She saw him sneaking through the hall, waiting for his prey.

"What jealous?" she laughed. "Can't I even smile at another man?"
Screen's Leading Emotional Actress

In Her Second Picture for First National

A thrilling drama of the New York artists' colony, with all the glamour of Bohemian life in the great city, its free and easy ways, its gaiety; its romance; portrayed with the emotional intensity of which Norma Talmadge is capable.

"Don't go away," she whispered, "for, I-I love you."

"Don't go out tonight, please! Fight it out now!"

Her plea to the Chinaman was met with stolid indifference.

"Bob is heartbroken," he said, "and he needs you."

"Oh, it's all right now," she whispered, "forever."

A "First National" Attraction
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.

Address:
Exhibitors Defense Committee
c/o First National Exhibitors Circuit, Inc.
6 West 48th Street, New York
HERE’S A GREAT SHOWMAN’S PICTURE!
“BEFORE THE WHITE MAN CAME”

A FEATURE PRODUCTION THAT WILL HOLD A UNIQUE PLACE IN THE PICTURE INDUSTRY

EVERY CHARACTER PORTRAYED BY AN INDIAN

It is full of the red-blooded tribal struggles of the old West in the days before the white man had penetrated the fastness of the Indian country.

WONDERFUL EXPLOITATION POSSIBILITIES

FOR THE SHOWMAN THIS PICTURE

Offers an opportunity for some wonderful exploitation, and with the proper handling will prove a big money-maker.

STATE RIGHTS
NOW SELLING!

A PICTURE ONLY
FOR LIVE WIRES

ARROW FILM CORPORATION

220 WEST 42ND STREET

W. E. SHALLENBERGER, President

NEW YORK CITY
Educational Films Corporation announces the acquisition of the world's rights to:
Chester-Outing Scenics, to be released weekly.
Chester Comedies, to be released monthly.
Chester Screen cs, o be released bi-weekly.
"Stereospeed" Camera Product, to be released weekly.

Announcing

Chester

Where laughs

SUPER-TEST PRE-
Rivoli Theatre, New York,
Week of February 22
Booked for 70 Days
Greater

Human appeal is the inspiration of these mirth master-pieces.
The cleverest baby the screen has ever known is the star.
"Hubert," an amazing monk, 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.

EDUCATIONAL
729 Seventh Ave.
A Brighter Idea

Comedies are born

RELEASE SHOWINGS

Rialto Theatre, New York
Week of March 14
By Loew Theatres in New York

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.

Films Corp.
New York City

Educational Films Corporation offers unusual opportunity for producers of superior short reel products.
Unequalled facilities for the specialized distribution and exploitation of this product are available.
Producers must be able to satisfy Educational Films of the quality of their present product and give guarantees for the maintenance of the standard.
STATE RIGHT BUYERS

EMMET DALTON

Two-Reel Westerns

PRODUCED BY GREAT WESTERN PICTURES CORPORATION

FIRST THREE RELEASES

"ACROSS THE CHASM"

"WHEN A MAN'S A PAL"

"THE DESERT MAN"

GEORGIA, FLORIDA,
ALABAMA AND SO. CAROLINA
Exhibitors' Booking Association
Jacksonville, Florida

TEXAS, OKLAHOMA AND ARKANSAS
Specialty Film Company
Dallas, Texas

Sold for

VIRGINIA AND NORTH CAROLINA
Truart Pictures Corporation
Richmond, Virginia

KENTUCKY AND TENNESSEE
Big Feature Rights Corp.
Louisville, Kentucky

THE BEST SERIES OF TWELVE WESTERN MELODRAMATIC STORIES EVER WRITTEN BY

WILLIAM ADDISON LATHROP

PRODUCED WITH SAME CARE AND DETAIL AS THE BIGGEST FEATURE PRODUCTIONS

For Territory, Communicate with the Selling Agents

JACOB WILK, Longacre Building, or

FILM SPECIALS

220 WEST 42nd STREET

NEW YORK CITY
The Tradepaper of Features

"Beware the 'Kick Back' of Inflated Production"................. 53
Samuel Goldwyn warns "agin it" as he steps on the gangplank of an ocean liner, off for Europe on business bent.

Film Policy Like an Open-Faced Watch......................... 57
Only you can see the "works" and Universal salesmen and exchange managers will show you "what makes it tick"—the "it" being well known as Enterprise.

Borrowed a Typewriter and Batted Out a Fortune............. 69
Couple-a young fellows in Los Angeles had an "idea"—and now it is five years old. Only a short story, full of "imagination" and founded on facts that make for gripping film adventure.

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Gaily she "ops to it" and soon she will break into front-page movie news as "'Op o' Me Thumb"—created from Lummoln's story of Shoreditch and the slums.

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Not often is "Water, Water Everywhere" at an opportune time for the picture showman—but in Manayunk it was different. Read about Manayunk—a town and "not a moving picture."

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Brooklyn Navy Yard will be one big "Kicy City" for moving picture storage—20,000 reels, and all for Yankee Sailor Boys on the Seven (or more) Seas.

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That's what Showman Smith of Rockford, Ohio, was up against after he had finished "listing the town" for big film feature at half-a-dollar "top."

Features That Sell Tickets for Picture Showmen.
Sargent's Advertising for Exhibitors, Richardson's sound advice on Better Projection, "Clip and Paste" packed with Photoplay Items for your program and your newspapers, the Best Exploitation section that's printed—look'er through from cover to cover. She's brimful of "meat" to swap for bread, butter and bankroll.

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Clad in a wisps of grass and an alluring smile, she dances straight into your heart in

D.W. GRIFFITH'S
"The Idol Dancer"
The Latest BIG
"First National" Special
Short Subjects and Long

A RECENT interview with D. W. Griffith quotes him as saying: "The ideal show—an evening's entertainment—the thing for which I am working, requires from eight to twelve reels. A three-reeler, by the way, is an evening's entertainment made up of one complete picture."

An editorial in the publication that printed the interview is headed, "The Day of the Short Subject." Both articles appear in the same issue. The editorial states, in part, that "The 'short subject,' as it is called today, is back where it used to be because exhibitors have found it to be an indispensable adjunct to their programs. The exhibitor has learned several things about his audience. He has learned that his patrons don't give ainker's dam how long a picture is. They only care how good it is. He has learned the value of contrast and relief in his programs—a thing that only the short subject can give. Before long the one and two reel drama will come back. The five-reeler is going to be forced to fight for its five-reel existence."

In support of the one complete picture an evening standard, Mr. Griffith holds that the system of allowing spectators to enter a theatre when a picture is half over and get the finish of the story becoming acquainted with the beginning tends to weaken the character drawing and undo much of the effect of the director's work.

In their contentions both the editor and Mr. Griffith are right. In other words, it is a question of quality and not of length. There will continue to be packed houses of highly pleased spectators for the one-complete-picture theatres, and also for the five-reel-feature-and-short-subject theatres; and the one and two reel dramas will receive a royal welcome when they arrive. The five-reeler will not have to fight for its five-reel existence, if it is a worthy specimen of its class. It is only the poor five-reelers that will have to do any fighting. And the poor one and two reel dramas will be knocked out quite as readily.

The crux of the matter lies in the fact that there are as many different tastes among patrons of the moving picture theatres as there are among the supporters of the speaking stage. Mr. Griffith already has demonstrated that there is a large and enthusiastic public for the kind of picture entertainment he advocates. It is large and enthusiastic because when Mr. Griffith invites the public to look at a picture that is eight to twelve reels in length he is satisfied the production contains sufficient strength to match its length. It is a fact nevertheless that the public rarely gets enthusiastic over a subject eight to twelve reels long—and few producers have the tenacity to undertake the task of making one.

The marked success of short subjects proves that their place in public affection is secure. Practically no motion picture house of any pretension fails to include in its program two or three thousand feet of news, comedy and scenic films. The scenics have been responsible for the conversion into picturegoers of many who in the beginning never would have entered a theatre to see a dramatic production. The news weeklies, too, have beaten down the prejudices of many others—who came to scoff and remained to praise—who found unexpected elements of entertainment in the remainder of the list. That the short subjects are popular is indicated by the expansion of the older companies making them and the organization of new ones to create them.

Screen patrons do not buy their entertainment by the foot or by the yard. "They only care how good it is"—and how near it suits their taste.

While on the subject of merit it is a safe prediction to set down that motion pictures will be better, in larger quantities, than ever before. When screen novelists, scenario writers and directors learn not to encroace the characters and situations in a serious story;

When exhibitors know more about the technical difficulties that must be overcome in making pictures and understand that there are elements in the building of all forms of drama that are absolutely beyond control;

When all branches of the film business learn more about the laws of dramatic construction.

As Kansas Sees Censorship

KANSAS exhibitors have taken up with the governor of their commonwealth the matter of the personnel of the state's censorship board. At the present time the three members are women. While adhering to the general proposition of Votes for Men, the picture showmen of the Sunflower State also are more urgently discussing with their chief executive the fallacy of censorship as a whole.

Just why there should be this demand for a change in the personnel of the board is not clear. As our correspondent tells us, in the days when there was a man on the board there was an absence of peace. Practically every subject was criticized and cut. While at present it is said the three women never agree, at the same time it is almost certain that two of them will. Rarely is a picture condemned in toto.

We incline to the view that after all the exhibitors do not love the women less but that actually they abominate censorship more.

Dr. Geare and the Flat Throw

THE marked success of short subjects proves that their Mr. Richardson describing the plans for projection installation in Crandall's Strand Theatre in Cumberland, Md., in which the machine room is placed directly opposite the screen and not near the roof. It is our belief the design of Architect Geare will provide material for careful study. The best screen results frequently are obtained in the smaller houses, in those not possessing any balcony—and for that reason. There seems to be no disagreement among the experts that the flat throw is the right throw. Also there seems to be practically unanimous agreement among the exhibitors that in a large house front-of-the-balcony projection is open to several administrative objections. Consequently any design that promises flat trajectory and at the same time the elimination of the objectionable features is worth while.

Art in Advertising

RECOGNITION of the artistry displayed in motion picture advertising is freely given in the March number of "The Printing Art," a handsomely printed technical publication issued by the University Press of Cambridge, Mass. The compliment takes the form of reprinting a four-page colored insert of Realart which appeared in the motion picture trade press February 28. We think advertising men exploiting the products of other industries will agree with us when we say motion picture display announcements lead all the rest in attractiveness.
Some Short and Snappy Stuff

Fewer cuts than occurred a few years ago.

But the Kansas exhibitors take the position that it is weakness to submit to censorship at all, when they know it is wrong, when they feel that the public resents censorship. Their objection is to the scheme of base submission to allow censorship to be conducted in a manner positively against what the community of interest has taken for granted. They have taken the matter up with the governor and will secure changes in the personnel if possible.

H. D. Kline-Universal Suit Has Been Settled Amicably

The suit instituted in the Federal Court of New York by Harry D. Kline, who was formerly employed as manager of the production department in the Universal Film Manufacturing Company's studio at Universal City, against the film company to recover approximately $33,000 was discontinued on March 12.

While no statement was forthcoming in connection with the termination of the litigation, it is understood that the controversy was settled amicably out of court.

The order of discontinuance was entered by Judge Learned hand upon the consent of counsel for both sides.

The film company set up a counterclaim that it had been wasteful and extravagant in the expenditure of the corporation's funds in the production end of the business; that he had failed to use the suggestions of the executives of the company and that he had demoralized the staff.

South Bend Mayor Charges Profiteering by Exhibitors

F. CARSON, mayor of South Bend, Ind., has started a war against alleged profiteering by certain motion picture exhibitors of that city. He called the various managers to his office and informed them of complaints that the proprietors of the houses had been charging high prices for admission to the films for Sunday performances and then had boosted the admission price.

According to the mayor some South Bend theatres were raising admission on a Sunday for a show far inferior to that presented during the week for only 22 cents.

"This looks to me as if that manager was trying to take advantage of the Sunday crowds," said the mayor. "This must stop or I shall take drastic action against the theatres. I am strongly in favor of Sunday shows, but I don't favor profiteering."

He instructed the theatre men not to increase admission prices or cut programs on Sundays, and also ordered that the doors are not to be opened until 1 o'clock in the afternoon. He informed the proprietors that a large business policy which had been brought to his attention would result in the city administration closing the theatres on Sundays. The theatre men all agreed to abide by his suggestions.

W. H. Swanson Returns to Salt Lake

W. H. Swanson, president of the Swanson Theatre Circuit which operates the Famous Gropius Theatre, has returned to Salt Lake City from a two-months' business trip to New York, where he attended the annual meeting of the First National Pictures and transacted other business. After spending a few days in Salt Lake City he went to Los Angeles on a brief business trip.

Max Spiegel to Build Theatre on Astor Site

MAX SPIEGEL, vice-president of the Strand Theatre Company, has closed a sixty-three year lease with William Vincent Astor, on premises 246-256 (ninth and West street), New York, making a plot of 100 by 125 feet. This property is located directly opposite the Astor Theatre and joins the Little Theatre on the west.

Mr. Spiegel will be given possession of this property on May 1 next, when the building will be demolished to be replaced by a new theatre of the highest type of construction, with a seating capacity of 1,600, of which 1,000 will be located on the lower floor and 600 in the balcony. It is Mr. Spiegel's intention to devote his new theatre to the presentation of high class musical productions exclusively.

Plan to Use 200 Prints of "Is America Worth Saving?"

COLONEL ARTHUR WOODS, former police commissioner of New York, and now in charge of all welfare work for the American Legion, together with scores of well-known recruiting men, have been showing the Bainbridge-Borland film "Is America Worth Saving?" to some 85,000 persons. Colonel Woods visited the Universal Service Theatre during the last week and saw "Is America Worth Saving?" the straight Americanization picture produced by Harry Levey from the scenario written by Nicholas Murray Butler, president of Columbia University.

"The picture was of particular interest to Mrs. Arthur Woods, who was present with her husband after war-time service overseas, 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. As the grand-daughter of J. Pierpont Morgan, and a direct descendant of the first secretary of the treasury of the United States in Mrs. Woods' veins flows the blood of America's two greatest financiers.

Dr. Butler has not yet seen the complete picture, which he directs but he was in Augusta, Ga., within the next few days, when he will aid Mr. Levey in putting the finishing touches to the picture. '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 of seeing it.

Balkan States Offers Big Opportunities for Pictures

A fine field for motion picture exists in the Balkan States, according to Captain Eaton Webster, of the Balkan Reconstruction Commission, who addressed the Associated Motion Picture Advertisers at their weekly luncheon at the Cafe Boulevard.

Charles Barrell, Captain Eaton explained that he was sent to the Balkans to do special work in Serbia and Jugo-Slavia.

"Motion pictures can be shown in the Balkans are exceptionally fine," said Captain Eaton. "The people there are motion picture fans. American motion picture pictures are met with rapturous reception that would bring a ready response from the people."

The other point is that the Serbs are born motion picture actors. Anyone taking a picture in that country would not have to bother about taking extras along with him."
George Mayne Heads Salt Lake Theatre Managers' Association

The Salt Lake Moving Picture Theatre Managers' Association elected officers for the ensuing year at a recent meeting of the American Theatre. George Mayne, manager of the Swanson Theatre Circuit, was elected president; M. H. Page, of the Broadway Theatre, vice-president; George E. Carpenter, manager of the Paramount-Empress Theatre, secretary, and W. E. Shipley, of the Empire Theatre, treasurer.

The manager's committee voted to power with action, to which will be referred petitions for all sorts of screen advertising, charities and so forth. Applications for these favors have been so numerous of late that the theaters have been compelled to take steps to regulate the practice. The committee consists of H. S. Rand, of the Iso Theatre; M. H. Hanazuki, of the Broadway, and Grant Pemberton, of the Casino.

The managers put themselves on record as opposed to the proposed temporary.
We Wish We Had a Nose for NEWS
As Keen as Some Guys Have for BOOZE

Exhibitor Owned and
Likewise Controlled.
Monday. — Associated Exhibitors.
Tuesday.—First National Exhibitors.
Wednesday.—United Picture Theatres.
Thursday.—National Pictures, Inc.
Friday.—Second National Exhibitors.
Sunday.—Associated First National.

The Music Box will be the
name of a theatre Sam Harris
and Irving Berlin will erect on
Astor property in Forty-fifth
Street. Some picture showmen may
now build The Film Can.

"From Overcoats to Films"
might be a proper headline for
the story that gives the fact that
John C. Hagland becomes general
manager of Kane Pictures.

Go Put It Back, Rod!
Poor Rod La Rocque has
been bothered greatly for the
last few weeks with what the
w. k. f. P. A. insists on calling
the "guiltiest" feeling.
Rod, you see, did the stealing
from Constance Binney in "The
Stolen Kiss," and he sort of
feels that he has been guilty of
larceny—grand larceny—the
idea being that if you steal it
from Constance Binney it is
GRAND Larceny.
—Charles Reed Jones.

"Receives Many Bloes for
"Blessedness of Youth,"" is a
Morning Telegraph headline that
indicates that somebody had an
eye opener.

If you're very dry you'll find
five stills listed in the New
York telephone directory.
The "drys" may thus be
(w)ringing wet.

Fish-hook Fastened Bearskin
Trimmed with Alcy Cat-pelts.
"Make me a gown," said Cecil
B. De Mille to Claire West, who
designs all the gowns for Mr. De
Mille's productions, and which
would set a man mad to caress the
weaver one moment and make
him want to kill her the next.
A feline sort of dress that will
be sinuous and graceful, and yet
in some subtle way, repelling.
—Publicity.

Smith C. McGregor, of Stan-
ford, N. Y., presences a barber's
riot when some theatre bills
Harold Lloyd's "Don't Shove"
as "Don't Shave."

"Silas" invites attention to a
newspaper headline reading:
"2,000 Insane Saved at a Thea-
tre Fire."
And comments: "Dya suppose
this could have been at a 'Fewer
and Better'; or, maybe, it was at
The Blue Flame."

Some day a producer is going
to forget to state, in puffed-
licity, that "no expense will be spared
to make this production the
greatest, etc.

Some Dangerous Titles.
"Dangerous Days" (Golwyn's).
"Dangerous Hours" (Paramount).

"Dangerous Talent" (American).

Moments. "Weeks. "Years."
unattached.
But Viola Dana, per Metro, is
to become "Dangerous to Men."

Add to P. A.'s get phrases:
"Every available billboard was
covered . . .

Special April attraction;
"April Folly."
Bill it as "April Foolery."

—

Vitagraph Puffacist Who
Draws a Very Long Bow.
Miss Joyce is so skilled in the
use of the bow that the scene
had to be taken several times
in order to have her miss the
bulls-eye as the scrip calls for.
—Press-sheet.

"Butchered to Make a Scenario
Winner Holiday" is a Louis D.
Parsons editorial caption that is
syrupy:
In that such a mild-
maned lady could think up
such shivery stuff.

—

Randolph Lewis
Director of Publicity
Pathes.

Announces
the Engagement of
Mr. Hercules Hokum
and Miss Lotta Bunk.

Nominate Your Own Stars.
If the presidents of six film
producing corporations should
become opposition attractions,
in the same week by personally
appearing at the Broadway, Rivoli,
New Century, Astor, Rialto and
Capitol would the crowds at-
tracted and the records that
might be broken be an indica-
tion of the merits of the pictures
the several concerns produced.

Pete Smith's word for it.
Marshall Neilan walked into the
studio for morning, rested the "once
over" to a flock of actors, prop-
erty men, directors, assistant di-
rectors, carpenters, scene shift-
ers, extra people, wardrobe folks,
etc., and said:
"Good morning, overhead!"

In the event of the women
having their own candidate for
president we might presumably
suggest Miss Legoty Hoover, of
Wistaria photoplays.

Some Silly Slides to Save Sump Shows
Rupert "Hughes to the line."
Let the chips fall our way.

Florence Reebirds are tend-
er and toothsome.

Burton Holmes are always
happiest.

Frank Mayo, but his credit is
perfectly good.

When Owen Moore than you can
try bankruptcy—the easy way.

Pickford when buying an
automobile.

Fairbanks Scales the highest
fences over and jumps the widest
ditches ever Doug.

Marguerite Curls are cute and
cunning. Ask the Clark.

Delaun of rest is a cinema
between 5 and 7 o'clock p. m.

Hypocrisy and hip-pocket-
ery are kindred "spirits" under
prohibition.

Hodkinson pictures are War-
rented.

"Old Lady 31" is old rather
young for her age.

This beautiful Spring weather
must make Betty Blythe

Your audience will slide out
when one of these slides slide in.

"Stop That Shimme" is a
screen comedy that will get a
constitutional amendment.

"The Forged Bride" probably
suited for an "Invisible Divorce."

Joseph Limerick Kelley is
bringing home the Gerald Bacon
with his pufflicity.

Sounding a Few
St. Clair Flats
By H. T. Snowden.
(40ertson-Cole, Detroit)

"Do you speak Jewish?"
"Yes, I want to get around
the Hotel Astor."

Titles and Their Meanings.
"Easy to Get" (Paramount).
They can't be referring to liquor.

"Connectin' Shoes" (Pathe).
A Pullman porter with a bad
memory.

"Dangerous Talent" (American). Chorus girls.

"April Folly" (Paramount). In-
vesting your bankroll in an air-
dome.

I am inclined to believe that I
have promoted a lot of dissension
among the followers of the "mys-
tic cube," as articles have ap-
ppeared in these columns from
time to time by various various
wits have attempted to abuse
this profitable and colorful pastime
with such terms as:

"Mississippi Mariuses."

"Carolina Creepers."

"Nubian Hockey."

"African Golf."

"Ethiopian Polo."

"Leaping Dominos, etc.

While some of these vulgar
phrases have not been credited to me,
I feel that a grave injustice is
being done this essential pastime,
so I would suggest that all exponents
of the art refrain from using these
expressions and refer to the sport
as "Tennessee Tiddle-de-Winks."

Do You Know That—
There is no more nourishment in
licking a two-cent stamp than
there is in licking a one center.

If all of the reels of film manuf-
actured in 1915 were laid end
for end, they would cover the
distance from New York to St.
Peoria and Peoria, Illinois.

Adolph Zukor drinks nothing
but Jewish beer. A friend of his
He-brews it.

Cast-off sprocket holes prop-
erly welded together will make
classy open work stockings for
your wife.

No, Adolphus, the New York
Trimming Co. does not manu-
facture marked cards.

"The Garter Girl" and "My
Lady's Garden" are films that
might appropriately be booked in
the Star and Garter Theatre, Chi-
icago.

You Can't Keep the Old Days
of Pufflicity from Bustin' In.
An announcement of impor-
tance that the motion picture
industry is contained in the
statement of . . .

"The Passing Telegraph."

"The Pinky Use of Their
Homes for Public Purposes" is a
headline that may indicate some
really "shamsonian" interiors in
forthcoming pictures.
Well, Boys, What About the High Prices That Drive the Public to Vaudeville

By J. R. DENNISTON
Family Theatre, Monroe, Mich.

it and all we had to do was to raise our prices and more than make it back?
I don't know what experience the rest of you birds have had in raising admission prices, but my experience has been that

HIS COMBINATION SHOW WILL "LICK" HIGH PRICED SPECIALS

DON'T know what experience the rest of you birds have had in raising admission prices, but my experience has been that any further increase in admissions, if not actually resented, has had the effect of cooling the ardor of the picture fan. At any rate, they have not broken down the doors in any mad rush to see the high price pictures we have shown.

"Well, we fellows who are equipped to run vaudeville, we should worry. I am at present running vaudeville three days a week to make up the losses sustained on high priced pictures."

"I do not know that the same thing would prove true generally, but in my town, where we defend upon the laboring class for most of our business, I can take a four or five act vaudeville bill with an average program picture and lick the high priced special to a standstill."

Camouflage for Extravagance

I think a great many of us are beginning to realize that most of the talk about better pictures and better times was camouflage, a smoke-screen behind which the producers hope to hide their mad extravaganza of price boosting, in which each seems to vie with the other in establishing a record for high prices. They told us, didn't they, that the people had so much money they didn't know what to do with any further increase in admissions, if not actually resented, has had the effect of cooling the ardor of the picture fan. At any rate, they have not broken down the doors in any mad rush.

Runs Vaudeville Three Days.

I claim the bird of the golden egg in the picture industry is being slaughtered, because the high admission prices are driving the public to the vaudeville 'houses and other places of amusement. Well, we fellows who are equipped to run vaudeville, we should worry. I am at present running vaudeville three days a week to make up the losses sustained on high-priced pictures.

Take your pencil and do a little figuring. Monroe is a two-day town, so we will figure on a two-day basis. For the big picture we are asked to pay $250. To this must be added another $50 for exploitation, so your show is costing you $300 for two days in addition to your regular daily nut.

Comparing Costs of Programs.

Now let us figure on a vaudeville show against this program. You can buy a pretty good program picture with a minor star for two days for $50. You can get five acts of good vaudeville for $200 and you still have $30 left for advertising, but you will not need the half of it because photos are furnished free and it is not necessary to use as much newspaper space to advertise a vaudeville show as it is to exploit a feature picture. Then you have this advantage—that while the public has been pictured to death, the vaudeville game has not been so overdone. You have another advantage—there's no war tax on salaries.

I do not know that the same thing would prove true generally, but in my town, where we depend upon the laboring class for most of our business, I can take a four or five act vaudeville bill with an average program picture and lick the high-priced special to a standstill.

When the theatres begin to pass up the high-priced pictures and the producers begin to realize we can run our houses without their product, then and not until then will we again be able to buy pictures on a live and let live policy. Who is next? Come on, boys, let's get to the bottom of this thing.

Every issue of Moving Picture World contains helps to ticket selling—aids to the exhibitor in small towns where help is most needed to make a success in theatre management. Subscribe—$3 the year.

Leggo! I Got a Date with "The Girl in Number 28," Says Frank Mayo.

But the girl's not playin' fair—she's got two lovers. Suppose there'll be a battle and then the final close-up.

Four excellent views of the Universal picture.
Mayor J. Hampton Moore and Col. Woods
Made Members of Americanism Committee

OWING to the death of Major R. W. Pullman, secretary of the Americanism Committee organized by Franklin K. Lane while secretary of the interior, the active efforts of the committee were halted. A reorganization of the committee has been effected, with W. A. Ryan as its executive secretary, with offices at 1320 Broadway, New York. Mr. Ryan was selected by the committee at the suggestion of Mr. Lane, with whom he has been associated for many years. Mr. Ryan was formerly controller of the U. S. Reclamation Service and secretary of the Railroad Wage Commission, of which Mr. Lane was the chairman.

Major J. Hampton Moore, of Philadelphia, and Colonel Arthur Woods, of the Americanism Commission of the Legion of Honor, have accepted the committee's invitation to become members.

In answer to the invitation of Chairman Lane nearly all the leading producers, directors, stars and distributors have signified their desire and intention to co-operate in the making of one- and two-reel films in which shall be embodied lessons in practical Americanism, with the especial motive of affording inspirational example to the youth of the nation.

The enthusiasm and interest manifested in the first release, "The Land of Opportunity," shows what popular appeal lies in the stories of achievement of those who have attained to greatness through their own effort and worth.

Among the stars who have volunteered to assist in the making of films are Lionel Barrymore, Irene Castle Tremain, George Fawcett, George Fitzmaurice, 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 Franklin K. Lane and Herbert Kaufman, all the national distributing concerns are heartily co-operating.

Nine thousand trailers are now in circulation attached to 9,000 prominent features, and will be shown in every theatre in the United States whose management is interested in the Americanism movement. The reception given these by audiences everywhere indicates that a popular chord has been struck. The response is immediate and enthusiastic.

Christies to Build Studios for Features
on Fifteen Acres of Land Bought Last July

ADDED speculation as to what is to become of the forty acre tract of land lying in the center of the film sector of Hollywood, known as the Beesemeyer tract, has arisen since the discovery that the remainder of the tract, twenty acres of which was recently announced as having been acquired by Al Kaufman, who is planning a big studio, was bought by the Christie Film Company last July, and has been held by Christie since that time as the basis for a big studio.

No announcement had been made by the Christie Film Company until the return of Charles H. Christie to Los Angeles this week, when he stated that the Christie Film Company had been the first to secure a big plot of ground in this forty-acre tract. It is understood that the Christies acquired fifteen acres of ground which includes nearly all of the tract not covered by Kaufman's recent deal.

Realized Need of More Space.

The Beesemeyer 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, Charles H. 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 present facilities and buildings and build up within the boundaries of Sunset, Gower, El Centro and Salem streets. This property is now being built up continually, and at this location we aim to increase the production of our already established one and two-reel Christie Comedies. We have decided to cut all production of comedies other than those which bear 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 large scale makes enlargement necessary. We have always realized that the most successful way to produce good big featured sets is to have well segregated and give plenty of space to each producing company.

The features already arranged for and those which are under consideration 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."

"Big Four" Lists Sennett's
Five-Reel Comedy April 25

ANNOUNCEMENT is made by Hiram Abrams, of United Artists Corporation that the Mack Sennett big new five-reel comedy "Dancing on the Farm," which had been acquired for release by the "Big Four," would be issued on April 25. That productions of this type have been hungered for by the leading exhibitors throughout the country is exemplified on every hand through the reports that have been received by Mr. Abrams from the sales managers of most of his branch offices, who have waxed most enthusiastic over the wonderful manner in which this sensational feature comedy has been accepted. Contracts galore have been signed on this production and records for the exceptional number accepted have been made by the United Artists sales department in the short period of time the men in the field have had to acquaint the exhibitors with this product.

"The Flapper" Has 24 Principal Characters.

The cast of "The Flapper," in which Lewis J. Selznick is to present Olive Thomas as a star, with tentative anise in May contains twenty-four characters in principal parts. This was made known for the first time this week in an announce ment from Myron Selznick, head of production of Selznick pictures, in which the characters and the players were named. Olive Thomas is cast in the part of Ginger King, and the role of her father, Senator King, is taken by Warren Cook.

Save $4.80 by subscribing to Moving Picture World. The newsstand price is 15 cents the copy; subscription $3 the year.
Universal Branch Managers Convention Agrees on “Plain, Open-Faced Policy”

The Universal branch managers for the eastern district were assembled in New York City early last week for an important powwow to consider plans for the Universal fall sales campaign. The convention had for its purpose an attempt to get the exhibitor’s point of view, through the territorial manager, before establishing new policies for the coming season. Similar conventions will be held in other sections of the country. The second, in Chicago, will begin Sunday, March 28.

The New York meeting was the most enthusiastic gathering of Universal men ever held. The assembled branch exchange managers represented the most important centers in the United States, and each gave voice to cheerful accounts of Universal popularity.

Harry M. Berman, general manager of exchanges, presided at all meetings of the film men, held at the Universal office and at the Hotel Astor. They greeted with enthusiasm his announcement that Universal plans to mould its ideas of the fall campaign with the policies of the country’s exhibitors. The exchange managers, being in close touch with the exhibitors, were solicited for information as to what the exhibitor likes and wants. Upon this information, all new Universal plans will be based.

Exhibitor Desires Guide Policy.

The discussion revealed that Universal does not intend to set any new and questionable precedents in the film world or to promulgate any new “wrinkles,” but is projecting a plain, open-faced policy calculated to give the exhibitor what he wants.

The main business of the conference was transacted in the Universal offices on Sunday, the opening day of the convention. The exchange managers in rotation were given the floor and pumped for their ideas. E. H. Goldstein, general sales manager, warmed up the meeting with a red hot sales talk.

All phases of the Universal product was discussed with a view to possible improvements, every brand being taken up in its turn. The serial subject came in for an unusual amount of consideration. Every exchange manager reported extraordinary success with serials, giving as a reason the usual advantages this form of Universal product extends to the exhibitor, in the way of guaranteed product, advertised stars, protection against competition and advance advertising.

Those Who Attended.

Art A. Schmidt, district manager for the Universal territory east of the Mississippi and north of the Ohio, was the principal out of town man on hand. George Uffner and Charles Rosenzweig, of New York; F. S. Hopkins, of Buffalo; Herman Stern, of Pittsburgh; E. J. Smith, of Cleveland; Louis Baum, of Cincinnati; W. D. Ward, of Detroit; Ralph Abbott, of Indianapolis; Edward Golden and W. H. Hill, of Boston; Vernon Carrick, of Philadelphia; Morris Josephs, of New Haven, and Jules Levy, of Toledo, completed the list of visiting exchange men. Mr. Maurice Fleckles, an official of the Universal Company, also attended. On Sunday evening, Mr. Berman was host at a dinner at the Hotel Astor for his assembled managers. After the dinner, the entire assembly adjourned to the Broadway Theatre to attend the opening of Priscilla Dean’s new picture, “The Virgin of Stamm,” and to open the list of visiting exchange men. Mr. Maurice Fleckles, an official of the Universal Company, also attended.

Paid Respects to Times Square.

Despite the volume of business transacted, the visitors found plenty of time to pay respects to Times Square and other points of interest. W. D. Ward, of Detroit, even hopped a Fifth avenue bus and dashed over to the Hippodrome (via Grant’s Tomb, which was just passing astern of him when he realized his mistake).

Louis Baum, Cincinnati’s bid for fame, won the leathery D.S.C. of the New York engagement. He proved by mouth and by deed that the most “non-consequential” part of the convention was the business conference. He strongly urged that the next convention be held in Charleston, W. Va., where he maintains, there would be no disturbing factors.

The high water mark of the conference was reached in an able speech by Charles Rosenzweig, of the New York office, on how to sell film. He concluded, modestly, with the remark that his knowledge of the picture game extends as far north as the Bronx and as far south as Tonafy, N. J. He was loudly applauded. The visitor who applauded reaped rich reward, later, in the form of Rosenzweig’s abundant hospitality.

The convention came to a close about Monday night sometime.

Tourenur Aids Government in Spreading Americanism Through the Picture Screen

Maurice Tourenur has been requested by the Department of the Interior to co-operate with a government plan to spread propaganda for true Americanism through the medium of the screen. He is one of several prominent producers who have been requested to participate in this movement.

“There is much to be done in this country just now,” remarked Mr. Tourenur. “The unsettled conditions that always follow great wars must be straightened out, but we are fortunate that in this great crisis we have such a medium as a motion picture screen to carry its message to the people. The Department of the Interior has not suggested what sort of stories it wishes, and as yet I have not fully decided just what sort of a picture I will make for them. It will take a lot of careful study to determine just which phase of life is the best to play on, but I will start work on it right away.”

Pacific Signs Eileen Sedgwick.

Eileen Sedgwick, remembered as the blond heroine in the Universal serial, “The Great Radium Mystery,” has been signed by the Pacific Producing Company to appear in two-reel westerns. Her first is “Sergeant Hammond of the N. W. M. P.,” which was written by Francis Power and will be directed by William Craft. Others in the cast include Joe Moore, George Williams, Robert Kortman and Joe Dickson.

It is a virile story of the great Northwest, with many elements which will make it different from the usual western. It will be released through Universal.

“Children Not Wanted”—And Then They Go and Plant the Little Girl in Every Scene. Who Titles These Here “Fillum” Plays?

And then they don’t even try to persuade her to leave, but encourage the little thing to remain. Edith Day seen in new Republic release.
Carpentier Here from France; to Start Work Soon on Robertson-Cole Special

GEORGES CARPENTIER, the idol of France, heavyweight champion of Europe, and challenger for Jack Dempsey's crown, accompanied by his bride and his manager, M. Descamps, arrived in New York on March 21 on the French liner La Savoie. The Frenchman came here under contract to work in a Robertson-Cole special, which will be directed by John G. Adolfi and produced by a studio in New Jersey. Work on this super special will soon commence.

A royal welcome was extended Carpentier from the moment that the Customs cutter drew up alongside the La Savoie at Quarantine with its cargo of newspaper reporters and celebrities of the sporting world until the Carpentier party disappeared behind the portals of the fourteen room suite at the Biltmore.

Would he speak a word of greeting to the American press? He would, and said in his attractive broken English and through his interpreter that his one message to America was one of thanks for the assistance that she had so generously given to his beloved "patric" when she needed it most.

There was no doubt in Georges' mind as to the direction he was to go into the world war at the crucial moment. He said: "France realizes the debt she owes the United States and she shall never forget the blood spilled by your valiant sons for the defense of her soil and to save the world from the threat of autocracy.

Georges had a distinguished war record with more than two years of actual service on the fighting front, first in the capacity of a general staff chauffeur, and later as a bomber and observation aviator. Georges was thrice decorated and received several citations for his work over the German lines in an artillery observation plane during the last assaults against Verdun by Crown Prince Wilhelm's armies. It was after this siege that Carpentier's nerves gave way under the strain of battle duty and he was sent to training camps as an instructor.

Carpentier was met down the bay by Adolfi and John F. Rielle, publicity director for Robertson-Cole. Adolfi, who had been cable received, of Carpentier's return, of the foreign department of the Famous Players-Lasky Corporation.

Mr. Martin will give his time to a study of film conditions and the methods used by American exhibitors in exploiting Paramount Artcraft productions in order that the service rendered by the foreign department may be made more useful to British exhibitors.

Industry's Donation to Y. W. C. A. Fund Is Set at $15,000; Drive Now Under Way

THE sum of $15,000, the share of the $1,500,000 campaign of the Y. W. C. A. for funds in New York apportioned to the motion picture industry to raise, should be easily attained if the vigorous efforts of the committee in charge meet with deserved response. The committee has the indorsement of the National Association of the Motion Picture Industry.

Under the chairmanship of Rose Tapley plans are rapidly materializing for a thorough canvass of the studios and exchanges in New York. Miss Tapley has systematized the work by the appointment of captains for each corporation, in most cases the wife of some prominent member of the organization. These captains meet each day at the Y. W. C. A. luncheons at the Commodore.

Two benefit performances have been arranged. On Friday, April 2, the big screen production of Edgar Rice Burroughs' story, "The Return of Tarzan," will be shown at a Broadway theatre to be designated later. Numa Pictures Corporation, through Louis Waiss, has shown this courtesy. The corporation will also take charge of what promises to be an unusual street advertising campaign for the performance. On April 3, through the courtesy of Hugo Riesenfeld, a program of screen and dance numbers will be given at the Rivoli Theatre. Mrs. J. Stuart Blackton has been active in arranging an attractive program that includes Harriet Hootor and Edward Chafil dancing a Russian mazurka, a toe dance by Zaza Arroyo, Violet Blackton in a number, Petite Coquette and young Charles Blackton in a "Little Horseman." Two of the two-reel Comedy Life Productions will be screened, one portion of the bill. These two entertainments will be given at 9:30 of the two important.

The committee in charge of the raising of the fund and working under Miss Tapley's supervision includes Mrs. Frank Wilson, Miss Elinor Griffin Pre, John A. Flinn and Miss L. A. Wicker, for Famous Players-Lasky; Mrs. Hiram Abrams, for United Artists; Mrs. Hohber, United Theatre Equipment Supplies; Mrs. Charles Urban, Kineto Company; Mrs. Adolph Zakor, Paramount-Arctraft; Mrs. Lewis F. Thomas, Pathe, United Press, Morning Telegraph; Grace Wynden-Vail, New York American; Beulah Livingston, Tal-matic Corporation; O. H. Fisher, United Artists; Mrs. W. E. Atkinson, Metro; Mrs. J. Stuart Blackton, Blackton Productions; Mrs. E. W. Hammons, Educational; Helen Hancock, Exhibitors' Trade Review; Marguerite Jones, Motion Picture News; Anita Loos, Miriam Kurnzmann, and Mrs. Walter Miller.

Campaign headquarters for the industry are room 12, New York Theatre Building. The Americanism Committee of the Motion Picture Industry of the United States, through Executive Secretary W. A. Ryan, kindly placed its quarters at the disposal of Miss Tapley and co-workers. The drive runs through next week.

Cinematographers Elected

At a recent meeting in Hollywood of the American Society of Cinematographers the following members were chosen to serve for one year on the board of governors: Joe August, H. Lyman Broening, William E. Foster, Eugene Gaudio, T. G. Gaudio, Frank J. Good, King D. Gray, W. L. Griffith, F. W. Jackman, R. S. Newland, S. S. Norton, Philip E. Rosen, C. G. Rosher, H. A. Scott and L. Guy Wilky.

The organization, which now has a membership of fifty-seven active cinematographers, also elected the following officers: president, Philip E. Rosen, vice-president, William J. Bell, second vice-president, L. Guy Wilky; treasurer, Fred W. Jackman; secretary, H. Lyman Broening.

Cosmopolitan Adds to Press Staff.

Elizabeth Whetsel, a graduate of Smith College, has been engaged by Harry I. Day to assist Arthur M. Brilant in the preparation of Cosmopolitan Productions publicity material for the fan magazines. Miss Whetsel was one of the honors graduates at Smith and has contributed to fiction magazines.
R. S. Cole Outlines Company's Policy in Convention Speech to Exchangemen

As a fitting climax to the convention of Robertson-Cole branch managers, which was held recently in New York, the announcement was made that the company will call its next semi-annual meeting in Los Angeles six months hence. The West is chosen in order that the exchange, supervisors and other executives may visit the studios and study the working methods of the companies which are making Robertson-Cole productions. The speech of R. S. Cole, delivered at the convention, was one of its features. Mr. Cole said, in part:

"First, a word of welcome. We had planned to delay our first convention until you had attained a certain quota. While you had been steadily moving in that direction, our plans for the future had progressed so much faster, and we had been so successful in our negotiations for big productions, that we decided it was best to hold our convention immediately so that you might learn of our plans and go back to your territory with a firm idea as to what we intended to do for you in the future.

**No Divided Authority.**

"We have had our troubles, but I rather imagine we have, to a very great extent, attained many of the ideals we had in mind. In regard to the personnel of our company, I think we have a very great advantage, because there is no divided authority. There is no great corporation with many interested persons in it all pushing along different lines, some perhaps with personal interests, and all together doing away with that one thing which is necessary—co-operation and unity.

"What we are trying to do is to get together a product which you will be proud to sell, and one which you will be glad to offer to the exhibitors. If you can do that, we have given you the nucleus of a strong organization. You will be able to build the foundation which is so necessary in order that you may secure results in proportion to our investment.

**Finances Are Strong.**

"We have the privilege of viewing virtually every production, not already contracted for by our competitors, and deciding whether or not we care to include such product under the Robertson-Cole standard.

"I want to make a big statement. It is this: I don't care what production is offered us—whether they ask $100,000, $200,000 or $500,000—if we feel that the production is worth it, if we feel that our organization has the ability to get it back for us with a reasonable amount of profit, we have the finance to go into that proposition.

"It puts up to you men great responsibility, because while we are ready and willing to give you everything you need in the way of the right kind of productions, still, you can appreciate the fact that we must be influenced a great deal by what you accomplish for us.

**In regard to Producing.**

"Were we to decide that we were to produce pictures, there is nothing that
We Have With Us To-day

Samuel E. Morris, from Oil City

If you live in Oil City, Pennsylvania, it's most unconventional not to go into the oil business. It violates tradition. As the name implies, oil is the leading industry there. If you give Oil City as your address, people naturally suppose you are interested in oil—they may even think you sell oil stock and shun you accordingly. So if you want to be square with the world and you feel that oil is not your medium, then do the honorable thing and leave Oil City.

That's what Sam Morris did. And he has since risen to a comfortable armchair on the top of the motion picture business.

"The credit for the move is not entirely due to me," Mr. Morris admits modestly. "My father moved me at the age of 6. But if he hadn't done so, I should have later."

From Oil City, Mr. Morris went eastward to Cleveland, where he went to school and learned that there are many lines of business besides oil. And when he was through school he went to Chicago, where he engaged in the tobacco business. And then he travelled to Europe, Asia, South and Central America, and the incense from Turkish cigarettes followed his trial across two hemispheres.

Obliged Pittsburgh Millionaires.

As Mr. Morris sold tobacco he studied men and conditions. By dealing with men of all nationalities and classes he learned how true it is that people the world over are the same. And the price of goodwill is the same in Paris, France and Paris, Missouri.

Early in his career he decided that of all the geometric designs on the market the most satisfactory one for a business man's coat of arms is the "good old square."

When he returned to his native health Mr. Morris settled in Pittsburgh. Now Pittsburgh millionaires have to be amused. So, Mr. Morris obligingly went into the amusement business. A survey of the situation prompted, in fact shoved him into the motion picture end of the business.

He became identified with Lewis J. Selznick, who was then organizing the World Film Corporation. He struck his natural gait—which seems to be a walk-away.

Even Office Boys Respect Him.

From salesman and branch manager he soon lifted himself to one of the seats of the mighty. He now holds two of the most responsible positions in the industry. He is vice president and general manager of Select Pictures and general manager of the Republic Distributing Company. And he's the right hand man of Lewis J. Selznick.

He has reached the rarefied atmosphere where pay checks grow large and luscious. Even the office boys treat him with respect. That he is commander-in-chief of an army of salesmen and a super executive is due to his logical application of what appears to be just plain common sense.

"This is the dawn of the home rule in business," he says. "The day of the commercial autocracy is over. A policy that breeds rubber stamp men is as wrong as the Prussian military system. I develop my men and my men develop the business. We're co-operatives."

Business Is His Hobby.

"Business, that is the promotion of business along the lines of humanity and individuality, is my hobby," he continued. "I've passed through the stage of fads and experiments. I used to collect stamps and coins and books and even found myself assembling antiques. But now I find that I care much more for people than for things. I'd rather feel that I had developed a good man and started him on his way to success and made him an asset to our business than to create any work of art.

The rest of business is just as big as you make it—the sky is the limit. However, I am not sure that the possibilities of business would have been revealed to me had I not been associated with a man of such unusual ability as Mr. Selznick. I have only applied his precepts."

New York Outshines Oil City.

"How about Oil City—have you any desire to go back?" he was asked.

"I arrived at midnight and stayed half an hour—I walked up and down the railroad platform and looked at the sleeping town and somehow I couldn't feel I had made a mistake in choosing New York."

Many persons in rival producing companies wish Mr. Morris had stayed in Oil City. Lewis J. Selznick is very thankful that he didn't. But if Mr. Morris had decided to stay in Oil City and go into the oil business—well, the troubled waters of some big concern would eventually have been calmed by his presence. Instead of being at the top in the motion picture business he'd be at the top in the oil business. Wherever he made his start, you could safely place your money on his getting to the top.

Titles for Kaufman Weeklies Given.


Directors of the above subjects are John Lopez, Wray Physioc, William Schilling, Philip W. Masi and Burton George. The scenarios were prepared by Merle Johnson.

Moving Picture World is edited with small town showmen especially in mind. The "big fellow" can take care of himself. That's why there are so many easy and practical methods for exploiting pictures in every issue—ways to sell tickets and run a theatre as showmen.
Architect Geare Plans Flat Trajectory for Projection in New Crandall House

By F. H. RICHARDSON

FOR many years the writer has consistently and persistently objected to the way-back, up-high projection room location. He has, times almost without number, pointed out and explained the literally tremendous damage done to the industry by this atrocious procedure. He has taken theatre owners and architects severely to task for the handicap thus placed upon screen results, seemingly without much effect, so far as applies to the East, though the West has given greater heed and has been inclined to follow more along the lines of common sense and scientific procedure.

Illustrative of the almost entire indifference of men who should have studied these matters to better effect, we recently called upon one of the largest exhibitors in New York City. We were invited into his office after a considerable wait, but he remained standing beside his desk, which was as plain a hint as could possibly be given that he did not consider our business as worth devoting much time to. It was a plain "get through quick" hint, and we did not, of course, feel privileged to consume time in setting the matter forth in detail, in all its many phases.

A Question of Importance.

This item is cited as evidence of the fact that even large exhibitors who have many hundreds of thousands of dollars invested, whom one would expect to give close study to matters of such large importance, do not understand that they are important. The man in question did not mean any discourtesy to his visitor personally. He simply utterly failed to grasp the significance of his visit and its importance as applied to his own business. His attitude is that of the eastern exhibitor in general toward this particular thing.

Quite recently, however, we have succeeded in getting what looks like forward action. We published an article in the editorial section a few weeks ago, describing and illustrating our idea of the possibilities of the front-of-the-balcony projection room location. This brought forth the first letter we have ever received from an architect indicative of desire to examine into the possibilities of the balcony location.

Reginald Wychiffe Geare, architect, Washington, D. C., wrote that he was applying an adaptation of the idea to Crandall's Strand Theatre for which he was then preparing the plans, the house to be situated in Cumberland, with a capacity of 1,800 seats.

Objections to the Steep Pitch.

Architect Geare very kindly offered to have made for the Moving Picture World a special drawing showing the details of the room, which offer was promptly accepted, with thanks. It appears herewith.

And now let us examine into the various objections to the up-high, way-back location.

The average exhibitor and architect seems obsessed with the idea that slanting outward of the side lines of the picture is the only evil attendant upon locating the projection room high above the screen. They know that the picture side lines are readily made perpendicular by a very simple expedient, and imagine that once that is accomplished all is well.

This view may be compared with that of the ostrich, which thinks that because his head is buried in the sand his entire body is concealed from view.

The evils resulting from pitch in projection, especially if coupled with a long projection distance (throw), are many and serious. First, there is the slanting side lines of the picture, which is, as before intimated, a minor, easily remedied fault. The remedying of slant in side lines does not, however, correct a very much more serious evil, namely, the distortion in the picture itself and all things contained therein.

Throws Picture Out of Proportion.

Let us take, for example, a picture 16 feet wide. Such a picture would normally be 12 feet high, but let us suppose that by reason of pitch in projection it is 14 feet high—a not at all uncommon thing. We may readily remedy the resulting slant in the side lines, but we will then have a picture 2 feet too high for its width, in consequence of which everything contained in the picture will be taller in exactly that proportion, but not a bit wider if at the top of the screen (provided the picture be 16 feet wide at its top) and decidedly wider if at its bottom.

This means that a man who is normally 6 feet in height will appear to be 8 feet, but with little or no added width at his head and considerable added width at his feet.

Double Distortion Results.

This double distortion applies to every object in the picture, in greater or less degree, according to its location on the screen and its height. As applies to men and women it makes them tall and "skinny."
with feet proportionally larger than their head, though this latter is seldom noticeable without a normal figure to compare with. The distortion is especially noticeable and objectionable when the figures are in silhouette, and on the downstage. There is no possible way in which this distortion can be remedied except by placing the projection picture on the proscenium arch square with the screen, if any such there be. Even with a normal, undistorted picture they, by reason of their very great height, are not in silhouette in anything on the screen, which has the effect of making things appear abnormally tall. If we now add actual unnatural tallness caused by the projection, then the effect is pretty bad—so much so that the value of the front side seats will be greatly reduced, if not entirely away.

Spoken to on the matter of distortion the average exhibitor is apt to retort: "Yes, I know there is distortion, but the audience doesn't, so what does it matter if there is?"

**Influence of Distortion Is Present.**

Never was there greater fallacy of reasoning. Having nothing with which to compare, it is quite true that the audience, except for those seated at a heavy angle to the screen, if any such there be, is not actually aware that anything is wrong. But that fact is not doing damage, since the general effect is very much less pleasing, as you would readily see and understand were you to chase tickets see within the theatre, anything which detracts from the general effect adversely affects ticket sales. As well displease as to be expected it does and makes two as to question that proposition.

**Evils of the Long Throw.**

Be it known that distortion is by no means the only evil brought about by the projection room location we are discussing, if, as is so often the case, "pitch" be coupled with "way hack," which means long projection distance. Where the projection room location is low, certain evils are set up, especially if the condition be aggravated, as it is in nine cases out of ten, by observation ports which are too small and too low.

We make the unqualified assertion that not one man in a thousand has eyes sufficiently telescopic that he can stand 100 feet away from a picture of ordinary, theatre size and tell when it is in the sharpest possible definition—focus. This being true—and it follows that where the projection room is more than a hundred feet from the screen the picture is seldom in the sharpest possible "focus." True, there is a faint shadow of definition by using a good opera glass, but that is a thing he just simply will not do with sufficient regularity to insist on in 99 per cent. results. He feels that if the management takes so very little interest in high class presentation that it unnecessarily hampers the work by a "wretched" projection room location, it is not up to him to work under constant strain in an endeavor to overcome the handicap.

**Three Factors in Good Projection.**

Nor are we able to find much fault with this attitude for, as was emphasized three things, viz.: Remuneration sufficient to induce men of real ability and brains to take up projection; decent, healthful working conditions for the projectionist, and the very best service of which the men in the projection rooms are capable in return for the pay they accept. These things we hold to be fundamentally right, and for the best good of all concerned, but before the exhibitor demands that we as projectionists should first show sufficient interest to do everything he can to make high class work possible.

**Calls for High Amperage.**

As there is still another very serious fact with which this projection room location, in that it usually calls for high amperage and an objective of very long focal length, which sets up a condition in which great waste of light between the aperture and objective is almost inevitable. True, this loss may be somewhat compensated by the use of a very carefully planned lens system, but it cannot be entirely eliminated. This loss very often amounts to 50 per cent. of the light which a superior better objective. It is therefore available at the screen—50 per cent. of the total input wattage. Often it even exceeds 50 per cent., because in the endeavor to get a brilliant screen under atrocious conditions the projectionist boosts his amperage far beyond the limits of common sense. Instead of a loss, this is the shortening of the projection distance, which would be accomplished by a front of the balcony location.

**Short Throw Makes for Sharpness.**

The front of the balcony projection room location gives us practically the elimination of light loss as before set forth, but also it places the projectionist within "seeing distance" of his screen, which makes for added advantage of definition and generally improved results. And let me say right here that lack of sharpness is not due to the smaller distance in the theater indeed. If you want to know what it does to the eyes, have a stenographer make half a dozen carbon copies and try to read them, I mean the lack of sharpness in pictures is never so bad as it is in the carbon, but any lack of sharpness, no matter how slight, reacts upon the eyes and makes for strain, and the more of eyestrain there is in moving pictures the less satisfactory they will be. Even then those who patronize, to say nothing of the eventual injury to eyesight of the people as a whole, as they come more and more to depend upon the moving picture for amusement and education.

**Flat Trajectory, Undistorted Picture.**

In addition to all this the front of the balcony location gives us a practically level projection, hence to all intents and purposes we can use a "flat" lens. If we give a decidedly more pleasing general result. There can be no possible reasonable argument to the contrary.

The usual stock objections advanced as against the front of the balcony location are, first, that seating capacity must be reduced; second, that distorting figures from the room which will annoy the audience. Third, that there will be danger in case of fire, and fourth, that the light ray will be visible to the actors. Taking up these objections in their order, first, it will not be necessary to sacrifice seats if, any seats. But suppose it were, we would call the undivided attention of exhibitors to the fact that the sacrifice of a reasonable number of seats will be compensated from the business point of view, if such sacrifice serves to make the remaining seats more desirable and more salable. And that this will be the case we are not admit of serious doubt.

**Room Thoroughly Fireproofed.**

Second, the room may readily be so sound-proofed that even that part of the audience seated immediately over it will not be annoyed in the least. Mr. Geare has indicated the method to be employed in his most excellent drawing. To place the projection room, of course, be of thoroughly fireproof construction, and there is no earthly reason why vent pipes should not run through the roof. A sufficient amount of fresh air intake pipes, together with proper fresh air intake pipes, will render the room healthy and ideal insofar as ventilation goes.

**Generally of Minor Importance.**

Fourth, inasmuch as the first, ten, fifteen or twenty projection rooms discussed, the air is very highly concentrated, will or may be hidden, we think objection four has very little effect, except in houses where the air is heavily filled with tobacco smoke, and even then we believe the good would more than counterbalance the evil of the visibility of the ray.

In closing allow us most cordially to thank Architect Geare for his excellent drawing and to commend his enterprise in working out a practical way of utilizing the balcony structure for housing the projection room. Such progressive men should be encouraged and we who have, up to this time, utterly failed in the giving of anything tangible in the way of a well worked out, apparently practical plan, projection room location, such as the one under discussion.

**Tourneur to Go to Europe but Will Not Produce There**

MAURICE TOURNEUR is planning to leave America this fall for an extended trip through England, France, Spain and Northern Africa, and is said to have made arrangements with Famous Players-Lasky to expire in time for him to make several productions in England for the Associated Producers by the end of the summer months, when he expects to take the first vacation he has had in several years.

Mr. Tourneur emphatically states that it is not his intention to make pictures on the other side, and that this country is not only the ideal place for making pictures but is the only practical method of a taste of making pictures in Europe before I came to America," said Mr. Tourneur. "Over there it is the hardest thing in the world to get actors, and simply all of the actors work in the theatres, and simply make their side money in pictures. For this reason, producers must govern their time to suit the convenience of the theatre managers. If there is a matinee, or rehearsal, off go the actors and the picture producer must stop work and get them back.

"It is easy to understand that making pictures under these conditions is almost impossible for a producer who is accustomed to the continuous film used in this country. The studios, too, are greatly inferior to ours. Their lighting systems are altogether out of the question."

While in London Mr. Tourneur will devote a part of his time in looking for story material for screen interpretation, but the main object of his trip will be to get a much needed rest.

**Baker Getting Cast for Next Picture.**

George D. Baker is assembling the cast for his next Cosmopolitan picture, "The Story of a White Heliotrope," by Richard W. Washburne, in London, England, a few months ago in Hearst's Magazine. Director Baker wrote the scenario himself. In the cast will be Wilfred Lyttel, Julia Swayne Gordon, Ben Hendricks, Frank Nelson, and others.
Barrymore Does Amazing Transformation in Paramount’s “Dr. Jekyll and Mr. Hyde”

THREE things make the screen production of “Doctor Jekyll and Mr. Hyde” of unusual interest: The weird fascination of the Robert Louis Stevenson story to which he gave the title “The Strange Case of Doctor Jekyll and Mr. Hyde,” the remarkable success achieved in the stage version by Richard Mansfield and the appearance of John Barrymore on the silver sheet as the man with the dual personality. Following so close upon the heels of Mr. Barrymore’s triumphant first night as “Richard the Third” at the Plymouth Theatre the engagement of the picture at the Rivoli, New York, the week of March 26, will give the admirers of America’s foremost tragic actor an opportunity to see him in another part that calls for much of the display of imaginative power, ability to evoke the baser passions of humanity and the sweep of tremendous force as a figure of sinister and malignant intent that is found in his impersonation of the crooked-back tyrant who fought his bloody path to the throne of England.

Changes from Jekyll to Hyde.

When it was announced that the Famous Players-Lasky Company was to screen the Stevenson story with John Barrymore in Mansfield’s original dual role my mind traveled back to the night, some thirty years ago, when I first saw the stage version of the play and I recalled with what eagerness I waited for the moment when the actor went through his wonderful transformation before the eyes of the audience from the gentle, high-minded, distinguished appearing Jekyll to the loathsome and inconceivable monster Hyde. The enthralling horror of it remains with me yet.

Then came the moment when the man who had dared to trifle with the mysteries of the unknown could no longer control the evil he had summoned and underwent the change from Hyde to the remorseful scientist before the terrified eyes of his closest friend. The thing was inexplicable. It was all done in full view of the audience. The toadlike form of Hyde with his demonic features was in front of you and the next instant the haggard face and upright figure of Jekyll took his place.

Columns were written about the tricks used by the actor in making the change that Mansfield threw a mist about himself and rose out of it as the other half of his dual personality. One thing is certain: the illusion was complete.

John Barrymore’s Method.

With a fair knowledge of the wizardry of the camera to strengthen the thought I said to myself it will be well worth while to watch the clever trickery by which the actor, the director and the cameraman will deceive the spectator when John Barrymore makes these changes from one personality to the other. The filming of the picture will show me novel tricks in the use of double exposure and the “fade-in” and “fade-out.” So I arranged to learn how it was done.

I saw the scene where Doctor Jekyll drinks the mixture that, he both hopes and dreads, will give him more than mortal power. I felt the breathless intensity and feeling of impending abomination the actor had at his command. I watched his face as the infernal drug took possession of him. I saw the handsome heaven-stamped features of Henry Jekyll change before my eyes and grow rapidly into the bearing hell-owned lineaments of the repulsive Hyde. And I saw it done without trickery of any kind. The art of the actor sufficed.

With the genius of his predecessor John Barrymore stood under a strong light and wrought his magic by the aid of his imagination and his mobility of body and countenance. There are later scenes where he has the help of make-up and the slight of-hand of the camera. But that first change is as amazing as it is convincing. Having shown you that there is no deception connected with his physical transformation, that he can do the thing demanded of him, he does not disdain the aid of skilfully wrought artifice.

Spanish Players in Cosmopolitan Picture.

The entire “Land of Joy” company of twenty-two Spanish players took part in several scenes taken at the Cosmopolitan Studio, 127th street and Second avenue, New York, recently, by Director Robert G. Vignola for his forthcoming Cosmopolitan Production, “The World and His Wife,” featuring Alma Rubens. A magnificent Spanish period set comprising a whole mansion with sunken gardens, marble pool, and other rich men’s extravagances was constructed at the studio occupying the entire floor space which normally is sufficient to permit four companies to work simultaneously.

Several hundred people were used in this set and the “Land of Joy” company took a prominent part, along with Alma Rubens, Monta Bell, Love, Gaston Glass, Pedro de Cordoba, Charles Gerard. This production is Director Vignola’s first picture for Cosmopolitan.

By EDWARD WEITZEL

The articles were wrong. Mansfield relied almost entirely upon his imagination and his readiness in bending it to his will. One writer contented himself with describing the effect the actor created and maintained.
PEARL DOLES BELL, author of the Fox features, "The Elephant Man" and "Love's Harvest," starring Shirley Mason, has sold another story to Fox, "The Little Pagan." William Fox has secured an option on all Miss Bell's future productions.

Kenneth E. Finlay, of Baltimore, with Mrs. Finlay, are in New York at the Hotel Astor on business connected with the Broadway Theatre, of Baltimore, of which Mr. Finlay is manager. While in New York, Mr. and Mrs. Finlay were the dinner guests of several friends, and nightly were seen in some of the leading motion picture theatres with parties of friends. Mr. Finlay will return to Baltimore about April 1.

Randolph Bartlett, who has been holding an executive position in the Selznick New York office since his return from the coast, is to be transferred to the production department, and he will take up his new duties on Monday, March 29.

E. W. Fuller, Metro's Washington branch manager, was in New York the week end of March 14 to 21.

Tamar Lane, production manager of the Character Picture Corporation, returned from Tampa, Fla., on Friday, March 19, where he was producing "The Isle of Destiny." It is probable that the Character corporation will build a studio at Tampa, where conditions are favorable all the year round and types and scenery abound.

Edwin Bower Hesser, formerly with the Kinetoscope Company, is now in Los Angeles doing free lance scenario work.

Louis Vincent Korri, who has been for many years associated with the New York Sun and Globe as a writer, has joined the publicity forces of Robertson-Cole.

L. O. Lukan, Pathé's branch manager at Seattle, was in New York during the week of March 14 in consultation with Elmer Pearson, the general sales and exchange manager.

Nick Steele, independent producer of Los Angeles, arrived in New York on Sunday, March 21, with a series of two-reel Western dramas, several two-reel comedies, and some five-reel features. He is stopping at the Pennsylvania Hotel, and will remain two weeks.

J. H. Cooper, one of Oklahoma's prominent exhibitors, was in New York on Monday, March 22. Mr. Cooper is building a theatre in Oklahoma City seating 2,000.

John L. Reardon, formerly New York representative for Selznick pictures, has been appointed representative for the National Distributing Corporation in the Connecticut territory.

Hurley M. Walker, sporting editor of the Los Angeles Examiner and incidentally title editor of the Harold Lloyd comedies, resigns from the Examiner on May 1 to become permanently associated with the Rollo Film Company to write exclusively for its productions. He will pay a visit to New York, April 1.

A new post office will be established in the film centre at Forty-Second street and Sixth avenue to be called the Drew Post Office, named after S. Rankin Drew Post of the American Legion. This was brought about partly through the efforts of Bill Look, of the Fox theatre, who is an active member of the post. The S. Rankin Drew Post is made up of motion picture and theatrical people who were recruits in the United States Army during the late war.

J. J. Miller is erecting a new house in the colored section of Charleston, S. C., seating 2,000.

Harry Olshan, one of Connecticut's ablest film men, has resigned his position with the Republic to open an exchange of his own. It is to be known as the New Haven Film Exchange.

S. T. O'Brien, Minneapolis special representative, succeeds W. C. Lestico as branch manager of the Minneapolis office of the United Picture Productions Corporation.

Dell Henderson returned from Tennessee on March 21, where he was securing "moon-shine" atmosphere for a mountain story for Fox in which George Walsh is featured. The company was in the mountains five weeks, and endured many hardships in getting the scenes they were after. Mr. Walsh was severely injured in portraying one of the hazardous situations in the story.

Park and Whiteside have completed arrangements whereby the Corona Typewriter Company's window on Forty-Second street, near Broadway, New York, will be utilized for the first time to exploit a film. An advertisement of "Empty Arms" will be displayed there for four weeks beginning April 1.

E. N. Rose, of Charleston, S. C., is contemplating the erection of a new house there. Plans are being prepared for one of the most modern structures in the South.

W. S. Wilber, manager of the Strand Theatre at Norfolk, Va., has contracted for the installation of new screen settings which will be gems of scenic art.

Albert Russell, former representative of the United Theatre Productions at Dallas, has been appointed branch manager at Los Angeles.

Charles Reed Jones, press agent, spent the week of March 21 in Boston in the interests of Burton King and Grace Davison.
With Well Known Film Folk

star of her own company, who returned from her vacation on the west coast.

Merritt Crawford, assistant publicity di-rector of Fox, says its like taking a con-stitutional to hike back and forth from the Fox studio, since old Sol has cleaned up the neighborhood and removed all the Alp from the streets and sidewalks.

Henry Siegel, of Selznick Pictures, has been made general supervisor of Select, Republic and National distributing corporations.

J. Allen Boone, Robertson-Cole's manager of the Western branch, left for the coast on Friday, March 26.

B. E. Bristol, formerly cashier at Mil-waukee for the United Theatre Productions, has been promoted to branch manager of Milwaukee.

Jack F. Reiley succeeds C. J. Verhafen as director of exploitation for Robertson-Cole. Mr. Verhafen resigned to open an advertising office in the Times Building, New York City.

J. J. Madden, manager for Jake Wells at Norfolk, Va., goes to Ocean View Casino April 15 to look after Mr. Wells' interests there.

Louis Loeb, formerly with Arthur Kane and the Famous Players-Lasky, is now in charge of the accounting department of Universal City.

Charles Condon, formerly with the Photo-play Magazine, is now connected with the Anita Stewart Productions at Los Angeles.

Rod La Roche, leading man in Constance Binney's "The Stolen Kiss," performs similar service for Corinne Griffith in "The Garter Girl." In the latter he doesn't have to steal it.

Miss Anna Sessions, manager of the Re-public's Atlanta exchange, was out on the trail. Nat Bregstein met the lady at Albert Sotiile's office in Charleston, S. C. Mr. Sotiile controls most of the theatres in Charleston.

Frank Shaw, formerly of the Vitagraph publicity and casting departments of the Vitagraph, is assisting W. P. S. Earle, di-rector of Selznick, at Fort Lee, N. J., studio.

Mr. Boute, for years in charge of the New York Herald's art department, assumed charge of the art department of the Selz-nick Enterprises on March 15.

Leo J. Bamberger, head of the United Picture Productions Corporation's contract department, is a very busy man, with a score of expert statisticians on his staff, in contrast to the trio which were employed when he took charge in February, 1919. Mr. Bamberger has installed one of the most perfect systems of operation employed in the industry.

Jack Levy, of the Selznick Enterprises, is now the New York manager of the Na-tional Distributing Organization.

Peter Dawe, a veteran showman, ow-ner of the Palace and Bison of Bridgeport, is said to possess the two oldest houses in the State of Connecticut, and at the same time they are said to be among the best.

Van Dyke Brooke, for many years a di-rector and actor with the Vitagraph, left for Florida for a month's vacation on Wednesday, March 24. Mr. Brooke recently played a prominent part in "The Fortune Hunter," with Earle Williams.

F. G. Spencer, amusement promoter of St. John, N. B., was in New York the week of March 21 making one of his periodic visits to get in touch with the latest pictures and vaudeville attractions.

George Orth, of the Multination Film Corporation, got in personal touch on his way to Patterson last week to secure moving pictures of the floods along Passaic River.

Miss Eidler, cashier at the home office of the United Picture Productions, popular with all the trades people, is sporting a huge engagement ring nowadays. Lucky the man who marries a cashier.

Leo Emmerick has been appointed manager of the Lyceum Theatre, College Point, L. I., by the Whitestone Motion Picture Corporation.

Ross C. Cabot has nearly completed his new theatre at Torrington, Conn.

Frederick H. Knocke, of the Cuban Medal Film Company, goes to Porta Rico, Sat-urday, March 27.

D. DeSacadura, of the Selma, Limited, has left for France, Spain and Portugal for a three or four months' tour.

Gladstone James has just finished taking part in "Good Women," the third of the Park-Whitides productions.

Nathaniel L. Manheim, assistant to the secretary of the National Association of the Motion Picture Industry, has resigned his position. Mr. Manheim has occupied many positions of importance. He was for two years in the office of U. S. Senator Truman H. Newbury, of Michigan; five years secretary to Jacob J. Schubert, and five years with the New York Central Rail-"We'll Attack 'Em on This Flank!"

road.

John Evisus, manager of the Odeon at Savannah, Ga., since January 1, has gained the reputation of being an up-to-date show-man of the South. His house always has an inviting atmosphere and the personal season he always gives a touch of coolness to it and an air of warmth in the cold weather. The theatre always looks clean and fresh to-lishing new by the year.


Jack Brown, formerly of the Vitagraph camera corps, is now with the Selznick outfit at the Port Lee, N. J., studio.

John Clackin has resigned as manager of the Lyceum Theatre at New Britain, Conn.

A. Lucas, of Atlanta, will erect a new house at Savannah, Ga., to cost $350,000, seating 2,500.

Nat Granlund, manager of the Loew theatres at Nashville, Tenn., sent the execu-tives of the Hyatt Film Corporation a letter thanking them for the personal appearance of their two stars, Rubye DeRemer and Lillian Walker, at the opening of these two theatres recently. They were feted by Governor Belmont and dined by the Rotary and Country Clubs.

Hugh Thompson, who just finished "The Slim Princess," with Mabel Normand, is now on the lot and visiting his many friends and neighbors in Los Angeles and nearby cities, a vacation between Goldwyn pictures.

Tom Terriss has come to California and expects to remain three months directing pictures for Vitagraph.

Ben Taggart has been signed as leading man for Rubye DeRemer in Hyatt Produc-tions.

George L. Sargent is making his first pic-ture for Vitagraph since his discharge from the army. Alice Joyce is the star.

John F. Pryor, William Smead and H. G. Tuggle, exhibitors from Danville, Va., were in New York the week of March 21. This trio of exhibitors are returning to their home after an auto trip to the coast studios. Going by way of Texas and re-turning by way of the northern route.

Harry Reiver, who directed the "Return of Tarzan" for the Numa Company, has re-turned to New York from Los Angeles. Mr. Reiver has had an offer to go to Europe for an American-European company and another to go back to the coast. He favors the former proposition.

David G. Griffith, who was associated with the Waldorf Producing Corporation, is in New York assessing the outcome of a new proposition which he is considering.

Evart Overton, one time Vitagraph player, is now engaged in the oil business in New York. He looks the same—happy and prosperous—only more so.


Clara Kimball Young is busily engaged on another Paramount screen production, titled "For the Soul of Raphael." Details are approaching the stage of completion and early announcements of distribution may be expected.

Roscoe (Fatty) Arbuckle has just signed a contract with the Famous Players-Lasky Corporation to appear hereafter only in five- reel feature comedy productions as a Para- mount-Artcraft star. The number of millions involved are not mentioned.

Ridgwell Cullum's novel, "The Twins of Suffering Creek," has been purchased by William S. Hart for the purpose of a film presenta- tion. Mr. Fox has assigned the starring role to William Russell.

"Too Much Speed," the title announced for the latest Paramount-Artcraft picture to be made by William S. Hart, has been changed to "What's Your Hurry?" The field is still open for a photoplay titled "Take Your Time."

Pittsburgh papers please copy: Charles Hurchison, whose sixty thrills to the minute in "The Whirlwind," was born in Pittsburgh and educated in the University of Pennsylvania.

"The Crucifix of Destiny" is a photoplay, thus far unheralded, that is coming out of Los Angeles to create a promised or, at least, expectant sensation. Pandora Productions is responsible for the work and this film will be first out of Pandora's box.

Gloria Hope has the feminine lead in Owen Moore's third Selznick picture, "A Desperate Hero," which is being made in California under the direction of Wesley Ruggles.

Betty Compson, having established herself as "her own boss," will screen her first photoplay under the title of "The Test." Ralph Lewis, Claire MacDowell, Roy Stewart, Emory Johnson, Betty Schade will be in Miss Compson's support.

Walter Miller and Grace Darmond have been engaged to support Walter McGrail and Leatrice Joy in "The Invisible Divorce." The direction is in the hands of Tom Mills.

"The Rose of Nome" is the attractive title William Fox has fixed upon for his next Gladys Brockwell release.

Sounds like photoplaying a dog show: Mae Murray's Russian wolfhound, "Reno," and George Fitzmaurice's Airedale, "Scotty," are contesting for canine honors in "The Man Who Killed," the Paramount-Artcraft picture which Mr. Fitzmaurice is now directing.

Alice Hollister, star in Kalem pictures of some few years ago, makes her return to the screen in Goldwyn's production of Arnold Bennett's stage play, "Milestones."

Supporting Dorothy Dalton in "This Man—This Woman," the Paramount-Artcraft version of a Heywood's play of the same name on which she is now at work, are Edward Langford, Augusta Anderson, Julius R. Hurley, Charles Lane, Henry J. Carville, Dr. Yas- las Redmond and Ivy Ward.

COMING TO THE SCREEN.
Film Version of Plays, Popular Books and Original Scenarios for the "Paramount-Artcraft".
"A Chinese Gentleman" (Hawbrook).
"No Limit Carson" (Fox).
"The Invisible Divorce" (Brunton).
"The Street Letts" (Metro).
"The Spirit of Good" (Fox).
"The Yachtsman" (Fox).
"The Midlanders" (Callaghan).
"Leona" (Hampton).
"The Make Believe" (Hampton).
"The Compromise of Cannan" (Paramount).
"The Lazy Duckling" (SNemson).
"Sitting on the World" (Batten).
"Three Keys" (Vitagraph).
"The Bully" (Fox).
"Virginia" (Universal).

Mary Pickford, having scored one of the greatest successes in her career as "Pollyanna," has begun work on a screen version of "Op-O My Thumb," the stage play Maude Adams at one time presented.

"Dollars and the Woman" is being pre- pared for the screen, with Alice Joyce the star and George T. Wergillier directing. This will be Miss Joyce's first picture as the bride of young Regan, whose father owns the Knickerbocker Hotel, New York—if that is of any interest to you!

John Bowers has been engaged by Realart to become Mary Miles Minter's leading man. Incidentally Realart has acquired a "sub-title" for Miss Minter—using her three 3's to say "Magic Money Maker." Not bad, eh?

"The Harvest Moon" is shining brightly throughout the world's screen—with pretty Doris Kenyon in the star. The class in astron- omy may go further—and fare worse, per- haps.

Corinne Griffith has begun photoplaying another "phantom lady." This was one of thirty stories awarded honors in the recent O. Henry memorial contest conducted by the American Society of Arts and Sciences.

Eugene Walters, author of numerous stage plays of great Vogue, has been engaged by Metro to head his staff of eminent authors who prepare, originate or supervise scenarios for the movies.

"Clip and Paste" Specially Written for Moving Picture World.

Charles Ray has started work on his first production under his own direction and man- agement. So Smith Russell's "Peaceful Valley" will soon be on the screen, with Ray fitted to a part that seems likely to add further to his increasing popularity.

Three Globes," the latest Prizma release, will be made here after accomplishments of the navy during the late war and shows how deep sea divers, torpedo experts and aviators are produced in the training school of the navy.

Louis Wisn., of Numa Pictures Corpora- tion, has a little job for some brave animal hunter. He wants to send a man to Africa to select and purchase a number of apes and orang-outangs to be added to the animal features for the rear. Reading in New York City. Line forms at the box office.

In "Paris Green," Charles Ray's forth- coming Paramount-Artcraft picture, the star plays a New Jersey country boy who spends forty minutes in the French capital and who on his return is hailed by the home folks as "the best French speaker in the village."

"Indiscreet Wives" is the title decided upon for Metro's next production, with Alice Lake starring. The picture is an adaptation of a stage play by Julie herd, daughter of the late James A. Herne. Its original title was "In Outsider."

The screen presentation of "The Penalty" will be made by Loew's, to be circulated .- an early attraction.

"Tillie's Functured Romance" is going the rounds as a screen revival. In this comedy Marie Dresser, Mabel Normand, Mack Swain, Chester Conklin and the one and only Charlie Chaplin are shown disporting themselves in a day when they were all far less famous than now—and they do their best work.

Frank Mayo is a screen star who is getting double publicity and popularity, appearing simultaneously on screens of the world in Universal's "Burnt Wings" and Rabin's "Through Eyes of Men."


"Love Without Question," starring Olive Tell, is a photoplay adaptation of C. Wads- worth Camp's novel "The Abandoned Boom."

Ora Carew is being film-starred in a dama- nic feature called "The Lost Daughter." She will soon be "found" in numerous movie houses.

Mona Darkfather, real Indian star of the screen, is being presented in a version of "Hiawatha" which is said to handsomely visualize the great poem.

Arlene Pretty—entirely equal to her name— is getting screen-starred in "A Woman in Gray."

Mildred Harris Chaplin, despite rumors of domestic difficulties, is going right ahead with her screen work. She is now preparing "Old Dad," a photoplay worked out from a Woman's Home Companion story.
RUBBERNECKING IN FILMLAND

Business of Writing a Sweet Love Story, in Which Appears a Good One-Legged Bootlegger

By GIEBLER

Characters Really Not So Bad.

She was always explaining the characters, and at times apologizing for them. But the bad people in the story were not really bad, only misguided, she said, and that part of the story when Truman Van Dyke as the judge's son was ashamed of her before the fine company at a party she had a good word for him by saying that his action was caused by a narrow view bred by inexperience with life.

After I am on the river for years I go to live with the brother of the bootlegger in a little town. A newspaper there has a contest to determine the most beautiful girl in the county, and I win the prize." Then Bessie did some more explaining and apologizing: "It wasn't because I was really good looking, you know," she said with the utmost earnestness. "The whole thing was just a scheme to get subscribers for the paper. They had to give the prize to some one."

The Imagination of Youth.

Up to this time I had not understood Bessie's apologies and explanations, but after this remark I began to understand. The story was all real to her.

The bootlegger was her friend, and she wanted me to understand that he had a heart of gold in spite of his failings, and at that part of the story about the beauty contest she said it was only a circulation building scheme, although that development has nothing to do with the story, because she did not want anyone to think that she thought she was good looking enough to take a medal, just as any modest little girl would do if it had all actually happened.

To Live the Role Is Genius.

I've heard of players living a part while they are going through it—I've seen it done, in fact—but to live an entire story and regard all of its people and all of the circumstances as real as this girl does, well, I suppose that's what we call genius. That's the only name I know for it. But whatever it is I'm glad there are that kind of people in the world, and I'm sorry there are not more of them in the movies. There

about every one else first—about Joseph De Grasse and Ida May Parke, her two directors, and the idea behind the two directors' system; about Curt Reinfeld's fine part of the one-legged captain of a houseboat, and the powerful role played by C. Norman Raymond as John Lindstrom, the

captain's false brother, and how Lloyd Bacon plays the part of a country editor to perfection, and about Jack Donovan, the scientific farmer, and Truman Van Dyke, who almost marries her in the play, and Sidney Dean as a judge, and Frances Raymond as the judge's wife; but almost nothing about herself until I asked about Aurelia, the heroine of the story.

A Little and Forlorn Orphan.

I wish you could have heard Bessie tell the story. I wish I could describe how little and forlorn she looked when she told about being in the Orphan's Home in New Orleans, and how the expression changed to one of daring at the point where she climbed a wall and followed the Mardi Gras parade and changed again to fear when she got lost, and how she made friends with a dog and got way down on the levee and was taken in by the captain of the houseboat and lived with the outfit with an Indian woman for a companion.

Just a Fifty Per Cent. Bootlegger.

The houseboat owner was a bootlegger, but not a very bad one, Bessie said. "You see he had only one leg," Bessie explained, "and, of course, he couldn't have been a very bad bootlegger, since he only had one boot to bootleg with."

Sweet Stuff, by Blanche.

Storay Value, by Edith.

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is certainly a lot of room for a whole lot of that kind of divine afflatus in the films.

Blanche Sets by the Telephone Board.

As has been previously explained the sweetest and hardiest of the "who's been here and what happened" stories, but when I did find her, well, if you could have seen her sitting there at the switch-board of the Chesapeake and Potomac Telephone Company plugging in and giving parties the parties they wanted instead of parties they didn't want, and saying "Number, please," without pronouncing the last syllable, and "bath" instead of "her," and without gumming up her vocabulary with gum, you would have said, "Isn't that just enough for anything?" Her name had been Blanche Bitter instead of Blanche Sweet.

Miss Sweet was working in a story under the direction of a 'story director,' a story "glue." Leonie, a 'phone operator, who is left a legacy by a rich aunt. Mr. King was making the scene where Leonie gets the legacy. Daily Robinson was playing the part of Ethel, another hello girl, and Leonie's friend.

Baiting a Trap with a Thousand.

Leonie is afraid that the size of the check will cause failure of something, and hands it to Ethel to look at first. The check is only for one thousand dollars. This amount looks like a mere bag of shells to Ethel, but it seems a fortune to Leonie.

"There's only one thing you can do with one thousand," says Ethel. "Catch a husband."

After this scene was finished Miss Sweet came out of the set and we went into a hotel lobby and sat down, and she told me more about Leonie and how she spent her thousand in search of a husband. How she would go to the hotel where we were sitting and ask for a suite, and how the clerk would say, "Something about seventy-five or a hundred?" and how she would say, "Yes, that's what I need. A hundred and twenty-five, what — month?" And how the clerkly nose would go up in the air as he replied, "No, Madame—day."

A Choice of Two Evils.

"After that I go up in a hydroplane," Miss Sweet informed me.

I don't think Miss Sweet likes the hydroplane idea very much, although she says she has a few or two hundred ideas, but that's the reason. I tried to tell her that it is much nicer falling out of a hydroplane than an airplane because you can't hit a rock when you fall. But she said water was just as hard as any rock when you strike it at the end of a fall.

And then Evans Turley, one of the many red-headed actors that infest the colony who was with me, butted into the conversation with the suggestion that she carry along a package of rain water crystals, guaranteed to make the hardest water soft. Turley may be getting something for boosting laundry compounds—but I'll let it go this time.

At any rate I had a very interesting conversation with Miss Sweet, even if we did almost only know long ago when she came out to the coast. I finally gave in. You've got to be polite to a lady.

Come Now to the Storey.

Now after all the Sweet Love stuff we'll get down to the Storey. I don't believe I could have picked a better girl for this part than Edith. If you could have seen her standing there in that beautiful set wearing that gorgeous gown of her black hair a-shining, her eyes a-snapping, and her lips a-curling in scorn and anger when William Courtleigh tried to kiss her, it being the day of his trial to act that way you would have said, "My! What a vivid—what a dramatic Storey!"

I saw Miss Storey out at the Hawthorne studios, where Colin Campbell was directing her in "Moon Madness," an Arabian story written by Grubb Alexander. Wallace MacDonald is the leading man, and he was there all dressed up with a long robe and a burrow, or whatever it is that Arabs wear on their heads, and was a fine contrast to William Courtleigh's spike tails and full dress outfit.

"Moon Madness" is a turgid romance, with the hot hearts and wild passions of the desert, and Miss Storey is just the person for the picturesque part she is playing in it.

Reminiscences of a Reformed P. A.

I think Edith Storey is one of the most striking personalities I've ever met. She is one of the kind of people you remember for a long time, and for that matter I remembered her for a long time before she ever met her.

Once upon a time, before I discovered that I had a rubberneck, I was acting as a press agent for a large theatre in a large city. The boss of the house decided to make a big splash. He booked a film that had been heralded as the big film of the year. The star was one of the country's most famous players.

The big news were space in chunks, papered the town with 24 sheets, sent the usher's uniforms to the cleaner, made the janitor change his collar, put cut flowers in the lobby, and a colored person with white gloves at the curb to open carriage doors, and boosted the price way up yesterday.

The program was to be twelve reels—the big smash, a comedy, a scenic and Edith Storey in a film called "The Dust of Egypt." dew, but Edith ran away with the whole show. "The Dust of Egypt" left the other picture so far behind that we couldn't see the dust.

That's the reason I remembered Miss Storey for a long time before I had the pleasure of meeting her.

Educational Says "Four Times Foiled" Set New Record for Prerelease Showing

A NEW record for pre-release showing in New York of a two-reel comedy is claimed by Educational Films Corporation for "Four Times Foiled," the first of the new C. L. Chester comedies. Educational has just contracted with Mr. Chester for the production of thirteen of these comedies a year.

Without advance announcement in the trade press or exploitation in the daily papers, "Four Times Foiled" was first shown at the Rivoli Theatre during the week of February 22 and given an unusual reception by the audiences. So pleased was Dr. Hugo Rissman, president of Educational, that for the first time in his management of the two theatres he sent the same comedy to the Rialto, it being shown at that house during the week of March 14, repeating its success.

Now comes announcement from the Educational offices that "Four Times Foiled" has been booked for seventy days over the Loew metropolitan circuit, including every one of the Marcus Loew Broadway theatres and the principal ones through the United States. This is almost the variable rule to play pictures but a single day at Loew's New York theatre, "Four Times Foiled" will be seen there for two days. The film is a fillip to the story about the second showing of a comedy and the great exploitation that obtains from having their product distributed by a company that has no concern with the so-called 'feature' subjects and that offers nationalized distribution and exploitation that cannot be expected from companies whose chief concern is with the longer pictures.

Equity Special Sold for Illinois to Circuit Exchange

JOSEPH J. SCHNITZER, general manager of Equity Pictures, announces the disposal of the special "Silk Husbands and Calico Wives," for the State of Illinois to the First National Exchange, the circuit. Negotiations were closed by R. C. Scery, representing First National, who has already arranged early bookings on the circuit. A very early booking is to direct the public attention to the unusual theme of the film.

The picture from the Colonial Theatre, Toledo, Ohio, where the production opened the week of March 21, announce record breaking attendance and increasing crowds. "Silk Husbands and Calico Wives" opened early in April at Harry Crandall's Metropolitan Theatre, with Crandall's entire circuit to follow.
**Pioneer Adds Minneapolis to Co-operative Chain, Also Opens Exchange in Cincinnati**

That Pioneer is making strides which will give it a full hundred per cent distribution in the United States with its recently announced additions to the Co-operative Distribution System which has been built during the past year. The expansion is the Arrow Film Company of Minneapolis, which will take over the pioneer franchise for the States of Minnesota and North and South Dakota.

This exchange is managed by F. W. Thayer and is located in the heart of Minneapolis at 206 Film Exchange Building. The office has been long noted as a notable by the executives of that section as an independent exchange.

The first picture to be scheduled for release will be "Loch Arm of Mannister," which is said to be one of the biggest successes that the Pioneer has ever handled.

The Pioneer Film Corporation also announces that in southern Ohio and Kentucky its productions will be handled out of the newly established Cincinnati, R. E. Kerly, who for the past year has been second in command of the Cleveland office, has been placed in charge of the Cincinnati branch, which will occupy quarters at 332 Walnut street in conjunction with the C. C. Hite Attractions.

This exchange was moved to 332 Joseph Mack Building. A. W. Blankmeyer, who has been in charge, resigned to give his sole attention to his outside interests. It was with regret that the Pioneer home office accepted his resignation. He is being succeeded by Edward Fontaine. The physical distribution of the Pioneer productions will be handled by the Minter United Amusements, the sales force of which will co-operate with the Pioneer representatives.

**Arrow Film Announces Changes in Its Staff**

DON WALK, formerly of the Universal Film Manufacturing Co., has taken charge of advertising and publicity for the Arrow Film Corporation, according to an announcement by W. E. Shallenberger, president, P. B. Dana, who has been in charge of this work in the past, has been advanced to sales manager, and will continue his effort to that branch of the business.

Another acquisition to the Arrow offices is A. E. Tapsfield, former test manager for Strand and Gaumont exchanges, who has taken charge of Arrow accounts. Mr. Novotny was formerly connected with the William L. Sherry Feature Film Company of New York.

**Majority of Territory Sold on Jans Pictures**

HERMAN F. JANS, president of Jans Pictures, Inc., who with Franklin Packer is the general manager of the company, is now on a tour of the West in the interest of the series of six Olive Tell features, "Without Question," which is the first, has wired his office that seventy-five per cent. of the territory of the United States has been sold on these productions and exhibitors are enthusiastic over the first picture.

In many cities visited by Messrs. Jans and Packer, it has been shown that this picture has been given, and reports which the company have received from exhibitors who attended these showings indicate that their audience lives up to the advance claims made for it. Mr. Jans promises that the succeeding releases will be up to the high standard set by the initial release. The company also says that the second of the series, "A Woman's Business," is now well under way and will soon be ready for cutting and titling. Under the plan adopted by Jans Pictures, exhibitors will be able to take the entire series of six pictures.

**Mona Darkfeather Films Adapted from "Hiawatha"**

The series of Mona Darkfeather films which have been booked by the Arrow Film Co., New York, and other first-run houses, and announced by C. B. Price Co., Inc., as being based on the poem "Hiawatha," is also known as "Educational institutions are especially interested in these productions," says Mr. Price, "and many exhibitors are putting on special matinées for children which are endorsed by their teachers. It is a well-known fact that a picture must have entertainment value to a high degree to both entertain and educate, and those familiar with Longellow know the many dramatic values he put into this work."

**Wistaria Productions For Coming Year Will Be Handled on State Right Basis**

THOMAS DEVASSEY, secretary of Wistaria Productions, Inc., announces that his company has definitely decided to confine its productions for the coming year on the state right plan.

I went over the field, and after conference with distributors of big productions found it would be a simple matter to get excellent distribution for "Why Women Sin," but believe, with greater advantage to give a production of this magnitude to state right buyers, and in this way help them to make money and expand their field of activity. Only by giving independent exchanges an opportunity to secure these productions will the independent exchanges keep these exchanges in a position where they can support the independent manufacturer.

Our policy of distribution seems to have met with general favor among state right exchanges, judging from the number of inquiries among high-class independent buyers. For this reason I anticipate no difficulty in disposing of the large productions we expect to manufacture in the near future, with this principle: says Jacques Kopfstein, sales manager of Wistaria.

**Burston Considering Psychic Drama**

Louis Burston announces he has under consideration a drama which deals with the psychic as expounded by the leading spiritualists, and believes that the time is ripe for a film which will delve deeper into this subject.

**Arrow Presents Feature with "All Indian" Cast**

A new play episode has been obtained by the Arrow Film Corporation, in which every character is portrayed by an Indian. It is called "Before the White Man Came," and is said to be a beautiful love story, with many exciting events, including a fight between rival tribes and several hand-to-hand encounters.

Arrow announces that the producer was very careful to see that the production is correct in every detail, and the story will prove of especial interest to children. It deals with two rival tribes that become embroiled in war through the love of an Indian princess for the son of a chief of her own tribe. The battles and tribal ceremonies are said to form interesting and thrilling spectacles and the entire production to be one that will appeal to lovers of Indian lore and tradition.

**Byron Park Reports Big Demand for "Empty Arms"**

BYRON PARK, general manager of Photoplay Libraries, Inc., announces that his company is encountering little difficulty in disposing of rights to "Empty Arms" in the various sections of the United States and Canada. Mr. Park recently returned from a tour of leading western cities.

"We have succeeded in arousing a tremendous amount of interest in 'Empty Arms.' A buyer must have more than the mere purchase price to secure this picture for his territory. He must possess the ability and means to put over 'Empty Arms' in a manner befitting its bigness. It has a high-class appeal which lends itself to the most impressive variety of exploitation. I have closed considerable territory and the names of the buyers will be announced within the next fortnight.

**Kremer to Make Long Trip in Interest of His Films**

VICTOR KREMER, president of the Victor Kremer Film Features, Inc., will leave soon for a tour of the state rights exchanges throughout the United States and Canada, in the interest of the five Chaplin comedies which his organization is distributing, together with "Skin-her's Dress Suit" and the recently acquired novelty reel, "Screen Smiles."

Mr. Kremer's purpose in making this trip is not only to visit exchanges distributing the Chaplin productions, but to endeavor to dispose of the remaining territory. He will visit Philadelphia, Washington, Pittsburgh, Detroit, Cleveland, Chicago, Minneapolis, Omaha, Kansas City, St. Louis, Dallas, Denver, Seattle, Los Angeles, Kansas City and Oklahoma City. The five latter territories last named are the only ones now open for the Chaplin comedies.
Success of “Hawk’s Trail” Shows Public Likes Consistency in Plot, Says Burston

BEFORE leaving to attend a convention in Chicago, Louis Burston reported the sales of “The Hawk’s Trail,” King Baggot serial for Ohio and Kentucky to the David Warner Film Company of Cleveland; Michigan to the Strand Features of Detroit, and Kansas to the Standard Film Corporation of Kansas City.

“I am especially 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 to specially applaud and praise what I might term the dignity of its story as well as its acting and general presentation.

“I have long been convinced that audiences want something like consistency in plot, incidents and episodes and sincerity in interpretation.

“When I considered starring King Baggot I was warned that this player’s standards of acting were too deliberate and refined for what would then termed the ‘hurly-burly’ of serial demands.

“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 serial buyers.”

Kremer-Chaplin Comedy
Now Showing at Rialto

T HE CHAMPION,” the two-part Essanay-Chaplin Comedy, has been booked for a showing this week at the Rialto Theatre, New York. This marks the second of the series of Chaplin comedies which Victor Kremer controls to play on Broadway, “A Burlesque on Carmen” having enjoyed a week’s run at the Rivoli last month. The showing of “The Champion” at the Rialto is the premier performance in the New York territory.

As announced, plans are now under way whereby “The Champion” will be offered to exhibitors in conjunction with the Athletic Girls Revue. A company of eight girls will execute a series of boxing, boxing and wrestling manoeuvres.

“The Jitney Ellopement,” “Work” and “By the Sea” are now being booked by the Kremer Exchange to various exhibitors as a Chaplin comedy series.

Dana of Arrow Enthusiastic
Over State Right Condition

SALES MANAGER P. B. DANA, of Arrow Film Corporation, who has just returned from an extensive trip through the West, is enthusiastic over the condition of the independent market, and the progress made in this field in recent months.

“I have talked to some of the most prominent exhibitors,” says Mr. Dana, “and not one has a word to say against the independent system. A year or eighteen months ago there would have been plenty of kievs. They are beginning to realize that there is a big money saving and also a minimum of detail in independent booking, that real pictures can be obtained for much less than have been spending in the past, and that audiences give them the same appreciation as other features.”

During his trip Mr. Dana handled particularly the disposal of territory on the series of twelve "Tex, the Elucidor of Mysteries" pictures, and reports that of the twenty-five pictures produced when he began his trip, only a small portion is not available for buyers. He is now giving his attention to Arrow’s two latest features, "The Last Daughter" and "Before the White Man Came.

Reelcraft Names First Two Subjects for Its Schedule

REELCRAFT Pictures Corporation has received word from the Los Angeles studio, that Texas Guinan has completed her first two-reel feature for release on the Reelcraft program, “Fighting the Vigilantes.”

Billy West has announced the completion of his first release for Reelcraft, titled “The Artist.” This picture was produced at the Reelcraft Studio by Mr. West’s producing company, headed by himself and Ethel Gibson, who has played leads opposite him in many of his pictures. Reelcraft also has its own group of specialities, led by Mr. West, and with its own group of organization, which will be announced shortly.

Lucille De Tar in “The Scar of Shame.”
Lucille De Tar, the star of “The Scar of Shame,” is supported in its enactment by Charles Eldridge, Florence Hackett, Mabel Moore, William Beaudine, Frederick Sullivan, Allen Watt and Reggie Morris.

Glennon at Camera for Kohn.
Bert Glennon, the cameraman responsible for the many artistic bits of photography in “The Kentucky Flop” and the “Lightning Bryce” serial, made by the National Film Corporation of America, will be in charge of the cinematography for the Polly Morlan.

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April 3, 1920

all yours!

S.P.12
Independent Manufacturers Would Show Preference to Independent Exchanges

Joe Brandt, of the National Film Corporation, New York, who spent several days in the city recently, was interviewed Monday, March 15, just before leaving for his home city. He stated that all independent manufacturers in the United States had been notified to attend a convention to be held at the Congress Hotel, this city, Wednesday and Thursday, March 24 and 25.

Mr. Brandt stated that the object of this convention will be to determine whether or not it will be possible for independent manufacturers to produce features and short subjects for independent exchanges, with the certainty that these exchange owners can offer sufficient financial inducements to make it possible for independent manufacturers to sell their products, instead of accepting the offers made for their product by the large program organizations. This convention will consider carefully the charge of independent exchanges that they are only offered what is left of the independent output, after the big program organizations have had their pick and choice.

The independent manufacturers do not deny that they have favored the large program organizations in the past, because it was impossible for them to continue producing, with the sole object of selling their product to thirty independent exchanges. This plan would necessitate a great waste of money and time, as it offered no certainty of the disposing of their product for the entire country.

Plan to Get Best Productions.

The independent manufacturers hope to be able to announce a feasible plan at their convention which will enable independent exchanges to secure the best of the output of independent manufacturers without any greater cost to them than at present, with the assurance that as long as the independent exchanges are financially able to buy their output, these exchanges will have an even chance—and, possibly, the preference—with the large program organizations.

All in Class "A" Called.

In order to insure the best possible results, within the shortest period of time, for both independent manufacturers and exchanges, it was deemed wise to issue a call to all class "A" independent exchanges to attend the convention, to be held concurrently with the independent manufacturers' convention. This call has been sent out by J. Friederich, president of Celebrated Players Corporation, of Chicago, and he has received replies that each of the following exchanges will attend the convention:

Federal Feature Film Company, Boston; Chadwick Exchange, New York; Masterpiece Film Company; Feature Film Company, Pittsburgh; Standard Film Service, Cleveland; Sabini Film Company, Atlanta; Pearce Film Co., New Orleans; Merit Film Company, Minneapolis; Sayemess Film Company, Milwaukee; Standard Film Corporation, Kansas City; R. D. Lewis Film Company, Oklahoma City; Crescent Film Company, Kansas City; S.

Frisch Films, Des Moines; Supreme Photoplays Corporation, Denver; Consolidated Film Corporation, San Francisco, and Greater Features Company, Seattle.

Both Sides Well Represented.

It will be seen from this list that the entire country will be represented at the independent exchange owners' convention. The list of independent manufacturers is also thoroughly representative; so that the deliberations of the two conventions, held in separate quarters of the same hotel, will proceed concurrently. Joint meeting or action can be taken at any appointed time by the two bodies, without any loss of time. It is the opinion of prominent independents, both manufacturers and exchanges, that on the deliberations of these concurrent conventions depend the most important results yet chronicled in the history of the independent movement.

Locklear, Dare Devil of the Skies, Now Has Own Company

ORMER LOCKLEAR, is at present thrilling picture theatre goers throughout the country by his daring aerial feats in "The Great Air Robbery," a Universal-Jewel production, now has his own company. The new organization, which will be known as Locklear Productions, Inc., was formed Tuesday, March 16, with the following officers: Joseph Brandt, of the National Film Corporation, New York, president; Isadore Bernstein, vice-president and supervising director of productions; Eddie Eckels, of the Capital Film Company, secretary, and S. L. Barnhard, treasurer. Mr. Bernstein resigned his position as general manager of the National Film Corporation to accept his present position with Locklear Productions, Inc.

It will be seen that Mr. Locklear's name does not appear in the list of officers, and it is supposed that he will go to the business department of the concern entirely in the hands of his experienced associates.

Locklear has created such intense interest in "The Great Air Robbery" that numerous exhibitors have already placed him high up on the list of big drawing cards. His exploits in the air are not only daring but sensational, and the thrills he creates have a novelty that tends to advertise his name widely. His dramatic work in the film has also won favorable comments.

Will Create Many Thrills.

The Locklear Productions, Inc., has already planned to make productions that will give him great opportunities as a thrill raiser and at the same time, provide an atmosphere of artistry and refinement. Isadore Bernstein has already purchased a Randall Piatt story, "The Air Pilot," which will be used in Locklear's first production for the company bearing his name. This book was published in 1913 and is now in its fourth edition.

Joe Brandt is very enthusiastic over the acquisition of his new star and he is equally pleased with the company which has been selected for Locklear's first picture, for the company bearing his name. Distribution arrangements for "The Air Pilot" are already being considered and will be announced later.

Offices in the Consumers Building.

It may be of interest to know that Luet. Locklear has not confined himself alone to aviation and its thrills. He is a professional swimmer and fancy high-diver, a motor cyclist of note and the winner of numerous medals and cups in boat racing. At the present time he owns and drives the sister machine to Barney Oldfield's Golden submarine, which cost him the round sum of $14,000. However, the doughty Locklear is making it pay for itself in rapid time by his skillful work at the wheel.

The executive headquarters of Locklear Productions, Inc., are in the Consumers Building, Chicago, and the eastern office is in Room 201, at 1600 Broadway, New York.

Harry Rice, who secured Liet. Locklear for "The Great Air Robbery," has conducted all negotiations concerning Locklear Productions, Inc., and will represent Mr. Locklear's interests for the coming three years.

United's Board of Directors Holds Its Meeting in Chicago

THE board of directors and the officials of United Picture Theatres, Inc., held the regular quarterly meeting at the hotel Morrison, Chicago, Tuesday and Wednesday, March 17 and 18. It was originally intended to include Thursday in their work, but the officials and several members of the executive committee of the organization were unable to leave a day earlier than expected, to attend to some urgent business which had been discussed in secret session last week.

Officers Who Were Present.

The officers present were: J. A. Berst, president; Milton Goldsmith, treasurer;
Charles C. Johnson, secretary; David G. Rogers, southern division manager; Alfred Tanzer, special representative; Jack E. O'Toole, manager Chicago and Milwaukee offices, and Herman Hertz, of Los Angeles, assistant treasurer.

It was announced at the opening session that over 2,000 theatres throughout the United States were franchise holders and stockholders of United Picture Theatres, Inc., and that the present rate of growth indicates that the 2,000 mark will be reached in the very near future.

A general discussion concerning new productions was then engaged in and resulted in the mapping out of a series of feature pictures for the next six months that will cost over $1,000,000.

President Berst then announced the first four releases for this year as follows: "The Corsican Brothers," "Women Men Forget," "The Eternal Mother" and "Face to Face," the first featuring Dustin Farnum, the second Mollie King, the third Florence Reed and the fourth a big mystery drama with an all star cast.

Executive Committee Elected.

An executive committee was then elected to act until the next quarterly meeting of the board of directors. The members are Harry Hall, Troy, N. Y.; George J. Schade, Sandusky, Ohio; C. M. McClokey, Uniontown, Pa.; W. G. Hartford, Pawtucket, R. I., and Leo Brecher, New York City.

The board of directors then discussed the acquisition of the Triangle and Lynch exchanges by their organization and unanimously approved the action of the officers in negotiating and completing the deals. The acquisition of another important distributing company was then advocated, and the officers and the executive committee were invested with full powers to act in the matter, so that an announcement may be made prior to the next quarterly meeting of the board.

President Berst then announced that he had closed a contract which will give United pictures billboard showings in about thirty of the largest cities of the United States, the contract being in force for one year. This had been done to forestall the possibility of finding national advertising billboard space reduced during the ensuing year. The cost of this contract is over $600,000, Mr. Berst stated.

The meeting of directors then advocated and resolved that every franchise holder of United pay for at least three pictures in advance, recognizing the necessity of completing the entire picture, and that all large companies for the purchase of independent pictures in the open market, a large war chest will be necessary. The directors then set an example, in several instances, by paying in advance for as many as ten pictures individually.

It was the consensus of opinion at this juncture that the theatre owners of the country represented by United, with its 2,000 theatres in various towns throughout the United States, are capable of purchasing pictures of the latest value, from a box office standpoint.

To Open United Trade Boards.

The directors next decided on the establishment of United boards of trade throughout the respective exchange centers, and they immediately proceeded to establish a 50 per cent. representation of United in their respective districts. They are confident that a close community of the theatres throughout the country will be the immediate result.

At one of the closing sessions of this quarterly meeting, attention was drawn to the fact that the common stock of United Picture Productions Corporation, now being traded on the New York curb, had risen sharply while the meeting was in session in Chicago. This, it was declared, was partly due to the heavy buying by the directors of United Picture Theatres, Inc., themselves.

It was freely predicted that at the next quarterly meeting of the board, which will probably be held in Los Angeles, with its 2,000 theatres United Picture Theatres, Inc., will be in a position to furnish the theatres of the circuit three pictures a month, of a standard fully equal in merit to "The Corsican Brothers" and "Women Men Forget."

Those Present.

The following members of the board of directors were present at the quarterly meeting: Utica, N. Y.: Leo Brecher, New York City; George J. Schade, Sandusky, O.; Harry Hall, Troy and Buffalo, N. Y.; Neil Birk, New York City; Abe Goodside, Portland, Me.; C. M. McClokey, Uniontown, Pa.; Fred Seegert, Milwaukee, Wis.; W. G. Hartford, Pawtucket, R. I.; W. F. Cuff, Chilicothe, Mo.; L. W. Rogers, Poplar Bluff, Mo.; George H. Hines, South Bend, Ind.; Henry Savage, Boston, Mass.; Thomas Norman, Racine, Wis.; George Monroe, Omaha, Neb.; M. H. Gwynn, Dallas, Tex.; Phil Meyers, Minot, N. Dak.; S. M. Boas, Fall River, Mass.; A. G. Hettesheimer, Cincinnati, O., and H. T. Treffer, Davenport, la.

The following exhibitors were added to the board of directors at the opening session of the Chicago meeting: Abe Goodside, Portland, Me.; W. H. Linton, Utica, N. Y.; S. M. Boas, Fall River, Mass., and H. T. Treffer, Davenport, la.

Letters of regret were read at the opening session from the following directors, who were unable to attend: Henry Cran dall, Washington, D. C.; M. Boas, Fall River, Mass.; James Beatty, San Francisco; E. W. Bickert, Boise, Idaho; D. H. Schum man, Pasadena, Cal.; Henry Turner, Missouri, Mont.; L. J. Chamberlain, Shamokan, Pa.; Frank D. Hill, Reading, Pa.; Fred Schaefer, Chicago; H. Gainbgoro, Florin; J. Peter A. Adams, Paterson, N. J., and Gustav Koenigswald, Brooklyn, N. Y.

Carl Laemmle Reassures

Bashful Bewitching Maids

CARL LAEMMLE arrived in Chicago Wednesday, March 17. He stopped several days and then left for Los Angeles, where he will remain from six to eight weeks. He will have entire charge of Universal City during that time.

When seen, Mr. Laemmle announced the signing of Carmel Myers for a long term contract. Miss Myers was formerly a Universal star and had a large following. She is now starring on Broadway, in a big dance success, and on the list of Laemmle notables just as soon as her present engagement expires.

When the writer called on Mr. Laemmle, he was the central figure of a group of Chicago’s loveliest girls, who were posing for a flash light photo. These girls are among the best of entrants in the National Elk’s Convention Beauty Contest, at present being conducted by the Chicago Herald-Examiner in conjunction with Universal.

"Don't be afraid to get close to me," said the head of Universal, as several of the young women showed signs of bashfulness, at the command of the flashlight men to form a more compact group. Mr. Laemmle’s smile was most encouraging and the girls took him at his word, as they heeded back their sweetest.

But there was a big reason why the bevy of bewitching damsels should look their prettiest for Harry Rice, Universal’s dynamic publicity man has taken advantage of the Elk’s contest to secure the loveliest girl in Chicago for Universal City.

Arrangements have been made that Universal will engage the winner of the contest on a year’s contract, at $10,000, to appear in moving pictures at Universal City. Many hundreds of Chicago’s prettiest girls are being photographed and reproductions appear in the Hearst dailies, morning and evening.

What’s Your Neighbor Doing? "Get In" On the Live News Pages! Late News from Every Point

April 3, 1920

Let's Take Up a Collection and Give Shirley Mason a Subscription to a Modern Fashion Magazine.

Clogs and Scotch shawls don't go in Na Yawk! Dramatic bits from "Molly I," made by Fox.
Advertising and Exploitation

By Epes Winthrop Sargent

You Might Think Boston Would Learn
But We Still Get the Same Old Black

GENERALLY a person learns through experience, but Boston managers for years have contributed to turn out the rottenest looks possible. A pearl in this country, press work is poor and to make things worse there is a fad for hand lettered and drawn designs, though few large spaces are ever taken in the Boston papers. It seems strange that in the last quarter century no Bostonian has ever thought to use light type faces and outline designs, but apparently it has never occurred to anyone to try this experiment and week after week the evil look-

as a matter of fact such a stunt will widely advertise pictures to the public and bring a direct return to the theatres in paying patrons.

—P. T. A.

Washington Chain Displays Avoid
Clashes While Showing Distinction

TOM NORTH, who is now managing director of the Tom Moore theatres in Washington, D.C., sends in some samples of the work of E. G. Evans, his general publicity man. In an effort to get individuality in display for three large houses, Mr. Evans has recourse to a variety of expedients, but we do not

particularly like the benday backed display for the Strand. The benday is good, but the cut is too light in tone. It sinks in. A black and white, strong in blacks, to match the boat, would have been better. It is 15 lines across three columns.

The Garden is much better from every angle and takes about 175 lines. The reverse comes up well and no important line in the black is small enough to fade in. The three big names stand out and the rest does not matter. The hand lettered title looks almost like type and a striking cut attractor helps much. It is a very pretty display. A third house is not shown here, but it stands well on the page. There seems to be a tendency in Washington to let each house stand "on its own," instead of grouping them in a single large space. This makes it necessary to make each display work harder than where three announcements are grouped and can unite to dominate the page. With Tom North on the job we look for some good stunt stuff presently. What Tom used to do in the old V.L.S-E exchange was ample, if you remember those happy days.

—P. T. A.

Chain Houses Use Lightline to Gain
Effect of Larger Spaces for Display

SAMUEL SIVITS, of the Rolland and Clark theatres, Pittsburgh, sends in some more of his displays for the Pittsburg houses, one in line and the other combined line and benday. The three houses take only five lines between them, with the Liberty and Regent getting the better on the display, yet the combined space stands out better than would a two lines for any one house and by using light line where others seem to prefer the blackest type, Mr. Sivits gets more for his money than do those who run more to black type and

Two Displays from Washington.

Two Displays from the Boston Globe.

Theatres Combine in Circulation Scheme

PRACTICALLY all of the theatres in Salt Lake City united with the Telegram in a picture players guessing contest. Primarily, it was a circulation scheme for the newspaper with six cash prizes and ticket prizes ranging from two passes good for two each to two different theatres to twelve single admissions to one house. There were thirty-five local awards in all. In conformity with the post office rulings a tie gave each contestant a similar prize.

The contest was staged for nine weeks and in that time the Telegram printed daily the picture of a photoplay star. The persons guessing the largest number took the prizes. To help in the selection, correctness of spelling and neatness of submission were given weight in the awards. At first glance it would seem that such a scheme worked only for the paper and that the theatres were held up for the picture prizes, but
Tell It With Tents When the Circus Comes

overloaded white space. The individual display is not always as strong, but the mass effect gets over.

The reproductions are from the engraver's proofs and the half tones do not show as well in the paper, but they get over, for a coarse screen is used, which does not mud easily. We think that mortised type would be much better for the smaller letters, but where so many uses are made it is probably brand do the work. The regular advertising is about five inches deep with two columns to each house. There is opposition in the town but they both take things easy, the other houses using a

Single six piece for regular advertising. With such small space bills it is easy to afford a flash now and then if only for the moral effect.

Circus Atmosphere Sold Rialto Patrons on Shirley Mason's "Her Elephant Man"

PART from four camels for a perambulator and a circus in front for the house, the Rialto, Denver, carried the saw-dust suggestion into the newspapers and took half pages on Sunday with the big top and the horses and the "bulls" and everything. The result was a big week's business, the

additional sale more than repaying the additional costs. There is a powerful drag in the circus; perhaps an even stronger appeal than in behind the scene stories, and to play up this atmosphere is to sell almost any play with three rings and a kid show. The Fox house went the limit and cleaned up.

Snappy Lines Give Jazz to Program Boxes

GIVING life to program boxes the Palace, Hamilton, Ohio, uses snappy lines at the top and bottom of each box or a comment on the author or producer of the attraction announced in that particular space. Some of the lines have a real selling value and all of them give an appearance of importance to the usually dead spaces. It is a small thing, but it brightens the program wonderfully and it doubles the advertising value of the program.

Johnny Mack Is Branching Out

JOHNNY MACK, of the Hill, Newark, which is not named after our Rambler, but refers to its geographical location, is branching out to fight the other nearby houses. He took a full page in the local paper the other day, which is a good stunt, and put in double attractions—which is not. The trouble is that in his house organ Mr. Mack is pounding so hard on the other fellow that his patrons are liable to argue that he is afraid; which is a bad suggestion to create.

The Regular Space, a Four Fives.

Two Displays from Samuel Sivits.

argued that what is lost in legibility is gained in general effect. With the Washington chain houses getting divorces from each other and the Pittsburgh theatres getting better rests with combination it seems to be difficult to figure the answer, but the real solution is that the Washington spaces are larger, each house often taking as much as the three Pittsburgh theatres.

Small Town Exhibitor Takes Half Pages to Tell All About His Coming Bookings

ANNOUNCING his consumption of Paramount-Arcraft booklings, the manager of the Baby Grand and Alhambra theatres, Elwood, Ind., takes a half page to get his patrons enthused, apparently working on the theory that it is easier to put over a brand than to gain interest in the products bearing the trade mark. This is a very neatly set half page, though the lines are too
To Get a Novelty Go Ten Years Into the Past

Stanley Chambers Two Pages

Shy on "Everywoman" Sheet

STANLEY CHAMBERS, of the Palace, Wichita, Kans., is two pages shy on his special section for "Everywoman." He ran only eight pages as against the usual ten, but he got enough, so he should worry. One thing he got was his advertisement on the front page, instead of on the back, and he dug up a good layout, clean, clear, and decidedly effective. The lower panel tells of the high lights in the play. The other type pimplies each take up a good point and yet we somehow it said it has the value of open work.

The production was played at the dramatic house instead of the Palace, as has been done with other large features, and all of the eight pages carried stuff about the play. One good idea was the use of extracts from the subtitles run in narrow panels across the top of each page. This is a new and decidedly good idea, for it gives class to every page and there was plenty of material to be found in the titles for seven good extracts. Not all of the advertisers made a direct hook-up with "Everywoman," but they were given every aid when they did in the way of cuts and suggestions and even if Mr. Chambers ran eight pages instead of ten we think that he made up in enterprise what he lacked in page numbers.

It is one of the best of the many special sections gotten out for this play, but Mr. Chambers usually does do things well, and it was to be expected. If you will compare this page with some of the ones lately shown you will see how much better the light ones works. Most times Mr. Chambers makes his artist work for the house instead of doing as he pleases, and that is an accomplishment.

T. A.

Here's an Idea for You

ON his Garfield Theatre program Charles H. Ryan, of Chicago, advertises an oldtime picture show "as it was ten years ago." We don't know where he dug up the stuff, but if you can get hold of a series of the old one and two reelers of that day it will be a good thing to put them on your program and make a fuss over them to point up the difference. If you can go further back than that it would be better yet. Some of the old black and white stuff would surely make your patrons realize the difference more acutely than any talk could. Try and dig some old stuff up somehow and run it as a feature. Don't get the reissues of the two years ago, but go back of 1910 if you can. Possibly you can pick up some such stuff.

-P. T. A.

Open Spaces Get Showing for Titles and Sale Talk

BOTH of these displays from the Adams, Detroit, are good, but that on the right gives emphasis to the value of open display. In the advertisement for "The River's End," the title runs into the cut and is obscured by it. You are more interested in the cut than the title because you can see it more clearly. If the cut interests you sufficiently you get the title, but interest must be won. On the other hand the Talmadge display gives you star and title almost as soon as you get the striking figure of the girl, and you get guests the movement and serve of a good story, thereby piquing the play and creates the suggestion of speed.

-P. T. A.

Two Displays Which Emphasize the Value of Open Lettering

That as soon as your eye sees the page as a whole. Of course this story lends itself better to selling talk than the more serious Curwood stories. It is snappy and saucy and gives the copy writer plenty of opportunities to get over catchy lines.

This is the same characteristic of the Constance Talmadge stories, which apparently are put together for the benefit of the press agent, and anyone would fall for "A bit naughty but lively story of a perfectly nice girl who was married to an old fossil so good that the angels had to take him away." The selling talk is almost self-writing, but the big fact is that the single figure and the white space permit the lines to be played up so they will be read. If it is well done, the single figure is by far a better attractor than a scene cut because it leaves more room for the letter press and this holds good no matter what the size of the advertisement may be. The smaller space is 9½ and the larger 11 inches, both across three columns.

-P. T. A.

Spirited Cut Better Than "Pretty" Design to Pull

THIS five elevens from the Strand, Toronto, is a good example of the value of a spirited drawing for an attractor. He gets his nearest another larger space in which the horsehoe design is used, but this latter does not possess half the value of this cut because it is merely pretty. You should cut from within one idea and make your cut to work. There is strength to this drawing which suggests the movement and service of a good story. It piques the play and creates the suggestion of speed.

-P. T. A.

Used the Canadian Angle for "The River's End" in Detroit

BECAUSE Detroit is just across the river from Canada, and because "The River's End" is a Canadian story, the Adams, one of the Kunsky houses in Detroit, played the Canadian angle across the boards and brought an unusually large patronage from Windsor and other points across the border. More help for the press agent was found in the fact that Curwood used to work on the Detroit papers, and this also served to make business and was played up by Howard O. Pierce and Harold Heffernan.

Much use was made of a telegram from Marshall Neilan complimenting Detroit on its critical ability in approving his play. This may have appealed to local pride, but it was a rather obvious bait. The advertising was mostly well done, but there is one two column display in which an effort to get a written paragraph across two cut figures leads to the alternate use of white and black script that is an eyesore. Apart from this the work was very well done from all angles.

-P. T. A.

Used Fortune Teller for "Should a Woman Tell?"

USING a fortune teller to get interest in "Should a Woman Tell?" the Madison, Detroit, announces the famous Madame X in a special single column six. It starts off with the statement that there is a woman who doesn't tell within her heart a secret and that "Mme. X" will give advice upon these secrets at each perform-
Learn Here About Jay Gove's New Hat

Overcrowded Advertisement Is Against a Proper Display

Two lives is not a very large space, at best, and when effort is made to get a four tens display into a quarter of the space, something is bound to get bumped. In this case it is the name of the star. This ought to have been more greatly concerned with his design than

An Overstuffed Two Fives.

with the advertising value of what he has done. It's a pretty lighthouse and a special wrestling film gets a nice little panel, and there is a good underline for "In Old Kentucky," but Miss Thomas has, for the moment the most important figure, gets left out in the cold. Anyone who is keenly desirous of learning all about the Olympic's attraction can get the facts through close study, but it does take time and study and this is from a Pittsburgh paper, which suggests that the city reader has not the time to waste.

In laying out the sketch the idea should be to get the star advertising over clearly as the house, and then, if there is room, let in the rest, but the star should show clearly—that is what stars are for, and if their twinkle ar impoverish they lack the value to that particular management. We think that Miss Thomas' name will sell better than the very best lighthouse ever drawn, but here the lighthouse has by far the best of it.

Which of These Displays Will Get Your Attention?

These two displays from Baltimore are both tens, one a two and the other a three. But entirely apart from the matter of width we think that the showing for the New Theatre will get ten times as much attention as the

largest possible type faces are used for every bank. Probably the compositor sheds tears because he had to indent some of the lines. It is not intended that the mind gets only the impression of many words and does not stop to read.

In the New display the message is caught at once. This is Katherine MacDonald in "The Turning Point." She seems to be an attractive girl in a pleasant setting, so the smaller paragraphs are read, even if they are in small type. If they are not read the mind has at least received the more important message, which gets over at first glance. Pick up any newspaper and you will find that nine times out of ten the theatrical advertising carries more type face to the square inch than any other display advertising in the paper. Some theatrical pages are almost black with type and some, notably the Boston Sunday issues, are positively hideous, and yet it is not merely the reading which counts. The best advertising is framed to get the message over at a single glance and build up on this with additional argument if interest is gained.

This is the whole philosophy of advertising, and it is more and more understood by advertisers, yet year after year theatrical advertising is pumped so full of type that little gets over. It is better to advertise in words which are read than one hundred which do not impress.

Put Over a Comedy with a Novel K. C. B. Layout

H. M. Thomas, of the Rialto, Omaha, casting about for something new both with his and his advertising "A Twilight Baby" hit upon a good idea in a combination of an open title with a K. C. B. liner talk. It was not so much the style as it was the snappy line of language. It gave him a three thirteens enough out of the ordinary to get everyone laughing—and talking. Almost any new style of advertisement is good for at least once, and there are some new styles still possible, strange as that may seem.

This Page Advertisement

Is a Display and Reader

HERE is a page advertisement from Vancouver, Washington, where Ralph Ruffner came from, though Ruff ran the other house and not the U. S. A. It offers a good suggestion in that it is both a display advertisement and a reading notice where a reading notice will do the most good. Display advertisements should carry little type; no more than a good three nine, but here is an exception to the rule in that a reader is all right if it is just one reader and is not cut into fifteen or twenty display banks. The right hand is pure reader. The left is pure display, so that the house gets double value for the space. An attempt to tell one-fourth as much as the reader contains would have spoiled the advertisement, but making it so clearly a reading notice lifts the curse. It is there for the reader to peruse or not, as it may please him, but the big stuff is so big that he cannot possibly overlook the facts, and there is no dodging.

Why Gove Bought Another Hat Is Here Explained

About the last word in authorities is supposed to be "The Printing Art," which has passed even "The Inland Printer" as authority in the niceties of the art, and the March issue takes over the four-page four-color display for Retailers recently run in this paper and which was planned by Jay A. Gove. That is the reason Gove had to slip out and buy a larger house for his head; for it is the first recognition the publication has given motion picture advertising. And it was not only that the pages were reproduced, but they were among the six displays to come in for semi-editorial mention out of the many examples the issue contains.

Get Yourself a P. T. A. and make a new box-office record

Two Dollars a Copy, Postpaid

MOVING PICTURE WORLD

516 Fifth Avenue, New York
Schiller Building, Chicago, Ill.

Wright & O'Leary Building, Los Angeles, Cal.
Had Only Eighteen Seats for Sale for Each Performance of “The Miracle Man”

HOW would you like to start your run with only eighteen seats for sale for each performance of a feature which was costing you $168 a week? Wouldn't it be a grand and g-g-g-glorious feeling? J. D. Smith, of the Princess, Rockford, Ohio, knows the feeling and he'll say it is. Smith runs a 168 house in a 1,200 town, and he doesn't feel a bit reckless about hiring big films, but he has his nerve with him and he also knows the inside top of his head to good advantage.

He wanted to run “The Miracle Man,” but it was a big rental for a small house and there had been any yellow along his spine he might have figured that perhaps it would rain and spoil business. A rainy night and a big rental bill don't get along well together in a 1,200 town, but Smith thought he knew of a way out, and he went to work.

Teasers First.

First of all he had teasers printed reading “He’s Coming. Who? ‘The Miracle Man’.” These were 14 by 4 inch strips and he got them all, and he figures that if he spread them out it would take him long to paste a 1,200 town, but he stayed out an extra ten minutes and made a thorough job of it.

Then he went to the business men and told them what a fine thing it would be to play a big picture occasionally. It would get people out and it wouldn't take long to paste a 1,200 town, but he stayed out an extra ten minutes and made a thorough job of it.

He wanted a photograph of the crowd, but there was no photographer and the local amateurs could not work a big flash light picture, so the stunt went into history unpictured if not unsung, but there is time yet to get a picture of a Rockford crowd for Smith likes the idea and is getting ready to play the rest of the big ones as they come along. He figures out that there

that all he had to do was to sell tickets and take them back again and play the piano and pack in the standing room and count up, and rub arnica on his shins where people walked all over him trying to get the last of the standing room.

The Law and the Prophets.

There is a certain size newspaper ad which brings maximum results, any increase in the size of which means a loss to the advertiser in too great expenditures for space, while a decrease in size means a loss through a decrease in patronage.

The efficient advertiser is the one who knows his conditions, who knows when to use big space or small space. He is the one who varies his expenditures along with varying conditions—the man who knows how to get good sales arguments in the minimum amount of space with consideration to copy and layout.

—L. Stewart, Lynch Enterprise.

He wanted a photograph of the crowd, but there was no photographer and the local amateurs could not work a big flash light picture, so the stunt went into history unpictured if not unsung, but there is time yet to get a picture of a Rockford crowd for Smith likes the idea and is getting ready to play the rest of the big ones as they come along. He figures out that there

is more money in an occasional big one at fifty cents top than in smaller stuff at fifteen cents, and he got the fifty where the nearest large town asked only thirty.

And he did all this in precisely the same way the big town men do it. He worked every possible advertising angle. It's the only way. Smith is just as much “there” as the big town man—perhaps even more so.

Damaged Suitcase Worked as Frame for Enid Bennett

MANAGER HANNON, of the Lynch house in Spartanburg, recently worked a good lobby stunt for Enid Bennett in “The Woman in the Suitcase.” He got hold of a damaged suitcase, cut out the side in irregular shape, ran an electric light into the top where it was screened and mounted pictures of Miss Bennett on the back with a dated card. It was simple, but enough out of the ordinary to make much comment.

Six-Sheet Made the Basis for Stunning Lobby Show

NEW ideas for lobby displays are infrequent, but the Strand, Wilkes-Barre, Pa., seems to have dug up something new in an adaptation of a six-sheet to a lobby display, working the lobby stalls onto the sheet and getting a compelling effect from which it is showy and yet more in harmony with a good lobby than a straight six-sheet would be. This is displayed on an easel frame in front of the house and serves as a combined billboard and lobby frame. The figures and lettering desired are cut out and pasted on the frame, other details are lettered in as may be required and the stalls tucked on.

Making Big Ones Out of Little Ones.

Reversing the time-honored practice, the Strand, Wilkes-Barre, makes its lobby displays into six sheets with cut outs from the six sheet lithographs.
It's the IDEA the Words Tell Which Counts

Vitagraph Exhibitors Specialize in Stores to Boom "Big V" Productions

HITTING upon the same publicity idea, two theatres, remote from each other, recently put over Vitagraph plays to good business. One was a comedy and the other a drama, but the idea worked equally well.

The Princess Theatre, St. Paul, played Earle Williams in "The Fortune Hunter," booking for a day and keeping the attraction for a week on the strength of the business they gained with a fake drug store. This was an unusually elaborate display. The Princess has a wide front, but across the entire top was carried the idea of the shelving of a drug store with patent medicines, stock bottles and jars and all of the things which pharmacies used to have before they were turned into department stores. The display was run down on either side, terminating in a set of drawers. A small soda fountain with its syrup bottles was placed in the centre, when the box office should be. This was a real fountain, obtained from a dealer in second hand supplies, and a cut-out picture was placed behind to suggest the dispenser.

The whole idea was based on the fact that the star was supposed to get a job in a drug store, and this slight hint led to a business making stunt which stretched a day into a week.

**Grocery for Semon.**

A more obvious suggestion was a grocery counter for Larry Semon in "The Grocery Clerk." The boxes before the counter were painted in to prevent them from getting in the way, but the packages at the rear of the counter were all real and were supplied by a local agency for the good shown. This stunt was pulled by the Rialto Theatre, San Francisco, and was backed up by a large display of paper. Here, too, a cut-out of the star was used for the clerk. The idea is not as extensively carried out as that of the Princess, but it was a corkscrew good stunt and shows that they followed Ruflner with another live wire.

Store fit-ups, where they can be used, are good because they offer an appeal through their unusual placement. You do not look for a drug store or grocery in a picture theatre lobby. When you find one it is sufficiently out of the ordinary to attract more attention than some less familiar though perhaps more curious display.

They are easy to make if you can get the shelving, particularly a grocery or dry goods store, for you can borrow the filling for the shelves. In the cities the agencies handling package groceries can supply the cartons and empty packages used for building window displays. By going to several grocery stores or drug stores, you can get a window to boot by making an identical display in your lobby and in the store window, giving a credit card to the grocer in the lobby in return for a theatre card in the window, plus a few stills or cut-outs.

Very often you can arrange for a sample or a demonstration outfit to work the lobby and make an appeal through the "free samples" angle, which is a never failing drag.

**Used Ticket Distribution to Break Ice on Newspaper**

DOWN on the Rio Grande, or thereabouts, some of the newspapers are as cordial to the picture theatres as are the wets to the drys. Instead of working in with the theatres, the editors sit up nights until after the paper is off the press to make certain that no free publicity is slipped in after they have passed the forms. Some time ago James C. Quin, better known as "Jimquin," opened the Rialto there, inventing the "park your — stunt to get coming. The editor got the writer's cramp for a long, long time, but he has come to life again.

He determined to break into the hard-boiled sheets and being ever a modest sort of cuss, he thought the front door would be better than the back, so he got after the front page. He went over to the editor of the Herald, told him what a wonderful picture "The Miracle Man" was and what a hardship it would be if it happened that any man, woman or child in El Paso be denied the chance to see it.

He was so anxious that he was willing to devote his Tuesday performances to the good cause, and the Herald took a double column box on the front page Saturday and Monday to tell all about it. It was just the old Frankenstein stunt, which has been worked time and again. All you had to do was go to the Herald and ask for a ticket, the presumption being that you could not afford the price, and the ticket was handed out. The essence of the idea is contained in this clipping from the box:

Because there are always some who for obvious reasons are temporarily unable to enjoy an event of this kind, and because "The Miracle Man" will not be back here again, and so must be seen now or never, The Herald has secured a block of seats for the performances of Tuesday afternoon at 1 and 3 o'clock, which will be reserved for all those who have wished to see this great cinema production, but have not been able to do so.

So if you are one of this number who cannot afford the price of admission, just drop into The Herald office any time Monday, and up to 3 o'clock Tuesday afternoon, and tell them you want to see "The Miracle Man" at the Rialto. That will be enough. Without any questions or hesitation, The Herald will give you a ticket that will admittance to the performance just as freely as if you paid your money at the box office. Neither The Herald nor Mr. Quin wants "The Miracle Man" to have said "Good Bye" to El Paso, that any person who wished to see this masterpiece of the silent art was unable to do so.

And now, having broken the ice, Jimquin is getting ready to go in swimming, and if he doesn't get writers' cramp again we shall hear from him some more.

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**What Have YOU Done Lately?**
Page Suggestions in Paragraphic Punches

Lavishly Billed Flooded District to Advertise "Water, Water Everywhere"

BILL posters in boats are not common, but the Goldwyn campaign for the newest Will Rogers picture was inaugurated in the Philadelphia district in Manayunk, and the advertising men just paddled up to and down the residential districts bargaining for third-story locations because they were not certain about the second story sites.

"Water, Water Everywhere" was billed to open at the Victoria, Philadelphia, April 12. Last week the usually placid Schuykill went over the top to the extent of 10 feet and flooded the residential portions of the town of Manayunk, one of the home suburbs, and hardly had word gotten into the city before the Goldwyn office started men out with a pile of banners.

Rubbing It In.

There were a lot of these in readiness for exhibitor needs, and the office set them all out to the new Venice with instructions to get as many of them up as possible, and it was not long before the town was pretty well plastered with the streamers reading only the three words. With five feet of water in the streets and more in the cellars, the signs very naturally attracted attention, and it was not long before the curious began to call up the local authorities.

They didn't know, either, so they referred the inquirers to the Philadelphia City Hall, and someone there recalled Will Rogers was announced in a Goldwyn play of that title, so the word was sent back, and the town settled down again.

But of course the story got into the Philadelphia papers as live news, and most of the pictures in the flooded district published the following morning included one or more of the signs. It would not have paid to bill Manayunk merely for the benefit of the local residents, but to get played up in two column cuts and layouts in all of the Philadelphia papers in the most important local story of the issue was something real and it got over big.

Forced itself.

It was scarcely possible to get a good shot at the flood without at least one sign and the appropriateness of the legend brought a laugh which stamped the title on the mind of every reader, not alone in Philadelphia but in every town in the eastern section of the state, for the papers went everywhere and the readers were interested in the news.

It was just a bit of quick thinking which brought rich rewards in the best sort of advertising. We do not know who does the Goldwyn publicity for Philadelphia, but he is certainly on the job right from the jump, for it took quick thinking and quicker action.

Typewriter Hook-Up Window Promotion for "Empty Arms"

SOMETHING new in window dressing has been designed by Martin Jenter, an "ideas" man, for "Empty Arms" in conjunction with the Corona typewriter. The typewriter people have their main office on West Forty-second street, New York, one of the most traveled cross streets in the city, and for four weeks they will give the window to the attraction. The main scheme will be the suggestion of a picture screen with an orchestra in front. On the screen will be shown one of the scenes from the play in photographic enlargement, while at one side will be shown a cut-out of the author, presumably at work on this play, and on the other the script of the production, done on a Corona. Something of this sort can probably be worked with Corona agencies wherever the play may be booked, using stills for the display instead of an enlargement.
Do Hook-ups or Scatter Advertisements Give Showmen the Greater Publicity?

MARY R. CANNON, of the Lynch Enterprises, Montgomery, Ala., will probably jolt the hardened hook-up advocates when she comes out flat-footed for scatter advertisements in preference to a double-decker or better, but Miss Cannon says that it worked for her, so she has the proof to show. Of course, there may be testimony in rebuttal, but Miss Cannon at least raises an interesting question and one which it will pay to study from the purely local angle.

And therein lies the rub. The local angle differs. No one may set forth a list of definite rules for advertisers which may not be broken to the profit of some. Perhaps one reason for Miss Cannon's success with the scatter is to be found in the fact that when she sought to get a hook-up she was following an earlier hook-up of a few weeks before. Merchants did not seem inclined to come in, and so she took another approach and suggested a scatter campaign, each advertiser hooking in with a catchline and a cut, if the latter was desired, for selecting his own position.

Lends Variety.

Where a hook-up follows a similar campaign too closely, there is a possibility that the second will lack pulling force for advertisers and that the like lack of similarity. The first one was a novelty, the second an old stunt. Generally, a contest will give fresh life to the second hook-up, but contests are bothersome. In such a case the scatter should prove the better appeal.

Miss Cannon found this true, at any rate, as told in the Enterprise Square Dealer, the valuable little house organ edited by Lem L. Stewart, who was formerly public-ity man for the Triangle. Miss Cannon found the local merchants disinclined to come in on a new hook-up campaign. They had just had one. It worked well, but they were doubtful of the success of another. She suggested an independent hook-up. The ads ran as they fell, but each carried the "Everywoman" line. As a result she put over the title on the second page, the seventh, twice on the eighth, one on the ninth and another on the back page along with the theatre's own display.

An Appreciable Total.

The house took a three-six and a halfs, with the other advertisers running from the lowest to the highest. The total was 205 column inches, on five different pages, and it may be argued that the cumulative effect was as good as the mass effect of a double page. To help along each advertiser was given tickets for prizes for contests, each being framed to suit the individual advertiser and not forming a complete whole. In all, fifty-five tickets were required.

Generally we believe that the mass effect is best where it is comparatively new, but at least Miss Cannon's stunt gives something different for a quick playback, and can also be used for an overflow, as has been in other sections.

And Outside, Too.

Miss Cannon did not limit her hook-up campaign to the newspapers. She also made a canvas of those who did not care to come into the paper and persuaded them to try window hook-ups to run with the newspaper displays, a florist, for example, using a window card which read: "When you say it with flowers you speak the language of Everywoman." Dry goods and department stores also came in and the window hook-up was even more valuable than the newspaper space because it was more general.

If It Works for You Tell Others How It Works by Writing to Us.

Merchants Expected Advance in Price for Special Sheet

ITH many managers assuring themselves that their town is too small for a special section or that their merchants will not come in on such a display, it is refreshing to hear from Mrs. B. Koch, who conducts the variety in Anthony, Kansas. Anthony has a town of 2,500 and she has a 300 seat house, but she put over a seven page section of a sixteen page newspaper issue of the local weekly and got mention for "Everywoman" in sixty different places, of which twenty-three were special hook-ups advertisements of the type of the "Free- man Week" at the men's clothing store.

And Mrs. Koch writes that she was surprised to find the merchants so interested. She did not fail to land a single man he went after, and so many supposed they would be charged extra rates for this hook-up. She is convinced she could have bought the space in bulk to sell at a profit. The whole town came in on the display, and Edmund C. Bechtold, the editor of the Republican, looks to see that every advertiser got the best display his force could give it. The ad composition is exceptional for a country paper and compares well with the big city displays.

If Mrs. Koch can put it over in a 2,500 town, what are some of you men kicking about?

Boomed a Film Production

Through Clever News Story

TESTING the theory that stories in the news columns of local newspapers can be used for exploitation purposes providing the angle from which the story is written is of broad appeal through its novelty, the Empire Theatre, Montgomery, Ala., has some interesting conclusions.

It was during the showing of Katherine Macdonald in "The Beauty Market," her second production under her contract with First National Exhibitors' Circuit, that the Empire conceived a novel idea for a news story which was worked into all editions of the Montgomery Advertiser.

The story was captioned "Society Scandal Mongers Shatter Beauty's Plans for Winning Rich Wife Seeker." The story was written in a rather clever and bold manner suggesting such events as "lingerie parties in dry times," and "love via the check book route." According to the Empire this account of what might be expected of "The Beauty Market," interested a larger percentage of newspaper readers than could have been aroused through the use of a full-page display ad.

Portala Makes 24-Sheets with Threes and Block Type

GETTING around the handicap of the fact that the 24-sheets supplied by the producers gives only one title, the Portola Theatre, San Francisco makes its own 28-sheets with a 20-sheet block letter and a pair of threes. This is cheap only where a number may be used, but it is a simple enough matter to make up two or three of these with hand lettering and the threes for smaller houses. The idea is capable of infinite variation.

And here's a little tip. If you want to get paper cheap and your local newspaper runs a web press, you can buy the ends of the rolls very cheaply and it will serve you use ink which will not spread too freely.
Negro Jazz Band Goes in the Cans with "In Old Kentucky" on the Nebraska Route

YEARS and years and years ago the circus men discovered that the street parade and a ballyhoo on the lot meant business. Then the minstrels profited by the discovery and Al G. Fields 40—count 'em—40 must have hooded it a million miles. Now the pictures have utilized the discovery and bands of various sorts have been helping to clean up with "In Old Kentucky." One office books the "original" Whang-doodle Band, and other exchanges have copied the idea, but C. E. Holah, manager of the A. H. Blank enterprises, which holds the First National franchise for Nebraska, is more up to date, and he uses a negro jazz band of five pieces, of whom only three are soloists; perhaps the only negro band in existence in which there are two men who do not want to be soloists, too. These men are booked with the print as a unit and they have been listed solid until the end of June, which is pretty good booking for a film show.

Breaking the Ice.

The band was broken in at Fremont, Neb., where Bob Wall divides his time between Wall's Theatre and a racing string. He had booked the film before the band idea was developed, but they threw in the darkies to see how the scheme would work. The opening day there was a parade consisting of the band and six of Mr. Wall's blooded stock; two of them ridden by jockeys in Mr. Wall's own colors. The parade wound up in front of the theatre at two o'clock, with the first performance at a quarter past. The boys played for ten minutes and then went inside. So did most of the crowd. The prices had been run up to seventy-five cents top, but it was announced that there would be a concert in addition to the films, and no one kicked at the price.

Just before the second show the band got out front again and once more played them in again and it worked just as well as it did the first time.

Breaking the Record.

With a new top price it was easy to break a cash record, but the attendance record afforded a better test and this stood comparison with the best. Five performances were given each day, two matinee and three evening showings, and many came a second and third time, because the program was changed if the film was not, and they wanted to hear the new musical selections.

Mr. Wall had gone into the country with his billing, to get all the territory interested, and he needed them, for he was in a 10,000 town and was using the local patrons up too fast to keep up the pace.

Press Work.

Do things that will give your newspapers a chance to talk about your picture. They can't talk unless you give them something to say.

Don't be afraid to spend extra money on a big story. A story has a mass and a class appeal and to eliminate either may prove a costly error.

Keep friendly with the editorial end of your newspapers. Don't trust the advertising department to force stories through the editor. It's a losing game.

Don't fail to play up the story as well as the star, if the story is good, and start early enough to tell your people all about the coming treat.

—Lawrence Beatus, of the Loew theatres, Washington.

Since then the colored performers have been seeing a lot of the scenery and have been blowing themselves black in the face all day and most of the night, and they have been making money for the managers all over that section.

Of course only a few films lend themselves to this form of exploitation, but it works so well that managers now regret that they did not remember the Rising Sun Silver Cornet Band when "Blue Jeans" was put out. That is where the melodramatic-musical hook-up started.

Sayre Paid for Only Seven;
Made It Look Like an Eight

GETTING a seven column space instead of an eight is a common stunt in towns where anything goes that has a space bill tied to it, but in cities they are more particular, and J. W. Sayre, of the Jensen and Von Herberg houses in Seattle, put one over lately. He had an idea for an advertisement in four alternate columns and he went down to the advertising manager and asked what it would cost. He did not expect to get it, but he figured that if the ad manager said "yes" he would have it and if the reply was unfavorable it at least paved the way to what he really expected to get. Pretending a disappointment he did not feel, Sayre then asked if he could take seven columns and make three of them look like readers. This was possible, and so the page was set with one column of news, three columns of readers, set exactly the same news style, and four columns of advertisement as shown.

Fan Parades Helped to Get
Publicity for Two Theatres

LOOKING "In Old Kentucky" at the Strand and Tivoli, San Francisco, for the same date turned up a novel and unexpected form of publicity. Both houses exploited the film heavily and both drew such crowds that those disappointed in gaining admission to the Strand sought the Tivoli, putting the crowds going from the Tivoli to the Strand. The situation was so odd that the newspapers played it up in humorous stories and helped to increase the effect at both theatres. For nothing succeeds like success and a crowd will breed a crowd. After a time the crowds saw the light and held their places in line at whatever house they wanted first, but it was fine press work while it lasted.

Five, and Only Three Are Soloists.

The Nebraska First National Exchange has the only negro jazz band in captivity, of which only sixty per cent. are soloists. They travel in the cans with "In Old Kentucky."
E. W. WEINBERG, of the Strand, Buffalo, follows a new lead in watching business, and particularly the publishing business, to get free publicity, and he carries this system to the point of sometimes booking in a picture which will work in with a newspaper feature. The large papers plan much of their feature stuff weeks in advance and Mr. Weinberg makes it his business to find out what they plan to do so that he can hook his current offering to the feature and exchange publicity or switch his bookings to let in a subject which will work better.

To give an example of how the scheme works, he recently learned that the Truth, a snappy local paper, was planning to use a picture of Constance Talmadge shortly. He ascertained the precise date, booked in a Constance Talmadge feature for the following week and exchanged publicity. He announced on the screen all of the preceding week that Truth would have a picture of Miss Talmadge in the next issue, and advised his patrons to buy it. In return the paper ran a caption which announced that she would be seen in "The Virtuous Vamp," her newest play, all of the following week at the Strand.

Followed It Up.

But Mr. Weinberg did not stop there. He took a pocket full of passes and went down the line interviewing the newsstands, explaining that the next issue of Truth was being advertised in his theatre on the screen and suggesting an extra display. Between the business appeal and the passes, the stands blossomed out with Truths on the Friday before the film opened, and as the picture was on the front page it served as a series of billboards for the star. All it cost was some passes, a slide and thought, but the thought counted.

Even where a newspaper will not exchange publicity Mr. Weinberg finds it pays him to hook up with a feature and ride in on the interest created, but it is generally possible to make the editors see that a hooft-up will be to mutual advantage and a semi-credit line on a Sunday feature often pulls better than a display advertisement.

Of course, fact must be used. Sunday editors are not going to expose their schedules to every man who comes busting in with the demand. An approach must be gained and pleasant relations established, but diplomacy will do this, and Mr. Weinberg has built up his connections until now the editors often anticipate his inquiry and suggest that he can come in on a certain story they plan using in a few weeks.

Has the News Angle.

Any story which has a news angle is apt to attract more attention than one offered merely as a play, and, on the other hand, a Sunday feature which can hook in on a photo play will appeal more strongly to the vast body of fans.

But Mr. Weinberg does not confine himself entirely to the Sunday features. He watches local news events with the same care a city editor uses, and knows what is coming off and often can work in on a big event merely through seeing it coming. Local or even neighborhood celebrations can be hooked in and, as in the case of the Truth-Topper story may run for a week on the extra publicity instead of the usual three or four days. "A Virtuous Vamp" ran for an entire week and could have waited for holidays to occur, to manufacture their equivalents.

Keep a Calendar.

Many managers keep a calendar on which they list new bookings. It is possible to amplify this scheme, as Mr. Weinberg has done, and instead of waiting for holidays to occur, to manufacture their equivalents.

Send in YOUR Good Stunts!

Used Ten 24-Sheet Cutouts Instead of the Billboards

ANSWERING the perplexing question of "When is a twenty-four sheet not a twenty-four sheet?" George Schade, of Sandusky, made them into cut-outs instead of pasting them in.

He had booked the Elsie Janis picture, "The Imp," and wanted something original. He called on C. E. Gerstner, exploitation representative in Cleveland, and together they developed a new idea.

The accompanying cut shows what they did to a few twenty-four sheet posters. They simply used the figure as a cut-out and with a heavy corrugated board backing and props, succeeded in using them as sidewalk bill boards. Ten of these were used during the campaign at a cost of little more than three dollars each. After the paper ran a ten-day run had bookings permitted a further switch to be made.

Send in YOUR Good Stunts!
Work of Men Discredited

RECENTLY the Minneapolis projectionists have been requested that we interview a producer and try to secure the abatement of certain abuses by which the work of the exhibitor is vitiated, as one correspondent said, was rendered dangerous (fire danger) and the men discredited with the public because of the continual breakages that result from splicing.

"The audience," said the writer, "does not know or understand that the fault is in the film itself and beyond the control of the projectionist. The splices break sometimes as many as three in a single reel, and we must violate underwriters' rules, law and good sense by opening the lower magazine and taking chances of further damage to the film while it is re-engaged with the film roll, or we must stop the show.

"If the latter alternative is taken both the manager and the audience blame our men."

Union is Right.

The union is right. The fault lies, we think, in the machine itself. We know that certain splices are used by certain studios, which makes a very narrow splice and one which is entirely unreliable. The studios are to blame for handing over the splicer a machine without first thoroughly trying it out under all conditions.

The fault does not lie in the machine itself, neither is it because of the fact that the splice can operate it never yet have and probably never will operate it exactly as it must be operated in order to make a perfect splice. The machine must be perfect, because it has practically no width at all; hence any imperfection, no matter how slight, is a very serious matter indeed.

No Need for Narrow Splice.

But, after all, what is to be gained by such a terribly narrow splice? Certainly nothing at all from the projection viewpoint. In so far as has to do with the projection end of things, there is absolutely no advantage at all in a splice less than one-eighth (1/8) of an inch wide. A splice of that width, if properly made, goes through things imaginable, for the projectionist is no objection to it at all on that score, and there is some room for leeway in the matter of imperfection in the splice itself.

But with regard to the complaint itself. We took the matter up with a representative of the producer and what satisfaction we received could have easily passed through the eye of a needle. That was the sum and substance of the arguments presented by the representative of the producer.

We are unable to understand such a viewpoint at all. First and foremost, two things seem to answer the exchange end of it fully and conclusively. It is a well-known, well-recognized fact among projectionists that, save in the case of an occasional exceptional exchange manager, it is one of the most useless things imaginable for the projectionist to take up matters pertaining to poor condition of film with an exchange. In fact, it is likely to cause the exchange manager to make a more or less strenuous attempt to get the projectionist in wrong with his employer or even have him discharged. Such instances are not at all uncommon.

It may well be understood that the exchange manager who is poor enough business man, or dishonest enough to send out such a proposition, is no objection to it at all on that score, and there is some room for leeway in the matter of imperfection in the splice itself.

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performed. That is the right of the man. Second, the very best there is in a man in return for the pay he agrees to accept. I have no patience for sympathy with the man who makes inadequate pay an excuse for slipshod work. If the pay is not fair, then the man has no right to expect the man to be fair if you can, otherwise quit.

Don't try to "get even" with him by slipshod work and shirking, because in so doing you must inevitably injure too many innocent people, such as the audiences, the producer and the artists.

On the Other Hand—

On the other hand the man who offers no incentive to men to excel has small conception of how to get the best value for his money. He has no business in an executive position where he governs the labor of other men in positions of responsibility.

If he does not know that men strive to excel chiefly for three reasons, viz., for greater financial reward, for possible advancement and for appreciation, then he is not the right man in the right place, but a very square peg trying to fit into a round hole, a thing which cannot be done.

I can name theaters which do a business totalling thousands of dollars a day the year round which bulk at offering the projection room force, upon which so very much depends, one single bit of encouragement to excel, either in money or anything else.

They "pay the union scale" for a house of their class, because they have to, and right there they stop. The result is that the men are lukewarm, discouraged and just simply don't do any more than barely sufficient to keep themselves out of actual trouble and hold their jobs.

Nor am I able to find it in my heart to blame them over much.

The management is the pail at fault and very, very much so is the union. It is pursuing a wretched business policy and losing every day ten times enough in waste and patronage because they pay only one peg in screen results to slam their projection room force up into the collar with a pull which would eventually bring splendid results. They might even accomplish considerable by a few words of appreciation and encouragement.

Think It Over.

Think it over, Mr. Theatre Manager. The "glory times" and the "big houses" and the "years since". It never bought much bread and butter anyhow. It is quite possible to "save" a dollar and lose ten in the process, and perhaps some "profit merchandising methods with the projection room force is one of the surest ways of doing that very thing.

Give your men encouragement, financial and otherwise, and if any of them fail to respond, tie the biggest you can find to them and do it quick, for he be union or non-union, they are not fit to be in your employ.

Projection in the Orient

Harry E. Southard, writes from Constantinople following:

"My Dear Rich: Believing you, and your readers as well, will be interested I will tell you of what is being done in 'movies' in some queer places. I am with the 'Y' Community M. P. Bureau and as you know, some of the men put on shows in strange places in France and under conditions you failed to foresee when you wrote the invaluable handbook, but what you may not know is that they go for serious projection. I 'hand you herewith some photographs of my first installation made in the Far East. In No. I, left to right, is myself and Doc Cather, the Kaiser's chief interpreter to be a projectionist. The scene is the Y. M. C. A. camp for refugee boys, Derrinjide, Asia Minor. The camp for orphans Greek, Armenian and Turkish boys, located about ninety miles from Constantinople, on the gulf of Ismid.

The camp is on a plateau, overlooking one of the beauty spots of the world. At the time it was home to 600 boys from five to twenty years of age. Captain Cathern, late of Bennington, Vermont, and Lester Briggles, Superintendent of Schools of Lincoln, North Dakota, organized the camp and were in charge.

"There being no card men available Briggies was Chief Projectionist and engineer.

Part of the six hundred who made up our movie, audience are shown in the second picture.

"The very first thing a chap learns over here is the number of things he can accomplish without help, because any sort of intelligent, or even near-intelligent help is entirely out of the question. One there-

A portion of the six hundred interested spectators of the screening.

Man, man, man, what 'dy'e mean by whetting your desire? Don't I burn up enough gasoline and rubber in this my own native land every summer, without trying to incite me to wider wanderings?

Yes, I agree that most parts of the modern projector are not essential, but they are necessary unessentials alike same.

Sure we could get along without them all right, but so could we get along without 'lectric light, 'n telephones, 'n steamboats, 'n even theatres, but we're everlastinglly danged if we think we care to do it.

Hope, brother Southard, simply because we can get along without a thing in emergency is no evidence that it really is non-essential.

Necessary Unessentials.

Your letter is most interesting and I'll be glad to see you, examine the pictures you bring and have a talkfest with you when you get back to God's country.

Better Service Since Unionization

From Roanoke, Va., comes the following: Roanoke is one hundred per cent union and E. D. Hiens, owner of several show houses, says the men give better service since organization of Local 55, I. A.

There was quite a fire in Salem recently. Several reels went up in black smoke. The projector was a C. A. Luther Chokettel Company got on the job and the Grand was open for business next day.

Many new projectors have been installed in this territory recently. A new house is expected to come into existence in Roa-

At the start of the 1920s, the cinema industry was still relatively new, and theaters were often located in less urban areas. These theaters had to be self-sufficient, often relying on a projectionist to maintain and repair the projection equipment. The work was demanding and required a high level of skill, especially in maintaining the delicate balance of sound and picture quality. The projectionist was often responsible for ensuring the smooth运行 of films, which could be challenging in these remote locations. The story of the projectionist in Constantinople highlights the importance of these men in bringing entertainment to remote areas, showcasing the ingenuity and resilience required to create and sustain these cultural hubs.
ordered a new screen for his Virginia theatre. The Bijou also recently installed a new screen. Walter Owens manages the house. 

Glad to know that Roanoke is still on the map and making progress. Seems to me it is but right that the men should show improvement in their organization. Before, when they were non-progressive they only injured themselves individually. Now they do more than that when they fail to deliberate and prepare for the future. A lack of progress will bring discredit upon the union as well as upon themselves.

And, by the way, what's the matter with Virginia? Are all you claps sleeping? We haven't heard from Virginia before in Heaven knows how long. Might add that nearly all the Southern brothers seem to be taking a rest. Wake up and let us hear from you occasionally!

Lens Charts with Simplex

The Precision Machine Company, makers of the Simplex projector, have for some time included the lens charts as a part of the regular Simplex equipment. This move is progressive. It is evident that the company proposes to keep its projector right up in the front rank by adopting and including in the equipment such things as are of proven worth.

In fact, a look at the charts will show you why the projector is so effective. In the past the Simplex maker has been called a junk dealer. But there is nothing junk about the thing. It is not a burden to be added to the equipment room. It is an addition to the equipment. It adds to the efficiency of the projector. It makes it easier and more effective to project the films. It is a help to the projectionist. It is a help to the audience. It is a help to the picture.

You are entitled to a lens chart with your Simplex. See to it that you get it.

Makes His Own Projector

R. A. Brown, St. Louis, Mo., has constructed his own projector which he describes as follows:

Some time in the past you published description of a home-made projection machine, which is exactly what I have to offer. Picture shows its appearance.

Made it quite some time ago, but recently I remodeled it into a portable outfit which fits into a case two feet square by one in depth.

You will most likely notice the Power six crank and shutter and the Balopticon lamp house. It has an Edison intermittent movement, Power six flywheel, and upper and lower idler brackets and Edison tension springs.

It has the old intermittent idler framing device, with slides cut from 1/4 inch brass, put together with stove bolts. It was made entirely by hand and gives a very good picture. Am now making a camera. Will send photo of it when done, if you care for it.

You are very clever. It is no small task to take a miscellaneous lot of old machine parts and construct an honest-to-gosh projector which will give even a fair screen result. Those open reels look like old times. Glad to give the camera the once over when you have it ready.

From Duluth

From that distinctly live wire, Duluth, Local Union No. 590, comes the following, written by Ray L. Brainerd, secretary:

Dear Brother Richardson,—In the press of other matters, I am sure you would have some good wishes for a continuance of health, prosperity, and strength sufficient to continue to wield the pen for the greatest good of the greatest number when new year is fast approaching.

It is said that "the mills of the gods grind slowly, but they grind exceeding small," and we say that your unceasing efforts are bringing real results, both for projectionists and theatre managers.

There is now a tendency towards cutting the things you have so long and strenuously worked for. New equipment and facilities for better work on the part of theatre owners, and, praise be, even a small percentage of the wage of projectionists to deliver the goods on the screen.

The men of 590 have always been a pretty studious, conscientious bunch and have always recognized the fact that they, like countless others, have to learn a helluva lot to do before they would be entitled to wear the smile of satisfaction concerning things which altogether too many of the craft are treating as more or less of a joke.

Believe me, P. H., we now have our school, and you had best look to your laurels in a year or so.

False Pretenses.

In a recent issue of the department appearing is a letter, Minn., which struck me as being rather funny. Cloquet is twenty-six miles from Duluth. The writer says he is going to hook up a Compensate to supply two areas alternately.

While any one of our apprentices should be able to do that stunt after the first period of tutoring, it was not the question itself which struck me funny, but the fact that the man is sailing under false colors, claiming to have a local, and to have held down the chief's berth in one of our leading houses. We're what he claims we are, but would he not have needed to appeal to you on so simple a problem?

Cloquet is within the jurisdiction of our local. It has two theatres, modern in every respect. We towk our film and been wiped out by the big forest fire. These theatres were built, from the ground up, for the business.

One, the Leb, is owned and managed by L. E. Blesnner, who employs Joseph A. Caron as projectionist. Caron's a real living, breathing, man in our hands, enthusiastically indorsed by his manager. The manager of the other house prefers a man of his own, because he can get him cheaper.

He was so coolly written the letter.

"No Effort to Unionize."

We have made no effort to unionize the Cloquet theatres, because we well knew that as soon as the man is offered the terrible disaster Blesnner wrote Mr. Blesnner would approve of his projectionist, who is himself all right, joining the organization, and the other man will, we think, eventually discover his error.

Anyhow, we intend to see to it that the new manager in the Leb is as near perfect as we can make it, in this way proving to all that the M. P. M. O. stands for something worthy of consideration by exhibitors and theatre managers as well as projectionists.

In closing, may we express best wishes from the membership of 590, and the hope that we may again be honored by your presence in the near distant future.

The Right Sort of Letter.

Now, there is the sort of letter I would like to receive from every local in the I. A. A man makes false claims affecting their local. They do not abuse him. They treat the matter in a dignified, self-respecting way.

A theatre objects to its projectionist joining, then is it not abusive? Do they proceed to violent means? They do not, but instead propose to show the man the error of his ways by causing the competition to insist on a show that will make the "other fellow" want a union man!

Now, mind you, I do not say this would work under all circumstances. As a matter of fact, it would not. But the fact remains that theatre managers would have a very much greater natural leaning toward some projectionists if union stood for excellence in screen results, and high class work in general, as well as more money, which, I am genuinely sorry to say, is by no manner of means always the case.

As to the letter referred to and its writer, it did no one any harm, and sooner or later such tactics will inevitably react to his undoing.

My compliments to Local Union 590 and to its membership. I have faith in you, gentlemen. You are on the right track and anything I can do to aid you will be a real pleasure.

Don't know when, if ever, I will be able to do much of anything, as you know, with my last penny that if I am ever within reasonable distance I'll not pass Duluth up. No, sir, not on your life!

Most Excellent

Art J. Walden, Projectionist, Blytheville, Ark., says:

Dear Friend and Brother,—It has been some time since I've written to our department. Just received the Handbook. It surely is some book. I would accept $25.00 for it if it could not be replaced. I also have the lens chart.

The company by whom I am employed is building a new $75,000 show shop. An expensive pipe organ will be installed and projection equipment to match—in quality, I mean. House will seat 1,406 and will be the finest of its size in the sovereign state of Arkansas.

Blink and White Shows.

We have two shows for whites and one, in a small building, for folks of the colored persuasion. When the new theatre gets far enough advanced in construction I will advise the department as to details of the projection end of things.

I notice you have a stage that projectionists were using film instead of slides for union insignia, etc. Am including a frame I use to excellent advantage. Town is like an oil town when on the boom. Its hotels are jammed with people and rooms at a premium. Population has doubled within the year.

All right, send on your description, with photos if possible. Might glad to know that Arkansas men, or some of them, at least, are keeping up with the procession. Congratulations on the new house and new equipment.

Take my advice and have them make the observation ports twenty-four inches square. Make them set at sufficient angle to kill the reflection and with a circular hole twelve inches in diameter in its center. This may seem unimportant to you, but you will be amazed at how much easier your work will be and

Walden's Frame.

Showing Union Insignia.

how much it will improve your screen results. Place this port so that its center will be on a line with your eyes and the center of the screen when you are standing opposite front side of lamphouse door.
Among Busy Exchanges

Canadians Taking Kindly to the Idea of Trade Showings

TRADE screenings are becoming the popular feature in moving picture circles throughout the Dominion of Canada. Of late the tendency has been to specialize with a series of trade or private screenings—particularly with "features." An example of this was seen in the trade screenings which were arranged in Montreal, Toronto, St. John, Halifax, Winnipeg, Calgary and Vancouver by the Exhibitors' Distributing Corporation, Toronto, for Brenon's "12:30." These exhibitions occurred practically simultaneously in the cities mentioned, the five Canadian prints of the release being used for the purpose.

Universal Showing "Stamboul.

Announcement is now made by the Canadian Universal Film Company, Ltd., that it has adopted a new policy with regard to trade shows, this plan being started with the introduction of "The Virgin of Stamboul," in which Priscilla Dean is the star. In each of the six Canadian cities where Universal exchanges are established, trade shows have been arranged, these cities being Toronto, Montreal, St. John, Winnipeg, Calgary and Vancouver.

The Specialty Film Import, Ltd., Montreal, has also been making a special drive with trade shows for the Jack Dempsey serial, "Daredevil Jack," released by Pathe. From three to five of the fifteen episodes of the story have been revealed to exhibitors in all important cities of the Dominion and it is announced that double the usual number of prints are being released in Canada so that the serial will get to the people quickly.

Vitagraph's Exhibitor Showing.

That trade shows are becoming more popular among Canadian exhibitors, particularly the independent theatre owners and managers, is evidenced by the increased turnout of trade men at the private screenings in various cities. One of the largest trade gatherings was seen in the Family Theatre, Ottawa, on March 16 for a private presentation of the Vitagraph feature, "The Sporting Duchess," starring Alice Joyce.

Baltimore Exchange Activities

Herman Phillips, exploitation and publicity man for Famous Players-Lasky Company, who has been in Cleveland, where he headed a successful campaign, has succeeded F. W. McClellan to handle the work in the Baltimore territory out of the Washington office. Mr. Phillips has been in the amusement business for ten years and for some time worked in the Keith office in New York City.

H. D. Goldberg Visits Baltimore.

H. D. Goldberg, of New York City, who is acting as special representative for the Selznick News, was introduced to several of the Baltimore exhibitors March 16, by J. U. McCormick, manager of the Select Washington office when the latter accompanied Mr. Goldberg to Baltimore.

Exhibitor Becomes Salesman.

W. F. Harris, who has been in the film business for twelve years and owns the Broadway Theatre in Hope, Va., has moved to Baltimore as the representative of the United Picture Theatres, Inc. Mr. Harris also owned the Superior Theatre in Richmond, Va., which was recently sold to the Jake Wells interests in that city. The name of the Superior has been changed to the Odeon.

From Baltimore to Washington.

Clarence Eiseman, well known to the film men of Baltimore, who has represented the Famous Players Lasky Company in Baltimore for several months, has been transferred to the Washington, D. C., office of the company, this will be succeeded by Herndon Edmonds, who is also well known in Baltimore.

Mrs. H. M. Williams, wife of H. M. Williams, Universal salesman, and their two children have returned to the home town of Mr. Williams. For the present Mr. Williams will remain in the Baltimore office of the Universal.

Carl Robinson in Monumental City.

Stopping over in Baltimore on Wednesday, March 17, on his way back to Los Angeles, Cal., Carlyle R. Robinson, personal representative of Douglas Fairbanks, met several of the exhibitors in the Monumental city. Mr. Robinson has been touring the country in the interests of his company. He has been in that capacity for a number of years and accompanied J. Warren Kerrigan when the latter made his tour of the country with the famous actor. Mr. Robinson has become associated with Mr. Fairbanks, Mr. Robinson was associated with Charlie Chaplin.

Goldwyn Promoting Jack Weil.

Jack Weil, for the past nine months manager of the Seattle Realart and Republic office, has word of a promotion in store for him. He leaves Seattle for New York on March 25, when he will receive his new assignment. The new Seattle manager is Herbert A. Meyer, formerly of the sales force in San Francisco.

Floyd Lewis Is Appointed Realart's St. Louis Manager

LOYD LEWIS, prominently identified with the motion picture industry for more than sixteen years, has been appointed St. Louis manager of Realart Pictures Corporation.

Mr. Lewis is thirty-five years old, having been born in Cleveland, Ohio, in 1885. His first business experience came early in life when he managed Edwin S. Porter's "Great Edison Train Robbery," a dramatic troupe, on tour through Ohio and neighboring states.

In 1904 he opened the Edisonia Theatre in Jackson, Ohio, the first motion picture house in that section of the country. He managed this for several years, when he sold out and started the Dreamland Theatre in Cincinnati. Later he built the Apollo Theatre in the same city.

After operating both these houses for several years he sold out his interest upon receiving an offer from the old General Film Company. He left this company to handle the sales end of Mutual's "Million Dollar Mystery," as a special representative in the Cincinnati office.

At about this time he met Max Stern, of Columbus, Ohio; F. Mark Quimby, of Zanesville, and Henry Ham at Baltimore. In Columbus, Ohio, and perfected plans for the organization of an exhibitor's league. This was in 1908.

In 1909 Mr. Lewis handled state rights on the first production made by Adolph Zukor for Famous Players. This was "The Prisoner of Zenda." In 1915 he opened the Triangle office in St. Louis.

He was connected with the Triangle company for three years and then formed the Arrow Film Company of St. Louis, an independent booking and state rights concern. He relinquishes active participation in this to accept the office with Realart in St. Louis, succeeding Joseph Des Berger, resigned.

Cleveland Exchange Men Active.

Manager E. J. Smith, of the Cleveland Universal exchange, is making elaborate preparations for a screening in the Hotel Winton balcony of "The Virgin of Stamboul," with special orchestra under the direction of Phillip Spitalny, which will render the music.

M. H. Hoffman, general manager of the Pioneer Film Corporation, is expected in Cleveland about March 27. He is making a tour of Pioneer exchanges.

Masterpiece Changes to "B. & B."

R. C. Buttolph has announced that, owing to the fact that there is a Masterpiece Film Attractions in Cleveland, he has changed the name of his concern from the New York Masterpiece Company to the B. & B. Film Distributing Corporation.

A new face at the Hy-Art Attractions office, Cleveland, is Harry Kline, who came here from Atlanta.

M. A. Levy, Cleveland manager for Robinson-Cole, has returned from attending a convention of R.-C. managers in New York. He says many important plans were formulated at the meeting and that a series of big announcements would be made soon.
Universal Sends J. V. Bryson on Australian Branch Mission

JAMES V. BRYSON, personal representative of Carl Laemmle, was a recent visitor on his way to Australia where film exchanges will be opened at Sydney, Melbourne and Perth. He expects to be away for about three years and before returning will visit Universal offices in China, Japan, and the Philippine Islands. He is accompanied by H. A. Guerny, an auditor of the company.

E. T. Wakefield, formerly head booker at the Universal Exchange, has gone to Seattle, Wash., to become manager for the Special Pictures Corporation.

Banner Record for Exchanges.

H. L. Knappen, manager of the San Francisco branch of Select, and E. C. Mix, the newly appointed manager of the Republic exchange, will go to New York shortly to attend the annual Selznick convention. At the end of the recent drive on Selznick stars San Francisco led the twenty-five exchanges in the United States, placing the service in all but three active towns in this territory, of which there are almost three hundred. The new Selznick news has been booked into the California and Imperial theatres.

Murray Hawkins, recently with the Consolidated Film Corporation, is now with the Select office at San Francisco. He was with the Select office at Denver at one time, leaving to join the navy.

H. H. Hicks, until recently with the Vitagraph Company at Los Angeles in the capacity of manager, is now with the American Photo Player Company at San Francisco.

Ray Florine, formerly with Pathe at Chicago, and at one time with Robertson-Cole at New Orleans, is now a San Francisco city salesman for the Pathe Exchange.

The Marion H. Kohn Productions has been incorporated at San Francisco with a capital stock of $200,000. The directors are C. J. Lawler, B. E. Smart, G. E. Rose and J. D. Lederman.

Goldwyn's Exploitationist Makes a Hit.

Publicity Manager Rutter, of the Pittsburgh Goldwyn exchange, has succeeded in getting up a fifty lobby displays on "The Street Called Straight," which showed recently at the East Liberty Cameraphone and the Blackstone theatres, Pittsburgh. Consipicuous in the displays are some novel cut-outs, arranged in an entirely original manner, which immediately attract the attention of the passerby. Rutter is a stickler for varied and novel display and he is making himself valuable for Goldwyn exhibitors in the Pittsburgh territory.

Craddall Exchange Prosperous.

The Craddall Film Company has secured the State of Ohio rights for another big production, "Husbands and Wives," featuring Vivian Martin. The film is a masterpiece with a score of interest to exhibitors of Western Pennsylvania as the Craddall Film Company has secured two more productions for this territory. Manager Finkel reports the outlook for his exchange is indeed very promising.

E. H. Goldstein, general sales manager of the Universal, spent two days in his home town, Pittsburgh, recently. While here he addressed the sales force of the Pittsburgh Universal.

Boosting Selznick News Reel.

Harry Gourley, personal representative for the Selznick News, was a visitor in Pittsburgh recently. He was a guest of Manager Leo F. Levison, of the local office of the Select Pictures Corporation.

John F. Burhun, formerly manager of the Pittsburgh General Exchange, was in Pittsburgh several days recently in a state right mission for George Kleine.

W. R. Johnson, assistant manager at the Pittsburgh Pathe, is confined to a hospital with a severe attack of rheumatism.

PENN SERVICE ADDS ATTRACTIONS.

Matthew Teplitz, of the Penn Film Service, Pittsburgh, has added a serial and a D. W. Griffith seven-reel production to his list of releases. The serial, "The Fatal Sign," was directed by Stuart Paton, a master producer of this type of films, and for real action, is said to be second to none. The Griffith production, "The Escape," is practically a new one in the Pittsburgh territory, as it has played only a half dozen theatres here, more or less.

Seattle Exchanges on the Jump.

A branch office for Comedyaart has been opened at 2014 Third Avenue, Seattle, by H. L. Wakefield. Bryan Park, of Park and Whiteside, state righters, is in Seattle to place "Empty Arms." Harry Lustig, Western division manager for Metro, is expected in Seattle from San Francisco on his swing around the territory.

A. W. Eden, manager of the Seattle Realart office, is out on a three week's tour of his territory.

Flood Catches "Buck" Taylor.

The annual spring flood in the South Buffalo district this year was so extensive that it closed the home of C. A. Taylor, Pathe manager, with the result that "Buck" played the role of skipper in going to and from his domicile. Dressed in hip boots, "Buck" rode the night in an effort to keep the waters from moving his "domus" into another section of the city.

Colladay Changes from Fox to Realart.

George M. Colladay has left the sales force of the Seattle Fox office to go with Realart. He will have Oregon and southern Idaho as his territory.

Buffalo Exchange Gets Line on the Jack Dempsey Serial.

C. TAYLOR, Pathe pilot and South Buffalo flood fighter, is in receipt daily of many flattering comments from exhibitors in the territory on the Jack Dempsey serial. One of the recent bonnets received by Mr. Taylor was from Samuel Carney, manager of the Family Theatre, Buffalo, who wrote as follows: "I take this means to thank you for booking me the Jack Dempsey serial, "Daredevil Jack," which I started March 4, 5 and 6. Candidly I am somewhat startled by the front page publicity given Dempsey but the crowds that packed the Family more than satisfied me that this really helped the serial."

I am sure that I did not book it for a full week. Many thanks for the local co-

in Big Distributing Centers

Jack Levy.

Newly appointed manager of the New York office of the National Pictures Theatres, Inc.

operation in the form of special exploitation work given by your office. Can conscientiously recommend this big box office attraction to all exhibitors.

No wonder "Buck" is happy these days!

Karl J. Sonin has been made sales manager of the local Famous Players-Lasky exchange, according to an announcement by Allan S. Moritz, manager. Mr. Sonin comes to Buffalo from the home office in New York.

Profits by Film Work in War Zone.

Frederick H. Myers, Jr., who has been cashier for over a year at the Fox Film Exchange in Franklin Street, has been promoted by Manager Greenwald to assistant manager. Mr. Myers was in the patent medicine business in Buffalo for several years. He went to France with the Y. M. C. A. where he served eleven months. It was overseas that he got his first film experience, it being his duty with the "Y" to book film for the camps out of Paris. Upon his return from overseas, he entered the Fox office, when T. W. Brady was manager.
Buffalo Exchange Association
Switches to Reporting Agency

At a meeting of the Buffalo Motion Picture Exchange Managers' Association in the Chamber of Commerce it was decided to discontinue the office in the C. of C. building and in the future put all the affairs of the associations into the hands of the Hoy Reporting Agency of New York City. Under this arrangement, the local exchange will work in cooperation with New York and Albany, both of which districts are handled by the Hoy Agency.

Warner Bates, who has been executive secretary, will no longer act in that capacity, but will continue as secretary of the Wholesale Merchants and Manufacturers Association. The meeting was presided over by C. A. Taylor in the absence of J. E. Kimberly. It was also decided that the grievance committee of the exchange's organization will be glad to co-operate with the same committee of the exhibitors' organization at any and all times in an effort to settle disputes.

Wilkinson Heads Buffalo Association.

Henry E. Wilkinson, manager of the Reart Week in Salamanca.

J. J. Kingston, manager of the Strand Theatre, Salamanca, N. Y., put on a Reart week, March 15-20, according to Henry E. Wilkinson, Buffalo Reart manager. Mr. Kingston presented Constance Binney in "Erstwhile Susan," and a special three day showing of "Soldiers of Fortune." Quarter page ads were used in the Salamanca papers.

Mr. Wilkinson also announces the signing of a contract with Harold B. Franklin of Shea's Buffalo Hippodrome for the showing of "Erstwhile Susan," for three days, commencing April 8. Unusual interest attaches to the showing of this picture in Buffalo, because it was Marion De Forest, dramatic editor of the Buffalo Express, who dramatized this play for Mrs. Fiske.

Lively Doings at Buffalo Metro.

Henry W. Kahn, genial skipper of the Metro launchings in Buffalo and Western New York, had the great satisfaction of seeing Bert Lytell in "The Right of Way," play both Shea's vaudeville house and Shea's Hippodrome on Sunday, March 21st. The picture continued at the Hippodrome Monday, Tuesday and Wednesday.

Mr. Kahn announces the engagement of Roy Smith as a salesman and the promotion of J. C. Rogers from the shipping department to head booker. Al Barnett, formerly with Famous Players-Lasky, has resigned as assistant manager of Metro to take a position with the Famous Sales Company in the Palace Theatre building. Mr. Kahn reports that the new exchange building at 257-261 Franklin Street, will be ready for occupancy in six weeks. Metro, Universal, United, Vitagraph and Republic will have offices in the big exchange.

Florine Joins Buffalo Republic.

O. E. Florine, for the past few years, a member of the Pathé staff in Buffalo, has been engaged by the Republic Distributing Corporation to take charge of the short reel department, according to an announcement by J. E. Kimberly, manager of the office. Mr. Florine is well known in the territory, he having been a Pathé salesman of long standing. He also did publicity work for the local Pathé office.

Exchangemen See Rival's Show.

It was strange coincidence that almost every manager of a big exchange in Buffalo was present at the screening in Shea's Hippodrome, Buffalo, Tuesday evening, March 16, of Elsie Janis in "A Regular Girl," which was shown the last half of the week at this theatre. Among those present were Allan S. Moritz, George A. Hickey, Henry W. Kahn, Henry E. Wilkinson, P. H. Smith and others. Archie Moses, Select manager, was not there, strange to say.

Getting Ready to Boom "Stamboul."

Frank S. Hopkins, manager of the Buffalo Universal office, journeyed to New York on Sunday, March 21, to attend a meeting of eastern district managers. Screenings of Priscilla Dean in "The Virgin of Stamboul," in the Broadway Theatre. Mr. Hopkins is planning a preview trade presentation of this feature in short Hippodrome after his return from New York, with the Hippodrome's symphony orchestra accompanying the production.

They're Busy in "Cincy."

Charles Casanave, resident manager of the Robertson-Cole Corporation, Cincinnati, was in New York last week attending the convention of the corporation.

Exchange Makes a Move.

The First National Exchange has moved into its new quarters in the Film Building. R. H. Haines, manager, said it will be some time before the office will be completely finished, as poster racks and several partitions will have to be built.

Mark Gates, managing director of Loew's Theatre, Dayton, was a visitor at a majority of the exchanges last week. Before returning to the Gem City he placed several contracts for his chieftain, Marcus Loew.

Going On His Own.

William Honing, exploitation manager of the Cincinnati district of the Robertson-Cole Distributing Corporation, has resigned that position to enter the advertising field for himself. Mr. Honing will open an office in a downtown building April 1.

Republic Salesman "Delivering."

The Montana salesman for Republic, W. M. Huchko, is reporting batches of contracts daily, while the Washington and Oregon salesmen, H. M. Glanfield and Arthur M. Sereth, respectively, are spending a few days in the Seattle office familiarizing themselves with the new releases.
**Hoosier Happenings**

**W. G. T. U. Against Sunday Shows.**

The operation of motion picture theatres on Sundays is looked upon with dismay by members of the Women's Christian Temperance Union. A large majority of the organization are on record as being opposed to the Sunday shows, and discussed recently the possibility of bringing about the closing of such places. Theatres have been operated on Sundays in Shelbyville for several years.

**Indianapolis Will Not Save Daylight.**

Motion picture exhibitors of Indianapolis are well pleased over the action of the city council, of which Gustave G. Schmidt, owner of the Crystal Strand theatre is president, in defeating the daylight saving ordinance which was introduced a few weeks ago, and against the measure was 6 to 2. Although no organized effort was made by the exhibitors to defeat the measure when it first came before the council, there has been a tendency to cut down attendance during the summer months, and, so it is believed that members of the council were fully informed on these facts.

**Mc Cormick “An Acre with the Kids.**

About 2,000 boys and girls, carriers of the Indianapolis News, were recent guests of S. Darre, McCormick, manager of the Circle Theatre, at a special theatre party. The carriers saw Jack Pickford in “The Little Shepherd of Kingdom Come,” and had a lot of fun watching the antics of Harold Lloyd in his newest comedy, “Haunted House.”

**Fort Wayne House Remodelling.**

For a consideration of $20,000, E. Borkenstein, of Fort Wayne Ind., has bought the Wells Street Theatre in that city from Edward Hammerle, and has leased it to his son, Alfred Buckstein, who will devote his time to the business, active management at once. The theatre, which is devoted exclusively to motion pictures, has been reopened.

**San Francisco Sights**

**Strand and Tivoli Exact Opposition.**

Something new in the presentation of motion pictures was offered San Francisco theatre goers during the week of March 18, when both the T. & D. Tivoli Theatre, and the Strand Theatre (first run houses) presented Marshall Neilan’s production, “In Old Kentucky.”

**Aaron Goldberg to Have New Theatre.**

A moving picture theatre with a seating capacity of 1,200 is being erected at 905 Minna streets at an estimated cost of $85,000, from plans prepared by Architect Albert W. Burchen. Aaron Goldberg, who now conducts a small house on the site.

**Colorado Cuttings**

C. A. PIERCE has sold the Cover Theatre, Fort Morgan, Colo., to Foss Yenne, of that town. Pictures will be shown on Wm. J. Haupert and James A. Brobeck have purchased property in Steamboat Springs, on which they plan to erect a modern two-story theatre building, with a seating capacity of 500.

**Theatre Shows Its Real Colors.**

J. Ernest Tompkins, manager of the Liberty Theatre, Colorado Springs, is greatly elated over the fact that he has installed a new red, white and blue electric sign, at a cost of $1,000, over the entrance of the lobby. The sign is a pippin and attracts lots of attention.

**Detroit Doings**

**G. W. Trendle Out of Hospital.**

George W. Trendle, general manager of the John H. Kuney Enterprises, is out of the hospital, and expects to leave soon for several weeks at some resort. He recently underwent an operation for appendicitis.

**Butterfield Enjoying Life.**

W. S. Butterfield, president and general manager of the Butterfield circuit of houses in Michigan, is spending a few weeks at Pinehurst, S. C.

**Lansing’s New Regent.**

Ground has already been broken for the New Regent theatre building, which W. S. Butterfield and associates will erect, seating 2,500 people.

**Berk of Flint Theatres.**

Flint is to have a bunch of new houses. The New Regent opened March 10; Lester Matti and a Larry Seamon comedy. The house is to be completed this month. The “Eyes of Youth” Dedication Theatre.

Burrell Tripp, who is financially interested in several theatres in Ionia, Mich., is building a new theatre in the Oak Terrace, and will complete the building in the coming year, not counting the additional cost of Sunday morning concerts, which are to be held from time to time.

**Crook Takes Step Up.**

L. R. Crook, who has been acting as manager of the Grand theatre, which has been taken over by a group of prominent and interested citizens, has been selected as manager of the theatre.

**Prices Go Up at Chico.**

Moving pictures at Chico, Cal., have made a straight advance of ten cents in the price of admission, having decided that the former prices were ridiculously low.

**New House for Colusa.**

Work will be commenced before the end of March on the erection of a moving picture house having a seating capacity of 1,200. Edward Miller is the owner.

**North, with Recent Raising Activities.**

Annette Kellerman and a company of forty-eight arrived at San Francisco from Los Angeles, to make water scenes outside the Golden Gate.

**Tom Mix and Company are spending a few days in San Francisco, securing winter scenes.**

William S. Harley and company arrived at Santa Cruz, recently for a stay of about a week or more.

**The Mayflower Company has completed the work on Truckee on “Athalia,” of picturization of Robert W. Chamber’s novel of the same name. It is in charge of Sydney A. Franklin and includes Sylvia Bremer, Rosalyn Theby, Conrad Nalge, Dan de Grasse and Holover.
Kansas City Kulings

Five Weeks' Advance Work.

G EORGE CURTIS, of the Doric, will introduce "Birth of a Race" to Kansas City on Easter Sunday. No period has been set on the running of the race, except to suggest that it will be some run! Mr. Curtis and his manager know how to handle a picture, and they are not afraid to go the limit.

Gives Gollos Credit.

George N. Gollos is handling the preliminary exploitation, which is somewhat of a record to find the first running of any picture before the first showing of the picture. Mr. Gollos is the head of the Gollos, representing the C. Pete Enterprises, and has been assisted by his brother, Aaron. They handled the very successful exploitation of the picture in St. Louis.

"Business as Usual."

L. B. Douglas, well known in exchange circles, is temporarily attending to his private business. This is now chiefly that of remodeling the Empire Theatre, which he owns. Life is spending time there in order to help keep the theatre running while remodeling.

The Empire, which is on East Fifteenth street, will be considerably larger, and will be fitted up to keep patrons will be proud of it.

Luncheon and Special Showing.

An innovation in special showings to exhibitors was made in Kansas City, March 13, when the Crescent Film Company invited exhibitors to be followed by the running of the film. A. L. Kahn, president of the company, was host to about thirty exhibitors.

They liked the "Eats."

The luncheon itself was an extremely pleasant affair, with delicious sandwiches, appetizers, refreshments, tables renewing acquaintances and "talking shop," and enjoying the kind of food which Joseph Pulitzer always recommended. Baltimore and Muehlebach, is providing now.

"The Lost City" Found.

The picture shown was the first two episodes of "The Lost City," a Warner Brothers production, which seems likely to "knock 'em cold." These two episodes were so full of thrills and picturesque scenes and novelities, that the exhibitors evidently forgot that they were looking at them as judges. The jungle, with elephants and savages and alligators and wild beasts, the airship—the all—made up features, which can be exploited to "beat the band."

"Oh, Mama!" Said Showman.

As one exhibitor said: "O, mamma! How can we advertise this?"

The Crescent Film Company got the prints from Chicago, by special arrangement and "special delivery." Since a lot of telegraphing was necessary to bring them here by Saturday in view of the upset in express service in Chicago. The Kansas City company has distribution of the serial in Kansas and western Missouri.

Newman Remodels the Royal.

The Royal Theatre has received a remodeling and refurbishing, at a cost said to be $125,000. Many of the features which have proved especially popular or useful at the Newman, have been included. The theatre is blossoming out in a new way, too, to mark the transition from the former house—it is to be known as the "New Royal." Many costly features have been added, including panels in the ceiling. Much marble has been added, too, for wainscotting and steps. An adobe color stage used in the Newman has been installed.

Revival Closes a Theatre.

Herman Prints, proprietor of the Bell Theatre, has gracefully recently, and closed his house for a month while a revival was in progress. The large tabernacle is a little difficult to describe, but it was within two blocks of his theatre. It seemed that the entire neighborhood attended Revival meetings without missing one of them, and crowds were drawn from the entire city. After a month of the meetings, Mr. Prints reopened for Saturday night, and Sunday afternoon and night, and had fair patronage. Other theatres half a mile from the tabernacle continued open, but attendance suffered.

Cincinnati Contribures

Cincinnatians See Screen Stars.

Cincinnatians, some for the first time, got a personal appearance at a group of screen stars known here previously only on the celluloid. A special car bringing Marcus Loew and eight headliners of the screen stopped off in Cincinnati for several hours last week to dine at the Hotel Sinton.

Bound for Nashville.

The group is to make a personal appearance at the opening of a new Loew theatre at Nashville, Tenn. The visitors included Mae Murray, Conway Tearle, Carlyle Blackwell, Taylor Holmes, Claire Whitney, June Elvidge, Ruby de Remer, Lillian Walker and Anne Luther. At the Hotel Sinton the movie stars were surrounded by a crowd of film fans all eager to get a look at the people they have seen so often on the screen.

Cashes in on Real Showmanship.

When it comes to being a live-wire manager of a motion picture house, Fred Meyer, of the Palace Theatre, Hamilton, deserves all the credit that can be given him. Meyer was in the office of R. H. Haines, resident manager of the First National Exchange, talking over business, when a newspaper representative called Mr. Haines to the phone and told him that Mary Pickford had been granted a divorce from Owen Moore.

Profits on Quick Thinking.

Without hesitation Meyer got the Stand- ard Exchange manager on the "phone and booked a one-reel film that he had in stock on Mary Pickford's home life. Meyer then called the Hamilton Evening Journal over long-distance and had an advertisement inserted featuring the picture for that night. With the reel under his arm, Meyer boarded a train for Hamilton, which is only a two hours' ride from Cincinnati. When the populace of Hamilton read the newspaper account of Mary's divorce and Meyer's "ad" of the picture, the theatre they flocked there in bunches.

Stood 'Em Out Twice.

Meyer said his quick action rewarded him handsomely. Since the opening of his theatre some months ago Meyer said he never saw so many people there as that night. Two extra performances were given, with many turned away.

"Hold It!"—Till Next August!

Then we'll help Nedine Nast, who appears in Charles Miller's "The Law of the Yukon," devour the Mega-Cone.

John Guthrie, owner of the Majestic theatre, Grove City, Ohio, has purchased an ideal building site in the town and is preparing to erect a new theatre, plans of which are now being prepared. The site is an unusually good one on a corner lot facing into one of the finest localities on Broad street, adjacent to the College buildings.

This is an important development for Grove City, because the college auditoriums and halls are the center of the social and entertainment meetings. The theatre will be located right in the midst of whatever night life exists in the town.

New House for Grove City.

Mr. Guthrie has operated a motion picture theatre in Grove City, Ohio, for the past few years. He is the owner of the present Majestic Theatre, which was built seven years ago and is one of the best equipped small town theatres in the country. As the present Majestic Theatre has always kept ahead of the town, he expects the new one to keep ahead. The new house will have some innovations in the way of seating arrangements, ventilation, projection and music.

Makes Trip Seeking Health.

Harry Levine, formerly projectionist at the Bluebird Theatre, Pittsburgh, has resigned his position and gone on an extended trip through the West in the hope of regaining his health.

Will Enlarge Connellsville Theatre.

Chist Wagner, owner of the Solson Theatre, Connellsville, will open a booked hotel, one who really has made a success out of this house, who was formerly managed by Frank Sullivan. The new theatre is a 700-seat house, fully equipped for road shows. Wagner has plans already drawn for the remodeling of the theatre. The improved lobby will take in an adjoining store room. Places on the second and third floors will be done away with, this space being utilized for the extension of the balcony. The interior will be remodeled entirely and will seat 1,600 or more.

Liked "The Beloved Castle."

"The Beloved Castle" had a very successful run at the Victor Theatre, McKeesport, Pa., recently. Dave Victor says it is the best picture he has seen for many months. He says he wants all future Robertson-Cole releases reserved for his house.

Operators' Union Raising Dues.

An announcement has been made by the Moving Picture Operators' Union, Local No. 171, to notify all non-union operators in Pittsburgh and its immediate vicinity of the impending raise in the initiation fee for entrance into Local No. 171. The present initiation fee is $25 and it will remain so until April 1.

After that date it will be raised to $75, and there is a possibility of the same increase on the current salary. As the intention of this body to make the increase effective March 1, but owing to the illness of the press secretary, sufficient notice could not be given the operators. However, this is considered to be a sufficient notice for them, and no further notice will be given of the increase in initiation fee.

Theatre Installs Pipe Organ.

The Richmond Brothers, of the Century Family Theatre, North Side, Pittsburgh, have purchased a large pipe organ, which they intend to install in this house about the first of April. It will be the first of a number of special productions for two-day showings, and the Century Family is rapidly becoming one of the bright spots of the North Side.

Read Our Exchangemen's Pages.
Cleveland Cullings

Fire Exits Stand the Test.

The Main Theatre, a house situated in a thickly populated section of Cleveland at East Twenty-sixth and Cleveland avenue, was put out of business March 11, when a fire broke out in the building in which the entrance to the theatre was situated. Although the blaze started about 8:30 in the evening, and the theatre was well filled, there was no panic whatever. As soon as the smoke commenced to come into the auditorium, the fire exits were opened and in a short time the theatre was emptied.

The building in front of the theatre, a four-story structure, was damaged, the loss being about $100,000. Several firesmen were injured when a roof fell. The fire did not start in the theatre, but in the loft of the building where a laundry is located.

The theatre was leased and operated by O. E. Belles, of Cleveland, and F. G. Stevens, of Newark, O. They also operated a candy shop in the rear of the theatre. In a few days, the damage will be repaired and the theatre will reopen for business.

Cleveland Rialto Changes.

Eassel & Reil, owners of the Rialto and other Cleveland theatres, have purchased the Jennings theatre on the South Side of the city and will operate it in the future. They immediately closed it for a couple of weeks in order to have it redecorated and other improvements made.

"Danced On" For Four Weeks.

A new record for long runs was set up in Cleveland the week of March 14, when Loew's Euclid Theatre continued its record of plans which Mr. Loew has for several theatres in the neighborhood districts of that city. Indeed, there were four new theatres in the week for a Loew theatre in Akron. At the Loew headquarters in Cleveland it was said that a statement would be given out in a few weeks or so relative to both Cleveland and Akron plans for the future.

Philadelphia Pointers

Mustaum Memorial Services.

EXERCISES in memory of the late Stanley V. Mustaum will be held at the Eaglesville, near Norristown, Sunday afternoon, March 28. Judge Patterson is expected to make an address and a committee will be designated to arrange for the exercise.

PUBLICIST for King and Pershing. Jay Reeds Esq. has been engaged as publicity director for the King and Pershing theatres, controlled by Harry Koplar.

WILL IMPROVE Huntington House.

Len Blackford anticipates closing his theatre at Huntington, Pa., May 1 to make alterations which will make this theatre one of the most pleasant places of amusement in this territory. He is not staying at present the amount of money which will be expended, but from the plans in view it will cost a small fortune.

Showing Fine Lobby Displays.

The Standard Film Exchange of Pittsburgh has received several sets of oil painted lobby display sets. They consist of various scenes from "Tillie's Punctured Romance," beautifully framed, which give the idea as to the details of the offering. They are on display at the exchange office and exhibitors in the neighborhood should not fail to take a run in and give them the once over.

Northwestern Activities

"Exhibitor Circuit" Becomes Dormant.

The Northwest Exhibitors' Circuit is no longer an active organization. No new manager was appointed following the resignation of H. G. Wright, and the offices in the Alaska Building have been closed. The circuit has not been disorganized, however, it being the wish of the members to hold themselves ready to resume active business as a circuit as soon as circumstances are more favorable.

Merger of Big Montana Interests.

The Missoula Amusement Company, of which Henry Turner is the manager and chief stockholder, has merged with the interests of W. A. Simonis, of Wallace, Idaho, to form the Northwest Theatres Company, Inc. The company, under the control of the latter company the Empress, Liberty, and Liberty in Wallace; the Liberty and Star in Mullan, Idaho, the Liberty and Princess in Kellogg, and the Liberty in Coeur d'Alene, Idaho.

St. Louis Sayings

THE question of daylight saving being brought up again by various civic organizations who are making strong measures to have this subject adopted and put into force. The Advertiser Club of this city is strongly in favor of it. The Motion Picture Exhibitors' Association of St. Louis are strongly opposed to the movement and are waiting to be called on to voice their opposition.

Newspapers Working Well.

Since advancing their admission rates the first-run engagement, in presenting long attractions in the form of soloists and specialty acts, has been so successful, it is decided to extend the engagement a fourth week. Pictures which have been playing long runs include "Male and Female," "Jolly Jimmy," and "Everyone," each of which played three weeks.

"Everybody had praise for the production," said Manager E. E. Blair, "The dancing seemed to make a particularly favorable impression. Of course, we had a wonderful musical score and this combination just couldn't help please folks. We have made more admirers during these four weeks in Cleveland than she did in four years previous."

Woman's Suffer-age!

Muzzles needed for Helen Ferguson and Ruth Stonehouse. Appearing in Metro's "Burning Daylight" and "The Hope" respectively.

Buffalo Bulletins

W., J. Heenan, manager of the Parkway, reports a visit to Lake Placid, Pa., last week with his grip full of contracts, being not an unusual occurrence on his frequent trips throughout the state.

Breaks Record on Percentage.

W. J. Heenan, manager of the First National, played a week's percentage basis at the First National, Buffalo, with "The Unpartisanable Sin," "Auction of Souls" and "Daddy Long Legs" two days each, during the week of March 11. J. F. Jenkins admitted the house broke all previous records.

"Pollynnna" in Grand Opera Surroundings.

The Metropolitan Opera House this week will be spurned by the United Artists' Corporation, in place of the Metropolitan Opera House into an up-to-date motion picture palace in time for the opening presentation, "Pollynnna," commencing May 8. It is expected to have Mary Pickford here in person providing she does not go abroad before that date.

American Legion as Showmen.

Motion picture performances will be given two nights each week under the auspices of the American Legion Auditorium, Burlington, by Capt. James McFarland Post, of that city. The theatre has been donated free of cost.

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amounting to $1,500,000 and common stock to the same amount has been subscribed. Much of this has been sold to Canadian capitalists, due to the success of the Loew theatres in Canada.

Buffalo Times Starts Daily "Column."

The Buffalo Times has started a daily column devoted to the motion picture pictures and the Times has always been a big booster of the film industry. The Times column is just another proof of how this publication regards the silent drama. The first column of movie news appeared Monday, March 22.

Costly Smoke in Theatre.

John Pawlowski, a youth residing at 763 Smith street, found it a costly bit of recreation to smoke and smoke in the Plaza Theatre in William street during the evening. In the midst of his tobacco fest he was arrested on a charge of disorderly conduct, and when arraigned before City Judge Peter Mail was fined 15.

Featuring Kiddie Matinees.

Manager Bruce Fowler, of the Elmwood Theatre, is featuring Saturday afternoon "kiddie matinees." Mr. Fowler for the past several weeks has been booking all-comedy bills, and has found the plan a most popular one with the children in the community.

Buffalo Capitol Opens Easter Sunday.

The new Capitol Theatre in South Buffalo will open its doors for the entertainment of South Buffalo film fans on Easter Sunday, according to an announcement by George Hanny, who is associated with George Hall in the new theatre. The Maxine, which is also owned by Mr. Hall and Mr. Hanny, has been enlarged and re-decorated and will have a gala spring opening, also on Easter Sunday.

Planning Easter Festival.

Harold B. Franklin is planning an elaborate film feast for Easter Week at Shea's Hippodrome, and it is announced, will be Clara Kimball Young in "The Forbidden Woman," and the comedy (Mack Sennett's) "In Search of the Stolen Ring." An advertising campaign is being outlined and some of the posters now being prepared for the latter is the most beautiful screen ever seen at this big house. Conductor Alfred Moulton is working in his spare time on a special musical program, which will include a famous soloist from New York.

Michael Buys Home.

J. H. Michael, manager of the Victoria and Regent, Chairman of the executive committee of the New York State Exhibitors' League, has purchased a large home in the same district on Parkside and will move in April 1. Mr. Michael recently presented Mr. and Mrs. George S. Stage for a three-day run, during which box office records were smashed.

Theatre Paper Success.

Eiller C. Winegar, manager of the Central Park Theatre, is finding his own theatre news paper, "The Central Park News," one of the best sheets he ever put out. The paper is distributed to all the homes in the community. On the front page each week Mr. Winegar sets and stories on his coming attractions. "First Page Stuff" is easy to get when you have your own newspaper.

Jamestown House Being Restored.

Repairs on the Winter Garden, Jamestown, N. Y., which was greatly damaged by fire in January are nearing completion and it is expected that the theatre will re-open at an early date. Decorators from the Lee and Moulton studios in New York have been in Jamestown for the past two months and the work has practically completed a magnificent interior. Several experts from the factory have been at work here, which was nearly demolished by the fire. Their job is about completed, Mrs. Gertrude LaShelle Bachop has been re-engaged as organist. Raymond E. Eldred, conductor of the Winter Garden orchestra, which has his own library, has held several rehearsals in preparation for the opening show.

Ethel Barrymore.

To be featured in Tri-Star Pictures, organized by Joseph Byron Totten and Joseph W. Smiley.

Baltimore Bulletins

McHenry Changed Hands.

The McHenry Theatre at Cross near Cross, which was originally built by the men operating the Parkivay Theatre and was designed and constructed by George H. Nixon, has been taken over by Fred G. Nixon-Nirdlinger and will be continued as a moving picture playhouse. It is the choice of Bernard Depkin, Jr. who is now also operating Nick's Pickwick in Hagerstown.

Besides his interests in the Academy of Music in Baltimore Mr. Nixon-Nirdlinger now owns the Victoria and the Victoria theatres. The Mastbaum and Stangley interests of Philadelphia are interested in the Academy of Music in Baltimore.

It is understood that they will enter the moving picture field in Washington, D. C., as well as in Baltimore and form a circuit in the near future.

Theatre Lot Is Purchased.

Settlement for the purchase of the Shriner lot, on the northeast corner of North avenue and Charles street, on which a large moving picture and vaudeville theatre is to be built, was made by the Hippodrome Company on Monday, March 15, and the price was approximately $165,000. This lot was bought from the Boumi Temple Company and the title was purchased for $165,000. The transaction took place in the office of that company with Walter H. Brown and William Good acting as attorneys in the transaction.

The lot measures 110 by 150 feet and the plan of the building is designed the other way. It is probable that stores will be located on the first floor. This theatre will be constructed by the present operators, now operating the Hippodrome in Baltimore.

Relief Meeting at Victoria.

A meeting was held at Nixon’s Victoria theatre under the auspices of the Baltimore Branch of the American Committee for Relief in Russia. The meeting was held on Monday, March 7. Two addresses were made in Yiddish and then there were auctioned off several valuable jewelry items added to the amount they now have on hand with which it is anticipated that the address of Mrs. Ofner’s was made by Rabbi Rivkin, chairman of the Baltimore committee.

Film "Maryland" Launching.

The launching of the venture "Maryland" at Newport News, Va., and the christening of this ship by Mrs. E. Brooke Lebo, of Baltimore, as the Governor of Maryland and his party who attended the event, was filmed for permanent record by F. M. Office of the film, moving picture men of Baltimore, on Saturday, March 30. The film was made by Mr. Wolford and Tate to obtain moving picture views of the ruins of the Hotel Chamberlain at Old Point Comfort, Va., recently destroyed by fire, from a seaplane. Commander Weems, of the Baltimore recruiting station, will use the pictures of the launching to obtain recruits from Maryland for the Maryland.

Censors Inspect "Movie Paper."  

That the Moving Picture Censor Board of Maryland has an inspector out during the year to indicate that it is never used, was witnessed by the moving picture theatre throughout Maryland for their lobby displays and billboards. This has been inspected by the censorboard, came to light recently when someone wrote a letter to a Baltimore paper criticizing the advertising displays and said they were being made. It was shown that Section 15, Chapter 309, of the act of 1915 provides that no banner, poster or other like advertising matter shall contain anything that is immoral or improper under the law.

It is also stated that all scenes eliminated by the board must be eliminated from exhibitors’ materials, billboards, advertising matter. According to the board the main task of a high-grade advertising picture can be helped if the public would report by telephone or mail, direct to their office, violations against decency which are specific.

To Improve Bristol’s Isis.

The Isis Theatre, of Bristol, Va., which is owned and operated by C. A. Goebel, is to be
extensively renovated and improved and the approximate cost for the work will be $10,000. Plans for extensive improvements have been drawn up by H. Doriot, architect. When completed the seating capacity will be 700.

The new entrance to the lobby; a balcony with a seating capacity of about 100 with two stairways and separate exits for men and women; for taking out the second floor of the present building and installing a new ceiling. A large new entrance and lobby with the lighting, heating and ventilating systems completely revised.

Jewel Theatre Sold.

The Jewel Theatre, West Baltimore street, which was at one time managed by Miss T. D. Marks, who operated a moving picture theatre for some time, has been sold by Edwin W. Wilson to the James A. Heilman Company, who will change it into a business establishment. The lot measures 22 by 176 feet.

The office of the Lincoln Theatre (colored), 154 Pennsylvania avenue, was entered by a burglar during the closing time on Saturday night, March 13 and Monday morning. Money amounting to $210 was stolen and the office door was forced in order to gain an entrance. Morris Flack is the manager of this house.

Pittsburgh at Rotary Luncheon.

A feature of the weekly luncheon of the Rotary Club of Baltimore at the Hotel Renner on Monday, March 15, were the motion pictures, shown by projection of a lecture of L. O. Armstrong, from the Bureau of Commerce, Department of Public Instruction, Washington, D. C., who spoke on “Virgin Fishing and Hunting Grounds of the Canadian Northwest and the Canadian Northwest and this country were shown in the films.

Theatres: New York F. O. B.

Arthur B. Price, manager of the Blue Mouse, Rialto, and Aurora theatres, visited New York the week end of March 13, and was entertained by officers of the Equity and Famous Players-Lasky Companies.

Theatres: New York F. O. B.

Charles Nolte, manager of the Greater Baltimore Theatres, Inc., operating the Linwood, Aladdin, Woodbine and Belvedere theatres was fined $30 and costs at the Northern Police Station by Justice Schroeder, on March 12, upon the complaint of Charles E. Harper, chairman of the Maryland Censor Board because two films had been shown at the New Belvedere without being censored. It is understood that Mr. Harper told Mr. Nolte that this was the only way in which the matter could be brought to the attention of the Washington exchanges.

Out-of-Town Notes.

F. Carle, manager of the Strand Theatre in Hopewell, Va., died suddenly on Saturday, March 13, from leakage of the heart and complication of diseases. Mr. Carle had been in the moving picture business for four years. The Strand will be taken over by W. F. Harris, who operates the Broadway, when he returned to Hopewell.

Charles DeWitt, manager of the Empire Theatre in Frederick, Md., has been sick in bed for some time.

A modern moving picture theatre is to be built in Chestertown, Md., by a company which is now being organized for that purpose. It will be built by Pearce and Scheck on South Broadway in the near future.

New Theatre Planned.

A moving picture and vaudeville theatre with a seating capacity for about 800, will be built by Pearce and Scheck on South Broadway in the near future. The theatre will be occupied by a theatre company and plans were drawn up by W. A. Miller, architect, Keyser, W. Va.

Lucy Will Increase Its Chain.

M. Low, of New York, has decided to expand his Canadian chain to a considerable degree, it has been announced at Toronto.

Dominion of Canada

“All-Comedy” Week a Success.

MANAGER K. M. LEACH, of the Regent Theatre, Calgary, Alberta, made a note-worthy booking arrangement for the week of March 9 when he conducted an all-comedy week. The programme for the six days consists of four new comedies, the stars of which included: Charlie Chaplin, Fatty Arbuckle, Harold Lloyd and Al St. John, the latter appearing in a Mack Sennett release, “Speed.” Chaplin’s portion of the bill was “A Day’s Pleasure,” while Fatty Arbuckle was in “The Garage.” Harold Lloyd was seen in “Young Mr. Jazz.” The entire program was made up of nine reels, the stunt crowd made a big impression and brought out real crowds.

“Mr. Wu” Makes Debut on Screen.

The first American run of “Mr. Wu,” the British film version of the London stage success in which Mathion Lang and Lilah McCarthy are starred, at the Allen Theatre, Toronto, created a real sensation. The feature was very favorably received by local reviewers and great crowds turned out to see it, the house being packed practically all day long.

Many of those who patronized the theatre included returned soldiers who had witnessed the stage production in London, judging by the cordial reception, “Mr. Wu” is destined to enjoy a long and successful career.

Made-in-Canada Feature.

“The Great Shadow,” the made-in-Canada feature starring Tyrone Power, has been booked by the Canadian National Theatres, Limited, Montreal, the English-Canadian syndicate, for presentation in numerous theatres throughout Ontario, opening with a week’s presentation at the Grand Opera House, Toronto, April 11, to be followed by a tour of the Imperial Theatre, one of Montreal’s largest moving picture houses, which has also booked the picture for the week of April 11.

The feature was that the feature was presented by the Manitoba Film Bureau and was shown in the Winnipeg Province.

Would Bar the Children.

The Winnipeg Municipal Association has asked the Winnipeg civic authorities to prohibit the admittance of children to low grade moving picture theatres unless accompanied by adult guardians. The association has asked for the establishment of an age of fourteen for children who should be escorted by adults, in its opinion.

A Loew theatre is to be erected at Windsor, Ont., which is across the river from Detroit, Mich., and preliminary details have been arranged already. The growing automobile centre, with a population of about 6,000, Loew theatres are planned for a number of other cities as well.

Pictures for the Summer.

The Walker Theatre, Winnipeg, Manitoba, a large legitimate house, and one of the links in the Canadian chain of Loew’s, has, for the first time, cast its eye across Canada, and will adopt a moving picture policy for the summer months instead of closing down for the hot season as in previous years.

Sent Reviewer to London.

Miss Ray Lewis, personal representative of Mr. Lewis of the Loew’s Theatres, of Toronto, in London, England, is returning to Canada, according to advices just received by an Ontario, Miss Miss Lewis, and Miss several, to watch producing developments and to make company reports on all new releases. A number of British pictures are being released for Canada by the Allen’s as a result of her recommendations. Previous to her appointment as the representative of the Allen’s, Miss Lewis was the editor of the Moving Picture Digest, a Toronto trade publication.

Winnipeg House Changes Policy.

An interesting change has just been made in the policy of the Dominion Theatre, Winnipeg, which is operated by the Allen theatres in the Manitoba capital. This has been a straight moving picture house for a number of years. It has now been reopened for the presentation of musical comedy which had been scheduled for the Strand Theatre, a Winnipeg vaudeville house operated by the Winnipeg Theatre Company.

E. N. Davies continues as manager of the Dominion Theatre and Ed. Seaman, manager of the Strand, has been appointed manager of the Dominion Theatre, which continues as it was formerly.

F. Jule and J. J. Allen also control the Grenville, Dominion, Central, and Palace theatres also. All of these are moving picture houses.

From Burlesque to Moving Pictures.

The Savoy Theatre, Hamilton, a former burlesque and stock company house, was reopened March 6 as a moving picture theatre under the control of the Famous Players’ Canadian branch, with George Stroud, former owner of the theatre, as manager. The opening attraction was “The Wall.” The theatre was remodeled and refurnished throughout, while the twenty-piece orchestra under the direction of Sam Sinnerstein is a feature among local houses. A new pipe organ has also been installed.

Some Data on Censoring.

According to the recent annual report of the Manitoba Board of Moving Picture Censors, the number of complete film releases considered by the board for the current year was 354, and the number of rejected pictures was thirty-seven one. In addition to these rejected pictures the Manitoba censors, whose bureau is located at Winnipeg, were asked to make partial eliminations in other pictures. This report was filed with the Manitoba Provincial Legislative Assembly, which has been in session at Winnipeg. It is claimed by Winnipeg exhibitors that a considerable number of rejected pictures consist of comedies.

Censors Condemn Comedies.

One of the latest comedies condemned by the Manitoba censors was Mack Sennett’s “Thek.” This comedy, which is the trouble encountered by the proprietor of a “blind” dog, this release had been booked by the National Theatre, Winnipeg, and had been advertised as the coming comedy attraction. The theatre operators, however, refused to run the picture and Saturday prior to the week during which it was to have been shown. The same comedy was recently released by the Toronto board of Mov- ing Picture Censors at Toronto.

Not long ago the Manitoba censors saw “Coming Out,” a film with a two-reel comedy, in which all the characters were portrayed by dogs. This decision on the part of the Manitoba board was interesting, as the Manitoba board also aroused the ire of the exhibitors recently by a considerable number of local preachers and moral reformers to witness the private presentation of rejected portions of numerous pictures.

Here’s Frank Borzage

Who is directing “Humoresque,” with Alma Rubens, for Columbia.
An Infant Industry Restless in Its Crib

Combing Moving Picture World Ten Years Ago

What Were YOU DOING
TEN YEARS AGO?

Drop us a line, whoever you are, if your film-record covers ten years in harness.

Tell us what you were doing and where you were doing it ten years ago.

Help us "jazz this thing up" and make it the most interesting section of Moving Picture World.

"Kick in." Don't be modest. It wasn't modesty that made the goldfish famous.

WITHOUT a ‘by your leave’ or any sort of apology, we’ll let the champions and among old-timers start off this week’s reflection of “the good old days” when the Infants were in the Industry (paraphrasing Richard A. Rowland’s history-making remark).

We bring you Hal Hodes, managing editor of Universal’s Screen Magazine, adding the personal opinion that as far as he can see, which “penniless so dry a subject as this node record deserves to be editing something more miscellaneous than a weekly reel of ‘pitches.”

"At that," Hal starts off. "I think I’ve got the average chap in this here m. p. business looking like a recruit. Ten years ago I was on one of Uncle Sam’s frenzied phases, where when I wasn’t doing my regular work (which consisted in being shipbuilder) I ran the projection machine for our sky pilot. That is, he wasn’t ours—he merely loaned himself to us whenever we came to anchor.

When Vitagraph Was a Baby.

“I made a good picture machine skipper, because ‘Pop’ Rock, of Vitagraph, broke me into the business back in 1904. (Bring on your m. p. people to meet me),”

his organization during the summers of 1904-5, and when not grinding away at Coney Island I was part of the mob in the pictures being produced there. I first started out in a new studio located in what was then known as Greenfields. The town has since gone back, having been annexed by Brooklyn.

“It was a fine job I had that first summer. Rock had me work out my apprenticeship at Ectonoulyph’s, a basket-party resort on the lakes. We began the day at 9:30 A. M. and kept at it as long as there was a nickel on the Bowery.

“Sometimes I was able to get away early when I closed because of exceptionally poor business due to weather. Then I’d quit my machine at 1 A.M. As a rule, we didn’t quit until 3. Ectonoulyph’s paid 80 a week for service, consisting of 12 reels, semi-weekly change. This included the services of two operators.

“Rock didn’t like the man who ran the place at all, at all. When I got into a scrap and flicked the latter good and proper, Rock was so tickled that after bringing me to order to keep the man’s business, he hired me right back again and put me to work at Inman’s, a combination burlesque and picture emporium.

When Pictures Were a ‘Chaser.’

“The pictures were supposed to work as a chaser, and Billy Inman frequently had me run the films backwoods and ring in long intermissions. This was a good job, requiring only three hours of my time daily.

“The rest of the time was spent at the studios and in fixing the plumbing in ‘Pop’ Rock’s home. He had discovered I was handy with tools.

“After I quit Vitagraph I went to work for Al Harsten, who had an exchange of his own in those days. It sure was a fine collection of fun. Al sent me to Boston, where I ran a machine at the old Austin & Stone Museum.

“A few weeks of this, and I left the industry flat to join a burlesque troupe. Now I ask you to tell me what the industry was in 1904, if it was an infant in 1910?”

Meet Two Youthful Publicists.

While we are on the “human interest” subject of a couple—a man who can get the films here and now. Before us is the copy of a letterhead—ten years ago—Julian Solomon, Jr., Publicity Expert, President, King Amusement Company, London, England. Correspondent Motion Picture News, Philadelphia.

Then there’s Pat Dowling, just graduating from High School, in Little Rock, Ark. Pat had moved in from the “Arkansas sticks” to complete his education in the big city.

Pat was then destined to be a press agent—he practiced on his school mates and here’s a sample: "Jed Quelters of New Hampshire’s Bayou, was the fastest runner in Mississippi County. He could run a hundred yards in practically nothing. He never wore a shoe in his life.

"Some slickers from Hot Springs came down to clean up the sports at Freeman’s Bayou with a trick runner. When the city slickers found out that Jed Quelters had been brought up barefooted they insisted that the race be run on a cinder track.

Stories That Steal Space.

"Jed had a lot of broken glass mixed in with the cinders and won the race, looking over his shoulder. The smart cracking city sport had the soles cut off his running shoes by the broken glass."

Here’s another: "They never have been able to introduce automobiles into Michigan’s Bayou. They tried hard enough, but every time a machine went past Jed Quelters the hose ran out from under the house, ducked under the machines and cut the tires with their backbone."

Such stories as these from the lips of a pure-souled Arkansas high school graduate are what won for Pat Dowling the award of Los Angeles, the position of director of publicity for Christie Comedies. If any publicist can tell any better we’ll print ‘em as fast as they are sent in.

Pathé Declared No Trust.

In Moving Picture World, dated April 2, 1910, one of the numerous suits pending in the matter of the Patents Company vs. the Whole World was declared in the State of Ohio, and Pathe, defendant, was declared not to be a trust. The Co-Operative Film Syndicate, of North Baltimore, Ohio, had purchased films from Pathé, sued on the matter of collections and had "countered low" by claiming Pathe was a trust and that Pathé pay $20,000 instead of receiving the sum sued for.

The Infant Industry has always been a "good thing" for the lawyers.

In Costeville, Pa., W. L. W. Jones was owner and manager of World-in-Motion Photoplay Theatre. The fact is noted largely to introduce the name of the theatre—rather good for a mere four years, I fear.

Notice was given that Frank Winch was retiring from the film game to become press agent for Buffalo Bill’s Wild West. Winch reported a man in those days, belonging to the Friars’n’everything.

Urging Along Educational Films.

In Cleveland the Lake Shore Film Exchange gave a free demonstration of educational film subjects, leasing the Hippodrome and showing to 2,000 people, including doctors, teachers, ministers, students, etc., fifteen Urban-Eclipse subjects, three Pathes, one Biograph, one Biograph, one Selig one Essanay.

Walker Storey, secretary of the National Board of Censorship.

Chaplain J. E. Yates, Coast Artillery Corps, reported that he was using films to interest the soldiers at Fort McHenry, Baltimore, in religious and instructive subjects.

Making “Music for the Pictures.”

From an advertisement, paid for by Duplex Manufacturing Company, St. Louis, we learn that the following objects were used to make sounds and noises to accompany the pictures ten years ago:

Bird and steamboat whistles, police rattle, rooster crows, hen cackles, pop guns, sleigh bells, fog horns, dog barks, castagnets, tom-toms, horsehoof imitations, Chinese crash cymbals, railroad imitations, Susquehanna muffin, fife, and other percussion instruments. All of these in later days they call ‘em “musical settings.”

Two pages were devoted to descriptions of the various scenes—a synopsis in detail—of the Roosevelt in Africa “hunt pictures.” Sixteen scenes were itemized.

W. K. H.

The Progress of Danny Freeman.

Unusually interesting is the progress that has been made by Danny Freeman as a film editor. Canadian-born, Freeman secured an exchange circle. He started out as a shipper with the old Canadian Film Exchange at Vancouver and then joined the Vancouver branch of the Regal Films Ltd., with which he remained until the opening of the war in 1914. He enlisted with the Canadian Expeditionary Force, and eventually became an army boxing instructor.

When the armistice was signed he returned to the picture business and joined the Regal staff at Toronto, but became associated with the Select Pictures Corporation of Canada when that company was made a manufacturing concern. Recently he was appointed Western general manager of the Select with headquarters at Winnipeg, Manitoba.
Orrin G. Cocks Replies to Complaint Against Non-Theatrical Performances

In its issue of March 20 the Moving Picture World publishes a complaint from exhibitors and some of the exchange men in Washington, D. C., regarding the growth of the so-called "non-theatrical" business. The assertion is made by the exhibitors that schools, churches, community centers, and other like organizations are cutting deep into the business. According to one, in the columns of the World, "It is only a question of time when the exhibitors handling first-run pictures will have to give up their exchange fares. We cannot pay you $200 a day for your pictures because our receipts have fallen off and we do not take enough in to warrant that payment."

"The exhibitors have no desire to prevent the showing of strictly educational films in the schools and churches. But when they begin to enter the general exhibition field, minus taxes, rent and other overhead expenses which bear heavily on the exhibitor it's time to kick, and the magnates should take cognizance of that and lay down a rule for our protection."

"Unduly Excited," Says Cocks.

In reply to this Orrin G. Cocks, secretary of the National Committee for Better Films and Advisory Secretary of the National Board of Review, comes forward with a statement. He is qualified to speak, for the National Board has been extending help to the non-theatrical users who, unfamiliar with the exhibition of motion pictures, have turned to it for direction, and the board knows the kinds of people who are reached by these special entertainments. Says Mr. Cocks:

"The Grievance Committee of Exhibitors in the Washington exchange district are unduly excited about the use of non-theatrical films—they are 'barking up the wrong tree,' also 'barking up the wrong trees to the wrong faces,' not to say 'peny wise and pound foolish.'"

"A large percentage of the people in all cities and towns are not going to the motion picture theatres—they are either indifferent or positively prejudiced and these are the ones who are ready to be led by excited agitators, who demand repression, censorship and the "heads of exhibitors on a silver platter." This group must be considered, for they are a part of the whole question.

All Want Entertainment.

"Churches, schools, community centers and civic organizations want certain classes of films for entertainment. They draw to their auditoriums a public which has been hypercritical of the motion picture theatre. In places beyond count these people have discovered that the motion picture drama is a splendid entertainment and when once their opposition is changed to friendship they inevitably turn to the theatre for more of the same sort."

"Many exhibitors have figured this movement out clearly and have recognized that they were building a new clientele by assisting these non-theatrical groups to get what they want. Very few of these organi-
Chester Screenics Possesses Great Variety of Interests

TWO excellent subjects comprise the latest Chester-Outing Screenics, the first of which is "Duck Days." This picture will surely prove a joy to those whose interest lies in the bird life. It contains some of the best views of ducks on the wing, ducks on the water, and ducks being fed by the observer. "Prizma's Tailoring of Cataracts." This shows how the salmon at a certain time of the year hurrying in from the sea to the rivers of the Pacific coast, stopping at certain points until they reach their spawning ground. Splendid views of the fish jumping the cataracts are shown, and also scenes in which the Indians along the rivers catch the fish and dry them for winter use.

The closing subject is "A Stormy Sea," in which are some beautiful surf scenes. The assembling of this subject is especially commendable, and its subtitles are beautifully and appropriately worded.

W. E. Macarton Has Ten Reels of Panama Canal

THE title of a ten-reel picture of the Panama Canal under construction, "The Eternal Union of the Seas," which was made by W. F. Macarton, under the supervision of the Panama Canal Commission. This picture, which was directed by T. Gabriel Duque and Samuel Lewis, is being handled by the Latin-American Republic Film Corporation, of Panama, and is said to be the only complete film of the canal, including all details of its construction, in existence.

Mr. Macarton, who did the actual photographing of the work of construction, is in charge of the film and can be located at the offices of the Panama Canal Zone. While some time has elapsed since the completion of the Panama Canal, the details of this wonderful engineering feat should still prove of genuine interest.

Howells to Distribute Urban Films in Europe

A PARTICULARLY progressive spirit pervades the offices and plant of the Kineto Company of America, and many of the dreams of its founder, Charles Urban. It has been instrumental in the recognition that his educational library is one of the best, has brought educators to his doors, and is the direct cause of more than one fortunate circumstance that has been created in favor of the Kineto Company of America.

One of these is the taking over of the foreign distribution of Urban films, with the exception of Germany, Austria, Switzerland, Canada, Hawaii by David P. Howells. The Urban Company was also the scene of an interesting gathering of New York educators on a day of recent date, when considerable illumination was thrown on the question of the film in the school from both sides.

The incidents are of vast importance in the outlook of the industry. They are only a few among the many things that are happening in the educational film world, which show that the pot is being kept boiling.

Prizma Enlarges Scope to Include Industrials

FOLLOWING the announcement last week that Prizma Color Pictures will in the future be distributed through Select exchanges, and that Lewis J. Selznick aims to produce in colors a series of five-reel features in colors, as well as shorter subjects in color, it became known that Prizma under the new arrangement has also inaugurated an industrial department, accompanied the information that several contracts for productions have already been made, and that more are lined up awaiting the final announcement.

Carroll H. Dunning, vice president of Prizma, is named as head of the Prizma Industrial Department. Dunning has for years been prominent in the industry, and is well known nationally among advertisers. He left New York last week to go to Panama, and is expected to return within a few weeks.

The growing list of Prizma includes "The Little Match Girl," with Madge Evans. Its list of subjects will now embrace color documentaries, educationalals, long feature dramas, short features and industrialals—all in color.

George R. Meeker, formerly Director of Sales of Republic Distributing Corporation, through which Prizma was distributed before the change to Select, has been delegated by Mr. Selznick as executive post in the sales division of Prizma.

Some Things Worth Knowing

That the oil industry of California is given a brief bit of publicity in the Universal New Screen Magazine No. 60.

That Kinograms No. 23 has some interesting views of the breaking up of the ice on the Delgarno,さんが photo- graphs of President Wilson taken since his illness, "Babe" Ruth and the Yanks in action, and views of St. Patrick Day's parade in New York City.

That the Pathe News No. 22 boasts pictures of persons prominent in the German revolution, the Brandenburg gate carefully watched by Nokes guards, and other scenes in and about Berlin are shown.

That Fox News No. 48 has a budget of news from Australas, which includes blind soldiers, swimming races, and life savers in first aid drill, and an exhibition of beautiful Japanese irises.

That the Ford-Goldwyn Educational Weekly No. 194 "A pilgrimage" is a trip to historic New England. It consists of some of the quaint old towns of New England.

That the Goldwyn-Bry Pictograph B7052 presents "Famous Robberies," "A ZooLand Romance" and a "Jerry on the Job cartoon." It points out the fact that America de Santis, a young woman detective, claims over 300 arrests each year. It shows how the little darlings of crime are met by the equally sharp wits of the guardians of property rights. The hero of the "zooLand romance" in an orang-outang.

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That Pathe Review No. 45, to be released April 4, has four subjects entitled respectively "The Man Who Bought the Eel Man," which illustrates the ease with which a straight jacket can be thrown off by an expert, "Marvels of Yesterday," a Pathcolor programme showing the old city of Merida, Spain, "Just Birds" showing feathered beauties of W. E. Ari's "Wild Doughnut," showing how New York hotels prepare this breakfast delicacy for their guests.

That the latest Prizma release through Republic is "Color in Textiles." It shows the running of the trolley, the transportation of the dyes, starches, etc., and finally the finished product.

That the latest Paramount Magazine subject is "The making of armor," which illustrates the making of armor at the establishment of Monsieur Tachaud, in France, Watchdog of the Press, in showing how the U.S. custom officers ply their art of discovering the hiding places of stolen jewelry, and "Three minutes of Wit and Wisdom.

That the latest Paramount-Burton Holmes releases are "France-British Rhine" and "Martyre; Cities." The latter covers Aper, Nieuport, Arras, Verdun and Rheims.

Many Leading Theatres Book the New Selznick News Reel

THAT motion picture theatres have a place on their screens for a well-edited and variegated news reel is evidenced in the partial list of bookings announced this week for the new Selznick news reel, which will flicker its way into the film industry on Easter Sunday. Following that date, a motion picture programs twice a week, giving a complete and concise account of what is going on locally, nationally and internationally.

Included in the theatres which have already booked the reel, plans for which have been in the process of completion for over a year, are the Winter Garden in New York, Sid Grauman's new palace of motion pictures in Los Angeles, the Clemmer in Seattle, and the Colonial in Indianapolis. These three representative houses in the East, Middle West and the West, indicate that the entire country is in line for the news reel, says a Selznick announcement.

Additional bookings, scheduled to begin within a few weeks, include a reel on Easter Sunday, embrace the Regent in London, the Theater in Teleda, Dome in Youngstown, Crystal in Indianapolis, Alamo in Louisville, Regent in Rochester and the Madison in Detroit.

Railway System Shown in Newest Pictograph

GUARDIANS of Our Gateways," a study of the efficiency of America's great railroad systems; an "Out of the Inkwell" cartoon by Max Fleischer, and "Mat Weaving," a film photographed in the Fiji Islands, showing the expertise of native weavers, constitute the subjects of the Goldwyn-Bry Pictograph B7031.

The railroad pictures are particularly timely now, when there is considerable speculation about the possible results of their return to individual owners after the period of government management. The Pictograph cameraman shows the care with which a train is safeguarded against accident and guided through the maze of track layings to a big city station. The intricate little electric switches and the levers by which the course of the train is directed, are caught by the camera.

Mr. Fleischer, now famous "Out of the Inkwell" clown, surpasses himself in the episodes presented in this Pictograph. Finally the art of mat weaving has been developed by the natives of the Fiji Islands is shown as the closing subject on this reel.
New York Civic League Seeks to Amend
Sunday Observance Part of Penal Law

The New York Civic League, which in the past has strenuously opposed any measures introduced in the legislature toward permitting Sunday motion picture shows in the state, has decided to introduce a bill which seeks to amend the penal law in relation to the exhibiting of motion pictures on the first day of the week. The bill was introduced by Assemblyman Hunter and has been referred to the codes committee, in which it will in all probability die an uneventful death between now and April 24, when the legislature is scheduled to adjourn.

The new portion reads as follows: "Motion picture exhibitions, where an admission fee is charged, are hereby prohibited on the first day of the week."

This is an amendment to the bill which was introduced and passed last year and which permits each municipality to decide whether or not its picture theatres shall be open after 2 o'clock Sunday afternoon. The remainder of the bill is to be omitted, which means that no municipality will be able, should the Hunter bill be passed, to determine if its theatres shall be open on Sundays, and virtually writing out every picture theatre in the state so far as Sundays is concerned, by reason of the fact that no admission could be charged.

This measure is statewide and takes in every city and every village. Among legislators it was admitted that there was very little likelihood of the bill being reported out of committee, even though the New York State Civic League should exert its utmost efforts to get it to a vote. Senators and Assemblymen interviewed admitted that the present state of things, so far as Sunday motion picture shows was concerned in their own sections, was highly satisfactory, and that they saw no need of stirring up the matter again or of attempting to close the theatres because of some desire on the part of an organization that has tasted defeat in the past and has revived a forlorn hope of being able to accomplish something at this session.

New Duncan Serial Gets
Long Booking in Hartford

Vitagraph issues the report that its latest super-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 undertaken this stand.

Vitagraph further declares that the serial had reached, in the third week of its booking campaign, double the amount of bookings signed in a similar period for any previous chaptered production released by the company.

"The Silent Avenger" enters this early success on the crest of a campaign which has been forecasting it for weeks. The serial is the first of the million-dollar brood to come from the William Duncan unit of Vitagraph. The company declares the picture brings forward a serial style of action and spectacle which depends mainly upon heart interest. The thrills are not merely thrills but are enactments clothed with dramatic elements.

The William Duncan production is declared to have universal appeal from the nature of its story and by reason of the established popularity of its star.

The general booking reports received up to date are declared to show that "The Silent Avenger" is making big inroads into the high class theatres, most of which never before ran chaptered subjects.

International Has Pictures
of German Raider's Exploits

Scenes similar to those in a Hearst News reel issued last November showing the sinking of allied vessels during the war by German submarines are contained in 2,000 feet of German film secured abroad against the wishes of the Ebert government, which will be released by Universal in four installments, beginning with International News No. 13 on April 1 and ending with No. 16 on April 12.

Similar these scenes are, but the new film has much more "meat" in it than had its predecessor. The views were taken on board of the famous raider Moeve and the crew is shown at work and at play. Besides views of beautiful sailing vessels and sturdy freighters disappearing beneath the surface of the ocean, there are also views of the transfer of prisoners in mid-ocean, the coming from a captured ship, the harbor of Wilhelmshaven and German sea lords congratulating the Moeve commander upon his safe return to Germany after the first cruise.

No wonder Germany did not want these pictures to reach America, for one of the boats shown being sunk is the Yarrowsdale, which carried Americans who were taken prisoners and landed in Germany. That unpleasant incident nearly caused an earlier entry of this country into the war. Another boat sunk by a shot below the water-line carried 1,200 horses in its hold.

The 2,000 feet of film is crowded with interesting scenes. What a great adjunct to American recruiting campaigns it would have been if the picture could have been shown in this country before the armistice was signed! Seen now it merely keeps fresh in our minds the memory of the attempt of the Huns to dominate the world.

National to Reissue Talmadge Film

Joe Brandt, general representative of the National Film Corporation of America, announces that his company is contemplating the reissue of its first Norma Talmadge production, entitled "Captive Mary Carstairs."

"Captive Mary Carstairs" was produced by National several years ago and met with big success wherever it was shown. The call for Talmadge pictures has become so great that National has decided to answer the insistent demands from exhibitors to reissue this picture. It will be marketed on the state rights plan.

All Some Folks Do Is Eat. See How J. Warren Kerrigan Looks Though in the Center. Just Finished a Plate of Corned Beef and Whipped Cream.

Three scenes from "The Dream Cheater," made for Hodkinson, with J. Warren Kerrigan as the star.
W. W. Whitson, of San Diego, Praises
Artistic Presentations on West Coast

W. WHITSON, leading exhibitor of San Diego, California, is in New York on a visit. His first official act was to pay a visit to the offices of the Arthur S. Kane Pictures Corporation, where he delivered congratulations to Mr. Kane, president, and organizer, and declared that in his opinion Chas. Ray, star of the new concern, was slated for a pre-eminent position among box office winners.

Mr. Whitson, who is owner of the Plaza Theatre, has come to look over the field and to study the latest methods of picture presentation, in which he is a specialist. He declared that the West is keeping pace with the East in this branch of the show business, and that in many respects the picture palaces of the Pacific Coast could teach eastern exhibitors a few things in prologue work, lighting effects and artistic presentation.

The San Diego showman cited the tremendous expansion in all sides of picture exhibiting as a sign of the development of the industry in this country. The reports heard everywhere of great investment of capital in the producing end of the business have tended to overshadow the corresponding expansion in the exhibiting branch of the pictures. This, according to Mr. Whitson, is this pitifully narrow businesstensive facts of today. Construction work on big picture palaces is preceding in Los Angeles, San Francisco and other West Coast cities. In addition the present owners of picture houses are improving them at cost equalising in some cases the original outlay of the theatre.

Improved Presentation of Features.

Everywhere special emphasis is being laid upon better presentation of pictures. Exhibitors who were satisfied a short time ago with one or two musicians have now installed elaborate orchestras or expensive organs. Similarly, large sums of money are being spent on stage sets, where formerly an inexpensive drop sufficed. In his own theatre Mr. Whitson reports the addition this year of an elaborate stage-set done by one of the foremost scenic artists in the business.

The California exhibitor declared himself an advocate of dignified picture exploitation and reported that many tie-ups with local organizations had proved of unusual value during the run of special pictures. He insisted, however, that picture honesty was the only policy to adopt in dealing with the regular patrons of one's theatres.

Mr. Whitson is accompanied by his son, George Whitson, who is assistant to his father and who is a progressive in picture exploitation. The California film men are in town for an indefinite stay.

"The Valley of Tomorrow" Is Booked by a Minnesota Pastor

A SPECIAL booking of "The Valley of Tomorrow" at the request of the Rev. Joseph Whitson, former search auditorium at Melrose, Minn., bespeaks a broader and more advanced point of view on the part of the clergy both in regard to movies in general and in regard to the portrayal of actual life dramas in particular. The producer, who has tried to follow the mean between an honest public made up of all kinds of normal people and the over fearful, so-called "good" people, and at the same time to produce a Western drama with punch and strength and life, has been put to it. "The Valley of To-mor-
row" is a case in point.

This "Flying A" super-drama draws a vivid picture of virile Americans who migrated from the mountains of Kentucky to the broad plains and rugged mountains of the glorious West. The force of the old eye for an eye tradition, "No Morgan sleeps till vengeance is done; that's our ancient law," was broken by the struggle of the hero of the story, battling with his own awakening conscience and the united reactionary stand of his kinsmen and friends.

Of course, true to history, blood was shed. Was ever a battle won by imperfect mortals without heart-rending scenes? But through the uphill struggle the higher concept of a more advanced ideal won out, and one could not leave the picturization of the subject without feeling "the nobler nature within him stirred to life."

Cast is Named for "The Figurehead.

Advises received from the West Coast carry the information that the cast of the Selznick picture, "The Figurehead," in which Lewis J. Selznick will present Eugene O'Brien, has been chosen. Among the more important feminine parts is one for which Anna Q. Nilsson has been engaged.

Edwin Stevens has been engaged by Harry Rapf, West Coast production manager for Selznick, for a prominent part. Others are Ora Carewe, Joseph Gerard and Kate Perkins.

Epes Winthrop Sargent's articles on Advertising and Exploitation are worth the subscription price—$3 the year—for Moving Picture World. Sargent knows how to sell tickets for the small town exhibitor.

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Advises received from the West Coast carry the information that the cast of the Selznick picture, "The Figurehead," in which Lewis J. Selznick will present Eugene O'Brien, has been chosen. Among the more important feminine parts is one for which Anna Q. Nilsson has been engaged.

Edwin Stevens has been engaged by Harry Rapf, West Coast production manager for Selznick, for a prominent part. Others are Ora Carewe, Joseph Gerard and Kate Perkins.

Epes Winthrop Sargent's articles on Advertising and Exploitation are worth the subscription price—$3 the year—for Moving Picture World. Sargent knows how to sell tickets for the small town exhibitor.
Brownell, Universal Scenario Editor, Deplores Filming of Many Stage Plays

In line with the Universal policy of encouraging the development of screen writers, in the belief that screen literature is of itself apart and should be divorced from the stage, John C. Brownell, scenario editor for Universal, has issued a statement deploiring the "practice of filming stage failures" and calling for original stories for screen productions.

"As long as film producers continue to pay big prices for a play that has been a failure on the stage and hesitate about accepting a scenario with an additional ingredient especially for the screen," he said, "just so long do they continue to admit that the screen is inferior to the stage in artistry and in public estimation.

"All stage plays, in order to make acceptable material for the screen, must be rewritten. Dialogue must be changed into action, certain required individuals cut out or its properly played and directed, it will make a good picture."

Stage and Screen Plays Little Alike.

"The majority of plays, however, are not suitable for the screen, as many producers have learned. Where a big price is paid for a stage success the producer is simply paying for prestige—for a name—for an advertising point. He thus gives the adapter the first place in importance over the silent drama. The picture producer actually has it in his power, with his vast resources and his vast experiences, to put the screen production in the first place and so popularize an original story that it will be sought after as a vehicle for some later stage play.

"The stage and the screen are allied, it is true. Both belong to the dramatic family but their relationship does not go much further. Certain required individuals cut out or its properly played and directed, it will make a good picture."

Originals or Magazine Stories.

"Universal prefers original stories written by men who understand the requirements of the screen. It will not accept copy-litter magazine stories that contain the ingredients of a good motion picture play. Occasionally it will reach out for a stage play that has screen possibilities. But our chief desire is to obtain first-hand stories where the action transpires instead of being discussed by the characters, comedies where "the humor lies behind the situations and incidents instead of the lines—stories that can be told by the players in pantomime and not by the eminently written dialogue in place. Most of Universal's biggest successes were scored by original stories, written especially for film purposes."

Indiscreet Wives" is Next

Alice Lake Special Picture

INDISCREET WIVES" is the title decided upon for Metro's next big special production with Alice Lake at the head of a notable cast. The picture is an adaptation of a story by Edgar Wiley, daughter of the late James A. Herne. Its original title was "An Outsider," John E. Ince, who directed Miss Lake in Finis Fox's powerful melodrama, "Should a Woman Tell?" will again guide this brilliant young actress in "Indiscreet Wives."

The production will be made at the Metro studios in Hollywood. Miss Lake has just finished her work at these studios in a picturization of Jan A. Herne's immortal stage drama, "Shore Acres"; hence she is doing two Herne plays—by father and daughter.

Miss Lake is in the midst of a fortnight's vacation prior to starting her new vehicle. This respite from studio responsibilities is being devoted chiefly to a selection of new spring apparel, with emphasis on hats.

Blackton Enters Last Half of First Year Under Pathe

STUART BLACKTON enters the last half of his first year as a producer of Pathe pictures by issuing "The Blood Barrier," considered the most virile of the live photo-dramas he has released through Pathe's "entertainment division," followed by "The Moonshine Trail," Blackton's first Pathe attraction, went out to exhibitors. Meanwhile he has produced "Dawn," "My Husband's Other Wife" and "Respectable by Proxy," all of which have been big box office winners.

In many ways "The Blood Barrier" is a distinguishable departure from anything other Blackton picture distributed by Pathe. It is of the melodramatic type, marked by rapid action from start to finish. In the "Blood Barrier" Jerry and Robert Gordon will again be seen in the chief character. Mr. Blackton has given his production a noteworthy cast, which includes Louis Dean, a screen veteran, and William R. Dunn, noted "heavy."

In "The Blood Barrier," Pathe believes Mr. Blackton has a production that readily will meet with popular approval. It is from a story of universal appeal, dealing with a topic that strikes forcibly for true Americanism; and it is pure entertainment.

Mystery Surrounds Release of Second Nelson Picture

ARSHALL NEILANS' second independent production, "The River's End," which is breaking box office records everywhere, will be released the early part of May via First National. Considerable mystery surrounds this production, and little information as to its title and theme is available either at the Marshall Neilans offices in New York or at the First National headquarters. It was stated at the Neilans offices that the picture offers a title and a series of situations that immediately place it in the front ranks as a box office attraction. The story is said to hold a big surprise in the way of plot and to offer exceptional exploitation possibilities.

Matt Moore has the leading role. In the leading feminine role Marjorie Daw, who added to her fame in "The River's End," again appears under the direction of Marshall Neilans.

The film is now receiving its final treatment at the Rothacker laboratories in Chicago, and a sample print has reached New York for distribution to New York over the next month. Meanwhile the Neilans Hollywood organization is busily engaged on the production of the third independent release for First National. The story is said to contain one of the most thrilling effects ever presented in motion pictures, namely, a leap from the speeding train to an aeroplane flying overhead.

"The Road to Divorce," with Mary MacLaren, Due April 5

UNIVERSAL announces "The Road to Divorce," with Mary MacLaren, as a special attraction, to be released on April 5. This picture was directed by Philip Rosen, the maker of several Universal successes. It is taken from a story by J. Grubb Alexander. Miss MacLaren is supported by Edward Pell, Bonnie Hill, Eugene Forde, Helen Davidge, Roy Stecker, and others.

Universal serial releases for the week are "The Assassin's Knife," the ninth episode of "Elmo the Fearless," with Elmo Lincoln, and "The Furnace of Fury," the fifteenth episode of "The Lion Man," featuring Kathleen O'Connor and Jack Perrin. A picture full of pep and ging is the latest entry, "Downing Divorce." It is a funny fun maker for the week.

The second of Major Jack Allen's Animal Hunt pictures, "The Story of the Wolf," also will be released. This international and Universal New Screen Magazine news reels complete the program.

Clara Beranger Makes a Big Hit.

Clara Beranger, who has recently completed the scenario for "Civilian Clothes," in which Thomas Meighan is to star for Paramount, was told by the director to write in some exteriors in order to relieve the monotony of a series of interiors. This Miss Beranger did and submitted the script at the reading.

The next time she had occasion to go over to the studio she suddenly found herself the center of a group of players and studio workers, who started talking to her about her script of "Civilian Clothes." This seemed a most unusual performance, and then the secret came out. Thinking only of location, and not of prohibition, Miss Beranger had, without malice aforethought, written in Havana as the place where the exteriors were to be taken.

Enuf said! The company and the necessary property people are now down there. Did Miss Beranger go too? She did not. But she discovered a sure way of making a hit.
Ragland Resigns as Realart's Sales Head to Become an Official of Kane Pictures

JOHN C. RAGLAND has resigned from the position of general sales manager of the Great Western Theatre Corporation where he has been a director for many years. Mr. Ragland, who has had a brilliant career in the selling end of motion pictures, and whose record with the Realmart company has been considered the best in the industry, has resigned his position as general manager of the Arthur S. Kane Pictures Corporation in which he has been associated with Mr. Kane for several years.

Mr. Ragland, who had a brilliant career in the selling end of motion pictures, and whose record with the Realmart company has been considered the best in the industry, has resigned his position as general manager of the Kane corporation not only a technical knowledge of selling and distribution, but also a wide personal acquaintance with hundreds of exhibitors in all parts of the country.

Mr. Ragland's record with Realart Pictures has been one of the big accomplishments of contemporary sales work. Beginning his connection there as manager of the St. Louis branch, Mr. Ragland proved his ability in short order and was soon asked to become general sales manager in the home offices, a position he has maintained up to his present affiliation as general manager of the Kane company.

In leaving the Realmart company to go with Arthur S. Kane, Mr. Ragland expresses a deep appreciation of the fine spirit of friendliness and co-operation which he has experienced through the years. The film executive declares that in ending his services with Realmart on the best of possible terms, he has no lurking misgivings of the most pleasant associations of his theatrical career, and retains for his former colleagues only the warmest of good wishes.

Kane Praises Ragland Highly.

"The election of Mr. Ragland as a director of the Kane company and his appointment as general manager is regarded with the greatest satisfaction by officials of this company," says Mr. Kane in a statement. "With a record of sales activity behind him that is hard to equal, Mr. Ragland represents, in addition, the highest type of the gentleman in business. For a long time prominently identified with the business management of big theatrical and motion picture enterprises, he has established a reputation among showmen of the country as a straightforward, plain dealing business man, whose honesty and human personality have won him as well as business friends. This is the element that makes for progress and cooperation in any industry and would be my personal gain to have him in a man relationship with exhibiting interests, Mr. Ragland has won the confidence and esteem of the entire industry."

The sale of a personality of a man of Mr. Ragland's good character, the Kane company feels that it is adding to its forces a representative of the highest type. The knowledge of picture conditions is not of one territory but extends to the far ends of the country, and who appreciates the problems of the owners of small houses as well as the needs of the big chains, with which he has been long associated. Mr. Ragland will bring to the ancient company an intimate knowledge of national conditions and a personal acquaintance with film men.

Exports Nearly $1,000,000 a Month.

Exports of moving picture films now total nearly a million dollars a month, according to reports from the Department of Commerce, our foreign trade in January including shipments of 14,734,046 feet of unexposed film, valued at $341,647, and 12,015,501 linear feet of exposed film, worth $680,071.

Our most important customers for unexposed film are England and France, which took over seven million feet apiece, while England, Canada, Brazil and Argentina each took a million feet or more of exposed film.

Vincent Plans Novelties in Sets.

Some new ideas in the way of sets are promised the forthcoming exhibition of the American Cinema Corporation.

James Vincent, president of the Motion Picture Directors' Association, who recently conferred with American Cinema to produce this picture—not yet titled—at a large figure, has already drawn up plans for some sets which will be introduced some novelties in the way of technical direction. The exact nature of these innovations is being kept a secret for the present. Shooting of scenes began this week.
A. J. Callaghan and Other Chicago Men
Sponsor Bessie Love Producing Company

FOLLOWING the announcement of negotiations between Bessie Love and Chicago capitalist interests represented by A. J. Callaghan comes further confirmation this week that the former Vitagraph star is to be presented in a series of high-grade vehicles adapted from big novels and produced under expert direction.

The formation of the Bessie Love Producing Company is the result of the determination of Chicago film men to place this star in surroundings which will bring out in a bigger way than ever the talent which she possesses. Considerable money has been spent in the new purchase of several novels for screen adaptation and in the rental of the Bessie Love studio on Beverly Boulevard, Hollywood, where the star is already at work.

Andrew J. Callaghan, the Chicago film executive, who is at the head of the new syndicate which is forming Miss Love into a major personality, has, with the addition of the new studio, returned the services of the two of the most active and prominent of the independent producers, Joseph de Grasse and Ida May Park. Miss Love recently concluded an engagement with the Vitagraph company. Since then three of the largest producing companies have been bidding for her services.

To Provide Superior Story Material.

The affiliation of Miss Love, as an independent star, with the Callaghan organization follows her own expressed desire and also the desire of her sponsors to devote much time, thought and money to the adequate handling of a personality discovered by D. W. Griffith and popular with fans in the country. The company is planning that practically no limit is to be placed on the sum to be expended for superior story material for Miss Love and that the available copyrighted books and stories suited to her personality will be purchased.

"After having seen the first results of Miss Love's work under the expert direction of Mr. de Grasse and Ida May Park, I am entirely satisfied to have cast my lot with this remarkable young actress," said Mr. Callaghan, who is agent for the Los Angeles studios. "We believe that Miss Love has never yet had her dramatic qualities fully brought out on the screen. For a long time we have had our eyes on this charming little lady, who combines with youth and beauty a rare feeling for dramatic expression, and we feel highly elated that she has become our partner.

"It is plain, of course, that Miss Love comes to the Callaghan organization with a substantial financial interest in her future work. With such an incentive, and with the further advantage of big vehicles, first-class direction and all the time she desires, the motion picture industry is sure to see a new Branch in the production of a cultivated artist with all the charm that has endeared her to the picture fans of the nation placed in entirely new surroundings."

Mayflower Presents Bird Millman.

Bird Millman, aerial performer, has been added to the list of international celebrities appearing in motion pictures. The circus star makes her screen debut in "The Deep Purple," a new independent production to be presented by the Mayflower Photoplay Corporation. Miss Millman has been in the Ziegfeld Follies. She has already commenced her new work under Walsh's direction. She will appear as a tight-wire walker in an elaborate cabaret scene, performing many acrobatic feats. Upon completion of her work she will join the Barnum and Bailey circus which opens its season at Madison Square Garden, New York.

Associated Exhibitors Silent Active; F. C. Quimby Reticent About Deals Closed

WITH the arrival in New York from California of F. C. Quimby, its general manager, the Associated Exhibitors, Inc., sponsors the news that negotiations have been completed for the early release through Paramount of several big attractions. It is also stated that the details of arrangements for several future productions will be made public.

Close on the heels of this information, as to which Mr. Quimby and other officers of the studio are making the further statement that it will be a very short time before the hundreds of 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 Associated Exhibitors' plans.

Devotions Brought Quimby Back.

It is understood that Mr. Quimby cut short his visit to the Coast because of a proposition that developed in New York during his absence, and which now is in the hands of a powerful part of the co-operative machine under whose workings every factor in the industry will benefit.

At present the Associated Exhibitors are being represented in California by Harry Crandall, treasurer of the association and owner of a string of theatres in Washington, D. C., who is known to be carrying on many of the negotiations started by Mr. Quimby, as well as opening new channels of information. Information from Los Angeles is to the effect that several big stars, directors and authors soon will begin work in the furtherance of the plans of the Associated Exhibitors, but that definite announcement as to names and connections cannot be made at present because of existing contracts.

Hodkinson Comments on Louise Gaum Production

EXCLAMATIONS of surprise and amazement, flat confessions of having been startled and some few protests over having been shocked by J. Parker Read, Jr.'s latest Louise Gaum production, "Sex," to be distributed by W. W. Hodkinson, are the emotional demonstrations that have followed the showing of J. Gardner Sullivan's story to the critics of the motion picture trade journals and the New York daily papers.

"No critic dares to forecast other than a financial success for Miss Gaum's new production and the lavish praise of the bairnes and the richness of the production are sustained by an immediate nationwide demand for the picture to play pre-release engagements in the large cities on April 11," says a Hodkinson announcement.

The picture opens a week's engagement at Fabian's Garden Theatre in Paterson, N. J., on March 29, and Charles Dooley, general manager of the Fabian enterprises, took this chance by rushing his opening after being told there was a possibility that the lithographs and certain accessories could not be definitely guaranteed of delivery in advance of that date.

Trade showings of "Sex" are being held this week in the thirty-two cities where the W. W. Hodkinson organization maintains branch managers and sales representation.
Charles Miller has started work on assembling "The Law of the Yukon," his first special feature for Mayflower Photography Corporation. Camera work was completed a short time ago when the company removed from Port Henry, N. Y. The production is founded on Robert W. Service's poem, "The Law of the Yukon." From the poem Mr. Miller has fashioned a powerful story of life in the Canadian Northwest.

The keenest expectations have been aroused in the picture among officials of Realart Pictures Corporation, which will distribute it, and preparations have been made to exploit it on a scale proportionate with its importance as one of the outstanding and notable features of the year.

Mr. Miller discussed his experiences in making the picture, and the blizzards during the winter gave a picturesque background that, according to Mr. Miller, he could not have bettered even by taking his company into the Northwest.

"The storms, however, were not an unmixed blessing," Mr. Miller said. "They made it extremely difficult at times for us to make progress with our work. This could only be done at the cost of great physical exhaustion, and I believe the company is to be blamed on the spirit with which it overcomes conditions that paralyze other activities elsewhere.

"For one thing it was very difficult to hustle production of something, however, when a local inventor came to the rescue with an automobile sleigh, which was not only ingenious but practical.

"The longest trip we made was one of eleven miles to Maria Center. On this we encountered blizzards that were up to our arm-pits and we were forced to carry the dogs through as they floundered almost helplessly in the light snow under their heavy harness. I wish to record that the company made in that locality deserves to be mentioned."

Riesenfeld Takes Criterion to Give Features Long Runs

The Criterion Theatre, at Broadway and Forty-fourth street, New York City, will be the site of the first long-run motion picture house in New York, beginning on Sunday, April 24, under the supervision of Mr. J. W. Riesenfeld, whose work as managing director of the Rivoli and Radio theatres has made him known wherever motion pictures are shown. The first production booked for the new house is Cecil B. de Mille's "Why Change Your Wife," written by William De Mille and Gloria Swanson in the leading roles. It will stay at the Criterion indefinitely. So confident is Mr. Riesenfeld of the pulling power of the De Mille creation that no second picture has been booked.

There will be an orchestra and other music on the bill, but the doctor refuses to make the details of the program known in advance of opening day. He plans to offer a surprise, a form of entertainment that will visualize the event offered at the Rivoli and Rialto, and still combine the basic elements of big picture and music.

The decorative of the lobby and redecorating will be begun in time to allow of opening the house on the date set. A larger lobby will be constructed and the interior will be made to eliminate the present congestion at Broadway and Forty-fourth street, which has been a serious handicap to the place. The redecorating of the interior will be done under the personal supervision of Mr. Riesenfeld, with the stage work in the hands of Willy Pogany.

"The World Needs to Laugh," Says Originator of "Jiggs"

UNREDS of newspapers in which the McManus cartoon, "Bringing Up Father" has been a feature for several years, have announced to their readers the advent of Jiggs in motion pictures. Johnny Ray and Margaret Fitzroy, who are featured as Jiggs and Mrs. Jiggs, have been photographed in and scores of the papers the screen scenes of the comedies have been compared with the original comic characters so well known to newspaper readers.

Many tie-ups with newspapers and theatres for the mutual advertising and exploitation of "Bringing Up Father" have been reported and few of inquiries to Pathé Exchange, Inc., great success is predicted for the comedies, which begin with "Jiggs in Society."

"What the world needs today as never before is a tonic of laughter—pure, simple, unadulterated laughter, even the kind that makes some folks frown," George McManus said. "Sorrow is an awful cross for an amusement-loving people to bear, but what is worse than worry? Anybody scrutinizing the newspaper columns today must be forcibly impressed with the positive indications that America is starting to worry her head off.

"There are two patent nostrums—the funny strips in the newspapers and the funny reels in the movies. Everybody reads the newspapers and don't know anybody who doesn't enjoy the movies. I know funny strips are doing their share in the way of making people happy."

Cast of "Children Not Wanted."

The cast of "Children Not Wanted," the Crest production which exhibitors will find available through Republic Distributing Corporation, was announced this week in a statement from Briton N. Busch, president of Republic, who at the same time declared this an exceptional picture of its kind.

In the principal role, or star part, of the feature is Edith Day, Dorothy Walters, Jean Robertson, Ruth Sullivan, Lumsden Hare and Kenneth Tobey are other players prominent in the cast.

"Children Not Wanted" is a six-reel production for the short subject trail. Sinclair and directed by Paul Scardon. Carle Carlton, president of Crest Pictures, supervised the feature.

Three years after "Exper Wintrop Sar- gant established in Moving Picture World his department of Advertising for Exhibi- tors, other trade papers took up the idea.

Simple Coils
Many Theatrical Managers Turned Down
Famous "Shore Acres," Now a Metro Play

SHORE ACRES," the Metro picturization of James A. Herne's immortal drama of New England life, with Alice Lake heading a distinguished cast, was one of the first plays in the history of the American theatre to achieve the run of "a hundred nights." In 1902, when "Shore Acres" was first produced, three months in the same playhouse was a long period of time for any production to last, and the record made by the Herne play at the Boston Museum was considered as nothing short of phenomenal.

This record of "Shore Acres" is especially remarkable in view of the great difficulty its author, James A. Herne, had in getting his now famous play produced. Mr. Herne was the American theatre's first apostle of realism, and his methods of simplicity and naturalism in attaining dramatic effects were bitterly opposed by the producing managers of the day, who catered to the tastes of a public nourished on a dramatic fare of cheap, artificial clap-trap and mock heroes. It was therefore increasingly difficult for the author of "Shore Acres" to get a hearing from the men who saw nothing in his percept of "truth for art's sake."

His Faith Finally Justified.

It so happened that "Shore Acres" went the weary rounds of New York theatrical producers and was time after time returned to its author, who was making so desperate a fight against odds. Mr. Herne had written and produced "Hearts of Oak," "The Minute Men" and "Margaret Fleming," but in "Shore Acres" he felt that he had achieved something new and something which, in a world where material interests hold full sway, would outlast the very theatre walls that housed its production. Time alone justified his faith.

The script was finally presented to Mr. Field, of the Boston Museum, who at length accepted the play for production largely on the strength of a letter written him by William Dean Howells, a close friend of the author. The history of its success is best contained in an appreciation of Mr. Herne at the time of his death by Hamlin Garland, the veteran novelist. In speaking of its first appearance before the public, Mr. Garland said:

"That was a glorious night at the Boston Museum when Shore Acres' began its golden tale of a hundred nights and telegrams from New York poured in upon Mr. Herne offering "time that formerly he had begged for!"

Fine Photographic Shots Promised.

This was the commencement of a record in play production that has been seldom, if ever, equalled in the American theatre. It marked the beginning of "Shore Acres" success on the stage—a success that has lasted for thirty years and has established a new school of dramatic craftsmanship. And in addition it marked the beginning of easier times for Mr. Herne, for the play earned him a fortune. Following its record run at the Boston museum Mr. Herne played the famous drama of New England life throughout the country, so that its very name became a household word.

The screen production of "Shore Acres," just completed at Metro, with Alice Lake as the featured player, is heralded as a notable achievement on the silver sheet. In the picturization are contained all the qualities that were part of its author's ideals and which made the play for nearly thirty years one of the very greatest American dramas, it is said. Rex Ingram directed the screen production, and among other things achieved some exceptional photographic shots of a storm at sea and the wreak of a coastwise sailing ship.

April Folly" Scheduled
for Release March 21

APRIL FOLLY," adapted from the novel by Cynthia Stockley and presenting Marion Davies as its star, is the Cosmopolitan production which shares with Wallace Reid in "Excuse My Dust," the honors of the Paramount-Arcraft release schedule for March 21.

The exploitation possibilities, backed by one of the biggest newspaper campaigns involving the use of full-page spreads in all the Hearst papers, ever put behind a single production, ought to commend themselves to exhibitors in cities and towns of all sizes, the Famous Players-Lasky Corporation maintains.

The picture was directed by Robert Z. Leonard from a scenario by Adrian Johnson.

Conway Tearle is Miss Davies' leading man, having the role of the publisher-hero. J. Herbert Frank is appropriately sinister as the "heavily," and Madoline Marshall, Hattie De Laro, Amelia Summerville, War-
THE MOVING PICTURE WORLD
April 3, 1920

Metro to Resume Production in New York
with Three All-Star Specials Under Karger

S TARTING with immediate production of three big special feature pictures enacted by all-star casts, Metro will reopen its New York studios at 3 West Sixty-first street the first week in April. The entire activities of the eastern plant will be under the 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 purchased the screen rights; "The Marriages of Mayfair," by Cecil Raleigh, one of the five Drury Lane melodramas on the Metro production list; and "The Tyranny of Weakness," a novel by Charles Neville Buck, just bought for the screen.

Preparations, which included a complete renovation and remodeling of the studios as well as actual work on the scenarios for the new special releases, have been under way for several weeks. M. P. Stauffer, formerly supervisor of art interiors at Metro's west coast plant in Hollywood, has been in New York since the latter part of February taking charge of the overhauling of the Sixty-first street studios.

Zellner Writing Continuity.

"Clothes," the Hopwood-Pollock drama, is being rapidly whipped into continuity form by Arthur Zellner. Mr. Zellner and his wife, Lois Zellner, are both members of the Metro scenario staff. This play was Avery Hopwood's introduction to the American public as a playwright. His play, written in collaboration with Channing Pollock, had its metropolitan premiere September 11, 1906, at the old Manhattan Theatre, Sixth Avenue and Thirty-fourth street, which has since been razed to make place for a department store.

The story is described as "the portrayal of feminine vanity, extravagance and capriciousness, and the disasters to which such weaknesses may lead."

First S-L Production.

"The Tyranny of Weakness," which is to be an S-L Production, distributed by Metro, will be made at the Metro studios. This novel is said to be replete with dramatic situations and deft character drawing that will provide an all-star cast with splendidly contrasted roles. Eugene Walter is writing the continuity for this play.

This production will be the first of the five specials that Arthur Sawyer and Herbert Lubin recently announced would be made by S-L Pictures, Inc.

"The Marriages of Mayfair" will be given elaborate production. This English melodrama has all the punch and swiftness of action that made Drury Lane famous the world over, and it will be interpreted by an ensemble composed entirely of stars.

Metro is not yet ready to announce the names of the directors who will put on these three big specials under Maxwell Karger's personal supervision.

Mary Miles Minter to Play
Zangwill's "Nurse Marjorie"

NURSE MARJORIE," an adaptation of the several stage play by the internationally known playwright, Israel Zangwill, is announced as the forthcoming Mary Miles Minter release by Realart Pictures Corporation. April 4 has been set as the date of release. The picture was viewed recently by Realart officials and evoked enthusiastic praise for the work of the star and of Director William Desmond Taylor.

"Nurse Marjorie" was first produced in London and later scored a success in the United States, its New York production having a run of over a year with Elinor Robson as the star. Miss Minter has the role of Lady Marjorie, daughter of a proud and aristocratic Irish family.

The adaptation of the story and scenario were made by Julia Crawford Ivers. Clyde Fillmore plays opposite Miss Minter in the role of John Danbury. Mollie MacConnell plays the part of the mother of John Danbury. Frankie Lee, a well-known child actor, has the role of "Orphan Dick."

Others in the cast are Vera Lewis, Arthur Hoyt, George E. Periolat and Frank Leigh.

Anne Cornwall Is Star of "Virginia."

Anne Cornwall is the little star whom Universal has been so mysterious about in connection with "Virginia" the story by Ida M. Evans that is to be put into production shortly at Universal City. Universal announced the forthcoming production of the picture several weeks ago, withholding the name of the featured player. A new star was promised. It is understood that "Virginia" will be the first of a number of starring vehicles for Miss Cornwall. Presently she is playing with Lyons and Moran in their first five-reel comedy. She has had considerable experience in comedy pictures, as "Tyranny of Weakness" was a stage success, having played in several musical comedies at the Princess Theatre, in New York.

Hodkinson Has Showings of Holman Day's "King Spruce"

TRADE showings of "King Spruce," starring Mitchell Lewis, the Dial Film Company's vivid picturization of Holman Day's story of the Maine woods, will be held the coming week at all Hodkinson exchanges. True-to-life characters of Northern Maine are seen in this picture, as Talbot's more knew every nook and cranny of Ireland so does Mr. Day know Maine.

Besides affording him a role in which he sustains his reputation as an actor of rugged types, "King Spruce" exacts some strong characterizations from a number of secondary characters, which not only make a thorough study of the types in the story but assisted Director Roy Clements in cloth- ing the characters to make them true to life.

Tommy Eye, as portrayed by Joe Ray, is typical of the carefree son of oil. No one seems working in the great northeast lumber business. He was played by Frederick Herzog. Looked up to as a physician, weather forecaster and general adjuster of difficulties arising in the camps by the lumber folk because of his superior book learning. Gus Soviere is said to contribute one of the outstanding performances as the Maine-talented leading woman of the stage and screen, plays opposite Mitchell Lewis. Pretty Betty Wales and Arthur Millette are also seen.

Levy Heads National Pictures in New York

It is announced that Jack Levy has been appointed New York manager of National Picture Theatres, Inc., of which Lewis J. Selznick is president.

Levy is considered one of the best known film men in New York. He was manager in Manhattan for Fox Film Corporation for several years, and also managed the Philadelphia branch for United, had supervision over the Philadelphia, Washington, Atlanta and Boston branches.

"This Way Out" New Hallroom Comedy.

Percy and Ferdie Hallroom, inseparable for years, have had a falling out. As is usual in cases where a woman is to blame—in this instance, a very pretty woman—both of the boys fell so hard for her that they fought over her. The battle was staged in the boxing ring in an exclusive club, and since neither of them had ever been in a ring before, the results were to be seen that night.

This is part of the story of "This Way Out!" which is to be an early Hallroom Boys release, according to Jack Cohn, president of the company. It is the best comedy this firm has yet produced, and is of the type which will be released in the future.

Sorry, But We Couldn't Get the Mouse's Picture—Anyway, Here's Olive Thomas After the Chase.

One of the many delightful scenes from "Youthful Folly," made by Selznick.
Navy Department to Purchase Pictures
When Its Brooklyn Library Is Finished

Upon the completion of the film storage in the Navy Yard, Brooklyn, patronizing manner New Bermuda, library
is stated the maximum amount of entertainment from the funds available, it has been necessary to decide on a policy. This policy has been definitely decided upon by establishing a maximum price that will be paid by the U.S. Navy Motion Picture Exchange to any distributing organization for the two classes of material referred to.

The maximum price to be paid for new and used prints of current releases will be $85 a reel on orders of $30,000 or more. On orders amounting to $10,000 or less, $70 a reel will be the maximum payment. The maximum price that will be paid for used prints will be $20 a reel. It will be immaterial to the Navy Department whether these prints are purchased outright or whether they are leased for the life of the prints, which might be from nine to eighteen months.

None But the Best Desired.

Prints procured on long-term lease will be returned within eighteen months, and in the event of material being lost or destroyed, the distributor will be furnished with an affidavit covering the circumstances attending such loss or destruction in lieu of the return of the material. All used prints for which the maximum price of $20 a reel is paid must pass inspection as to the quality of the subject. The physical condition of the print must indicate that it is good for a minimum of at least fifty to sixty exhibitions. The price to be paid, of course, will be determined by the physical condition of the print. A poor subject will not be desired at any price. The purchase or lease of used material will not be considered until the film storage at the Brooklyn Navy Yard is completed and proper facilities are available for the careful examination and inspection of this material.

No Desire to Be Arbitrary.

In determining the maximum price that will be paid for the unused prints of current releases, it must be thoroughly understood that there is no disposition on the part of the Navy Department to be arbitrary in the matter. It is fully realized that the action on the part of the various distributors in making it possible for the navy to obtain new prints of current releases, amounting to assistance to the navy and not because of the small profit over and above the physical exchange of the prints. All pictures supplied by the U.S. Navy Motion Picture Exchange will be exhibited only on board naval vessels or within the confines of a naval station. There will be no civilians in the audiences.

Butterfield Adds Another
Big Theatre to His Chain

It seemed that the entire population of Flint, Mich., and all of the exchange managers and salesmen in the territory were on hand to assist Col. W. S. Butterfield in the ceremonies attending the opening of his new Regent Theatre on the evening of Wednesday, March 17. The Regent will take its place alongside the rest of the Butterfield theatres, as a modern, tasty and cozy motion picture house with accommodations for more than 1,700 persons. It has a long beautiful lobby, a roomy foyer and a very artistically designed mezzanine. The house is lighted in such a manner as to make every head in the audience visible from the back of the house. A large, almost perfect projection adds the finishing touch.

The house is to be managed by John Prescott, formerly a director and until recently in charge of the Liberty Theatre at Camp Taylor, Louisville. Mr. Prescott has been in Flint for several weeks, superintending the details of completion. The projection at the New Regent is as fine as you will find anywhere, and the equipment is of the very best. The projectors are two Power’s 6b cameragraphs. The generator in the New Regent is one of the largest Hertners ever built. A minus screen is used.

The policy of the New Regent will be pictures exclusively, changed every Sunday and Wednesday.

Kansas City G. A. R. Benefit
Showed “Soldiers of Fortune”

The spirit of the boys in blue has not changed much since the Civil War but their expressed preference in motion pictures can be taken as a criterion. The G. A. R. post in Kansas City determined to hold a big celebration to bring out in fashionable some of the pertinent facts of history.

The Warwick Theatre was engaged for March 16 and 17. The event was taken up by the newspapers and for the time being the G. A. R. came in for the lion’s share of attention. The event proved to be a highly popular, patriotic one and the Warwick Theatre is reported to have had two of the biggest days of business in its history. The Post voted for “Soldiers of Fortune,” the Allan Dwan production, presented by Mayflower and it was shown.

“Indubitably this booking,” says John N. MacMeekin, Reallart’s manager in Kansas City, “was that the manager of this particular theatre had earlier refused a contract for this Mayflower special on the ground that we are seeking too high a price for it. The veterans met our terms without question and did a big business with it. It netted them a tidy sum for the Post and was declared to be a fine patriotic effort. Everybody in the city, even the boys of the American Legion, were put on strong lines for the G. A. R.”

Sure Vivian Rich Is Human—She Rests Between Scenes One and Three.

She’s seen here asking Thurston Hall, “Would You Forgive?” His answer is—well, who could say “No” to a pretty girl? This is a new Fox production.

Here’s Half of Bermuda
At Least Relying Solely on Moving Picture World

KAPLAN, who owns half of the picture theatres (two in number) on the island of Bermuda, was in New York last week, and so dropped in on his old friend Moving Picture World. Business prospects in Bermuda, stated Mr. Kaplan. During the war American and British fleets and British troops helped to swell the crowds patronizing his theatre.

American hotel interests are planning to invest $5,000,000 in a magnificent hotel outside of Hamilton, according to Mr. Kaplan, and this should help Bermuda’s business men to reap a harvest.

Mr. Kaplan was in New York arranging for the booking of a big batch of films to take the place of a number of reels which were damaged when the steamer carrying them smashed into a storm.

Mr. Kaplan has been in the picture business for the past eight years, and for the past eight years he has depended upon Moving Picture World.

G. A. R. post in Kansas City determined to hold a big celebration to bring out in for-
Realart Has First Runs on All Films in Indianapolis and Other Key Cities

**With the closing of new contracts between-wrongs Realart Pictures Corporation, has reported to the home offices that first runs have been arranged for all Realart pictures in that city and surrounding key cities.**

The Circle Theatre some time ago played "Soldiers of Fortune," Dwan production, presented by Mayflower Photoplays Corporation. Within the last week Mr. Goldman closed contracts with the Central Amusement Company for a week's booking at the Ahlman Theatre, for a week's booking of "The Mystery of the Yellow Room," an Emil Jannings production, and "The Luck of the Irish," an Allan Dwan production, presented by Mayflower.

In addition, the Colonial Theatre, operated by Bingham and Cohen, holds the contract in Indianapolis for first run showings on the Realart star series, the entire output to date having been shown in Cincinnati. The Gifts Theatre recently closed contracts for first run showings of "The Mystery of the Yellow Room," "Soldiers of Fortune," and "The Luck of the Irish." The second and third Realart by the first two Mayflower specials, "The Mystery of the Yellow Room" and "Soldiers of Fortune," has been maintained, while "The Luck of the Irish," recently released, William A. Mustarde, manager of the Blue Mouse Theatre, sent the following telegram to Realart on his showing of the feature: "Lucky of the Irish broke all house records on opening days. Expect to arrange with Mr. Realart in early run. This means extended beyond our regular seven-day booking. Your feature is the talk of St. Paul. It is a regular American run and it is expected that the demands for fewer and better pictures. Congratulations."

**To the Bank!**

To the bank and theatre all in one building. R. O. Allen's Superba in Raleigh, N. C.

Delving deeper into the maze of cabalist pencil marks on Nat's stationery, the transcriber of his immortal thoughts discovers that Nat has met up with R. B. Allen, who owns the Superba Theatre and City Bank all in one. Nat allows that Mr. Allen must know all about percentage.

"Mr. Allen, is a young man in the fifties," says Nat, "and he never had to have a monkey gland. He is a bear-cat for work. To give his daily routine of work would be like reciting Douglas Fairbanks' and Harold Lloyd's stunts."

The Superba seats 700 at 20 and 30-cent prices and books the product of First National, Fox, Metro and Goldwyn and Paramount Specials.

Aronson and Brown are the proprietors of the Grand and Alamo theatres. The latter is the moving picture house and seats 400 at prices 20 and 30 cents. Mr. Aronson recently took the agency for "Hypno" fans for Virginia and North and South Carolina.

Burgess and Joyner, lawyers, jointly own the Royal Theatre, a moving picture house for colored people, seating 380, at prices of 15 and 20 cents. They would like to get a production in which colored people take part, for the novelty of the thing.
Sennett's "Down on the Farm" Praised
by Douglas Fairbanks and Mary Pickford

MACK SENNETT was more than elated recently after he had released a few of his latest shorts to his friends to his heart and confidence and given them the opportunity of seeing his latest release, a comedy, "Down on the Farm," which will be marketed through United Artists Corporation, and which Hiram Abrams of that organization says is sensational. This is a comedy that has come from his studios.

The joy that Sennett received, however, was from the expression of opinion from his friends, two of which, from 'Douglas and Miss Pickford, he treasures and prizes most highly.

After Mary had witnessed the showing of the production she wrote Mr. Sennett in the following vein: "Your production 'Down on the Farm' is perfectly splendid. It is one of the funniest I have ever had the pleasure of witnessing. I am confident that it will be a tremendous success."

"Dougy" was even more enthusiastic and his remarks were these: "Listen, Mack. I just ran your picture, 'Down on the Farm,' at my home in Beverly last night. You can certainly rip it up at a hundred and fifty miles an hour and I had flowers every inch of the way."

"This is by far the best thing you ever done in your distinctive and individual way of making pictures. Your main thing is certainly a corker—well rounded out. Thrills and chills do perfectly make this picture 50 per cent."

"This same enthusiasm over this production has permeated every member of our organization. I have seen the first copies of the production," said Mr. Abrams, "and there is no doubt in our minds but that this picture will create an indelible sensation wherever it is shown. Every element of comedy success is found in the production in plentiful quantity, for there are thrills, laughter, suspense, travesty, satire, a tinge of the burlesque, and spectacular combinations that are startling in degree; making it a picture that will be as delightful as it is inspiring and thrilling."

Al Green Joins Goldwyn to Be a Curver City Director

AL GREEN, who has recently joined the Goldwyn forces as director at the Curver City studios and is now directing Jack Pickford in "The Double Dyed Deceiver," has added more stars than any man in the business, although he is one of the youngest directors. He started in pictures in 1911 as camera boy and steadily climbed to the top.

While assistant director he helped to guide the destinies of Mary Pickford, Blanche Sweet, Elsie Ferguson, Marguerite Clark, George M. Cohan, William Farnum, Tyrone Power, Helen Ware and to produce such pictures as "Hit Parade," "A Cor Do Well," "The Crisis," "Garden of Allah," "Daddy Long Legs," "M'Lissa" and "Old Kentucky." For a year and a half he was co-director with Marshall Neilan and then became author-director of George Fawcett and Vivian Reed in "The Marionettes," "The Girl with the Camera" and "Trials and Tribulations." He is married to Vivian Reed and has a boy named after his friend, Marshall Neilan.

Canadian Film Making Pictures

Charles Berman, distribution manager of the Adanac Producing Company, Ltd., Montreal, has announced that Col. D. F. Pigeon, formerly auditor of the Militia Department, Ottawa, has been made general manager of the Adanac company. This concern recently placed on the market a Made-in-Canada feature, "The Great Shadow," starring Tyrone Power, the rights for which outside of Canada were sold to Selznick for release through the Republic trade mark.

According to Mr. Berman, it is the intention of the Adanac company to proceed with the production of various high-class productions at the Trenton studios and elsewhere in Canada and that it was not the plan of the organization to stop after it had made and sold one feature.

Republic Extends Serial and Short Subjects Department

REPORTS from Republic Distributing Corporation indicate that this Lewis J. Selznick organization is making great headway in its serial and short subjects department, which is being enlarged by the addition of suitable material for exhibitors and by the engagement of experienced men to look after the various processes of "making the wheels go around."

Exhibitor aids and service for "The Whirlwind," in which Henry Hathorne will be presented in fifteen episodes as a daring hero, are said to be shaping up nicely under the skilled hands of a special staff which has been selected to look after not only this serial but others which are expected to follow it for Republic distribution.

The most recent addition to the staff, following the engagement a few weeks ago of George Ames in the short subjects department, is Frank Duffy, who has been appointed manager of the newly created serial department of Republic. Mr. Duffy came to Republic from Pathé and his experience covers a period of six years spent with that organization.

Theatres Book Two Goldwyn Features on the Same Bill

DOUBLE feature bills made up of Goldwyn pictures are becoming quite the thing with exhibitors in the New York territory. Goldwyn proudly points to four features in one week at Hamarus Blecker, Hall, Albany, one of the Proctor houses.

The first three days of this week, March 22, 23 and 24, Manager U. S. Hill was showing "The Girl From Outside" and giving his patrons an extra treat with Pauline Frederick in "The Loves of Letty." For the last three days he booked Jack Pickford in "The Little Shepherd of Kingdom Come" and Will Rogers in "Bulldog." In conjunction with E. T. Thompson, Goldwyn press and service representative in the New York City exchange, Mr. Hill is telling the world around Albany of his Goldwyn "splash" and he has purchased several extra rolls of tickets to take care of the rush.

Early in April in the Newark Theatre, Newark, N. J., will have a double Goldwyn feature bill. Manager McNally will show Rupert Hughes' new serial "Phantom of the Deep" and "The Cowboy and the Damsel." In connection with "The Blooming Angel," Then on April 15 to 17, the Capitol Theatre, Elizabeth, N. J., will show "Water, Water Everywhere," "Will Rogers, and "The Blooming Angel."

New Director for Alice Joyce

George Sargent has been engaged to direct Alice Joyce, the Vitagraph star. Active work on a new production began this week.

Vitagraph has not yet announced the title of the subject, but it is known to be an adaptation from a popular story.

Mr. Sargent served as stage director for a long time with Cohan and Harris before entering the film industry.

David Butler Finishes His First Independent Picture

It has just been announced in Los Angeles that David Butler, the well-known screen artist who has appeared as costar in numerous featured productions, will hereafter star in his own productions in which he is financially interested. The picture which has already been completed and will be shown in New York shortly, is an adaptation of a recent story published in the Saturday Evening Post. The leading part is said to suit his capabilities better than anything in which he has ever appeared. It is one that he selected from many stories that were available.

Mr. Butler has had a world of experience and has certainly created a large following by having done consistently good work. He has been co-starred in the following features: D. W. Griffith's "The Greatest Thing in Life," D. W. Griffith's "The Girl Who Stayed at Home," Paramount's "Nugget Nell" with Dorothy Gish; King Vidor's "Better Times"; Universal's "Bouffe Bonnie Lassie" with Mary MacLaren; Selznick's "Upstairs and Down" with Olive Thomas; Marshall Neilan's "Don't Ever Marry" (not yet released); Maurice Tourneur's "The Country Fair," etc.

Mr. Butler is backing up his confidence in his ability by investing his own money. He has turned down various offers. After completing a contract with the Universal, he turned down a new offer of contract and stardom, preferring to organize his own company and go in "on his own hook."

Ripley Now Head Cutter for Metro.

Arthur D. Ripley has been given the position of Head of the cutting department at the Metro studios in Hollywood, succeeding George McGuire, now in New York. Mr. Ripley was formerly with Metro as a cutter and has also been film editor for Fox and Kalem.
Circle Theatre, Indianapolis, Puts on Elaborate Arabian Nights Spectacle

A new innovation in scenic art known as the "Spectacorama"—one of the most recent creations of the fertile brain of S. Barret McCormick, the guiding genius of the Circle Theatre at Indianapolis—was introduced to his patrons at a recent showing of "The River's End," which broke all previous attendance records. Those who witnessed the bill that week are still talking about it.

The latest of the Circle director's pretentious stage productions was so large that it ceased to be merely a spectacle. It was so unique in scope, both of imagination and physical proportions, that it was termed a spectacorama. The specific title was "The Palace of Diversion.

In brief, it was an elaborate and colorful Arabian Night's spectacle, comprising the ballet, song, whirling Arabs, fashion models of ancient Bagdad and several other novelties. It was divided into two scenes, the first a palace interior in which an incense dance was presented, and the second the festival outside the palace, in which Mlle. Theo Hewes and a group of dancers appeared in still more radiant attire.

Magnificent Stage Settings.

One of the costumes, a radiant Batik gown, is said to have cost approximately $1,000. There were twenty-four other persons in the cast, each of whom was costumed gorgeously.

The stage was hung with intricately designed curtains of irregular outline. They were heavy and dark and formed a frame for great, light silk hangings, painted with the figures of women in gala Oriental attire. A wide opening at the back of the stage was draped with bright silks showing graceful figures moving in and out. Seated on the floor on purple hassocks 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 number of dancers appeared. This was followed by a solo dance by Mlle. Theo Hewes in the symbolic costume of the white peacock.

During the progress of the pageant "Pale Hands I Loved Beside the Shalimar," one of the most haunting of the Indian love songs, was fittingly introduced by Robert White, baritone, the soloist for the week.

The spectacorama was arranged and directed by Mr. McCormick and required almost two weeks' work to perfect it. To Frank Zimmerer, the circle's art director, goes the credit for the art work and the designing of the costumes, all of which were made in the circle's own studio. All in all, it was by far the biggest triumph that the Circle has ever scored.

So successfully received was this spectacorama that Mr. McCormick has decided to make it a monthly event. He has now started work on the one he will present the first week in April, and patrons of the Circle are eagerly awaiting it. It is to be of Chinese design and, in his own words, will surpass the latter. If it will prove to have a "whopper."

Don Bartlett, of Vitagraph, Establishes Great Record

DON Bartlett, title editor of Vitagraph productions and rated among the foremost members of his branch of the motion picture industry, has established a record that few in his profession can rival.

With the titling and editing of "The Fortune Hunter" and "Deadline at Eleven," Bartlett has completed for Vitagraph probably its most successful series of features. In his long career with the Big V Bartlett has titled and supervised the editing of all Vitagraph serials, among which were the following highly successful continued subjects: "The Fighting Trail," "Vengeance and the Woman," "The Fight for Millions," "The Man of Might" and "Smashing Barriers." When Walter W. Irwin was general manager of Vitagraph he attributed one-third of the success of these great serials to the titling of Mr. Bartlett.

For a year and a half the Vitagraph title editor wrote and supervised the editing of every foot of film issued by the company, twelve reels weekly, including one five-reel feature, one two-reel episode, one color picture, two two-reelers, and the Lewis two-reeler and one slapstick single reel production.


Borzage's Rise to Directorship Result of Experience and Work

FRANK BORZAGE, director of Fannie Hurter's "The Red Rose," featuring Alma Rubens, his first picture for Cosmopolitan Productions, is a Salt Lake boy. While his first blink at God's sunlight came to him in the Mormon capital he never exhibited any signs of the matrimonial attitude for which it has been labeled and slandered, and his wife is an "Ilona and fluently ample." By this you will know he is happily married.

Like a few others of the histrionic clan Borzage was born with the love of the theatre in his heart. Various obstacles conspired to keep him away from the stage, however, and it wasn't until his thirteenth year on earth that he made his first appearance. Borzage doesn't talk much about his initial effort behind the footlights, but he stuck to it nonplused, and shortly afterward he became assistant stage manager. This new job gave him ample opportunities not only to study the theatre, but also to give circulation to his ambition to act, and he played "bits."

Eight long, hard and sometimes lean years of this "stock and rep" life, and then Frank Borzage became a well-pledged stage director and character actor.

Now comes the paradox of it. All these years Borzage had typed character parts because in the opinion of his friends and himself he wasn't cut out for anything else. But Thomas H. Ince grabbed him for the screen and made him a juvenile lead.

After three years with Ince Borzage went with the American at Santa Barbara, where he directed and played two years. After that followed one and a half years with Triangle; and one and a half years producing big independent specials. Now he is with Cosmopolitan Productions.

King Completes "The Road to Arcady."

Burton King has just 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 release next week. The story was adopted for the screen by Lawrence McCloskey and Harry Chandlee from an Edith Sessions Tupper novel, which appeared recently in serial form in The Ladies' Home Journal.

Baum Resigns from Universal.

Sol Baum, for the past two years manager of the Universal branch exchange in Portland, Ore., has resigned. C. W. Koerner, his salesman in the branch exchange at Butte, Mont., has been appointed in his stead. Koerner formerly was an exhibitor. His interest in Universal pictures prompted him to join the Universal sales force.
Lucy Fox in Perret Film.

Lucy Fox is the star in “L'Empire du Diamant,” the picture being made by Leonce Perret in France. Miss Fox left the States in January, and will be busy at work until April 15, when she will immediately return to New York, with several other players, was sent overseas by John J. Livingston.

Inter-Ocean Places Three Serials in South America

Any sales are reported by Inter-Ocean Film Corporation. “The Lurking Peril,” starring Anne Luther and Charles Hutchinson; “The Mystery Mind,” featuring Pauline, the well-known vaudeville hypnotist; and “The Whirlwind,” with Charles Hutchinson in the stellar role—three serials of proven box office value—were placed by Inter-Ocean for physical distribution in Chile, Peru, Bolivia and Ecuador. The deal involves the acquisition of ninety reels, together with posters, lobby display and the necessary press material which usually accompanies a serial, by the company which has a large number of foreign subjects in Europe.

New Pathé Serial Is Tale of Romance and Adventure

An engrossing tale of romance and adventure, thrillers and smart-paced action is the promise made for “Trailled by Three,” the fifteen episode picturization of a story by Charles Neville Buck. The film stars Stuart Holmes and Frankie Mann, which Pathé Exchange, Inc., will release April 4.

From the standpoint of production the serial is also something of a novelty. The action of the story swings from a locale of New York to an island in the South Sea group, and the production. The film also transports the characters, plot, thriller and all the paraphernalia of the serial thriller to the Orient. Faithful detail in the presentation of the setting was a particular concern of the director, Perry Vekroff.

Drew Comedies Going Big All Over.

The New York success of “The Charm of Mrs. Chase,” the first of the Mrs. Sidney Drew Comedies featuring John Cumberland, is being duplicated throughout the country according to reports received at the Pathé offices. The entire series of six comedies has been booked for practically every first-class house in the country and press and public protests to the expressed good will of the work of Mrs. Drew in adapting and directing and of Mr. Cumberland’s artistic work before the screen.

Detective Is Right! A Fellow That Can Detect These Beauty Palaces Deserves a Badge.

Larry Semon in an authoritative moment in his new Vitagraph comedy, The Fly Cop.

Neilan to Produce in Europe; to Take Entire Company Abroad, Remaining Six Months

marshall neilan has made public his plans for the production of a number of foreign subjects for distribution throughout the world, exclusive of the United States, to the companies, which have a large number of foreign subjects in Europe.

Mr. Neilan will produce a number of stories in the different historic locales offered in England, France, Belgium and Spain. In his absence from his Hollywood studio various American productions on which he is now working will be completed under his supervision, the details for this work to be arranged before he leaves. To attend to advance preparations for Mr. Neilan’s six-abroad series, Harry Ham, his personal foreign representative, sailed for Europe on March 20. Mr. Ham arrived in New York from the West Coast last week. 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 subjects. We intend to do foreign stories, staged in the exact locale of the plot.”

May Sail on May 28.

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.” Mr. Neilan plans to remain abroad for six months.

Marshall Neilan has just finished his second independent production for First National release following “The River’s End.” Few details concerning this second picture are available at this time, although it is stated that Matt Moore and Marjorie Daw play the leading roles. A third film is now underway, and advance preperations for “Penrod,” in which Wesley Barry will be starred, have also been started. May 28 is the tentative sailing date of the Marshall Neilan troupe for England, where the first film will be staged.

Buck Jones Returns to Finish “Forbidden Trails” for Fox

On January 28 last Buck Jones, the widely-heralded cowboy made a star by William Fox, suffered a severe injury to one of his feet while at work in “Forbidden Trails” at the Hollywood studios. He has just returned to finish this new picture.

The accident occurred while the star, famed for his horsemanship and daring, was attempting a hazardous feat mounted on his big horse, Silver, in one of the scenes of “Forbidden Trails,” which is an adaptation of the popular novel by Charles Alden Seltzer. Scout Dumlup, the director, was staging the scene and had cautioned the reckless star against attempting the stunt.

At the crucial moment one of the stirrup straps parted and Jones was thrown headlong from his horse, which was running at high speed. The star, smiling in spite of the pain, was confined to his home for weeks, unable to work. The supporting company, which included Kathryn Adams, Stanton Heck, William Elmer, George Kinkle, Harry Todd and Fred Herzog, were retained by Fox and distributed through other productions then being cast.

Tourneur Finishes “Pavilion on the Links.”

Maurice Tourneur has finished the final scenes of his forthcoming production, “The Pavilion on the Links,” and the production is now receiving its final editing before being presented by the Famous Players-Lasky Corporation.

The photoplay is a visualization of one of Robert Louis Stevenson’s short stories, and is said to promise new laurels for Mr. Tourneur as a producer of artistic photo-plays.
“Bowes Knows,” Says Realart as Capitol Books “Sinners”

SINNERS,” Alice Brady’s recent production for Realart Pictures Corporation, has been booked by the Capitol Theatre, New York City, as the attraction for the week of April 28. “Bowes knows,” the announcement from the Realart offices read, after Edward Bowes, managing director of the theatre, and Thomas F. Walker, film director, had viewed the picture and concluded a contract for the Capitol’s first open date.

Mr. Walker, who plays an important part in selecting features of distinction for the world’s largest theatre, was particularly enthusiastic about the picture and declared its presentation at the Capitol would be in keeping with its success as a stage play. “Sinners” is the third Realart picture to be booked at the Capitol. In addition, it is the eighth consecutive Realart picture to have a Broadway showing. Realart’s unbroken record of bookings in the principal houses along the Stalto, according to a statement by J. S. Woody, general manager, stands unrivaled. Every production yet released by this organization has had a Broadway showing.

Kerrigan’s Sixth Robert Brunton Film Is “The Dream Cheater,” a Balzac Tale

T HE W. W. Hodkinson Corporation announces for early April release J. Warren Kerrigan’s sixth in his series of Robert Brunton productions, “The Dream Cheater,” adapted from Balzac’s “The Wild Ass’ Skin.” The picture is said to be a noteworthy production in that it reveals an entirely new phase of the popular star’s artistry. As Brandon McNab, scholar, dreamer and philosopher, Kerrigan departs at times from light comedy and romance and gives the public a real glimpse of his abilities as a dramatic actor.

Dramatic strength is obtained by sudden and striking contrasts in the roles played. 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 supplanted by his love for one of the sweeter characters ever reproduced upon the silverscreen, a role essayed by Fritzi Brunette, who played opposite the star in his fourth successive Hodkinson release.

Among the other screen favorites who support Kerrigan are Sam Sothern, a brother of the illustrious E. H.; Joseph J. Dowling, who played “Patriarch” in “The Miracle Man”; Aggie Herring, Thomas Guise and Alice Wilson. The director was Ernest C. Warde, who has supervised the production of all Kerrigan-Brunton releases.

Inter-Ocean Gets Foreign Rights to “The Gift Supreme”

T HE GIFT SUPREME, the third of the productions made by the C. R. McCauley’s Photoplays, Inc., has been acquired by Inter-Ocean Film Corporation for exclusive foreign distribution.

“We have taken over foreign distribution, exclusive of the United States, the rights to “The Gift Supreme,” produced by the C. R. McCauley’s Photoplays, Inc.,” says the announcement from Inter-Ocean. “In purchasing this production we were influenced primarily by the humaneness of the story and the fidelity with which this element has been transferred to the screen. The market for attractions of this nature is always large.

“The production is a powerful drama of conflicting human emotions, and tells in realistic fashion the story of a degenerate young man, who falls in love with a young mission worker. This girl, by her spirit of self-sacrifice and an unquenchable love for the young man, ultimately proves an influence for the better in his life. The way the version has been pictured by McCauley’s Photoplays, Inc., makes its success assured.”

Prints of “The Gift Supreme” are now available for screening for resident foreign buyers. Inter-Ocean also announces an elaborate advertising and publicity campaign in behalf of the production.

Rogers Touring Country in Interest of Blackton Films

F RANK B. ROGERS, who recently joined J. Stuart Blackton Feature Pictures, Inc., as general sales director, is touring the country in the interest of Blackton pictures. Mr. Rogers has left New York City for Chicago, his first stop. The middle western territory is far from ground to Mr. Rogers who is a native of Kansas City, Mo. He represented the Essanay, George Kleine, and more recently was manager of the central western division of Pathé.

Mr. Blackton has produced five releases so far under the Pathé banner, “The Moonshine Trail,” “Dawn,” “My Husband’s Other Wife,” “Respectable by Proxy” and the April 11 release, “The Blood Barrier.” Mr. Rogers expects to place these features not only in territory where they have not been shown but for “repeats” in theatres where they have already played.

Chief Flynn Series Crowds Other Republic Productions

T HE latest pictures numbered among the Republic releases to assume front rank in the bookings of that company are the “Flynn Series.” This series of two-reel dramas have, according to the Republic officials, scored a success wherever shown and the bookings have in a large way been confined to the largest and most progressive theatres in the country.

The Capitol Theatre management in New York has expressed itself as highly pleased with the short releases and still another example of what prominent exhibitors think of this series is noted in the booking of the series for the “Mr. Smith’s” Theatre in Indianapolis, which is under the management of the Circle Theatre Company there.

Among the other theatres of the country which have contracted for this series, which star Herbert Rawlinson are: the Strand, Amsterdam, New Atlantic Garden and Venice in New York City; Goodwin in Boston; Stanley Booking Corporation, Philadelphia; Victory and Garden, Scranton, Pa., and the Strand, Sunbury, Pa.

The Cincinnati office of Republic reports bookings in Richmond, Ind.; Kenia, Ohio; Connersville, Ind.; and in Columbus and Portsmouth, Ohio. The Cleveland office has booked the National, Wade Park and Alpha theatres in Cleveland, and in the cities of Delaware, Toledo and Marion, Ohio.


All of the bookings noted here are taken from only a part of the last week’s bookings according to the home office records.

There Is a Slight Mix-Up in This Layout—Scene Two Should Be First—She Is About to Climb Down the Ladder and Elope!

Then Marguerite Clark meets her hero—boards the train and shouts: “Ga-bye, folks.” Action scenes from Paramount’s “Easy to Get.”
Inghram Directing "Old Dad."

Lloyd Inghram, who has two of the year's best pictures to his credit, "Mary's Ankle" and "What's Your Husband Doing?", is now directing Mildred Harris Chaplin in "Old Dad," a Louis B. Mayer production which will be released through First National. The story was written by Eleanor Hallowell Abbott and had its first publication in serial form in the Woman's Home Companion.

California Invites Tom Mix to Lead Big Fresno Rodeo

TOM MIX, Fox star, has accepted an honor conferred upon him by the Motion Picture Exhitibitors of California and will lead the rodeo to be held by the Raisin Growers' Association at Fresno early next spring.

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, wrote:

"We would feel honored if 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 more on hand. The Native Sons of California's stage coach, the old Tom Mix, will be at our disposal on a special permit from the Grand Lodge of the Native Sons."

"The day's celebration will consist of a big pageant parade in the morning, automobile racing in the afternoon and in the evening a grand ball—which we want you to lead as the most typical westerner in the country today. The ball will be held at the Civic Auditorium, and all the municipal and state officials will be on hand. It is estimated that the crowd will number between 150,000 and 200,000."

Tom Mix and his twenty-five cowboys will move into Fresno on April 29. The entire outfit from Mixville will go with the Fox star, and the competition at Fresno will be of the keenest in the steer-throwing, roping, bull-dogging and broncho busting contests.

Frances Gray Joins Metro News Staff.

Frances Gray, one of the newest contributors to the motion pictures "fan" magazines, has joined the news staff at the Metro studios in Hollywood. She will write fashion stories and special articles. Miss Gray was society and fashion editor of "The Evening Missourian" at Columbia, Mo., for a year and a half.

Arthur Jackson Is Pleased with His First Production

ARTHUR JACKSON, playwright and dramatist, who has signed a contract with William Fox to contribute to the screen through the Fox studios, has written a special showing of his first pictorial endeavor and has pronounced the production superb.

Mr. Jackson is probably better known to the theatre-goers of the country as the author of the successful "Seven Days in May," a topical revue crowded with fun, frolic and magnificent coloring. "La La Lucille," also one of the most daring productions ever offered to metropolitan first-nighters, came from the pen of this versatile writer.

William Fox succeeded recently in securing Mr. Jackson's signature to a contract for Fox Film stories, the first of which was "Leave It To Me," written to order for William Russell, the star whose recent successes have included "Sacred Silence," "The Lincoln Highwayman" and "Shod With Fingers." In "Leave It To Me" the cast supporting the star includes Eileen Percy, Marcella Daley, Lucille Cavaugh, Hal Cooly, William Elmer, Harvey Clark and Milla Davenport.

A rush print of this film was forwarded to Mr. Jackson for his opinion, and the word comes from the author that the picture, from a point of characterization, staging, continuity and sub-titles, surpasses his fondest hopes for his first silent drama.

Republic Describes "The Whirlwind."

An announcement from the Republic offices makes known this week for the first time the nature of the events upon which the story of "The Whirlwind," the new Republic serial, is founded. This serial, starring Charles Hutchison, well known daredevil, is one of the most interesting ever produced, according to the Republic serial department.

Unlike many serials it contains hair-raising events that are not human impossibilities. In fact, the serial is said to owe its entertaining power to the clever working out of an adventurous story, without making it appear farce. Charles Hutchison, however, is an unusual individual and his seeming disregard for life adds to the suspense shown in the serial story.

"Rio Grande," by Augustus Thomas, Is Latest Pathe Film Based on Stage Play

WITH a record of many motion picture plays adapted from stage successes, Pathe Exchange, Inc., will shortly release another great stage play made into a motion picture. "Rio Grande," from the pen of Augustus Thomas, is the latest production of this character, and, from hundreds of inquiries already received from exhibitors it is evident that it will be in great demand from the moment of its release.

The Pathe record of successful motion pictures which were originally stage plays is an exceptional one. The success of "The Thirteenth Chair" should rival the stage run of the play, and it is generally known that more than $1,000,000 was paid in at box office windows during the New York run of Bayard Veiller's success and to the various road companies.

Among other big stage successes released as motion pictures by Pathe are "Common Clay," "In Walked Mary," which was staged under the title of "Liza Ann," "Oh, Boy," "The Narrow Path," "The Japanese Nightingale," and "A Woman of Pleasure." All of these productions have established records which augur well for the reception of "Rio Grande."

In the moving picture production the full scope of the story may be seen. The great plains of the Southwest, the cactus levels of the Rio Grande and the mountains of Mexico form the background of the scenes. It is distinctly an outdoor picture with one, two or three scenes taken indoors; but, in addition, it is filled with dramatic strength and action.

Several impressive scenes have been staged, notably a dance in which 100 couples from Mexico City participated, and a raid scene in which 500 cowboys and Texas Rangers meet several hundred Mexicans in a cavalry combat.

The cast is headed by Rosemary Theby and Allan Sears. They are supported by many well known screen actors and actresses, and throughout the production the touch of Carewe at his best is said to be in evidence.

To the Left, Alice Brady's Companion Says: "Please Forget That Spanish Dancer and Listen to What I Am Saying."

But Constance Binney keeps right on dancing and then tells her uncle, who she is going to marry, "Taken from Realart's "Sinners," with Alice Brady, and "The Stolen Kiss," starring Constance Binney.

April 3, 1920
Crandall Gives Metropolitan 
Its Own Electric Light Plant

A NUMBER of important alterations are being made to the various theatres comprising the Crandall chain in Washington, D. C. One of the most important items is the installation of a complete individual electric plant at the Metropolitan, which will provide sufficient current to light the house and operate the booths.

During the past winter, the electric current furnished by the local lighting company has failed several times, resulting in a great deal of inconvenience to local theatres. Hereafter the Metropolitan will be independent of the city current. The Delco system will be used, the Metropolitan being the first theatre in Washington and one of the first in the East to be so equipped.

The lobby and ticket booth at the Apollo, another of the Crandall Theatres, has been remodeled and redecorated. The ticket booth is now between the entrance doors, and the lobby has been divided by brass chains in such a manner as to make it possible to handle incoming and leaving crowds more readily. The front of the theatre has been equipped with a new lighting system using 500-watt lamps.

Within the next few weeks the summer gardens operated in conjunction with the Apollo and Savoy theatres will be put into shape for use.

Garvin Joins Fox Corporation.

George M. Garvin, who for several years has represented the International News Service at the War and Navy Departments, has joined the forces of the Fox Film Corporation.

Mr. Garvin's new work will be the arranging of dates on which the cameramen can get pictures of prominent people.

Mary Pickford Begins Work on Her Second “Big Four” Picture, “Op O’ Me Thumb”

CLOSE on the heels of the big success that has been scored in every section of the country by Mary Pickford's first production for United Artists Corporation, "Pollyanna," comes the announcement from Hiram Abrams, that he has received telegraphic information from Miss Pickford at her Hollywood studios that she has begun work on the picturization of the greatest of all Maude Adams' stage successes, "Op O’ Me Thumb."

"Op O’ Me Thumb" created a big sensation in London some years ago, and immediately after its success there, Charles Frohman acquired the American rights for the production for his leading star, Maude Adams, which has been greatly elaborated upon, giving it added punch through a full quantity of quaint comedy and a delightful mingling of a charmingly proud humility.

Leading Goldwyn Players to Support Pauline Frederick

A N unusually strong cast will support Pauline Frederick in the elaborate picturization of the drama, "Madame X," started last week by Goldwyn Pictures Corporation at the Calver City studios under the direction of Frank Lloyd. Little Pat Moore plays the part of Raymond, Frederick's child. William Jefferson appears as the young barrister. William Courleigh is cast as Louis Floriot and others selected for prominent roles are Albert Rosco, Sydney Ainsworth, Willard Louis and Lionel Belmore.

Will Rogers has just completed "Jes' Call Me Jim." After a short rest he will start work on his next picture under the direction of Clarence Badger. Much of the acting will be done in the New York studio. It is taking the final scenes for Ben Ames Williams' "The Great Accident," starring Tom Moore, and soon will be ready to commence work on Moore's next picture, "Officer 666," adapted from the popular stage farce. Jack Pickford and his company, under the direction of Al Green, have gone to San Diego to take some big race track scenes.

Reginald Barker, who with his company, spent a week at Truckee getting snow scenes for "The Branding Iron," has transferred his players to Sonora where desert backgrounds will be secured. In connection with his picturization of Basil King's "Earth Bound," Director T. Hayes Hunter is preparing to start work on one of the largest interior sets ever built for a picture.

Sydney O'cett has finished Rupert Hughes' "Scratch My Back!" and Paul Scardon is busy on "Milestones," the cast for which will be completed this week.

Ross & Mack Form Partnership.

Roderick Ross, of Ross & Company, and Irving Mack have taken over all advertising, printing, engraving and other miscellaneous departments of Willis & Eckels & Mack and will hereafter take care of this service for exhibitors and exchangers under the firm name of Ross & Mack.

The aim of Ross & Mack will be not only to take charge of the newspaper advertising for theatres and exchanges, but also to prepare campaign books, press books, all kinds of printing and engravings, in fact every kind of service the exchange men and exhibitors need to advertise their wares to the public.

Williams Working on “Three Keys.”

Earle Williams is at work on his newest production, "The Three Keys," taken from a popular novel by Frederic Van Rensselaer Dey. Mr. Williams is of Yale Durand, a wealthy young man who squanders his fortune away and is at the point of suicide. He is saved from this act; and fate plunges him into thrilling adventures in Wall street.

Chester Bennett is directing the production. The adaptation was done by H. Thompson Rich and Lucien Hubbard.
New Coin Size Means Loss.

The decision on the part of the Canadian Government to change the size of the one-cent piece as used in the Dominion will cause a direct loss of thousands of dollars to Harry Brouse, of Ottawa, one of the Eastern Canadian branch holders of the First National Exhibitors' Circuit. This loss will be due to the necessity of altering the mechanism of gum slot machines or of discarding the vending machines completely.

In addition to being the owner of the Imperial and Family theatres, Ottawa, Mr. Brouse has been the proprietor of the Peerless Vending Company, which has in operation about 1,200 of the slot machines in use in eastern Ontario.

The new Canadian cent is to be the same size as the American "penny."

Stroheim Directing "Devil's Pass Key."

Universal is producing a photoplay by a prominent London society woman and godmother of the late King Edward. She is the Baroness De Meyer, and her story, written under the name "Clothes and Treachery," is being filmed as "The Devil's Pass Key" by Victor Stroheim.

The Baroness, who now makes her home in New York, has written many magazine stories. In her screen story, now "The Devil's Pass Key," she has woven much of the life and intrigues of Paris, in which she lived for many years.

Eight Weeks' Drive Brings Over 1,500 Members to Selznick Exhibitor Family

An unusual record in bookings is announced by Selznick Pictures, of which Sidney Selznick is president. It embraces the contracting by the Select sales department of over 1,500 additional theatres in the space of eight weeks. This means that over 1,500 exhibitors in the past two months have decided that Selznick pictures are of such quality that they should be exhibited to the patrons in their locality.

"It proves conclusively," claims Charles Rogers, director of sales for Select, "that our sales organization is not only the best, but that we have the proper pictures for the exhibitor, whether his theatre is large or small, in a country town, or in a cosmopolitan city. Our star productions, our all-star productions and our shorter subjects are the composite of art, skill, experience and showmanship, combination which no exhibitor can afford to overlook.

Mr. Selznick's Motto.

"Mr. Selznick's motto is well known: 'I consider myself a failure unless the exhibitor is a success.' And success, in the case of his record just marked up, means even greater success for the exhibitors concerned.

Following is a checking up of the latest contracts to be received at the Select offices in New York, it was announced that in the majority of exchange territories throughout the country the theatre operators have booked the Selznick stars upon their screens.

The Selznick contract reel, which will first flicker across the screen on Easter Sunday, is marked up regular dates in all sections of the country. Among the representatives theatres to book it are the Strand, New York; Sid Grauman's, Los Angeles; the Cimmer, Seattle, and the Colonial, Indianapoils; Buffalo, Tempel; Toledo; Dome, Youngstown; Crystal, Indianapolis; Alamo, Louisville; Regent, Rochester, and Colonial, Indianapolis, have also booked the reel.

Although all reports and announcements indicate that the Selznick organization has grown rapidly since the first of the year, it is expected that more gratifying reports will be made at the six-day annual convention which begins at the Hotel Astor, in New York on April 5. Belgium will also be represented at the convention, which will be opened by Sam E. Morris, general manager of Select and Republic.

Rochester Censor Forbids Showing of "The Tong Man"

THE TONG MAN" cannot be shown in Rochester, the official censor, Commissioner of Public Safety R. Andrew Hamilton, having officially decreed so. The film has been booked by Jack Farren, of the Victoria Theatre.

Mayor Edgerton was requested by the Chinese consul-general at New York, Chan Kwang Sin, to suppress the film or to use his best efforts to do so, as it gave offense to Chinese citizens. The mayor turned over the letter from the consul-general, together with a like protest from the national organization of Chinamen in this country and a petition from Chinese residents of Rochester, to Mr. Hamilton. A screening convinced him that it would be best to suppress the picture.

There is no appeal from the ruling of the local censor, so far as showing pictures in Rochester is concerned. His powers are not merely advisory, as is the case in some places, but mandatory. However, there is no instance on record where local exhibitors have made any effort to reverse his decisions.

Declare Mary Miles Minter Real "Magic Money Maker"

REAL ART has a new interpretation for "M. M. M." Based on recent box office reports, they are credited with standing for "Magic Money Maker" as well as Mary Miles Minter.

As one illustration is cited the fact that Jack Callicott picked the Kinema Theatre in Los Angeles during a week's showing of "Judy of Rogues Harbor" and got a unanimous and hearty verdict of approval from the critics of the press for his selection of the picture.

W. L. Snapp, manager of the Realart Theatre in Okotoks, Ind., after playing the same production, sent the following post card to Realart: "Over the top—packed house—broke all records with Mary Miles Minter's Realart production. Let's have more of 'em. Yours with success."

In Cedar Rapids, Iowa, J. E. Hostettler, of the Isis Theatre, had such heavy business with "Anne of Green Gables," Miss Minter's first Realart picture, that he immediately wired for and obtained a repeat booking of two days. The first booking was for four days, considered an exceptional run in Cedar Rapids, a town of 41,000 population.

The successful Los Angeles premier of "Judy of Rogues Harbor" followed its eastern premier at the Rialto Theatre on Broadway.

Chautard and Walsh May Go West.

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 Fort Lee, where Emile Chautard and R. A. Walsh are now making their productions.

The Mayflower lease expires early in April and President Isaac Wolper 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.
How Long Are Your Publicity Campaigns?
Do You Over-Sell or Under-Sell Films?

By G. N. BRIGGS

Publicity Director for Finkelstein & Ruben

Is there any advantage of a long newspaper publicity campaign over a short one? Does it pay to play up a picture for four or five weeks, or is it better to put your trust in two good "smashes?" Would you rather over-sell than under-sell your attractions?

Recent experiences have convinced us that there is no advantage, rather a distinct danger, in long newspaper publicity campaigns; that two good "smashes" are sufficient to get your opening, and that it is far better to under-sell than over-sell your entertainment.

When Finkelstein & Ruben booked "The Miracle Man" for showing in Minneapolis beginning on Sunday, November 9, a carefully thought out publicity program was immediately put into operation. This was the beginning of October. In the five newspapers of Minneapolis and St. Paul we carried long stories the first Sunday in October, followed by five pictures from "The Miracle Man" on the second Sunday of the month.

Gave Film a Dinner Review.

On October 19 all five newspapers carried front page stories in their dramatic sections. Mind you, our display advertising campaign did not start until two weeks before the opening. Pictures and stories were used in the newspapers on Sunday, October 26, when our display ads started. In the meantime we had held a dinner review of the picture in the Gold Room of the Hotel Radisson for the newspaper men and women of the two cities, and at this dinner review we had for discussion about forty men and women upon whom we actually depended for aid in exploiting the picture. They included publishers, advertising and business managers, managing editors and city editors, etc.

Featured on Front Pages.

We also had held a private showing for the dramatic editors, who, on Sunday, November 2, a week previous to the opening, reviewed the picture at length, each review being accompanied by a picture. On that day, too, two of the papers printed layouts for us, while the other three carried extra cuts with feature stories concerning Director George Loane Tucker and Betty Compson, besides a number of news stories.

On Wednesday, before the opening, two papers printed stories under binder lines, the width of the papers, in which the words "The Miracle Man" appeared. For the opening day each newspaper played "The Miracle Man" prominently on the front page as the big attraction in the Twin Cities. In short, no picture could have had a better send-off. And "The Miracle Man" got the opening, proof that the campaign, both from a publicity, advertising and posting viewpoint, was right.

Later Finkelstein & Ruben booked "Broken Blossoms," and in this instance the publicity department of Minneapolis made a ten day campaign, while in St. Paul there was a six day campaign. The Minneapolis newspapers gave us reviews of the film a week before the opening. There were special stories and pictures in the same issue. For the opening day we had front page display and favorable comment from the various dramatic critics.

Result of Short Campaign.

In St. Paul we concentrated on the attraction during the week, as a result of which B. C. Ferriss, in charge of publicity there, succeeded in getting pictures and stories on three successive days. The Sunday editions, of course, gave "Broken Blossoms" the benefit of best position and type display.

The result of this short campaign, in spite of the fact that there was no chance to plan or systematize it, was that "Broken Blossoms," playing for less money than "The Miracle Man," opened to better business than the Tucker production in both cities.

Perhaps better evidence of the advantages we have found in the short campaign came to us as a result of the exploitation used for "In Old Kentucky." This campaign, concentrated on two Sundays, with special stories through the week previous to opening, resulted in the breaking of all house records in both cities.

Much Safer to Under-Sell.

The effect of a long campaign seems patent enough. It is a well understood fact that if a man is constantly advised to see something; if he hears nothing but that for weeks and weeks, his natural inclination is to lose interest. There is a flood tide in the enthusiasm of photoplay fans. This is reached, so we have been led to believe by our experiments, not later than after the second smash.

It seems much safer to under-sell than to over-sell your pictures. If you under-sell your picture, and it is a good picture, it will in a matter of perhaps two days recommend itself. If, however, you over-sell, you have not made a friend of the man to whom you over-sold it, and the next time you rave about a film he will have his doubts. And the extreme danger of a long newspaper publicity campaign is in over-selling a picture which you are only boosting on the reputation of the producer, the director, the cast and what seems to you to be the merit of the story.

Lessens Space for Current Attractions.

Another disadvantage of a long campaign is that by crowding in publicity for an attraction set in five or six weeks' distant, you are naturally taking away that much space which might otherwise be utilized in exploiting your current program.

Under ordinary circumstances, Minneapolis and St. Paul will be sold on a picture by a short campaign.

Gosh! D'y's Ever See So Much Action—Good Title, Too—Called "The Blood Barrier."

Bet that in Scene 1 Robert Gordon didn't know he'd have to save Sylvia Breemer later in the story. Four telling "shots" from Pathe's latest production.
"Flying A" Westerns at Blue Mouse.

"No, the 'Blue Mouse' is not for sale—and will not be so long as we can obtain such box office attractions as 'The Valley of Tomorrow,'" said Oliver Rowe, manager of the aforesaid Blue Mouse Theatre of St. Paul, adding, "I am going to pull the old chestnut, and say that 'The Valley of Tomorrow' will, for want of a stronger way to express it, be the one immediately preceding it. And such a crowd is a guarantee of a good follow-up business. I am anticipating a success of this with 'Slam-Bang Jim.'"

Corinne Griffith Starts on New Feature, "Gumshoes 4-B"

Corinne Griffith, the Vitagraph star, has just begun production of her next picture "Gumshoes 4-B," an adaptation from the story by Forrest Crissey. 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. A strong cast has been selected.

Miss Griffith may become known as the O. Henry girl as the result of this production and the one immediately preceding it, "The Garter Girl." The latter subject, which the young star recently finished and which will be released soon, is an adaptation of the O. Henry story entitled "The Memento."

"Gumshoes 4-B," as its presence in the memorial contest would indicate, was written especially to present the flavor and style of O. Henry. Its selection as a winner was based upon its merits as a reflector of that style. The adaptation was written by Lucien Hubbard. Edward H. Griffith is the director. Alice Calhoun, a young leading woman who has become prominent in recent big pictures, plays an important role.

Alice Joyce Begins on New Play.

Alice Joyce and a large company under the direction of George Terhune are commencing this week the Vitagraph special production, "Dollars and the Woman," adapted from the story by Albert Payson Terhune. Lucien Hubbard wrote the scenario.

Goldwyn Promises High Quality Films for First Run Theatres During April

During April four Goldwyn pictures that promise to keep up the record-breaking success scored by the earlier issues in this year's schedule will be released. They are Rex Beach's "The Silver Hordes," 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 Hordes" Rex Beach is said to have written his screen masterpiece. The action of the story is laid in Alaska, 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, played by Myrtle Stedman. The cast also includes Robert McKim, Curtis Cooksey, Betty Blythe, M. B. Clyna 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 supply a picturesque background for the stirring tale of love, hate and jealousy. Besides Miss Farrar, Lou Tellegen, Dorothy Cummings, Bertram Grassby, Macey Harlan and others are in the cast.

"The Town That Time Forgot" is an adaptation by Eminent Authors productions directed by William Parke. It is an adaptation of Gertrude Atherton's popular novel. It is a romance of America and England in which Barbara Castleton appears in four distinct characters—as a half-starved factory girl, as a dancehall singer, as the pet of a wealthy admirer and as a famous singer and the wife of an English nobleman.

The Great Accident 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. It was adapted by Harry Beaumont directed the picture with a cast including Jane Novak, Ann Forrest, whose emotional acting is a conspicuous feature of "Dangerous Days." Andrew Robson, Willard Louis and Lilian Langdon.

Franklin Reaches Lake Tahoe.

A wire just received by Isaac Wolper, president of the Mayflower Photoplay Corporation, from Sidney A. Franklin conveys the information that the director has succeeded in penetrating deep into the Sierra Nevada snow country and is now filming scenes for "Athalie," by Robert W. Chambers, to be Franklin's first Mayflower production.

According to Franklin's wire, his picture will contain a number of unusual snow scenes, the pictorial beauty of which will rival any heretofore recorded by the camera. Accompanied by Sylvia Breamer, Conrad Nagle, Rosemary Theby, Robert Cain and Sam De Grasse, the principal players in the "Athalie" cast, and a complete staff of technical experts, Director Franklin made the journey from Truckee to Lake Tahoe in the deep snow, encountering considerable difficulty and hardship on the way.

Selznick and Republic Ready to Stage Annual Convention

Partial plans for the second annual convention of Select branch managers in New York City during the week of April 5 have been announced by Sam E. Morris, vice president and general manager of Republic Pictures.

The plans so far made indicate a more important convention than the one held last year. They call for daily business sessions, trips to the Selznick-Bronx and Fort Lee studios, organization luncheons and dinners, theatre parties and after theatre frolics.

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

On Tuesday a business meeting will be held at the Hotel Astor from 10 o'clock to 12:30. A luncheon recess will follow until 2:30. The business session will be from 2:30 until 5:30. In the evening a theatre party will be followed by an after theatre supper.

On Wednesday a business session will be held from 10 until 12:30 o'clock. The luncheon recess will end at 2 p.m., and the afternoon business session will last until 5 o'clock. At 7 p.m. an organization dinner will be held.

A daily convention issue of the Selznick "Brain Exchange" will be distributed.
New York Exhibitors' League Officers
Plan Legislation on Juvenile Problem

SYDNEY S. COHEN, Samuel I. Berman and Charles L. O'Reilly, of the New York State Motion Picture Exhibitors' League, will meet and confer with the legislative committee of the league in Albany on March 29 in connection with pending legislation of interest to the motion picture industry.

In the meantime, it is expected that President Cohen and his associates will confer with child welfare societies as well as with representatives of the board of education of New York City in bringing about an interchange of ideas preliminary to the introduction of constructive legislation along lines identified with child welfare work.

Hunter Bill Is Doomed.

Mr. Cohen and his associates were in Albany on March 24 and as a result it was said that the Hunter bill which seeks to repeal the present law permitting Sunday motion picture shows in this state, will be killed beyond any question of doubt. Mr. Cohen before leaving for New York received assurances from many legislators not only in the senate but in the assembly as well, that there is absolutely no likelihood of the bill being passed.

There is, however, an interesting outlook for the next few weeks in connection with constructive legislation which is favored by President Cohen and his associates and which, if approved by the legislature, will become a forward step in the handling of boys and girls in motion picture theatres.

The Juvenile Problem.

"I am in favor of more regulation," said Mr. Cohen, "but I want it inside the theatre rather than outside. I am in favor of a bill which would bring about the segregation of children unaccompanied by parents to the theatre and who would be in charge of a matron whose fitness for the position would be passed on by the children's welfare society of the district." Mr. Cohen declared that unaccompanied children should be segregated in the motion picture houses. This would, of course, be of interest chiefly to cities of the first and second class and would pertain only to after-school hours. Furthermore, I am in favor of making the law so broad that it would restrict certain motion picture theatres that in some instances can be classified only as 'dumps' from admitting children. I am positive that such regulation would merit the approval of fathers and mothers throughout the state and would also serve to elevate and bring about a higher type of picture intended for the entertainment of children."

Crotch, English Film Man andDickensian, Due Here

A MONG the passengers on board the Lapland, which is due in New York March 27, was Walter Crotch, England's great Dickensian scholar and also vice-chairman of the Alliance Film Corporation, the five-million-dollar British film organization recently established in London. Mr. Crotch is coming to America with a view to cementing the growing cordial relations between the kindred industries in both countries. He is himself the author of a photoplay based on Charles Dickens' unfinished novel, Edwin Drood. With him he is bringing a big program of first-rate British film stories made by British actors under the latest expert advice from America, and he is hoping to stimulate American interest in these themes. Crotch is a noted lecturer, a scholarly writer and a keen business man.

Legion Post of California Honors Tom Mix, Fox Cowboy

Tom MIX, Fox star, soldier of several wars and with a long service under the Stars and Stripes to his credit, was honored by Melvin Smyth Post of the American Legion while he was at Sonora in the Sierra Mountains, where the exteriors of his latest Fox photoplay, "No Limit Carson," were made. Everyone in California knows Tom Mix and knows his record as a soldier and a cowboy. Accordingly, when he reached the historic country which was the scene of the first gold rush to California in 1849 the entire town turned out to greet him.

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; the nugget being one of the largest taken from the mine 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.

Don't always be an "exhibitor." Subscribe to Moving Picture World and become a "showman" by following in the footsteps of the "live wires."

SUNDAY OPENING THOUGHT LOST IN NORTH DAKOTA

SUNDAY picture theatre opening in North Dakota appears to have lost by a majority of more than 4,000 in the state-wide referendum held there on March 16, according to incomplete returns available this week. The vote tabulated thus far gives the opponents of Sunday opening 19,799 as against 15,715 in favor of the measure.

The referendum caused one of the most strenuous fights ever conducted in the state. To inclement weather, in which one of the most severe snowstorms of the year took place, is attributed largely the right vote which was registered on the measure. The "blue laws," which have been operative in the state for years, will continue for some time at least.

One of the encouraging features of the situation, which has been brought to the attention of state exhibitors, is the removal in the referendum of the ban on Sunday baseball, which won by more than 1,500 votes. This, it is expected, will pave the way for a reopening of the question with chances of the "blue laws" appeal, if the Sunday baseball lifting proves successful. The ban on cigarettes and boxing, which also were balloted on in the referendum, was continued.

The exhibitors of North Dakota organized an independent association to fight during the campaign for reopening of the picture houses. They had the support in their campaign of the Independent Legion. The inauguration of more liberal laws was opposed by the North Dakota Minstrel Association and the Non-Partisan League.

And They Were Glad They Saw It.

Marshall Neilan's initial production from his own studios, "The River's End," opened a week's engagement at the American Theatre in Salt Lake City by attracting capacity business afternoon and evening. This picture is a remake in the history of the American, with its 3,100 seats, that a picture has been booked for a longer period than four days. The rule was broken in the case of "The River's End" because, according to Manager George Mayne, it is one of the greatest pictures which has ever been booked.

In connection with his exploitation campaign, Mr. Mayne adopted the slogan, "You will be glad you bought a ticket."

He's Swift at Everything—Love—Rescue—Battling—Oh! Yes, He's a Swift Captain.

Earle Williams in three diversified scenes from his new Vitagraph special production, "Captain Swift."
Harry Berman Describes Universal Plan for Another National Exchange Contest

Harry M. Berman, general manager of exchanges for Universal, has announced the working plan of another national sales contest to be started next month among the twenty-six Universal exchanges in the United States. He has named it the $7,000 Prize Contest, that being the amount of prize money involved.

Under his plan the exchanges have been parceled off into five groups and all the competition is within these groups. Thus each exchange, instead of competing against twenty-five other exchanges, will compete only against exchanges of equal possibilities.

Explaining this, Mr. Berman said: "In our sales contests heretofore, we have had a difficult problem because there was no possibility of starting every one equally. Conditions in the field make it impossible for every exchange to be absolutely on the same level. We have met this problem by arranging our exchanges into groups of equal possibilities.

How Exchanges Are Grouped.

"In the first group, we have placed Salt Lake City, Butte, Portland, Sioux Falls, Charlotte and Spokane. These exchanges are about evenly matched; their possibilities are just about the same and they are capable of a neck and neck race all the way."

"It is the same with the other groups. Group No. 2 includes Denver, Seattle and Omaha. Group No. 3 has Indianapolis, Milwaukee, Kansas City, San Francisco and Des Moines. Group No. 4 has St. Louis, Chicago, Los Angeles, Oklahoma, Minneapolis and Pittsburgh. Group No. 5 has Cincinnati, Detroit, Buffalo, Toronto, Cleveland and New York."

"Under this system we have only first prizes. There will be first prize for each winner of each group. In the case of the first two groups, the first prize is for $750 and the price for the third group is $1,000. The prize for the fourth and fifth groups is $1,750 each."

"That makes the total money total $6,000. The other $1,000 is to be competed for on a national basis; every exchange against the other. The winner gets the $1,000, which means that the wholesalers not on the sales force. In the event of a tie in any of the prizes, the full amount of the prize will be awarded each of those tying."

Expect Regular "Spring Drive."

"This plan of determining the winner follows plans of previous years. The business of April, May and June will be measured against that of January, February and March. The larger exchange determines the successful contestant. The contest opens April 3 and closes July 3." Berman said that the contest among the exchanges was to give the largest amount of profit, which is the happiest time of the season. It ought to develop into a regular "spring drive," he said, now that "The Virgin of Stamboul" is on the threshold of making records.

While the regularly affiliated exchanges are engaging in this contest, Universal's independent exchanges also enter the prize lists. The Big U Exchange, which the ball rolling by setting itself a lofty handle the New York territory, has started standard and agreeing to reach that mark.

Educational to Distribute Booklets Detailing Policy

That exhibitors may be informed of its future policy, Educational Films Corporation announces this week that it has in preparation a booklet which will fully inform the hundreds of inquirers concerning its greatly enlarged activities. Official sources state that there will be no effort to distribute this broadcast, but that it will be sent only to those who are sufficiently interested to make the request. Educational announced last week that it had acquired the entire product of the C. L. Chang Studios, including the Chester-Outing Scenics, which will continue to be released weekly; the Chester Screenics, which will be bi-weekly; and the Chester Comedies, the first of which has already been given a prerelease showing, which will be released monthly. Already work is under way on the first of the "Stereospeed" camera product, the new inventions of Earle Aragon and controlled by the Johnson and Hopkins Company. These pictures are now being made in Florida and the first of them will be delivered in Educational within a few days.

With production activities at full speed, John Lee, who will be in charge of special exploitation, is spending considerable time in principal centers, making investigations under the direction of E. W. Hammons, vice president and general manager. As yet only tentative arrangements have been made toward forming the general sales organization, awaiting a complete survey of the situation. However, it is the plan to make the New York exchange the model one and to bring those having charge of the out-town exchanges here first to acquaint them fully with Educational methods and policies.

Universal Congratulates Nicholas Power.

Harry Levey, manager of the industrial department of Universal, has written his congratulations to the Nicholas Power Company, Inc. for its wonderful co-operation in conducting the motion picture part of the program of the dinner to Secretary of State Hugo at the Commodore.

"It simply goes to prove that the Powers machine and the Powers organization measure up to the best in the industry," he said. "I was amazed at the wonderful clear photography projected on the screen, in spite of the smoke and the throw of 165 feet."
THE MOVING PICTURE WORLD

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Bud pictures in comedy roles. Later she joined the Lasky company, where she appeared with Blanche Sweet in "Tides of Bering Sea." She also played the second lead in "The Legion of Death," and was a member of the cast of "The Ne'er Do Well."

Put Chains Across Front of Theatre to Keep Out Crowds

COMING TO SEE PATHE FILM

REDICTING that every theatre in Iowa will show the big Edgar Lewis' special production released by Pathe, "Other Men's Shoes," H. L. Conway, manager of the Des Moines branch office, has reported the remarkable success of the picture in his territory. Mr. Conway has just spent a week in New York at the Pathe executive office to arrange for his territory in the coming months.

"I have heard of many managers who fought to get people into their theatres, but I never heard of them fighting to keep people out until 'Other Men's Shoes' came along," Mr. Conway said. "It is a fact, however, that A. H. Pathe, the Strand Theatre in Iowa City, had to stretch chains across the front of his theatre lobby to keep the crowds from forcing down the doors the two days he played the picture.

Rumor and Letter Did the Trick.

"Mr. Dunkel sent a circular letter to his patrons on the picture, quoting some of the newspaper criticisms. That circular and the word of mouth advertising after the first showing did the trick. For two days and two nights the crowd surged in front of the theatre, held from jamming against the doors only by the chains which the manager had hurriedly fixed in place."

This practically proves which the picture has been show capacity business has resulted. It is the general opinion of the managers and the customers of the very best of all pictures. I feel certain that it will play to 100 per cent. business in 100 per cent. of the theatres in the territory."

Bill Authorizes Liberty Theatre Completion.

Congressman Julius Kahn, of California, chairman of the House Committee on Military Affairs, has introduced a bill in the House of Representatives authorizing the Secretary of War to spend $78,000 in completing the Liberty Theatre at Camp Knox, Kentucky.

Lewis' "Other Men's Shoes" Breaks All Pathe Records

REAKING every record for Pathe feature business, "Other Men's Shoes," Edgar Lewis' first big special for Pathe distribution, has won a place for itself among the big hits. Sales figures established by "Common Clay" and "The Thirteenth Chair," which have stood pre-eminent among Pathe marks, have been far surpassed by "Other Men's Shoes."

Released the first week in February, the Lewis special already has passed the heavy quota set for it in virtually every territory in every country. And on the whole has reached the nationwide total imposed by Pathe. Director of Exchanges Elmer R. Pearson, in reporting these facts to Paul R. Minikow, vice-president and general manager of Pathe, comments enthusiastically on the sweep of the production. The extensive publicity and advertising presented by the production have been grasped by exhibitors generally, Mr. Pearson said, and, as a consequence, the Lewis special has received a greater amount of publicity and advertising than any other Pathe picture to date.

Douglas Z. Doty To Be "Plot Doctor" in Universal's Scenario Department

DOUGLAS Z. DOTY, known as a shrewd judge of stories in the literary world, has joined the Universal forces and is now on his way to Los Angeles to create a new post in the Universal scenario department. He will be the Universal literary advisor and "plot doctor."

This is somewhat of a new departure in the film editorial field and Universal, in conceiving the importance of this work, has been satisfied with none but the best.

Mr. Doty, besides being a well-known author, is a magazine editor of many years' standing. After being associated as magazine editor with the Boston Journal and the New York Sunday Herald he entered the magazine world exclusively and became literary advisor of the Century Company. Later he became editor of the Century Magazine and resigned to become editor of the Cosmopolitan. Recently he has been connected with the publishing concern of Harper Brothers as fiction editor.

"Twelve years' work in developing and handling the work of established novelists has taught me that plot is of paramount importance," he says. "The theme may be as old as the hills and the treatment mediocre, but if the plot is clever, if the story itself is big it is worth any effort that may be taken in dressing it up. This is just as true on the screen as it is in the drama or on the printed page.

Styles Vary from Season to Season.

"Styles in stories seem to vary from season to season. Historical romances went out of vogue, for instance. This was not because the public stopped reading them, but because the authors stopped writing them. After a season or so of melodrama the public will seem to turn away from it to other styles of the dramatic art. This is not because of a lessening interest in melodrama, but because a flood of poor melodramas generally follows the presentation of several good ones."

"Fundamentally, it is the story, or plot, that puts a story across. The technique of the scenario and the technique of the story or novel are quite different, but the essential values are the same in any form of art. It is the essential human appeal that makes for popular success. After all, what the public wants is a good story."

Of his new work Mr. Doty has enthusiastic hopes. "What is true of stories and their plots in the field of fiction must be true in the motion picture world," he says. "Good stories are of prime necessity. Good plots are paramount.

Metro Adds Harvey H. Gates and Percy Heath as Writers

METRO announces the addition of Harvey H. Gates and Percy Heath to its staff of scenario writers at Hollywood. The acquisition of these two writers marks another step in Metro's policy of expansion, which enters its most important phase with the resumption of dual production activities in the East and West.

Mr. Gates is one of the youngest writers to attain a big reputation in the screen world. He was born in Hawaii in 1899. After a newspaper and magazine career he came to New York as a reviewer on "The Dramatic Mirror." His screen career he started as a free lance writer. He later went into the publicity field. This led to his becoming a staff scenario writer.

Mr. Heath comes to Metro from Universal, where he was screen editor. He is a veteran newspaper man, with wide acquaintance and experience in many cities. He is well-known on Broadway because of his long service as a publicity man for Charles Dillingham. He has written a number of scenarios and achieved substantial success.

Norma Nichols Joins Ruth Roland Company

Norma Nichols is a recent addition to the company supporting Ruth Roland in her next Pathe serial, "Broadway Bab," which is now in production at Los Angeles.

Miss Nichols began her screen career in Sennett Comedies, and has since appeared with Roscoe Arbuckle and Chester Conklin and many of the Kalem Ham and
ANNOUNCEMENT of a series of special productions has just been made by the Jesse D. Hampton studios. This new series is to be known as the Henry King Productions and the Robert Thornby Productions and will be made in addition to the present star series of the Hampton studios, which includes the productions of H. B. Warner, Blanche Sweet and William Desmond.

Mr. Hampton said: "The trend of the theatre-going public to special productions is particularly interesting from the producer's standpoint as it permits the use of a type of stories and plays not always acceptable for star vehicles."

"Contrary to the generally accepted theory there is a great amount of excellent all-star special picture material available. Most of the famous writers of fiction of several decades past wrote stories that for screen purposes are ideally suited to this type of production, but which were not feasible for the star production type. The trend in current fiction seems to be along the same lines. All of the stories of the leading publications, including the Saturday Evening Post, the Red Book, et cetera, in the very great majority are all-star types of stories.

**Two Able Directors.**

"Another attractive angle in producing these special productions, from the producer's viewpoint, is the opportunity to utilize to the utmost the ability of the directors. In this day it is a truism to suggest the importance of the director. While the public may not know the names of very many directors, exhibitors definitely have learned that they can safely judge a picture in advance by knowing who directed it."

It is further announced that Mr. Hampton has chosen as his directors for the forthcoming series of specials, Henry King and Robert Thornby. "Both of them have been responsible for many recent box-office successes," says the announcement. "Mr. King most notably with H. B. Warner pictures and Mr. Thornby with Blanche Sweet's. Both have had long careers as actors on the legitimate stage and in pictures and as directors."

"Director King's first special will be 'Big Dick,' by Frank Spearman, a virile heart-interest story with some spectacular scenes laid in San Francisco at the time of the fire, and on sea, and back again on the desert. Director Thornby's first picture will be 'Half A Chance,' by Frederick S. Isham."

**Congratulations Lloyd by Wire.**

Jack Eaton, managing director of the Strand Theatre, where Harold Lloyd's latest comedy, "Haunted Spooks," scored a big hit, was so enthusiastic over the production, that he wired personal congratulations to the young comedian. He termed Lloyd's latest "the best comedy of the year." The wire to Lloyd, issued on date of March 16 follows:

"Haunted Spooks is a pippin. Best comedy of the year. Congratulations. Broadway likes you. Observe advertising in New York newspapers this week and you will see what I think of you. The great questions is always, when is the next one ready. The Strand has got to be your New York home."

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**To Be Accounted for: "The Thirteenth Piece of Silver."**

**What on Earth? Two on the Captain's Shoulders and the Rest Is in the Dining Room.**

Margarita Fisher at ease and at play in her latest American play.

**Anderson Begins on "Monsieur Couperin."**

Robert Anderson's theories of what the American public wants in the way of high class comedy is getting its try-out at Universal City, where he has just begun the filming of the first of the two-reel comedies he has been engaged to direct for Universal.

It is called "Monsieur Couperin," and is based on the story by Bernard McConville, in which a struggling French artist, trying to camouflage a hole in his sweetheart's stocking, hits upon the idea of painting feminine limbs in imitation of gorgeous hosey.

Anderson himself takes the role of the artist. He is supported by Beulah Booker, Olga Grey, Frances Brissell, Helen Holte, Sidney D'Albrook, William DeVaull, Alfred Pollet and M. J. McCarty.

**Artistic Poster for "Stamboul" Film.**

Among the posters prepared for exploiting "The Virgin of Stamboul," in which Priscilla Dean is starred, Universal has produced one-sheet poster of unusual beauty and quality, painted by E. Temple Inman.

It bears a bust-portrait of Miss Dean, garbed in Turkish garments, including the turban and jewels of the East.

**Eileen Percy To Be Leading Woman for Tom Mix in Fox Film, "The Untamed."**

EILEEN PERCY, the same popular Miss Percy who has graced the leading female roles of many successful pictures, has been placed under a six-months' contract by William Fox to appear in a similar capacity with various Fox stars. The first production in which she will figure under her new contract is the screen adaptation of the Max Brand novel, "The Untamed." Tom Mix will be the star in this western drama and Miss Percy, in the chief female role, will add her magnetism and personal charm.

In her latest picture, "Leave It To Me," also a Fox production, the versatile actress did such fine work opposite William Russell that Mr. Fox decided to place her under contract for other male stars at his western studios, and there is a hint that Miss Percy may climb still further up the ladder of success before the lapse of many months.

Besides being a talented actress and a fine artist at make-up, Miss Eileen Percy is a well-known beauty. She has appeared with almost a score of the most popular male stars of the film in roles which varied from the strongest drama to the lightest comedy and farce. In each line she has acquired herself with equal success, and with each impersonation has established Miss Percy among the leading players of this country.

It is interesting to note that two such charming young women as Eileen Percy and Shirley Mason will those Fox stars—should, after various stage and screen experiences, come under the same management in California. Both are Brooklyngirls. Miss Percy, unlike Miss Mason, received her early stage experience in the musical field. For two and a half years she was in the front rank of the Ziegfeld Beauties, starting with Ziegfeld in her sixteenth year. It was while appearing with the late Gaby Deslys in "Stop, Look and Listen" that Mr. Ziegfeld discovered her and chose her for his beauty chorus. Later she was enhancing the beauty of the Coconut Grove at the Century Roof, when Douglas Fairbanks fell in love with and induced her to enter the picture field.
Eleven Owners of Neighborhood Houses

Plan to Buy First Runs in Milwaukee

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STARTING out with the determination
to get the best motion pictures without
waiting for the larger theatres to play
them first, eleven New Wisconsin exhibitors
who own neighborhood houses have or-
organized the Milwaukee Associated First Run
Theatres. The combination will pay the
first run price for every new picture ac-
ted and will arrange for its presentation
almost simultaneously in the several thea-
tres.

The officers of the new organization are:

- president, Ernest Lagemack, of the
  Colonial theatre;
- vice-president, L. Plane, of the
  Climax; secretary, Fred Sieger, of the
  Regent; treasurer, M. Rice, of the State.

Others are S. Bauer, 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, in-
cluding the Riviera and the Liberty.

Plan Joint Advertising Campaign.

In addition to combining for the purchase
of the pictures the exhibitors have arranged
a joint newspaper and street car advertis-
ing campaign to drive home the fact that
the public may see the latest motion pic-
tures 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 Pathe special
"Other Men's Shoes," an Edgar Lewis pro-
duction.

"Many of the best pictures are held up
here for weeks awaiting a big start at the
downtown theatres where they have been
able to pay first run prices," said Ernest
Lagemack, president of the association.
"and the neighborhood exhibitors decided
to combine for the purpose of getting the
very best for our customers. With this
understand that we are giving them the
finest pictures made, and are giving them
first runs, we know that our efforts will be
appreciated."

"Other Men's Shoes" is one of the best
pictures of the year, in my opinion, and if
we waited until it could be shown at one of
the downtown theatres as a first run we
would not have secured it without waiting
for other theatres to start in on the way.
We therefore organized and secured the
picture for everyone in the combination."

Dallas Closing In On New York Men.

The William Fox salesmen attached to
the New York exchange are now in a neck
and neck race with the salesmen of Dallas
for first place in the third annual drive
which is being conducted under Mr. Fox's
personal direction.

Two weeks more remain of the drive,
which finishes Saturday midnight, April 10.
Louis Rosenbluth, the executive of the New
York exchange, is spurring on his salesmen
and he is confident that when his young
men get into their hundred per cent stride
they will walk home with the bacon.

In the New York exchange Morris Mark-
owitz is leading, with Nat Furst and David
Gross close seconds.

Walthall Returns to Screen

in "The Splendid Hazard"

AFTER an absence of several months, Henry B. Walthall will come back to
the screen in Allan Dwan's picturiza-
tion of Harold MacGrath's widely read
novel, "The Splendid Hazard," to be pre-

presented by the Mayflower Photoplay Cor-
poration.

Walthall has been entranced with an im-
portant role in the production. As the
illegitimate son of Napoleon Bonaparte,
consumed by a maniacal ambition to re-
tire a monarchical government in France,
the actor has been given a part rich in op-
opportunities for character portrayal.

According to the Mayflower statement,
Walthall has realized the full possibilities
of his vivid role. His notable performance
as the "Little Colonial" in "The Birth of a
Nation" has been equalled if not surpassed
by his latest achievement, says Allan Dwan.

Walthall's appearance in "The Splendid
Hazard" will be his first since he completed
work in "The Confession," more than six
months ago. Previous to that he had been
featured in a number of special produc-
tions, including "The Boomerang," "The
Long Lane's Turning" and "False Faces."

"Deadlier Sex" Praised in

Letter to Pathe by B. S. Moss

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HE presentation of "The Deadlier
Sex" at the Broadway Theatre, New
York City, and its enthusiastic recep-
tion by the management and the public
marks the third Blanche Sweet success in
that theatre since her return to the screen
under the Pathe banner. The picture is
warmly commended by B. S. Moss in a let-
ter to the management. In his letter Mr.
Moss pleasantly refers to the fact

that the first picture ever booked for The
Broadway under his management was a
Blanche Sweet production. "And," he
adds, "we have been happy to show as
many of her dramas as we possibly could."

Commendation continues to reach the
Pathe offices from branch managers and
from exhibitors who are screening the pic-
ture preliminary to booking it.

"The film settles none of the world's
problems, but it is unusually good enter-
tainment—and entertainment has always
been the chief function of the motion pic-
ture. Regardless of how valuable propa-
ganda and philosophy may be on the screen,
the fact remains that the essential mission
of the celluloid art is to entertain, although
not a few of the producers seem to have
forgotten this," said Mr. Moss in his letter.

Praises First Release of

National Picture Theatres

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HE Regent Theatre, of Rochester,
N. Y., one of the leading motion
picture theatres in the eastern part
of the United States, was the first to wire
congratulations to Mr. Selznick upon
the excellence of "Just a Wife," the initial
release of National Picture Theatres, Inc.

The telegram was sent immediately
upon the conclusion of the presentation
in Rochester of the production and coinci-
dental with the release of the picture, which
at this writing is being distributed to ex-
bidders throughout the country. The opin-
ion was expressed by the management of
the Regent that the feature should prove
a record box office attraction.

In a statement following receipt of the
telegram, Mr. Selznick, president of National
Picture Theatres, said: "I feel assured that
the telegram from Rochester echoes the
opinion of representative exhibitors
throughout the country, although it is still
too early to hear from them. 'Just a Wife'
is barely released and the Regent merely
'got the jump' on others in the matter of
expressing appreciation for the produc-
tion."

Aside from the essential details of pro-
duction furnished by press departments
all trade papers are exclusive in the matter
of importance to the picture show-
men published every week in Moving Pic-
ture World and than in any other class
publication.

"I'm a Representative of the Weak—I Mean Stronger 'Sex'," Says Louise Glaum with a Smile.

But there is only one member of the "powerful" sex shown in these views from J. Parker Reid's production released through Hodkinson.
Eugene Walter Is Third Playright to Join Metro's Staff of Eminent Authors

EUGENE WALTER, author of "Paid in Full," "The Easiest Way," "Fine Feathers" and other notable stage successes, has joined Metro's staff of eminent 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 distinguished playwright to become associated with Metro within the past few weeks. The other two are Bayard Veiller, author of "Within the Law," "The Thirteenth Chair" and Winchell Smith, who wrote "The Fortune Hunter" and "Brewster's Millions." He has been working on "Turn to the Right" and "Lightnin'".

Eugene Walter has been referred to as "America's leading dramatist." He won through to success after tasting the bitter drags of adversity. He slept on park benches in New York with the manuscript of "Paid in Full" in his pockets, before he finally obtained recognition. Every prominent manager in the city had rejected the play when he took it to Wagenhals and Kemper, who became interested.

"Where do you live, Mr. Walter?" he was asked, when he presented his play.

"Bryant Park, the second bench from the entrance of the street," he replied.

The play was accepted and produced in Chicago in 1907. It brought a new sense of realism to the American stage and critics were unanimous in hailing Mr. Walter as the most brilliant writer the country has produced. The production of the Astor Theatre in New York following season established his reputation beyond question. The play ran for seasons and was produced in nearly every large city in the world. Any number of companies played it on the road and it is still frequently revived.


New South American Import Association Successfully Fights the Film Pirates

THE day of the film pirate is past, at least insofar as Brazil is concerned. Successful efforts have been made there toward the formation of an import association for the protection of the legitimate film industry in that country. This organization, known as the Junta do Commercio Importador Cinematografico do Brazil, has thrown its membership open to film importers of all nationalities and has pledged all of its resources to the protection and the improvement of the importation and exhibition of motion picture films.

While the pirating of films has about ceased in Brazil, thanks to the energetic action taken by the legitimate business interests, the association expects to make this elimination complete by stamping out the last vestiges of the illegal practice. 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 released legitimately will be protected by the resources of the bureau, which will attempt to stamp out all such objectionable practices as the interchanging, cutting and destroying of films.

Must Pay for Mutilation.

All destroyed or damaged film must be paid for or service to the individual theatre will be discontinued. Offenders against the rules of the association will have the right to be heard in their own defense, but are subject to dismissal and are denied further film service. Theatres having faulty machines which damage the film will be required to purchase new equipment, the association assisting in the purchase of these machines without profit to itself.

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, as practically every importer is a member of the organization. Películas "D'Luxo" da America do Sul, the distributor of Paramount-Arcaft Pictures in Brazil, is one of the leading importing firms to join the organization.

The organization is fully prepared to wage war on film pirates and will join hands with the government in elimination such business. Any theatre showing a stolen film forfeits its membership in the organization and is barred from receiving films imported by members of the association.

Cohns Praised on Their New Policy.

Jack and Harry Cohn have received scores of letters and telegrams of congratulations from their members last week. They have inaugurated a new policy of bigger production methods. Those who have seen the first two Hallroom Boys Comedies, produced under the supervision of Harry Cohn in the Cohns' own studio, are enthusiastic about the manner in which they have been handled. Nepot Edwards continues as the featured player, and is given the support of one of the screen's cleverest comedians in Hugh Fay, who has had a long experience in screen comedy, appearing in some of the screen's most famous laughmakers. Harry Cohn remains in Los Angeles personally supervising production.

Forbell Buys Court Theatre.

Harry M. Forbell has bought the Court Theatre, Peckin, Ill., from George M. Troughton, who made it one of the best motion picture theatres in the state. He plans to discontinue the operation of "Within the Law," will write first story for Bert Lytell, and Winchell Smith, noted playwright, will also contribute to the season's list.

Metro Is Sure Whipping the Cream of the Literature Field.

From left to right they are Eugene Walter, noted American dramatist, whose "Fine Feathers" is now being done on the Coast; Bayard Veiller, author of "Within the Law," and John Tully, noted playwright, will also contribute to the season's list.
Robertson-Cole Makes Announcements of Importance Promised the Industry

With 1920 only getting under way Robertson-Cole points with pride to the manner in which it has fulfilled its promise to make announcements of importance to the exhibitor. Better than mere phrases are mention of Otis Skinner, who is to give the screen his "Kismet"; Mae Marsh, who comes back for four specials a year; Georges Carpentier, the French heavyweight champion, for whom will be written a story by Willard Mack; Sessue Hayakawa, who will make four big pictures a year; Dustin Farnum, who will do the same; the Sir Ernest Shackleton South Polar pictures; Albert Capellani, one of the most popular of directors whose first picture will be Marjorie Rambeau in "The Fortune Teller"; screen rights to "Grumpy," Cyril Maude's well-known play, and Chic Sale, the popular rube comedian, on the screen for the first time.

Contracts covering these stars, writers, directors and plays have been closed. Work in most instances is already under way. So within the first phase of the new year is borne out the substance of the prophecy made by A. S. Kirkpatrick, vice-president and general manager of the Robertson-Cole Distributing Corporation, to the effect that Robertson-Cole will not spare expense to release motion pictures that will please the patron and assure a financial harvest for the live exhibitor.

From this list it will seem that Robertson-Cole is carrying out with fidelity the policy which it announced. The end has not yet come for more new acquisitions are to follow. The latest of the announcements, regarding Otis Skinner in "Kismet," was of big interest. Klaw & Erlanger produced this play which was most successful all over the country.

Mae Marsh is now at work in the Gasnier studios at Glendale, Cal., on her first Robertson-Cole-Gasnier specials.

Dustin Farnum is another star soon to commence work on Robertson-Cole specials. Stories are being selected, which will be used by Farnum for four big features each year.

In a California studio "Chic" Sale, one of the country's most popular rube comedians, is at work on his first picture which will be released by Robertson-Cole. The Smart Alec," an Irving Cobb Saturday Evening Post story, will be the first production released.

Guide Has Section on Pictures.

The 20th edition of Julius Cahn's Theatrical Guide is now being prepared and will be more complete than ever. Three new departments will be added; a complete list of all moving picture, vaudeville and burlesque houses in the United States and Canada, together with a list of moving picture producers, studios and laboratories, making it a complete directory of all places of amusement in the United States and Canada.

Inter-Ocean Gets Rights to All Louis Tracy Productions

A CONTRACT has been signed between Gibraltar Pictures and the Inter-Ocean Film Corporation, conveying the world's right to all Louis Tracy productions exclusive of the United States and Canada to that organization.

Louis Tracy Productions, Inc., is the recently incorporated of the Gibraltar Pictures units, four of which are now in active operation. At least two more are shortly to be launched.


Tri-Star Corporation Will Feature Ethel Barrymore

Joseph Byron Totten and Joseph W. Smiley, two experienced motion picture directors, have formed the Tri-Star Pictures Corporation, to produce a limited number of special productions annually. The first player to be enrolled under their banner is Ethel Barrymore, who at present is at the zenith of her dramatic career in the star role of "Declase." Miss Barrymore has a most unusual following among patrons of the legitimate stage and moving pictures, in that her efforts to entertain the public in general always have had a special appeal for persons of intelligence, culture and refinement.

Totten and Smiley personally will supervise and direct all productions of the new organization.

Sig Samuels and New Company to Build Big Atlanta House

A new moving picture theatre to cost about $80,000 will be erected in downtown Atlanta at Broad, Luckie and Forsyth streets by a recently organized stock company capitalized at a like amount. Sig Samuels, owner of the Criterion Theatre, said that the new theatre will be known as the Metropolitan and will be completed in about a year.

Construction work will start in the near future. The building to be a combination office and theatre building, six stories high. The theatre will seat 2,230. The building will front fifty feet on Broad and on Forsyth and extend 282 feet along Luckie street, the site being directly opposite the city's principal hotel, the Piedmont. A long-term lease on the site has been taken by the company, which is headed by Mr. Samuels.

A local clothing firm recently purchased the site where the Criterion now stands and will use it for expansion purposes when the lease runs out, several years hence. The Criterion, managed by Willard Patterson, will continue to operate at least until that time. Mr. Samuels and Mr. Patterson recently visited several Eastern cities to secure ideas for the new Metropolitan.

A Story in Three Pictures—Asking for Permission—Convincing Her Father of His Worthiness—and Still She's in Doubt.

THE demand that the F. I. L. M. Club of New York City revoke its action disowning the latter's representations of film promises by film salesmen and insisting that exhibitors have all agreements incorporated in the verbal contract, is made by President Sydney S. Cohen, of the Western State Motion Picture Exhibitors' League, in a letter to President E. E. Chadwick, of the F. I. L. M. Club.

"We are writing to state emphatically as we can that we strenuously object to this very arbitrary and an-American ruling," says Mr. Cohen. "No opportunity was given exhibitors to be represented at the meeting where this new ruling was adopted, for the showing of Adventure promises and representations made by your own representatives and the same will not be countenanced by exhibitors anywhere.

"It is the oral representation that the film salesman makes to the exhibitor who does not receive a sales contract, generally with a printed contract, is given by the exhibitor, and most of them depend upon the earnest and solicitous representations made by the film salesman.

Contracts All Differ.

"Contracts of every exchange differ one from the other. The copy of the so-called contract 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 it has been signed by the exhibitor and has left his possession.

"It is the purpose of your club to help in all dealings between exhibitors and exchanges, and we would ask you immediately to promulgate a ruling insisting on the film salesman for the exchange of Adventure promises, and will then show the exhibitor the contract for service with the exhibitor at the time that the same is signed.

"If the contract is signed and subjected to home office approval, we will suggest that you stamp the same in the same manner as the exhibitor, incorporating the time limit within which it must be either accepted or rejected, by the home office. If this suggestion is carried out, it will serve the purpose that perhaps your letter intended.

Suggests Conference Board.

"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 him by some exchanges and their representatives, and we want you to know that our state organization will protect to the utmost ability the rights and interests of all exhibitors.

"We ask you to suspend this ruling, and if your F. I. L. M. Club wants to take up the subject, we stand ready to have a suggestion made, as to the joint conference board on disputed matters, we are prepared to meet you in a spirit of fairness."

Brownell Invades the South for the Second Ten of the Adventure Scenes

ENTHUSIASTIC over the reports given him of the wide success which is being won by Adventure Scenics, H. H. Brownell, vice president of the Los Angeles company which is making this new series of out-of-door studies, has gone South to begin the shooting of the second ten of the thirty scenes which are contracted for by Robertson-Cole.

During the week he spent in New York with A. S. Kirkpatrick, general manager of the Robertson-Cole Distributing Corporation, Mr. Brownell received most flattering word of the warmth with which the series, many of which he personally made, are being received. Particularly he was pleased with news of the contract for the showing of Adventure Scenics in the Capitol Theatre, New York.

Up to this time Adventure Scenics have been made in the West and Northwest. Now Mr. Brownell is invading the South where he has in mind a number of picturesque locations about which he will weave interesting stories. These include "The Everglades," which he will enter and shoot from the very center of their jungle-like tangles. Mr. Brownell expects to send North the first of these new stories within a few weeks.

"While I am in the South, J. G. Sill, secretary and treasurer of our company, will continue to make pictures in the West," said Mr. Brownell. "He has the thirty pictures for which we have contracted with Robertson-Cole are now made."

"Mr. Sill is the great Adventure Scenic release, is one of the most picturesque pictures which has been made in this series. Unlike most of the Adventure Scenics it has not been made by a man who is a native of the territory we are working in. In making it Mr. Brownell obtained the unique effect of screening Nature in all her varying moods. This is true in fact and not in phrase because the actual movements of the sea, wind, rain, snow, etc., were made to register all the moods which are known to the human mind.

Mr. Sill is expected shortly to forward some remarkable winter pictures, which he obtained in British Columbia, Montana and Wyoming, where he was all winter.

Garsson Tells Why His Two Features Prove Successful Throughout Country

THE reason why 'The Blindness of Youth' and 'The Promise' of the two Murray W. Garsson's feature pictures, are proving so successful for us and the independent exhibitors is because they have satisfied the box office. They appeal so emphatically to the popular taste that there is no question of their meeting with approval of picture-goers everywhere.

Thus did Murray W. Garsson appraise the value of his two successes to a number of prominent Eastern exhibitors who attended a private showing of the features last week in the offices of the Foundation Film Corporation, of which Mr. Garsson is general manager.

There is no greater test of the success of an exhibitor's power to interest the observer, and he can do more to advertise it by word of mouth exploitation than by reason of public opinion. In many words, Mr. Garsson, "If a picture pleases a house seating 500 or 5000 this same audience will go home and talk it over with relatives and friends, and as a result the house will be open to new arrivals and bring in more business."

Films Leased Here for Showings Abroad Are Subject to Reel Tax

THE request of Jack Connolly, Washington representative of the National Association of the Motion Picture Industry, that all films leased in this country, even though for exhibition abroad, are subject to the $5 per cent. tax, according to a decision which has been made by the Tax Commission of internal revenue on the request of Jack Connolly, Washington representative of the National Association of the Motion Picture Industry.

The ruling was specifically upon the case at hand which involved a number of such films which were secured in this country and had them shipped to him for exhibition. The association pointed out that the films were not exhibited in the United States by the lessee, but the commissioener held that the tax upon the business transacted within this country and that the actual leasing was accomplished here. Had the films been leased through a Canadian exchange there would have been no tax, but as they were leased from an American exchange, which received the rental money, the tax applied.

Austen Enthusiastic Over His Role in "Democracy"

MR. Garston, who is now in Chicago, says that all territory on these features for the United States, Canada and foreign countries is being rapidly sold. Booking arrangements already have been in operation for considerable of this territory, and the closing of all pictures was changed during Mr. Garsson's Western trip. Several new booking firms are to handle the two pictures.

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Austen Enthusiastic Over His Role in "Democracy"
C. J. VerHalen.

Who has opened an advertising and publicity office in the Times Building.

**VerHalen Opens Advertising Office in Times Building**

C. J. VERHALEN, who recently resigned as advertising and publicity director of Robertson-Cole, after fifteen months with that organization, has opened up offices as advertising engineer in the Times Building. Room 1114. Mr. VerHalen has already taken over several state right accounts for which he had laid out the advertising and publicity campaigns from the press book to the twenty-four sheet.

Mr. VerHalen has established himself as an advertising counselor, or consulting advertising engineer, giving advice and service to any organization contemplating a campaign. His venture marks a new departure in the motion picture industry. The need of just such an organization as this has long been felt in the industry, according to many of the independent producers and state right men who have consulted Mr. VerHalen. It is the belief of these men that accurately directed advertising has cost them many thousands of dollars. It is to remedy this condition the new company with only the highest trained specialists on its staff has been started.

J. N. Naulty Leaves for Chicago.

J. N. Naulty, general manager of the Eastern Studios of the Famous Players-Lasky Corporation, has left for Chicago with John S. Robertson to inspect studio conditions there. Mr. Robertson will direct his next picture in Chicago. Arrangements for the studio, lighting and necessary equipment will be made immediately.

**INTERNATIONAL FILM DENIES ACQUIRING PARAGON STUDIOS**

International Film, producers of Cosmopolitan Productions, issues the following statement:

"One or two newspapers have carried stories recently to the effect that we have acquired the Paragon Studios at Fort Lee. We wish to make a denial at the facts are not true. International Film Service, Inc., has but one studio which is located at 1227th Street and Second Avenue, New York, where Cosmopolitan Productions are made. This studio has just been completely outfitted and for the present fills our needs."

Robertson-Cole Says "The Fortune Hunter," by Albert Capellani, Is Its Best Picture

ROBERTSON-COLE has announced "The Fortune Teller," which is soon to be released, as the best picture to which it has heretofore given attention. It makes the further statement that it expects future special productions made by Albert Capellani, director of "The Fortune Teller," will maintain a similar standard which is set by this picture. Statistics compiled by leading exhibitors prove conclusively that productions bearing the Capellani trademark are among the best box office attractions offered. Capellani has just chosen a new story which will form the basis of the third production for which he is to make for Robertson-Cole.

Capellani was born in Paris, France, and there was schooled in the days when the French led the motion picture industry, with the Pathes as pioneers. For sixteen years he was a director in the old Pathes Studios, after which he became an independent director, making productions in all parts of Europe, and further preparing himself for independent producing, which he took up when he came to America some years later.

Marjorie Rambeau, who is picked by Mr. Capellani as one of the finest emotional actresses of the present age, in "The Fortune Teller" plays the part of a woman who is driven to desperation by the illness of her husband, who is a cold scientist. Chance brings across her path a man who forces his love upon her, whereupon her own husband gets a divorce and the custody of the child. The great struggle of the woman when years later she discovers that her husband is still much and in need of the mother's guidance which she can give only surreptitiously, is one of the picture's strong situations.

**Will Devote Time to Heart Interest Plays.**

"I am satisfied," said Mr. Capellani in a recent talk, of the pictures which really live are those which are simple in plot, but deep in their understanding of the human heart. Those which have been brought to the screen both from the standpoint of personal pleasure and of remuneration have been of this sort.

"So it is with all art which lives. One finds little of the sensational, the cheaply mysterious, and the 'quick action,"' attained at the cost of everything else, in the productions which live, and which win the widest success when first produced. That is the reason why I am determined that I shall devote my career to the production of simple 'heart interest' plays for the screen."

Mr. Capellani is now engaged in making his second Robertson-Cole production. It will take several months to complete, for the picture is that grand collaboration that will enter into the making of each of these productions. At present Mr. Capellani is working in the East.

**Pathé Ampifies Plans for Features and Promises a New Woman Star Soon**

THE plans of Pathé 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 pretentious productions and the listing of a popular beauty of the screen. The Pathé feature business has grown to such an extent that ambitious plans are made to meet future development for such time to come.

Blanche Sweet and she will be seen in productions even greater than her previous successes on the Pathé program. The coming production of "Sherry," Edgar Lewis being the strong star and an added feature as "Other Men's Shoes," it is said. J. Stuart Blackton characterizes his coming release, "The Blood Barrier," as a "master melodramatic achievement."

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

Paul Brunet, vice-president and general manager, laughed when his attention was brought to a rumor that his organization cannot co-operate in the feature business.

"The very idea of it is absurd," he said, "and especially at the time when our feature business has reached such unusual proportions. Our feature business is still growing and thousands of exhibitors look to Pathé as the only really independent distributing organization. Our feature business has passed all expectations and we are still convinced consideration only the best possible product with stars whose names are potent and directors whose names are a guarantee of skilled making. Upon what has already been achieved, I think I am safe in predicting that the coming year will be marked by a succession of brilliant feature successes."

**Nebraska Business and Theatrical Men Unite to Oppose Non-Partisan League**

NEBRASKA amusement interests have fired an opening gun in their battle against oppressive legislation which, according to a letter just sent out to all motion picture exhibitors asking their assistance, "is to be threatening the entire theatrical interests of Nebraska." The exhibitors have united in the organization of the Nebraska Amusement League, with its State Protective Association.

Business in general in Nebraska is uniting with the league and both merchants' associations, grain and livestock dealers and other interests have invited the theatre interests to co-operate with them.

One of the aims of this protective combination is to fight the Non-Partisan League, it is said, and prevent governmental oppression, higher taxation and other oppressive restrictions.

The executive committee for the showmen, including Harry Goldberg, of the Sun Theatre, pictures, Omaha, chairman; W. D. Leonard, of the State Free Planet theatre, Empress, Omaha, treasurer; E. L. Johnson, of the Gayety, burlesque; H. M. Thomas, of the Orion, and Sam Cook, of the Omaha Film Board of Trade, has just sent out a letter to Nebraska exhibitors urging them to become members.
Gove Becomes Realart's Assistant General Manager; Adler Associate Publicity Head

JOHN S. WOODY, general manager of Realart Pictures Corporation, has announced the promotion of Jay A. Gove to the new created position of assistant general manager. Mr. Gove's work in connection with Realart advertising has attracted favorable comment, but his promotion also takes into consideration the assistance he has given in the development of the company's sales campaigns.

At the request of Mr. Hite, Mr. Adler is promoted by John Pond Fritts, director of publicity and advertising, to the post of associate director, succeeding Mr. Gove and merging the duties that went with the title of exploitation manager, which he has successfully handled for the company since September of last year.

Advertisements Were Distinctive.

"Mr. Gove's work in handling the advertising of Realart is well known in the trade," says Mr. Woody. "This advertising has had unusual distinction, combining artistry with effective sales appeal. The part he has played in promoting Realart sales campaigns has perhaps not been given as wide recognition as it deserves."

"But it was largely as a result of these campaigns that I discovered in Mr. Gove the qualities essential to the man handling the post of assistant general manager. I am sure his promotion will be welcome news for his many friends in the trade in all parts of the country."

Several years ago, Mr. Gove entered the employ of the Fox Film Corporation publicity department, later becoming director of publicity and advertising. He joined Realart shortly after its organization as associate of Mr. Frtts in the direction of publicity and advertising. He has given particular attention to organizing and to assisting the general manager and general sales manager in carrying on sales campaigns.

Five Years With Thanhouser.

Mr. Adler has been connected with the Realart public relations almost since the company's inception and is a man of wide motion picture experience and acquaintance. He was born in Brooklyn and educated in New York City schools. His early career was spent in the publishing business and his first experience in the motion picture field was as publicity manager of the old Thanhouser organization and as assistant to Edwin Thanhouser.

Here he spent five years, handling along with his publicity duties the Thanhouser "big" productions and the introductory campaign on the Williamson submarine picture. He also wrote the first advertising for the old Mutual Film Corporation and looked after the Eastern business end of their Apollo, Princess and Majestic comedy branches. He acted for some time as general representative of the late C. J. Hite, of Thanhouser and Mutual, finally leaving New York to become editor of Universal. Later he became manager of the Cortezville studio and assistant manager of the Universal Heights studio.

When an associate with Herbert Blache as his general assistant at the producer's Fort Lee, N. J., studio, Mr. Adler started free-lancing with considerable success.

Playhouse Shelves Many Films to Show
Second Clara Kimball Young Production

EQUITY PICTURES announces the opening of Clara Kimball Young in the Playhouse Theatre in Chicago, beginning Sunday, March 28, for a three weeks' run as the minimum stay at that house. Coincident with the booking of this picture in Chicago Equity has added another feather in its policy cap of few but great productions, for it has the distinction of being the choice of four feature productions, it announces.

When Manager Smith, of the Playhouse Theatre, considered the best and quickest means of filling his managerial exchequer for that week he found himself confronting the consideration of fourteen super-productions ranging throughout the entire field of comedy, romance, drama and melodramatic art. After screening all these features, he selected "The Forbidden Woman."

An unusual publicity and exploitation campaign will be given the picture under the personal supervision of Harry L. Reichenbach, Equity's vice-president, who has left for Chicago. As Mr. Reichenbach conducted the entire exploitation of "The Forbidden Woman" for its run at the Capitol Theatre in New York, for which he carried the picture in a large campaign in the New York daily papers for four weeks prior to the opening, it is not unlikely that similar methods will be used by him in Chicago.

It is with no small degree of interest that Equity enters on the run of "The Forbidden Woman" at the Playhouse following so shortly the showing of "Eyes of Youth" in that theatre. "Eyes of Youth," being the first of the Equity releases of the Clara Kimball Young pictures to be shown in Chicago, received initial attention from Equity in exploitation and publicity aids, and the story of "Eyes of Youth" breaking all records in Chicago has already been broadly published.

Mae Murray's Address Wins Clubwomen as Opponents of Legalized Censorship

A guest of the Woman's City Club, Miss Mae Murray, Paramount-Artemis star, spoke on censorship to the members of that organization at the Hotel McAlpin recently. About 200 women were present at the meeting and when Miss Murray's address was voted to join actively in the fight against legalized censorship of the motion pictures, the clubwomen were affiliated with other women's organizations, having a total membership of approximately 4,000, it is evident that Miss Murray's talk will have a far-reaching effect in combating censoring campaigns.

Miss Murray said, in part:

"Should I step on anyone's toes, please forgive me. I do not mean to be personal, but I feel this industry of which I am a very small part and realize that legalized censorship is a menace."

The position of the National Board of Review and legalized censors is briefly as follows: The National Board of Review is composed of men and women who voluntarily give their services free. They are of different creeds and of different interests, business and social. Therefore, they form a composite body reviewing a picture, and collectively should know what is best suited to the public.

Censors Must Insure Jobs.

"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.

"The greatest menace legalized censorship holds for the public is the curtailing 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. It is indicative to think that, taken collectively, the public is not fit to judge.

Bad Must Contrast With Good.

"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."

DOUGLAS McLEAN'S DAD WILL SHOW MOVIES IN HIS CHURCH

REGULAR moving picture shows as a supplement to the religious services are to be run in Washington, D. C., by the Rev. C. C. McLean, pastor of the Lincoln Road M. E. Church, father of Douglas McLean, the screen star. Two shows have already been given with such success that the films are to become a regular feature of the church's activities.

While Dr. McLean maintains a strict censorship over the films shown, there is no attempt to keep them confined to churchly films; the last program consisting of two O. Henry films, a Sidney Drew comedy, a nature study and a Mutt and Jeff animated cartoon. Also, Dr. McLean says, Mack Sennett comedies will be among the films to be shown in the near future.
Consensus of Trade Press Reviews

Here are extracts from available reviews printed in the five motion picture trade papers. It is the aim to present one sentence that will reflect the spirit of the writer's opinion. The papers are indicated as follows: Moving Picture World (M. P. W.); Motion Picture News (N.); Exhibitor's Trade Review (T. R.); Wid's (W.); Exhibitors' Herald (E. H.).

On the Dance
(Mae Murray and David Powell—Paramount)
M. P. W.—The theme is not a big one, but the George Fitzmaurice production of the scenario by Quin Bessager adds greatly to the picture's importance and brings out all of the entertaining qualities of the story.
N.—An impressive story well put together and logically developed is the outstanding feature of the production.
T. R.—The story develops naturally. The play on the whole is well cast. The interiors are for the most part breathtakingly beautiful.
W.—Extravagant and spicy; a sure winner in cosmopolitan houses.
E. H.—Is quite too big a picture for the usual review.

Smoldering Embers
(Frank Keenan—Pathé)
M. P. W.—The picture is wonderfully pleasing and artistic in development.
N.—The subject, as is natural with Keenan's type of character study, is by this time it is an exceptionally simple one.
T. R.—Makes an appeal that assures it of success.
W.—The production averages well throughout.
E. H.—The story is one that should carry an appeal to both young and old.

The Shark
(George Walsh—Fox)
M. P. W.—A good characterization and continuity. It contains a good deal of sheer brutality, but convinces by its realism.
N.—A good melodrama that carries a two-fisted punch.
T. R.—The production is above reproach if one can condone the theme.
W.—Rapid action sea story with any number of genuine thrills.
E. H.—Provides George Walsh with every opportunity to display his acting and athletic ability to his best advantage.

Marked Men
(Harry Carey—Universal)
M. P. W.—Wonderful atmosphere and profound plot. . . . It is a tale filled with sublime moments.
N.—This is a mighty good picture.
T. R.—A rarity—a romance as any one could desire.
W.—It's a costume picture, but it is there with the popular wallop.

The Adventurer
(William Farnum—Fox)
M. P. W.—One of the best romantic dramas yet produced.
N.—Plenty of color in this costume play. T. R.—A swashbuckling melodrama of early Spanish days. Gives William Farnum a splendid chance to indulge in all the little bravado and romanticism which delight his fans.
W.—It's a costume picture, but it is there with the popular wallop.

The Capitol
(Leah Baird—W. W. Hodkinson)
M. P. W.—Contains a fairly interesting situation, which is met with the best treatment in its transition to the screen.
N.—Intrigue and politics burden this picture. Leah Baird assumes the burden of a dual role with admirable adaptability.
E. H.—The exploitation of Augustus Thomas' stage play . . . The picture will bear out promises made for it.

The Fear Market
(Alice Brady—Realart)
M. P. W.—Alice Brady is well acted society play.
N.—It is well acted and for that reason will make many friends. Its settings are gorgeous.
T. R.—Offers a story with a consistent degree of suspense, an abundance of action and a character exposition on the part of Alice Brady that makes of it an exceptional attraction for the exhibitor.
E. H.—Is sumptuously staged, well written and capably enacted society drama.

Beckoning Roads
(Bessie Barriscale—Robertson-Cole)
M. P. W.—Story of moderate strength. Bessie Barriscale by herself with glory in the more dramatic moments of the play.
N.—A fair quota of dramatic situations. Bessie Barriscale's acting makes it rise above the average program subject.
T. R.—An American melodrama, with Bessie Barriscale beginning as a child and finishing as a young woman.
W.—An average production, with a fine performance by the star.
E. H.—An altogether satisfactory evening's entertainment.

The Birth of a Soul
(Harry T. Morley—Vitagraph)
M. P. W.—Has sufficient heart interest to hold the average spectator.
N.—May be classified as a mediocre sample of its kind. Has atmosphere and picturesque backgrounds.
T. R.—Interesting as a whole.
W.—Business of going all wrong on a good picture.

The Little Shepherd of Kingdom Come
(Jack Pickford—Goldwyn)
N.—Civil war period popular novel given fine production.
T. R.—Provides enjoyable entertainment.
E. H.—Serves as an ideal introduction for Jack Pickford to the Goldwyn schedule. It should satisfy entirely.

In Search of a Sinner
(Constance Talmadge—First National)
N.—Highly entertaining comedy.
T. R.—An exceptionally attractive, sure fire amusement hit.
W.—Amusing complications and star make this satisfactory.

The Dangerous Talent
(Margaret Fisher—American)
M. P. W.—The average spectator will like it.
N.—A crook play with a good story and love interest.
T. R.—The story is strong in suspense, offers plenty of excitement, perfect continuity and a cleverly devised and satisfactory climax.
W.—Crook play treated with good taste, except in climax sequence.

Tarnished reputations
(Dores Cassinelli—Pathé)
M. P. W.—A very entertaining subject in this five-reel Pathé release, by Leonce Barret, entitled "Tarnished Reputations," despite some rather abrupt transitions and some melodrama that approaches burlesque.
N.—Dorothy Cassinelli burdened with shop worn story.
T. R.—Five reels of anguish.
W.—Sterilized theme common place production.
E. H.—An entertaining theme was obtained for the production, and the screen version holds interest throughout.

His House in Order
(Elsie Ferguson—Paramount—Arteska)
M. P. W.—A real art framework for Elsie Ferguson, and by very reason of the enforced seriousness of the story it serves to enhance her scintillating beauty.
N.—Should be an acceptable picture wherever a high class attraction is ever played with success.
T. R.—As a playpiece it would be termed very mediocre were it not for Elsie Ferguson.
W.—Average program offering, with star and title in its favor.
E. H.—A good story, well directed and produced; it should satisfy generally.

Black Is White
(Dorothy Dalton—Paramount—Arteska)
M. P. W.—A complete with tone, emotional scenes, quite successfully staged and well timed.
N.—Based on a highly improbable theme and possesses an air of heaviness that cannot be dispelled.
T. R.—Does not appeal with the strength of some other Dorothy Dalton features.
W.—Story seems intended as an attempt to prove that "Black Is White."
E. H.—Not a pleasing story, but has a unique climax, which should appeal strongly to people who like the heavier form of screen entertainment.

Six Best Cellars
(Bryna Washburn—Paramount)
M. P. W.—An amusing farce that will make many throats thirsty.
N.—Unquestionably the star's best expression since her "Skinner's Dress Suit," and the role of the bond broker who defies prohibition fits him to a dot.
T. R.—Will make delightful entertainment for any audience that appreciates keen comedy.
W.—Ranks with the best of the Washburn pictures and gives an excellent opportunity for new novel exploitation.

The Stolen Kiss
(Constance Binney—Realart)
M. P. W.—Has weak plot and shows hurried production. Miss Binney's acting is on a par with her film "Erstwhile Susan."
N.—Picture of slickly sentiment and obvious coincidences.
T. R.—It might prove dragged and inconsequential were it not that Constance Binney is sufficiently delicate to make up for plot shortage and no continuity.
W.—Very episodic story, relying too heavily on coincidence.

The Street Called Straight
(Milton Sills and Naomi Childers—Goldwyn)
M. P. W.—While a pleasing feature, is in no way unusual.
N.—Can be recommended for nearly every class of theatre, both from box office and entertainment point of view.
T. R.—Not good screen material.
W.—This story would have registered better on a talking machine.

Deadline at Eleven
(Corinne Griffith—Vitagraph)
M. P. W.—Affords an animated and consistent view of the workings of a newspaper office.
N.—Story of a girl reporter is fairly interesting.
T. R.—Ranks as a pleasing program attraction and should prove a valuable box office asset.
W.—Melodrama of newspaper life makes average program feature.
Sidelights and Reflections

CATCHING Dorothy Gish in "MaryEvE: City To Town" brings the pleasant surprise that this bobbed-haired young person has a well-developed emotional strain that she keeps under per- fect artistic control. Her gift for charac- terization is another of her good points. We are all familiar with the funny little manneredness, and grace of manneredness and the amusing way she gesticulates with her feet. In her latest release Miss Dor- othy plays a small-town girl after the fashion of Charlie Ray as a country boy— the sort that come to the city and get to be Supreme Court judges, financial leaders and editors of influential newspapers.

Just as young Mr. Ray avoids any sug- gestion of the grotesque, and depicts the rough, honest, bashful, heroes, little Miss Gish makes Mary Ellen the type of simple village maiden that comes to the big town and turns out the reverse of a failure, by supplying her with sound sense and quick intuition. Turning her back resolutely on the easily won laurels that is the reward of exaggerated awkwardness, the younger of the Gish girls reveals a personality in Mary Ellen that makes be- lieve one of the most interesting of Broadway's theatrical life never a matter of doubt.

Not a week passes but we read in some magazine or libel Sunday supplement that little Miss This, That or the Other has taken advantage of an unexpected oppor- tunity and stepped from the fringe of the chorus or from a minor role into a leading position as actress or dancer. And we generally find that the fortunate young woman is indeed a true fairy and is merely a natural. Miss Dorothy Gish sees to that!

She just lends the little country girl her own personality. Ellen is merely a natural girl and want to see her succeed from the start. She wins her audience in the same way the first time she steps out into the clear space among the tables and starts to sing. Small wonder that the next time you see Mary Ellen she is leading a num- ber and no longer insists upon wearing her flannel chest protector when she slips on a low neck gown.

If you happen to hear anyone remark that the little country girl could advance so rapidly as that, just reply:

"Oh, yes, she could—if she happened to be as clever as Dorothy Gish."

I started off by referring to Miss Dor- othy's fine brand of emotional ability, and then jumped to her feet. There are scenes in "Mary Ellen Goes to Town" that call for this emotional work on the part of the star. They get it in full measure. Her gesticulating feet never get into the picture, and she acts with a natural little small town body, quite as likeable and every bit as humorous as the pre- ceding heroines in the Gish game of girls in their teens.

LATEST REVIEWS and COMMENTS

CONDUCTED BY EDWARD WETZEL, ASSOCIATE EDITOR

IN THIS ISSUE

Shore Acres

Metro Production, with Alice Lake, Trans- forms Old Stage Favorite to a Splendid Screen Spectacle.

The outstanding feature of Metro's version of "Shore Acres" transforms much of the famous stage play of that name. Much of the homey, sentiment of the play is untouched. The universal choral is subordinated to new thrills of wonderment. The storm scene is no mere melodramatic situation, artificially suggested. It becomes a real part and a prominent factor of the pro- duction. It breathes a new and artistic spirit into the old drama. More than that, it is probably the most intense and vivid portrayal of its kind ever shown on the screen. This thing of nature is the action and re- action between brothers Martin and Nat Berry in the lighthouse, yet it stands alone in itself. A production such as this is free from the usual gimmicks and the lightheartedness. Whatever is the case, it is an accomplishment that speaks well for the staging and the management and the actors that are saved through the efforts of the entire company. Martin and Nat are carried to the heights of their art. They are carried to the heights of their art. They are a profound and significant role and they are a profound and significant role.

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The old Berry farm of Shore Acres is ordered by bank examiner and his ex- wife. The banker induces the two old men to speculate in oil, loaning them the money for that purpose and taking a mortgage on the farm. He dis- charges Warren for breaking a pane of glass in an office window. In order to lower War- ren in the eyes of Helen the banker intimates that the clerk is dishonest. Martin Berry learns that he has lost in the oil deal at a time when his friend is paying him a little party to celebrate their twenty-fifth anniversary. At the party Blake openly accuses Warren of dishonesty. Warren has made arrangements to leave that night on the ship of Captain Ben. He is bravely defended by Helen Berry, and he is cleared by the confession of a mis- guided boy. Helen is deeply grieved, how- ever, and decides to leave home. Her uncle Nat, who keeps the lighthouse, arranges matters, giving up his savings to Warren and sending Helen to a distant city. They are married aboard ship by Captain Ben.

Martin Berry suspects that his brother Nat had a hand in this. There is an air of high feeling between the two brothers. Martin has sacrificed for his younger brother and he knows he has done wrong at every step, but the bitterness he feels against himself is turned upon his brother, who he feels wants the lighthouse out of his way. The lighthouse goes out, endangering those aboard the vessel of Captain Ben. Martin in- tervenes, finds out that it was his brother wants the vessel to go down with all on board because of the coming storm. On board the vessel there is anxiety. There is a rising storm as the boat puts to sea. The men in the lighthouse are in the lighthouse to keep them off a dangerous reef. The storm increases in fury, sweeping the decks of the boat, and they are a dangerous sight of the lighthouse. Rockets are fired in vain. The vessel is wrecked on the reef and all hands are called to man the boats. A great wave sweeps Warren and Helen overboard.

The brothers are saved except the young couple. The two brothers search the shore. They find Warren and Helen. The scene is the most moving to come. They are carried to the old home. Martin is not there, but Nat is there. The banquet is fully carried out. The ban- ners are raised in honor of the brothers. They are carried to the house. They are carried to the house.

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Program and Exploitation Cautelines

Gripping Drama Telling the Story of Two Lovers Who Elude Despite the Attempts of Others to Prevent Them—See the Ob- stacles That Confront Them—Shipwreck— $urprise Banker. All in "Shore Acres."

A Storm That Battering on the Sea—The Sig- nal in the Lighthouse—Out—Snares—The Liner Went on the Rocks—One of the Many Thrilling Scenes In "Shore Acres."

Exploitation Angles: About all you need for this is to advertise widely that you have the famous old theater play. Like "The Old Homestead" you need only to tell that you have it.

"Nurse Marjorie"

Israel Zangwill Story Adapted to Film By Robert Flemyng and Minta Minter.

Reviewed by Margaret I. MacDonald.

TIE clean, wholesome quality of the Keart production, "Nurse Marjorie," is the star, Mary Miles Minter, as pretty as ever, is still the prey of a desire on the part of both direc-
“Nurse Marjorie”—An Amusing Drama with Many Bright Moments.

**Exploitation Angles:**

**ITAGRAPH’s Latest Release, “The Flaming Clue,”** is very good melodrama of the detective type, as it demonstrates the persistence of charity in the serious concerns of life. It portrays the inevitable influence of accident upon character. It is better melodrama in that it puts one bright mind against another, and it has the element of suspense in a high degree. There is a running fire of incident in a straight line of action.

Harry Morey and his support are entirely satisfactory, but they are comparatively unimportant until the adventure is much stronger than in character. “The Flaming Clue” is very good detective melodrama, if one may judge from its reception at the Washington Theatre.

**Program and Exploitation Catchlines:**

**Suspects, Mystery and Thrills—Story of This Spectacle Detective Story, with Harry Morey as the Star.**

**UOUGHTFUL FOLLY**—A Selznick picture, is entertaining because Olive Thomas makes it so. Her beauty and sensitive acting make her a welcome screen figure in whatever role she assumes, and her admirers will not be disappointed in this, unless they are very fussy story-tellers, one conceived and directed with great originality. Once more the heroine is a naive, artless, child-woman, much misrepresented. The leading man, who supervises her marriage to one whose sophistication and “outside” interests make him an impossible companion. There is another woman, and another man who almost spoil things, but who disagreeably disappear at the close, which consists of a hell-raising self-satisfaction.

The close-ups of Olive Thomas and the far-offs of exceptionally beautiful scenes of nature are particularly appealing, and the music, by the superior gave it a punch. The supporting cast has been given but scant opportunity for acting, and scarcely any at that. Interest starts, continues and ends in the star. Hugh Huntley, as her youthful companion of different fun-excursions has a boyish, likable personality; Helen Gill, as a cross between friend and foe does credit to her director and modiste; and a telling bit of comedy is achieved by Pauline Dempsey, as the Kelly's daughter.

**“Youthful Folly”** is an inadequate title for the picture, which has a vein of seriousness very poorly pictured. The sub-titles have a tendency to over-explain situations.

**“Youthful Folly”**


**Reviewed by Mary Kelly.**

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**“Youthful Folly”**


**Reviewed by Mary Kelly.**
then things begin to happen in Nancy’s life. Lola, unknown to her unsophisticated cousin, has left her home and husband just in time to avoid a sad fate, and this which linked her name with that of David Montgomery, with whom she is infatuated. David, too, Nancy’s adoring worshipper. Lola believes that if David marries Nancy, it will solve her own dilemma and distract public attention from herself. Nancy’s aunts, anxious to stir up some excitement, arrange so a marriage for the convenience of everyone except the bride is arranged. Nancy, however, loves David and loves her. But her extreme youthfulness and unworldliness lead to some blunders and result in a seeming incompatibility between husband and wife.

The Jimmy Blake, David’s young ward, comes upon the scene and a close comradeship springs up between Nancy and him. Gradually, he sees her just in time and rushes before her husband, and is seriously wounded. During her period of convalescence she confesses that she was always loved by David, but doubts his love for her. David soon has his doubts and decides to begin all over again.


Exhibit Miss Thomas’ charm and make this your selling approach. Work with stills and paper as well as cuts. You can offer a prize for the best confection of youthful folly and can make this a big appeal if you work it right. Direct a special appeal to young wives and expectant brides.

“The Idol Dancer” First National Attraction Produced by Griffith and Starring Clarine Seymour. Reviewed by Louise Reeves Harrison. O

on the picturesque background of a romantic island Griffith has visualized beyond a dream, “a story of positive emotions brought under restraint by spiritual influences. The picture is released by First National. There are entrancing vistas of tropical isles, palm, tropical vegetation and dreamy seas, such as would cause a sentimental tourist to tarry. In an atmosphere of wistfulness many of the comedies and tragedies of primitive life are brought into relation with the civilizing effects of religious teaching. Flashes of humor are skillfully woven in to lighten the burden of the civilization, such as the substitution of hideous calico wrappers for the picturesque native dress, etc. The story is an adventure in the machinations of an unscrupulous and cruel adventurer. But the greatest interest aroused is largely personal. Much of it is bathed in a cloudy charm and mood of Clarine Seymour, the bright young star. Miss Seymour is of the new-woman type in graceful strength of form and movement. This does not mean that she is not spiritual. Her face lights up constantly with feminine thought and feeling, but her eyes do most of the talking. They are filled with wonder, interest; they dilate with fear; they become limpid with provoking

indolence and languor, all in expressive response to emotional interpretation. Interest centers on her throughout the story.

Richard Barthelmess has a limited role, that of a dull, waxen barely aware of emotions until his sensibilities are quickened. He is at his best when assailed by the remorse of conscience. As shown at the Strand “The Idol Dancer” is a picturesque and fanciful story of a girl’s spiritual regeneration, with some decorum maintained for high suspense.

Cost.
Mary ..................Clarine Seymour
Dan McLean ..................David Montgomery
Rev. Franklin Blythe ..................George MacQuarrie
Barthelmess ..................Richard Barthelmess
Mrs. Blythe ..................Maire Flannery
Kate Bruce ..................Kate Bruce
Donald ..................Donald
The Blackbird ..................Anders Randolph
Rev. Peter ..................Porter Strong
Hale ..................Hale
Old Thomas ..................Old Thomas
Herbert Stuch Wando ..................Waldo
James Black Slave ..................Adolphe Lestin
Pansy ..................Pansy

Florine Short
Native Boy ..................Ben Grauer
Native Musician ..................Walter Kolomoku

Produced by D. W. Griffith.
Length: Five Reels.

The Story.

On Romance Island, in the tropical seas, the white idol dancer is known to her adopted father as “Mary,” but there is mixed in her blood many a wild strain. Mary worships a golden god, dances before it with all the strength and grace of her splendid youth, and she persists in wearing the fanciful costumes of the natives, scorning the calico wrapper offered her by the Reverend Peter—it smells of the mission. First attraction to her heart is that of a shiftless beachcomber, Dan McGuire, a dull and sotted youth of natural beauty.

Then comes Walter Kincalid to visit the mission. He is a搜索 of Richard Barthelmess to Mary’s plainly revealed charms of character, his feeble pulse warmed by the mere sight of her. She plays Sutton Dan—saves Walter with a skill that is born rather than acquired. The sudden collapse of Walter brings forth a certain heroism. His exquisitely resignation and Christian spirit deeply affects the young heretics. The beautiful beachcomber throws her golden god into the sea. Walter consigns his curse to the same watery grave, rises in spirit to a regeneration and becomes a man.

He is away from the settlement with the natives fishing when he finds a wooden boom of a great wooden drum warning of danger. A band of miscreants are burning the houses and committing havoc. He returns and rescues them only to find Walter in the last throes of death. From his deathbed he makes a confession in beating the drum during the attack. Walter’s death sanctifies the love between Dan and the Idol Dancer, and they are united in a Christian marriage.

We’re Against the Gingham Too.

Just let Clarine Seymour’s nature costume remain intact in First National’s “The Idol Dancer.”

Program and Exploitation Catchlines: There was a Trinity South Sea Island Dancer—Worshipped by a Puritanic Follower from New England—Rich with Life—Hakuna Dancing Fans the Love Flame—Which One Succeeds in Winning Her?—See “The Idol Dancer,” a First National, Dark Girl;

Pleading Love Story Centering About A Pretty Idol Dancer Beautifully Produced Amidst the Charming Settings of South Seas—A Natural—‘Round That World Work Grill

“T” with a Typical Cast.
She Was the Quest of the White Man Depicted in Franz Overdach’s Photograph—Both Loved Her—See How the Situation Is Finally Brought to a Pleasing End in "The Idol Dancer,"

Exploitation Angles: The press sheet gives a number of unusually good stunts for this peep which are worked out in detail. Try these, particularly the lobby display. Make much of the fact that it was while making this picture that the Griffith party nearly lost their lives in the back lash of a Gulf hurricane.

“Child for Sale” Six-Part Graphic Film Production Tells Successful Heart Interest Story. Review by Robert C. McIlvray. PATRONS of the six-reeler will be certain to enjoy this six-reeler subject, “A Child for Sale,” written and produced by Ivan Abramson. That classification may be easily identified include occasional “highbrow” theatres, if there are such things, for it is really surprising how many people are moved and affected by the direct human stories such as this when they are successful.

The sentiment in this story is good. It has an unstrung drama-threater more than once to break over into crude melodrama, but never quite does so. The result is that it keeps a strong grip on the general public. The producer has made some rather abrupt changes of scene in places, but he has kept on the whole a firm control of the unusual plot. He has rounded up the closing situations with strong dramatic effect.

The juvenile interest is very pronounced in this subject. Clancy and Ruby Sullivan play the children’s roles well. The adult cast is also pleasing. Creighton Hale portrays skillfully the desperate, poverty-stricken father who determined to sell one of his children in order to benefit both of them. Gladys Leslie, Julia Swayne Gordon and Anna Lehr have the leading feminine roles.

Cost.
Ruth Gardner ..................Gladys Leslie
Charles Stoddard ..................Creighton Hale
Paula Harrison ..................Julia Swayne Gordon
William Harrington ..................William Tockey
Walter Stoddard ..................Bobby Connelly
Dr. Gardner ..................Dr. Ruth Sullivan
Catherine Belle ..................Anna Lehr
Written and Directed by Ivan Abramson.
Length: Six Reels.

The Story.

Charles Stoddard, a New York Child for Sale,” is a struggling young artist, with a sick wife and two children. The wife dies and owing to a recent increase in the personal he determines to dispose of one of the children of a respectable people for a price, applies the money so received to the education of the other. He sells his daughter, Sylvia, to a widow, Miss Foster, who is quick to the bargain and quickly repays the bargain as his son Walter cries for his sister. Stoddard goes to see the widow and demands returning the money. Then, the widow, Walter, decides to play a harmonica on the street in order to earn money for the family support. He is arrested for this tack and a brother-in-law who is questioned by the founder, Mr. Harrison, who turns out to be the rent profiteer who has been renting prices on Stoddard and other tenants.
Further connection between Stoddard and the Harrison families is brought about by the illness of Syliva. She is attended by Dr. Gardiner, Harrison's son-in-law. The doctor takes an interest in Stoddard's children and later Mrs. Harrison and her daughter do much for them. Through a surprising chain of circumstances it is revealed that Stoddard himself is the son of Mrs. Harrison by a previous marriage. All backbiting alterations and misunderstandings the families are happily resolved.

Program and Exploitation Catchlines:
Would You Sell One of Your Children for a Sum of Money? Only to Educate the Other? Then Who Is Done In "A Child for Sale"—See the Result of the Action. Story of a Struggling Young Author. Sell One of His Children—He Realizes His Mistake and Gets the Child Back and Then, See the Outcome in "A Child for Sale."—Heart Interest Story of Love and Home

Exploitation Angles: Make use of the title, perfecting your regular campaign with a blind advertisement offering a child for sale. Get this in the newspapers or on posted bills or even on a lobby sign, the latter stating that information may be had after a given date, before which time your other advertising should be sufficiently explanatory. Back this up with a discussion of the reasons leading to the sale and don't forget to bear down on the setting back of the child.

"Molly and I"

Five-Reel Fox Production Presents Shirley Mason in Amusing Subject of Light

Reviewed by Robert C. McIlvray.

In this five-reel Fox production, adapted from a story by Frank R. Adams, Shirley Mason is cast in a congenial role. She plays the part of a pretty young girl in a boarding house, who falls in love with a partially blind author. The latter is in a despondent mood and is about to kill himself, when the girl pleads with him to marry her, agreeing to give up half of her inheritance of ten thousand dollars, which comes to her with her blind husband's death, in order to ward off the latter's despair, as the five thousand he thus obtains will enable him to go to Italy and consult a famous oculist, who will be able to restore his vision.

The opening of this little romance piques the interest mightily. It drags considerably in the third phase of the plot, but later picks up again and reaches a satisfying climax. The humorous treatment is of varying strength. Some of the situations are laughably funny, but others rather miss fire. The "bull" head breaks the illusion and would no doubt go better in a straight comical way. Shirley Mason is a favorite performer, and though some of the business accorded her in this number is trivial, she holds the interest well. The dumb-waiter scene at the close is very good. There is an amusing array of boarding house types in the opening reel.

Shirley Brown ~ Shirley Mason
Molly Smith ~ Albert Roscoe
Jack Herrick ~ Harry Dunkinson
Marion Sutherland ~ Little Leslie

Story by Frank R. Adams.
Scenario by Isabel Johnston.
Directed by Howard M. Mitchell.
Length, Five Reels.

"The Girl in Number 29"

Universal Presents Sprightly Little Mystery Yarn Novel of Elizabeth Jordan.

Reviewed by Robert C. McIlvray.

NOT a comedy-drama, but a dramatic romance, probably the best way of describing this Universal production. "The Girl in Number 29," which, owing to skilful editing, runs a short five reels. There is a liberal use of Troika players, followed by a series of tense dramatic incidents, with a return to comedy at the close. The plot concerns an attractive girl who is one that will mystify and please an audience, and contains some original situations.

Frank Mayo, as the hero, Laurie Devon, carries the burden of the plot. He makes a good appearance, as usual, and gives a fine account of himself in the numerous fighting scenes. Into these latter, as well as the affair of those who saw him in "The Brute Breaker," he throws a great deal of realism; his battered adversaries at the close of the story did not have to make up greatly for their final appearance. Claire Anderson, as the girl of mystery, carries off her role very creditably, and in one that would have suffered with less adequate treatment.

The opening scenes are amusing, picturing the misadventures of the various authors during the premiere of their first play. There is an adroit shift to the more serious business of the piece and the mystery is well protected up to the proper denouement. The reflection of the girl in the mirror is a good bit of business.

Laurie Devon ~ Frank Mayo
Barbara Devon ~ Elinor Fair
Lida Wams ~ Joan Thorne
Jacob Epstein ~ Robert Bolder
Billie ~ Ruth Roye
Doris Shaw's Secretary ~ Strangeth Abdullah Valet ~ Milton Sandon

Adapted from a story by Philip J. Hurn.
Directed by Jack Ford.
Length, Five Reels.

The Story.

Laurie Devon, in "The Girl in Number 29," is a young playwright who has just turned out a successful drama, in collaboration with his friend, Rodney Sutherland. wenig of his venture Laurie, much to the disgust of all who know him, settles down to an idle life. They make every effort to get him to work again, but he refuses.

One evening, glancing into his mirror, Laurie realizes the reflection of a beautiful young girl, leaning from an open window in a carriage. The reflection is that of Rodney to this vision and it seems more wonderful to them because it is the reflection of the double of two mirrors, and her window is really around the corner. Later Laurie is greatly excited to see the girl raise a revolver to the head and ask "Can you imagine this situation of killing her self?"

It offers him his own apartment house and makes a rapid search for her abode. Finding this, he bribes the bell boy and goes up to the woman's room. He discovers that she is her daughter. She recognizes the girl from her despicable act. Later he defends her from many enemies at the risk of his own life. Elizabeth Jordan is only after many exciting events that Laurie learns that it was all a hoax on the part of his friends, but he is able to smile, as he has found love and happiness and a new interest in life.

Program and Exploitation Catchlines:
A Sprightly Mystery, with Many Humorous Moments.

He Who Leads a Listless Life—But "The Girl in Number 29" Made Him Take a New Interest in Life After He Saved Her He Told the Girl and Protected Her from Enemies—He Must Have Thought Himself a Hero, But He Just All Been Potted—Yes, Who Wanted Him To Take an Interest in Her?

See Frank Mayo and Claire Anderson in "The Girl in Number 29."—A Drama of Love and Mystery.

Exploitation Angles: Get this over carefully. You have many opportunities for exploitation. Start off by asking "Can you see around a corner?" Then follow with "The girl in Number 29 can be done at your house at a certain date. Frame a display with puer mirrors to show how it is done. For another nothing in advance that your house will be known as number 29 Main street, or whatever it is, and fake him million dollars in advance of your other advertising. Then drop into the regular stuff, with appeals on the leads and the story.

"The Woman in Room 13"

A Splendid Picturization of the Stage Play Made by Goldwyn.

Reviewed by M. A. Maloney.

GOLDWYN has turned out an excellent stage play in "The Woman in Room 13," from the stage play by Max Marcin, Samuel Shipman and Percy Wetson. Pauline Frederick is the star, and the supporting cast is one of the best we have ever seen. Each player fits his or her role perfectly, and the production is a credit to the studio.
particular type and none of the parts are overplayed. It is a mystery story, and yet
the mystery occurs only a small part of the
action. But this is the big punch and it
is handled carefully and efficiently, Di-
rector Frank Lloyd deserving great credit
for his work.

The story is about a woman unhappily
married, who, a few years after divorcing
her husband, weds another, and then,
through that marriage, becomes the victor
of her first husband's vengeance. It is
melodrama with little comedy. It gives
Miss Richard a chance to do a lot of good acting. The work of John Bowers is
especially commendable. Others who are
worthy of note are Charles Clary and
Robert McKim.

Cast
Laura Bruce...........Pauline Frederick
John Bruce...........Charles Clary
Paul Ramsey, 2d husband......John Bowers
Detective.............Dick Turner
Robert McKim
Andy Lewis...........Sydney Alsworthy
Edna Crane...........Marguerite Snow
Lottie Hanson........Kate Lester
Harriet Davis........Emily Childester
Directed by Frank Lloyd.

About 4,700 feet.

The Story.
Laura Bruce, who is devoted to John Bruce,
police commissioner, she discovers her hus-
band is enjoying a drunken revel with an-
other woman. When she finds out she will obtain a
divorce. After doing so she was Paul Ram-
sey, a detective, Dick Turner, a detective,
offers him a position in the West, and she faces a long separation. Ramsey
later comes and tells Miss Bruce of the event and
she and her husband set up a home and
enjoy a happy life together. Then
while she is out, a woman
who has been involved in a
crime is killed by a bullet
from a gun she has in her
pocket. The woman is
identified as Miss Bruce,
who is then sentenced to
prison for murder.

A Woman Who Understood.

Bessie Barriscale in Familiar Role of Old-
Fashions Good Woman in Robertson-Cole Production.

Reviewed by Margaret J. MacDonald.

We are familiar with Bessie Bar-
riscale's convincing portrayal of the
world's oldest good woman and must
conclude that she is indeed adept in handling a role
of this type. In the Robertson-Cole pro-
duction, "A Woman Who Understood," she
presents a pleasing study; and the situation
which arises through her apparent lack
of interest in her artist husband's work is
not unnatural.

The production is not a big one in any
sense of the word. We are familiar with
the woman who neglects both children and
husband for the sake of making a play-
thcling of somebody else's husband, and
with the man who yields to her charms, out
of his vain belief that she is the only one
who understands him. There is nothing
out of the ordinary in plot or direction,
but the production is pleasing, and holds
the interest from beginning to end.

Bessie Barriscale
Robert Knight
Dorothy Cuming
Mary Jane Irving
Gloria Holt
Joe Betterworth
Directed by William Parke.
Length, Five Reels.

The Story.

Madjie Graham, a sculptress and heroine
of "A Woman Who Understood," is the good
angel of God in this story. By her help her
husband, Dick Turner, a detective, is
converted to God's ways. As she is quickly
engaged in saving the life of her husband, she
knows she must make the right decisions and
fulfill her duties to the best of her ability.

Laura Bruce, who is devoted to John Bruce,
police commissioner, discovers that her husband
is enjoying a drunken revel with another woman. She
finds out that she will obtain a divorce. After doing so she is
reunited with John Bruce, who is now a detective.

The scene of the woman's awakening is set in the
home of Mrs. Alden. In a hurried departure from the
room, she falls asleep. Afterward, the woman
finds that her husband has killed her husband and she
knows she must bring them to justice. When they
are caught, the woman is released from the
prison. She returns to her former life and
continues to live happily ever after.

Pressing His Suit.

Violet Hening is succumbing in "The Cost,"
made by Paramount.

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The Situation—See What the Result Is
"In The Woman Who Understood," Star-
as, Bessie Barriscale in a Beautiful Love Drama Which Tells an
Absorbing Romance of Greenwich Vill-
age.

His Wife was Devoted—"A Woman Who Understood," with
Wealthy Idler He Realizes the Grave
Mistake—but Does He Return to His
Wife and Children? This Inspiring Story for the Answer.

Exploitation: Do "Lifting Shadows" Barseball and arouse interest through a teaser
"Does any woman understand?" "Does your wife understand in living?" Then
fitting in to the title. This does not seem to
call for big advertising, but strive to get
them in, for it will be seen if you do not over-
boast it as a sensation.

"Lifting Shadows"

Path Releases Stirring Six-Part Leonce Perret Production, with Emmy
Wehren.

Reviewed by Robert C. McElvany.

There is no lack of breathless action in
this six-part Leonce Perret pro-
duction, released by Pathé. It tells
an anti-Bolshevik story, with its begin-
nings in Russia and the greater part of
what happens in America, and her
father are members of a group of
revolutionists in Russia, fighting for a
cause dear to their hearts, but later, after
the revolution, the woman falls back on
her husband, who has become a
friend, and they work together on
new angle on the activities of her father's
friends, who have become Reds and hold
view as they see fit.

Vania, so attractively portrayed by
Emmy Wehren, is half Slav and half Ameri-
can. There is a great deal of charm in both
scenes and setting in this picture, though
some of the transitions are abrupt.
The cast is very good all through and
the story entertaining.

Cast
Vania.....................Emmy Wehren
Lloyd....................Hugh Mason
Wynaum Standing.............Countess Vera Lobanoff
Gregory....................Julia Swayne Gordon
Alden.....................French Serge Ostrowski
Harriet....................It. Bonghi
Barbara....................Henri Ardnt

Scenario by Leonce Perret.
Directed by Leonce Perret.
Length, Five Reels.

The Story.

Vania, in "Lifting Shadows," is the daugh-
ter of an American, William Alden, and
an Englishwoman, Rose Ostrowski.
Her father is attending a meeting of
the committee, while the building is
suddenly attacked by a band of communists.

Five years later, in America, Vania is
the wife of an artist, Clifford Howard,
and the mother of a little girl. The latter is the
only link building the pair together, as How-
ard uses drugs and Vania fears him. He
is killed during a drug-fueled attack on her.
Vania is cleared of the crime by a young
American lawyer, Hugh Mason, though she
believes herself guilty of a murder her
husband committed in self-defense.
It develops later, in a sur-
prising way, that the bullet she fired penet-
rated the glass of the window, and that,
Vania outwits the members of the Red,
with whom she had been sympathetic, and
keeps them from obtaining the papers
she brought to America.
In this she is assisted by her friend,
Countess Vera Lobanoff. Later Vania
marries Hugh Mason.

Program and Exploitation Catches:
"In the Clutches of Dangers," is filled
with Dangers and Thrills and Who Flees Rus-
skis Curtain Call, Where She Finds
Love and Happiness.
Her Father Was a Revolutionist—She
Lives with Him in Russia—Then She
Turns Around, Comes to America and
Helps to Fight Against the Cause She
Sympathized With. Native Land.

Stirring Production with Emmy Wehren
telling the story of a Pretty Girl Who
Frees Herself from the Grasp of the
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Revolutionists and Then Comes to America, Where Love and A Home Is Waiting. Exploitation up the straight and narrow as well as Miss Wehien, advertising "the girl who beat the Reds" and similar sensational alerts. She is going to do some value out of the fact that this is a Leonce Perret production, so use as well.

"The Inner Voice" E. K. Lincoln Does Best Work in His Career in the American Cinema Corporation's Seven-Reel Production.

Reviewed by Margaret J. McDonald.

ONE of the slightest moving dramas of the screen is "The Inner Voice," made by the American Cinema Corporation and presented by the Planet Film Co. E. K. Lincoln is the featured player, and is supported by a competent cast. In this production the star does the best work of his career, portraying three different stages of a man's life in a convincing manner. The picture is well made, and especially to be commended is its clearness of outline in telling the story and its genuineness of detail. It is excellently enterprising and a real sentence.

It is based on a red-blooded story by Elaine Sterne, who has leapeed its most bitterly passionate moments by means of a gentle character, presented as the Good Samaritan. When the favorite characters are about to commit uncharitable or criminal acts, his influence stays the whole thing and gives peace and a sense of right, as San Francisco's underworld, we are well done and unobjectionable. A fight over a mining claim is one of the most realistic of its kind. "The Inner Voice" is a good alibi for those who claim that the length of a picture is not an important item, provided the picture is good.

Agnes Ayres plays the feminine lead and is charming as Barbara. Her interpretation is graceful and intelligent. Fuller Mellish as the claim-kanarian and Richard H. Hatch as Mike O'Hara are only a part of the splendid cast.

Cast.

Mark Reid...E. K. Lincoln
The Good Samaritan...Fuller Mellish
Mike O'Hara...Richard H. Hatch
George P. Morrison...Walter Greene
Barbara...Agnes Ayres
Gilbert Day...Edward G. Johnson
Story and Scenario by Elaine Sterne.

The Story.

The hero of "The Inner Voice" is a young man, Mark Reid, who, after making the gold fields of California his dreams and his ideals. The turning point in his career comes when he discovers Mike O'Hara on his gold claim, and fights him almost to the death. The Good Samaritan, in whose cabin he has been left for the night, happens along in time to prevent a tragedy. Reid, ashamed of his terrible burst of passion, shakes hands with his adversary, and decides that the claim is big enough and rich enough for both of them.

At the saloon that night O'Hara boasts of his partnership with Reid. Morrison, a promoter from San Francisco, seeks Reid and asks Reid to come to the cabin and join him. The engagement is made known to Morrison, just as he is planning to fleece Reid. He acknowledges the engagement and then, with his plan, and hands Reid a check for $6,000 as his share of the mine, for which he immediately pays back the bargain.

Reduced to beggary, and led to believe by Morrison that he is going to be a rich man, he wanders about the slums of San Francisco, until he feels the call of Paradise Valley and the gold fields. Returning to O'Hara in possession of another rich mine, in which he has made him a partner. From this moment Reid begins his rise in the financial world, and finally is in a position to revenge himself on Morrison. He makes a run on the mine and, over, large. He forced to admit ruin. The Good Samaritan again takes his fee, and takes Reid to his home, and once again the evil passions of greed and revenge are conquered.

Program and Exploitation Catchlines: Mark Reid Visits the Site of His Gold Claim and Discovers That He Has a Terrific Fight and Wins.—But Still He Loves the Place. Pleasing Picture Full of Pep and Punch.

Swiftly Moving Story of a Young Man Who Orderly at the End of Trouble in Keeping It.—He Drifts to the Slums But the Love of a Pretty Girl Causes Him to Be Greeted with Love and Financial Success. The Inner Voice" Stars E. K. Lincoln in a Series of Scenes of the West.

Exploitation Angles: Make an appeal to Lincoln's followers with this story, telling them that it is one of the best he has ever done. To the casual theatergoer who does not follow the stars, play up the story angle strongly without giving too many particulars.


THE total effect of the Universal screen presentation "The Virgin of Stamboul" is largely that of picturesqueness and grandeur. It is conceived and executed by minds familiar with the highly-timey-oriental existence. That many-sided, many-colored life grows in gorgeous costumes and decorative backgrounds. The color and grace, the beauty and the luxury and wretchedness of that older and narrower part of Constantinople known as Stamboul, are all visualized. The arousing sensations of romantic wonder as pictures rather than with the excitement of tense drama. The Universal feature is a diplomatic tale of romantic treatment, with some stirring ensembles and a dash of melodrama to give it flavor.

Priscilla Dean impersonates a beautiful beggar girl, an unavowed seeker of alms in the streets, whose character has remained clean. Her characterization has the splendidequence of this Eastern girl, whose energy of youth is ballyed out by brains. While this may be remote from the oriental, it is very attractive. More true to the environs of Stamboul and Eliea and Beyrize, as a wealthy sheik with a choice harem.

He is decidedly representative of the combative and warlike nature of the oriental fanaticism. The balance of the cast is satisfactory without exception. With so much to its credit as a careful and interesting production, "The Virgin of Stamboul," should be as favorably received elsewhere as it was by a crowded house at the Broadway Theatre.

Cast.

Sari...Priscilla Dean
Sari's Mother...Eugenie Forde
Captain Kassan...F. C. Hedley
Ahmet Hamid...Harry Vail
Wallace Berry...F. B. Wray
Hector Baron...Edward Burns
Capt. Kassan...Nigel de Bruller
Resha...Ethel Ritchie
Story by H. H. Van Loan.
Scenario, by Tod Browning.

Direction, Tod Browning.

Length, 7,500 feet.

The Story.

Sari is a beggar girl known as the virgin of Stamboul. In the old quarter of Constantinople she asks for alms as if she were hungry and poor, but the luxury and wealth of the harem is apparent to the eye of the casual observer. She strikes up a friendship with an American soldier of fortune, Captain Pemberton, American soldier of fortune. She is the recipient of the famous Black Horse Troop. She becomes so infatuated with him that her spiritual na-

ture is aroused. She daren't witness the murder of a young man who has incurred the deadly hatred of a wealthy sheik.

Circumstantial evidence leads Pemberton to the belief that Sari is not only a beggar girl, but leaves on military duty, and Sari believes herself to be a beggar girl with Pemberton's arm around her shoulder. She bears a striking resemblance to Sari's mother, without Sari seeing the face of her future father-in-law, master. Pemberton learns of the approaching marriage and resolves to sacrifice his name for that of the beggar girl. The ceremony is performed, but the sheik discovers the plot and carries away the young girl to his home to be forced into marriage. Sari makes a 30-foot escape on the road to inform the Black Horse Troop of his doings. There is a tremendous struggle to capture the sheik, and Sari, freed from confinement and enters upon a hand to hand conflict with the sheik. When the troopers, aided by mounted police, finally enter the fortress, Sari rushes to find her husband. The sheik falls mortally wounded at her feet, and Sari and Pemberton are united.

Program and Exploitation Catchlines: She Was Only a Beggar Girl at the Start of Stamboul—And She Fell in Love with an American Army Captain Who Thought Her a Murderess.—"The Virgin of Stamboul" for the Unravelling of This Fascinating Story.

Sari, the Oriol Beggar, Tells the Sheik He's a Murderer—To Silence Her He Plans to Take Her to His House.—He Succeeds—See This Exciting Drama with Priscilla Dean.

An Exciting Picturesque Melodrama of Oriental Life with Priscilla Dean.

Exploitation Angles: Play up Miss Dean, the beggar girl, and her Oriental production. This has been unusually well done. The cast is outstandingly worthy. Get plenty of stills and spread them around to make people realize this biggest production since the pictures started. Get newspaper jokes about pictures and talk along the same lines. Don't lead them to expect too much. Leave some room for surprise. It is work strong and still have a reserve. If the material is available, try to frame up a Turkish lobby.

"Haunted Spooks" A Crackerjack Harold Lloyd Face Release by the Pathé Exchange.

HAUNTED Spooks," the new Harold Lloyd release, is a most laughable face-comedy," an instantaneous winner for good reasons. Foremost of these is the well shown idea of production. To this fine workmanship is due the effect of spontaneity, everything is done convincingly. There are no labored attempts to be comic. From a spectator's point of view the farce is "just naturally funny." This is really high art. It stops just far enough to be story-well-constructed, with ingenious incidents of great variety and bright glimpses of weak human nature to require the services of a veritable artist of interpretation, cleverly directed by every member of the cast. All of these are provided with results that a high money value can be obtained.

Some of the most amusing incidents preceede the spooky part of the face. Harold Lloyd impersonates a disappointed suitor whose attempts at suicide are frustrated. The best incident of this kind is his elaborate attempt to jump from a high window and land in a watery grave. He makes the fatal leap, of course, half way in the water only three inches deep. He tries again, after sounding the channel and drops in over a motor car, brings him to the attention of a lawyer in the chase of a man desperate enough to marry a hurly. He finds something special about the lady who has inherited a haunted house. The rest of the story is made up of their
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the angry detective well financing put Florence the 141 heavy
Olive children. the Capitol steps lining dying screen. the
April telling that
Silas Blackburn, an old man of wealth, lives alone with his ward, Katherine, and his butler in a beautiful and spacious room, in which three generations of the
Blackburns have died. One day his twin sons, both of them the chief of fortune
by Slas, comes to see him. After a heated argument, they leave for a walk in
the abandon chamber. In the night Slas enters the room and kills his brother with a sharp in
the necklace. He then hurries away in fear to the house of a friend, where he stays for several days.
In the meantime his grandson, who suffers from fits of schizophrenia, is suspected of
the murder. In an attempt to solve the mystery of the haunted room, a detective
loses his life in the same manner as the two sons. The detective, who is
seen on the screen, is then searched for a ghost, and on the appearance of the scene of
the brother's daughter, Slas becomes suddenly andCLEVERLY in the abandoned chamber.
A love story between Blackburn's ward and his grandson, and the by-play of a rival
costumer is cleverly woven into the plot. The excitements of the
plot are largely generated by the beating heart to forgiveness, but he repels her.
When she implores him to pardon her, he orders her to be placed under arrest.
This gives the words of command to proceed.
The dreams of revenge by Edgar are elaborated pictured, but the real action is
better. His is the teacher's pet and the three-sided conflict when the sweet
heart joins in with a garden hose provides the
rival and the moral. The little sketched was kindly received at
the Capitol Theatre, and it may prove well suited to matinee audiences of
women and children.

"Love Without Question"

Olive Tell Is Attractive heroine of Murder Mystery in Six-Reel Janes-Rolfe Production.

Reviewed by Herbert L. MacDonald.

THE peak element of "Love Without Question," which is an adaptation of
"The Abandoned Room" by C. Wads
camp, will win for the production both praise and disfavor, according to the
temperament of spectator. The picture was made under the supervision of B. A. Rolfe,
and released through the Janes Pictures, Inc. It exhibits careful direction for the
most part, although in one or two instances psychological effects have not been gained
acceptably and the atmosphere, which the plot inspires is well sustained,
and the players carry out the author's idea of the characterization well. There is, how-
ever, a slight lack of thoroughness in the
outlining of the story, and the significance of certain scenes seem to lie in the
establishing of a reason for the title, for which, otherwise, there would be little excuce.
Olive Tell plays the role of Katherine with charm and intelligence, and James Morgan
as the blackboard, is well in a role that offers him fair opportunities. Mario Marjaroni as Silas Blackburn gives a
portrayal of strength and quietness. Carlin Perce is another noticeable personality.

"The Cost"

Violet Heming stars in an Elaborate Production of David Graham Phillips' Story, Produced by Paramount-Arctera.

Reviewed by Herbert Cary.

VIOLET HEMING, star of the stage and the screen, with another triumph in "The Cost," an elaborately
photographic conception of David Graham Phillips' popular novel of the same title. In the role of
Pauline, the enigmatic and faithful young wife, Miss Heming's work vies with that of
her screen debut in "Everywoman." Paramount provides
pictures with Miss Heming as the star.

Varied is the task of Miss Heming in "The Cost"—heralded as a romance of love, college society and W. W. streets. Polly
Gardner marries a young rounded of questions character hoping to reform him. A man of youth and romance Miss
Heming is delightful. The days of sadness and sorrow which follow are borne home by her in striking contrast.

"The Fighting Shepherdess"

Anita Stewart Has Excellent Story in Her Latest First National Release.

In "The Fighting Shepherdess," Anita Stewart again scores a heavy triumph and almost duplicates the success she
attained in the role of Madge in "In Old Kentucky." The producers could have
made no happier choice for a story than the novel by Caroline Lockhart. It not only
gives the star an opportunity to show off at her best, but it furnishes a picture that is
novel, gripping and fast in action.

As Kate Prentice, Miss Stewart, fights for her life among the rough sheep herders of the wester
country. Questionable parentage makes her an object of ridicule to people but an old
recluse adopts her and champions her cause. An appealing romance enters into
the story when Hughie Diston, visiting the cattle country, becomes enamored of the
simple shepherdess and an engagement is effected. Little does the youth know that the sheep
country after his years in college he will find a difference in the little shepherd girl, a
difference that for a time causes him to doubt the true ending of the story with the shepherdess triumphing over the
villagers by financing their water project.

Aside from the acting of Miss Stewart, the outstanding feature seems to be its direction. Edward Jose has taken ad
vantage of every opportunity to inject the
Little touches of humor and pathos that go toward a finished production. Wallace Macdonald as the hero, Noah Berry as the villain and Eugenie Besserer as the villainess take roles that are exceptionally well handled.

Cast
Kate Prentice ..............Anita Stewart
Hughie Diston ..............Wallace Macdonald
Mormon Joe ................Noah Berry
Pete Muldowney ............Long Teeters
John Hall
Bowers .....................Calvert Carter
The Mayor ..................Billie Devall
The Banker ..................Ben Lewis
The Engineer ................Bill Jeffries
Story by Edward Joseph
Directed by Edward Jose

Length— Five Reels

Kate Prentice is the pretty daughter of the proprietress of a questionable roadhouse. Saved from going advances of Pete Muldowney, half Indian and half Negro, by Mormon Joe, a recluse shepherd, she leaves the tavern. She becomes Mormon Joe's protege and partner in the sheep business. Kate is happy until she hears the gossips calling her "Mormon Joe's Kate." When Kate finally visits the sheep country, meets Kate and accepts a dare of Marjorie Langdon, who is a friend of Chester Barnard. However, Kate is shunned, but on the way home Hughie tells her he loves her and that when his college career is over, he will return for her. That night Mormon Joe is murdered, and suspicion points to Kate. Lack of evidence frees her, but the stain remains.

In due time Marjorie is charged with stealing a valuable mink coat belonging to certain Mrs. Janaye. The girl indignantly denies the theft, but does not immediately tell the truth, for she guesses that suspected Barnard of having influenced her in some way, but does not know just how until the facts are brought out later. She is caught while attempting to carry off a famous ruby. Marjorie becomes engaged to Janet's brother.

In "The Woman and the Puppet," Passionate Love-Drama Laid in Picturesque Spain Is Produced by Goldwyn.

In "The Woman and the Puppet," produced by Goldwyn, Geraldine Farrar has a characteristic role, that of Concha Perez, which she handles in her usual vivid, dramatic manner. Having been found by a woman in public, makes love in a sailor's hall crowded with spectators, displays her physical charms, upon a stage, and manages to do the unwomanly thing at almost every turn. The story has no ideals to offer, and does not attempt to. It is frankly sexual in motive, by a certain Mrs. Janaye. As regards setting and directing, the picture is an artistic masterpiece. Very intelligent, very well acted. It has been made to get the spectator into the local atmosphere. Scene are rich in detail, as well as splendid in a broad, panoramic way. The choice of the color and the detail is a fine. The atmosphere, the lighting, the costume displays a feature in itself. To Reginald Barker goes the credit of the picture, and to Percy Hibburn for clean, clear photography.

Lou Tellegen, as the "puppet" tossed about emotionally, by a woman's whims and wiles, has an exacting role which he portrays with restraint and finesse. Mme. Vig, the puppet's mother, contributes a skillful characterization, and Macey Harlam effectively delineates the lover of lowly caste.

Concha Perez ..........................Geraldine Farrar
Don Mateo ......................Lou Tellegen
Benjamin Cummings ..........Bertram Grassby
El Moreno .....................Macey Harlam
Pepa Verdes ....................Mercedes (another sister) ..........................Amparito Guillot
Mercedes (another sister) ......Milton Ross

Scenario by Pierre Louys and Pierre Frondaie
Directed by J. G. Hawkes
Presented by Reginald Barker
Length— Seven Reels

The Story
Concha Perez, the fascinating daughter of a cigarette maker in Madrid, dances in many beautiful girls at a flower carnival. Don Mateo Diaz, a handsome young nobleman, passes through the streets of Madrid looking for Blanca Romani, a young girl who has given up everything for him only to find that she is losing his love. They urge a gym to dance for their entertainment. She declines, except dancing with him without music. Concha comes forward and offers to snap her fingers and sing for the girl that she may dance. Don Mateo is induced at once, but Concha only laughs and tosses her head. Then she makes an insinuating remark about the gypsy's dancing and a splendid girl takes place between the two girls. Don Mateo also is induced to dance and the police from carrying Concha off to jail. She then follows him and she makes open love to him. Blanca, meanwhile, is suffering the agony of the rejected.

Several days later, Blanca goes to the home of Concha and the two girls. Don Mateo up, and Concha treats her in her character as if she is a servant and declines to have anything to do with Blanca's love affair. Don Mateo arrives on the scene and the two girls fight, and the outcome is that, in order to win the girl, she must be in the same way, to strive to win him from the other. Concha, however, is successful and Blanca goes to the fountain, the city while but Concha is gone for her belongings, her mother appears and Don Mateo pays her a generous sum of money, an act which enrages Concha who oversees this. She promises to meet him at the appointed time, but does not intend to keep her word and goes to Cadiz instead. Concha, however, cannot find her in a sailor's dance hall where she is the paramount attraction. She appears in a daring gown and Don Mateo is interested at once, but he, and accepts the attention of El Moreno of a long time, is one of her suitors. Don Mateo then rushes to the stage, throws his cloak over her and forces her to come with him. That night she baptizes him and he realizes the love he has for her and that she has remained pure for him.

He takes her back to Seville, but she continues to abuse him in her half-loving, half-hateful manner. He adds one insult, and loves her, never seeming to forgive her. He suffers an almighty blow at last when she comes to him, and, with the responsibility to love him in a tender, devoted way, she becomes his wife.


He Consented to Be a "Puppet" Because "The Woman and the Puppet" was released by Goldwyn, once too many times. He left, as he thought, forever, and then came to him. But he was not in love. He is in love. Concha and She Is Love. Pereda and Wirthed. "The Woman and the Puppet" stars Geraldine Farrar in This Carmenesque Role.

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"Husbands and Wives"
Vivian Martin in Gaumont Production That Has Many Good Points

Reviewed by Jacob Smith.

VIVIAN MARTIN in "Husbands and Wives," made by Gaumont, is by no means the best thing this youthful star has done, yet it has many good points about it. From the standpoint of the public it will be termed "just fair." From the standpoint of the exhibitor, however, it has many things that are worth exploiting. There is the title, for instance.

The story is an adaptation of the novel, "Making Her His Wife," by Cora Harris. It visualizes some of the misunderstandings of marriage. The husband's efforts
to enforce the "obey" in the ceremony, and her determination to outwit him furnishes some very humorous and interesting situations. The photography is good, the subtitles are excellent, and there is some beautiful "shots" of southern scenery.

We repeat that it is not the best thing Miss Martin has handled, but it will no doubt please her admirers.

The Miles Theatre, Detroit, where it was presented the week of March 21, exploited the picture in the usual newspaper space, hangers in street cars and large banners in front of the house, with the result that the management report one of the best weeks of the year.

Exploitation Angles:—Exploit Miss Martin and her humorous appeal as strongly as you can, turning to the title for another good angle for sensational appeal, hinted upon the "obey" in the marriage service.

*The Evil Eye*

Babe Leonard Serial Released by Hallmark

THE critical review of this serial appeared in last week's issue. The story is given below:

Story

The story of "The Evil Eye" centers about certain Wall Street robberies, of which a mysterious "hidden reel" is the guiding star. Drake Drucil, the banker, has a million unregistered, and therefore negotiable, bonds which are entrusted to Frank Armstrong, bank messenger, to be carried through lower Broadway. Denton Drake, a cousin of David, who by using large newspaper space, hangers in street cars and large banners in front of the house, with the result that the management report one of the best weeks of the year.

Exploitation Angles:—Exploit Miss Martin and her humorous appeal as strongly as you can, turning to the title for another good angle for sensational appeal, hinted upon the "obey" in the marriage service.

Neilan Electrical Expert

Invents Portable Generator

MARTISL NEILAN'S electrical expert, Howard M. Ewing, has just perfected a new portable motor generator, which, it is expected, will revolutionize exterior lighting in places where no "juice" is available.

Mr. Ewing is said to be the inventor of the first portable generator and his new machine is understood to be a great improvement over his first effort. The new generator, built at a cost of $20,000, is mounted on a trailer which can be drawn by an automobile truck and hauled to any location. It will produce enough power to furnish the same lighting effect that can be obtained at a studio. One of its features is the fact that a direct current of 2,200 volts can be obtained instead of alternating current.

Mr. Ewing was associated with the business some seven years ago, coming to the motion picture studio after considerable experience on the "legitime" stage, where he introduced several new effects. In motion pictures he is responsible for the use of a spot-light at the studio, and among his inventions for motion picture work is the Ewing Light.

Another recent invention, the perfection of appliance to the camera which makes possible the taking of a still picture simultaneously with the motion picture, was made by Henry Cronjager, one of Mr. Neilan's cameramen.

Pick Directors and Players

for Montgomery and Rock

arl Montgomery and Joe Rock, formerly the comedy co-stars of Vitagraph, who were recently separated in order to become each the head of a new Vitagraph comedy unit, are now well under way in their separate exploits. A strong staff of supporting players, cameramen and two capable directors have been organized for them.

"Chuck" Riesner, long recognized as a leading comedy film director, has been selected to direct the Montgomery productions. He has actively begun the filming of the first subject, which is declared to be based upon an unusual theme. Tom Galigan is the chief cameraman for this unit.

Grover Jones has been named to direct Joe Rock. Mr. Jones was the author of scores of laces for the screen before he became a director. Robert Hopkins, who wrote continuity and sub-titles for the team of Montgomery and Rock, is retained to do this for the Rock comedies. Patsy DeForest will appear as leading woman for Mr. Rock. Harry Fowler is chief cameraman for this company.

Bowes to Be Miss Minter's Leading Man

John Bowes, who has appeared as leading man for many of the country's stars, has been engaged by Rolart Pictures Corporation to play the principal male role in Mary Miles Minter's next production. It will be the first time he has played opposite Miss Minter.

His previous experience includes a number of important pictures with such stars as Geraldine Farrar, Dora Kennedy, Pauline Frederick and others.

Ince Signs Roland Lee

Roland Lee, one of the best known personalities on stage and screen, has been placed under a long-term contract by Thomas H. Ince.

Hardly beyond the teens in age, Mr. Lee's rapid rise in film circles has won for him the enthusiastic support and praise of both exhibitors and the picture public.

Comments

THE HONEST JOCKEY (Fox).—A laughable Mutt and Jeff animated in which they give some of the older of life to a worn out nag and enter the races. Jeff heroically rides the animal to victory. The subject is very funny in personal appeal.

A LIGHTWEIGHT LOVE (Fox-Sunshine).—A two-reel comic directed by Roy Del Ruth, with Madge Kennedy, Robert Rea and others in the cast. The subject makes good all the way through, opening with some laughable scenes of a youngsters on a Pullman who is flooded with water much to the discomfort of all the passengers. The second reel presents an amusing boxing contest at Tugboat Tommy's training quarters. Some trick photography is employed in the latter scenes.

FIND THE GIRL (Rolin-Pathe).—A comic number, featuring "Snub" Pollard, assisted by a small colored boy and a Chinese kidlet. Some of the knockout scenes are funny in themselves, but there is no particular connecting idea and a great deal of the action seems meaningless. This is but fairly successful.

FRESH PAINT (Rolin-Pathe).—There are some novel situations in this "Snub" Pollard subject. The messenger boys, of all sizes and ages, make an interesting crew. Snub's adventures with the artist's model are quite amusing. The models are a breezy group, minus stockings, but only the prudish will be shocked at this. The humor is fairly strong in this number.

We Need a Legless Man, So Up Walks Lon Chaney

This picture shows the noted film player in the act of making himself "legless." He plays the part of "Blizzard" in Goldwyn's "The Penalty."
Current Film Release Dates

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FOX FILM CORPORATION

SPECIALS.
The Strongest (All-Star). Vol. 43; P.1264.; Should a Husband Forgive? Vol. 43; P.1181.; While New York Sleeps (All-Star). Vol. 43; P.1209.;

WILLIAM PARNEM SERIES.

FOX ENTERTAINMENTS.
The Feud (Tom Mix). Vol. 43; P.1005; C-R. 2002.;

FAMOUS PLAYERS—LASKY

January.
The 13th Command (George Bebe Clayton—L-1721 Ft. Vol. 43; P.466. Too Much Johnson (Bryant Washburn—L-4431 Ft. Vol. 43; P.942. Song (William S. Hart). Vol. 43; P.1118.; The Tree of Knowledge (Robert Warwick—L-4900. Vol. 43; P.634.;

FAMOUS PLAYERS—LASKY

Double Speed (Wallace Reid—L-4144 Ft. Vol. 43; P.944; C-R. P.1272.; All-Out Speed (Marguerite Clark—Super Special—L-4347 Ft. Vol. 43; P.1114.;

THE SIX BEST Cellars (Bryant Washburn)—L-4225 Ft. Vol. 43; P.941.; On With the Dance (Mae Murray—Super Special)—L-4652 Ft. Vol. 43; P.1526; Ex. 1986. The Amateur Wife (Irene Castle). Vol. 43; P.1492.;

Golden Distributing

Almost a Husband (Will Rogers). Vol. 43; P.1014.;

FOX FILM CORPORATION

Strictly Confidential (Madge Kennedy). Vol. 43; P.1014.; Bonds of Love (Pauline Frederick). Vol. 43; P.264.;

JIM ROBERTS

Jinx (Mabel Normand). Vol. 43; P.1186.; The Gay Lord Quex (Tom Moore). Vol. 43; P.1007.;

JUBILEE

Flame of the Desert (Geraldine Farrar). Vol. 43; P.1189.;

JUBILEE

The Cup of Fury (Rupert Hughes—Helene Costello). Vol. 43; P.498.;

PINTO

Pinto (Mabel Normand). Vol. 43; P.416.;

THE SIRENS

Water, Water, Everywhere (Will Rogers). Vol. 43; P.518.;

FARIAH

The Silver Horde (Fox Beach Production). Vol. 43; P.1110.;

FARIAH

The Chamber (Pauline Frederick). Vol. 43; P.1115.;

FARIAH

The Blooming Angel (Madge Kennedy). Vol. 43; P.1116.;

FARIAH

Duds (Tom Moore). Vol. 43; P.1117.;

FARIAH

The Loves of Leily (Pauline Frederick). Vol. 43; P.1260.;

FARIAH

The Little Shepherd of Kentucky Come (Jack Pickford). Vol. 43; P.1262.;

FARIAH

The Street Called Straight (Basil Keith—All-Star). Vol. 43; P.1263.;

FARIAH

Partners of Gold (Pauline Frederick). Vol. 43; P.1342.;

FARIAH

Dangerous Days (Fox Beach Production). Vol. 43; P.2178.

JWY PICTOGRAPHS (One Reel.)


FORD EDUCATIONALS.

Flowering of the Evergreen. (One Reel.)

AMERICAN FILM COMPANY

"FLYING A" SPECIALS.

Six Feet High (William Russell). Vol. 43; P.1703.;

THE HAMPTON COMPANION

Eve in Exile (Charlotte Walker). Vol. 43; P.184.;

AMERICAN FILM COMPANY

The Valley of Tomorrow (William Russell). Vol. 43; P.442.;

AMERICAN FILM COMPANY


W. W. HODKINSON

BETHANY HAMPTON—GREAT ARTISTS, INC.

The Sagamore (Hampton Production). Vol. 43; P.297; C-R. P.1619.;

RICHARD V. ATKINSON

ZANE GREY PICTURES, INC.

The Desert of Wheat (Six Parts—Hampton Production). Desert Gold (Hampton Production). J. PARKER READ, JR., PRODUCTIONS.

The Lone Wolf’s Daughter (Louise Glau—Seven Parts). Vol. 43; P.1016.
Numbers following titles of pictures indicate pages on which reviews or comments appeared. "C-R" refers to Comments, and "R" to Reviews. C-R signifies page where may be found resume of reviewers' opinions. Ex. indicates pages on which have appeared stories on the exploitation of that production. Volume number is also shown when information was published in previous volumes. Unless otherwise specified all dramas are five reels in length.

**Current Film Release Dates**

Sex (Louise Glau—Seven Reels). Vol. 43: P-2013.

DEITRICH-BECK, Inc.
The Bandbox (Six Parts). Doris Kenyon.
The Harvest Moon (Doris Kenyon—Six Parts).

ARTCO PRODUCTIONS.
Cynthia-of-the-Minute (Leah Baird—Six Parts).

ROBERT BRUNTON PRODUCTIONS.
Live Sparks (J. Warren Kerrigan). Vol. 43: P-777; T-486; $0.05. (Warren Kerrigan). Vol. 43: P-1286.

JOSEPH LEVIER PRODUCTIONS.

DIAL FILM COMPANY PRODUCTIONS.
King Spruce (Mitchell Lewis—Seven Reels). Vol. 43: P-2177.

**PATHE EXCHANGE, INC.**

Releases for Week of February 15.

Releases for Week of February 22.

Releases for Week of February 29.

Releases for Week of March 7.
In Walked Mary (June Caprice). Vol. 43: P-1681; C-R. 2005.

Releases for Week of March 14.

Releases for Week of March 21.

Releases for Week of March 28.
The Deadlier Sex (Blanche Sweet—Six Reels). Vol. 43: P-2174.

ROBERTSON-COLE

The White Dove.

Supreme Comedies.

MARTIN JOHNSON.

ADVENTURE SCENIORS.

**UNIVERSAL FILM MFG. CO.**

Releases for Week of February 2.
No. 17 of The Great Radium Mystery (The Wheels of Death). No. 6 of The Lion Man (In the House of Horror).

Alone! Wonderful Woman? (Lyoma). One Reel.

Tomb's Little Star (Constance Binney and Otto Skinner). Stage Women's War Relief—Two Reels.


Universal Current Events No. 5. The Prospector's Yenegence (Mildred Moore and George Pfeil—Western). Two Reels.

Releases for Week of February 9.
Rouge and Riches (Mary Caglen; C-R. P-1918. No. 18 of The Great Radium Mystery (Liquid Flames). One Reel.


Current Film Release Dates

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The Madonna of the Blums (Holbrook Blinn and Jerome Ageloff-Stage Women's War Relief—Two Reels).
The Bull Thresher (Edna Gregory and Phil Dunham—Two Reels).
A Sagebrush Gentleman (Bob Burns and Charles Krolley—Two Reels).

Releases for Week of February 23

The Prince of Avenue A (James Corbett). Vol. 43; P. 468.
No. 9 of The Lion Man (Sold Into Slavery). No. 9 of Elmo the Fearless (The Life Line). The Latest in Pants (Lyons-Moran—One Reel).

Loose Lions and Fast Loves.
The Sheriffs Affair (Gibson and Josephine Hill—Western—Two Reels).

Releases for Week of March 1

The Peddler of Lies (Frank Mayo and Ora Two Careen). No. 10 of The Lion Man (A Perilous Plunge). No. 4 of Elmo the Fearless (The Flames of Death).

Jaguar—One Reel.

Oftner Calls—One Reel.

Lyons-Moran—One Reel.


A Red Hot Finish (Virginia Warwick—Two Reels).

Hair Trigger Stuff (Hoot Gibson and Mildred Trench—Western—Two Reels).


Releases for Week of March 8

The Forg'd Bride (Mary MacLaren). Vol. 33; P. 10.
No. 11 of The Lion Man (At the Mercy of Monitors).
No. 6 of Elmo the Fearless (The Smuggler's Cave).

Wives and Old Sweethearts (Lyons-Moran—One Reel).


Rumm'n Straight (Hoot Gibson and Virginia Faire—Two Reels).


43; P. 424.

No. 12 of The Lion Man (The Jaws of Destruction).

No. 6 of Elmo the Fearless (The Battle Under the Sea).

Stop That Shimmie (Lyons-Moran—One Reel).

The Mad Woman (Stage Women's War Relief—Two Reels). Vol. 43; P. 1838.

A Roaring Lonesome Henley—Two Reels.

When the Cougar Called (Maggie Lane and Robert Burns—Western—Two Reels).


Releases for Week of March 22

Overland Red (Harry Carey). No. 7 of Elmo the Fearless (The House of Mystery). No. 13 of The Lion Man (When Hell Broke Loose).

Oiling Uncle (Lyons-Moran—One Reel).

A Lion's All Alone—Two Reels.

The Battler's Hiss (Hoot Gibson and Mildred Trench—Two Reels).


Releases for Week of March 29

Burnt Wires (Frank Mayo and Josephine Hill). No. 8 of Elmo the Fearless (The Fatal Crossing).

No. 14 of The Lion Man (Desperate Deeds).

The Virgin of Stamboul (Priscilla Dean—Two Reels).

Light Hearts and Leaking Pipes (Zip Monsterberg and Virginia Warwick—Two Reels).

Finger Prints (Robert Reeves—Western—Two Reels).


Releases for Week of April 5

The Road to Divorce (Mary MacLaren). Vol. 43; P. 1846.

No. 9 of Elmo the Fearless (The Assassin's Knife).

No. 15 of The Lion Man (The Furnace of Fury).

Drowning an Uprising (Lyons-Moran—One Reel).


A Champion Loser (June Love—Rainbow—Two Reels).

When the Cougar Called (Maggie Lane and Robert Burns—Two Reels).


VITAGRAPH

SPECIAL PRODUCTIONS.
The Fortune Hunter (Earl Williams—Seven Reels). Vol. 43; P. 1247.
The Thirty-Five Minutes (Alice Joyce—Seven Reels). Vol. 43; P. 1846.

CAPTAIN SWIFT (Earl Williams).

STAR PRODUCTIONS.
The Darkest Hour (Harry T. Morey). Vol. 43; P. 150.

When a Man Loves (Earl Williams). Vol. 43; P. 614.

Pegeen (Bessie Love). Vol. 43; P. 444.

The Darkest Hour (Harry T. Morey). Vol. 43; P. 150.

The Midden Bride (Gladyse Leslie). Vol. 43; P. 952.

Human Collateral (Corinne Griffith). Vol. 43; P. 775.

The Birth of a Soul (Harry T. Morey). Vol. 43; P. 1247.


LARRY SEMON COMEDIES.
The Head Waiter (Two Reels).
The Grocery Clerk (Two Reels).

BIG V COMEDIES.

(2 Reels)

Loafers and Lovers (Montgomery and Rock).

Squades and Squalls (Manny Aubrey). Sauce and Senoritas (Montgomery and Rock).

Hilds and Hurries (Hijneur).

Throbs and Thrills (Montgomery and Rock).

O. HENRY FEATURES.

(2 Reels)

The Roads We Take (Jay Morley).

A Philistine in Bohemia (Edna Murphy).

The Last of the Pioneers (Harry Ryan).

The Ransom of Mack (All-Star).

FIRST NATL EXHIBITORS


In Old Kentucky (Anita Stewart). L-7649 ft.

In Old Kentucky (Anita Stewart). L-7649 ft. P. 146; C-R, P. 1619.

The Thunderbolt (Katherine Macdonald). L-840; Vol. 43; P. 463.

The Heart of the Hills (Mary Pickford). L-6191.

The Beauty Market (Katherine Macdonald). L-998; Vol. 43; P. 771.

Two Weeks (Constance Talmadge). L-5988; Vol. 43; P. 659.

Evening Eve (Grace Darling). L-3237; Vol. 43; P. 1613.

A Daughter of Two Worlds (Norma Talmadge). L-6078; Vol. 43; P. 463.

The Turn of the Screw (Constance Talmadge). L-7678; Vol. 43; P. 1269.

The White End (Marshall Neilson). L-6584; Vol. 43; P. 1653.

In Search of a Sinner (Constance Talmadge). Vol. 43; 2006.

The First Men in the West (Mildred Harris Chaplin). Vol. 43; P. 2176.

The Family Honor (King W. Vidor). P-525.

Folks of the Storm Country (Mildred Harris Chaplin).

The Fighting Shepherds (Anita Stewart).

Passion's Play Ground (Katherine Macdonald). The Notorious Miss Lisle (Katherine Macdonald). Don't Ever Marry.

HALLMARK PICTURES CORP.

A Woman's Experience (Bacon—Baker—Ten Reels).


The Devil's Fifty-Fifty (Lisle).

L. J. SELZNICK ENTERPRISES

SELECT PICTURES, Distributed by Select Exchanges.

Spencer Tracy (Lyle Darrin). Vol. 43; P. 228.

Greatest Than Fame (Elaine Hampsten). Vol. 43; P. 228.

Footlights and Shadows (Olive Thomas). Vol. 43; P. 1150.

The Land of Opportunity (Two Reels—Ralph Ince). Vol. 43; P. 1286.

His Wife's Money (Eugene O'Brien). Vol. 43; P. 672; Vol. 43; P. 2176.

The Woman Game (Elaine Hampsten). Vol. 43; P. 2176.

Youthful Polly (Olive Thomas).

The Woman God Sent Special. A Fool and His Money (Eugene O'Brien). Vol. 43; P. 228.

The Shadow of Rosalie Byrnes (Elaine Hampton). Vol. 43; P. 228.

The Desperate Hero (Owen Moore). Out of the Snows (Special).

SELECT PICTURES, Distributed by Select Exchanges.

Isle of Conquest (Norma Talmadge). Vol. 43; P. 228.

The Last of His People (Mitchell Lewis). Vol. 43; P. 2176.

She Loves and Lies (Norma Talmadge). Vol. 43; P. 480.

Prismatic Pictures (Nature Color Pictures).

NATIONAL PICTURES, Distributed by Select Exchanges.

January—Just a Wife.

March—Bridal Youth.

April—The Invisible Divorce.
Numbers following titles of pictures indicate pages on which reviews or comments appeared. "C" refers to Comments, and "R" to Reviews. C-R signifies page where may be found resume of reviewers' opinions. Ex. indicates pages on which have appeared stories on the exploitation of that production. Volume number is also shown where information was published in previous volumes. Unless otherwise specified all are gems in reels in length.

REPUBLIC PICTURES.
Distributed Through Republic Exchanges.
Twelve-To (Marie Doro). Vol. 43; P-16; C-2-R, P-1612.
The Amazing Woman (Ruth Clifford). Vol. 43; P-18; C-2-R, P-1616.
The Blue Pearl (Edith Haller—Six Reels). Vol. 42; P-2117.

KINORAMA (Three Reel).
February—The Gold Supreme.
February—The One Way Trail (Edythe Stirling).

MOTHERS OF MEN (Claire Whitney). Vol. 43; P-2006.

TRILBY (Clara Kimball Young—Tourneur Reissue).
March—The Great Shadow.
March—The Adventurers.
March—Balthazar.
March—Children Not Wanted (Edith Day).

REALART PICTURES.
Special Features.
The Luck of the Irish (Dwan). Vol. 43; P-774.
The Soldiers of Fortune (Dwan—Seven Parts). Vol. 42; P-454.
The Mystery of the Yellow Room (Chautard—Six Parts). Ex. 83.

Star Productions.
Annie of the Great Plains (Mary Miles Minter). Vol. 42; P-456.
Ernst Lubin Smidt (Constance Binney). Vol. 42; P-854.

The Bear Market (Alice Brady). Vol. 43; P-456.
Judging by his Father (Mary Miles Minter). Vol. 43; P-1129: C-R, P-2172.

Sinners (Alice Brady). Vol. 43; P-2175.

REALART.
Nurse Marjorie (Mary Miles Minter).

MISCELLANEOUS RELEASES.

AMERICAN CINEMA CORPORATION.
Wooden Men Forget (Mollie King). Vol. 43; P-2009.

A. H. FISCHER PRODUCTIONS.
The Amazing Lover (Grace Darling).

SOL LESHER.
Sky Eye. Vol. 43; P-238; C-R, P-1615.

UNITED ARTISTS.
Broken Blossoms.
His Majesty the American (Fairbanks). Vol. 42; P-246.
When the Clouds Roll By (Douglas Fairbanks Sr.). Vol. 42; P-258; C-R, P-1619.
Pollyanna (Mary Pickford). Vol. 43; P-636; Ex. 83.

Remorse (Doris Keane).

GAYETTY COMEDIES.
Why Cooks Go Cuckoo (George Ovey).
Dry and Thrifty (Billy Bletcher—Vera Reynolds).
Good Morning Nurse (George Ovey).
Parked in the Park (Vera Reynolds).
Hip Hip Hypnotazm (George Ovey).

Hidden on Ranch (Vera Reynolds).

SILK STOCKINGS (George Ovey).

(One Reel).

Are Flounder Walkers Pickets?
Cursed by His Cleverness.
His Fatal Blunder.
Kissed in a Harem (Billy Bletcher and Vera Reynolds).

The Fatal Wallap (George Ovey).

Narrated on the Border (Billy Bletcher and Vera Reynolds).

CHRISTIE FILM COMPANY.

(One Reel).

A Looney Honeymoon.
Kids and Kidding.
Fair but False.
Nearly Newlyweds.
Watch Your Step-Mother.
Mary's Nightmare.

Vol. 42; P-666 Reels.
Go West, Young Woman (Fay Tincher). Vol. 43; P-710.
January—Don't Me Sadie (Eddie Barry). Vol. 43; P-912.
Her Bridal Nightmare.

PETTICOATS AND PANTS.

CHESTER OUTING PICTURES.

(One Reel Each).

Good Indians in Wonderland.
Some Speed to Suruga.
Mountains and Soul Kinks.
Every Day is Fiesta.

THE QUEEN'S EQUITY PICTURES.
Silk Husbands and Calico Wives (House Peters). Vol. 43; P-1842.

Eyes of Youth (Clara Kimball Young). Vol. 43; P-332.
The Forbidden Woman (Clara Kimball Young). Vol. 43; P-1291; Ex. 1800.

CAPITOL FILM COMPANY.

(One Reel Each).

Faithful unto Death.
Escaped Convict.
The Square Gambler.

ADOLPH PHILIPP FILM CORPORATION.

(Musical Film Comedies—Two Parts Each).

The Midnight Girl.
O. Louise.

DEMOCRACY PHOTOPLAY COMPANY.
Democracy.

SPECIAL PICTURES CORPORATION.

(Comedyart—Two Reels Each): 

Segue Feet. Vol. 43; P-2176.

STATE RIGHT RELEASES.

ALEXANDER FILM CORPORATION.
March 15—The Lone Hand (Roy Stewart). Vol. 43; P-2013.

Kaatjejohn Comedies.
March 22—Cabinetti Under Difficulties.

ARROW FILM CORPORATION.

Tex, Eludicator of Mysteries. Vol. 43; P-1292.

Lightning Bryce (Serial Featuring Ann Little and Jack Hoxie). Vol. 43; P-352.

Blazed Trail Productions (Series of Twelve Two-Part North Woods Dramas).

Wolves of the Street (Six Reels). Vol. 43; P-354.

Broken Bubbles (Hank Mann—Two Reels). Vol. 43; P-362.

Villicantes (Seven Reels).
Children Not Wanted.

PROHAMB AMUSEMENT COMPANY.
Texas Guinan Western.
Mark Swain Comedies.
The Invisible Ray (Ruth Clifford and Jack Fisk).

GROSSMAN PICTURES INCORPORATED.

$1,000,000 Reward. (Lillian Walker—Serial).
Face to Face (Marguerite Marsh).

NATIONAL FILM CORPORATION.
The Kentucky Colonel (Joseph J. Dowling).
The Confession (Henry Waithall). Vol. 43; P-1841.

JANS PICTURES, INC.
Love Without Question (Oliva Tell—Seven Reels).
A Woman's Business (Irving Reel).

PIONEER FILM CORPORATION.
The Long Arm of Manners (Henry Waithall).
Atonement (Grace Davison).
Hidden Code.
Sins of the Children.
Bubbles (Mary Anderson).
Midnight Gambols (Marie Doro).
The Wild Viper (Yolansons (Emily Stevens and Montague Love—Six Parts).
The Hidden Code (Grace Davison).

FATES AND FALLIES SERIES.

(One Reel Each).

In the Sweet and Dry.

GAMONT COMPANY.
In the Clutches of Hindoo (Serial).
Husbands and Wives (Vivian Martin).

REELCRAFT PICTURES CORPORATION.
Texas Cabin (Two Reel Westerns).

"Alice Howell" (Two Reel Comedies).
"Billy West" (Two Reel Comedies).
"Baron" (Serial).

MASTER FILMS, INC.

(Two Reel Comedies.)

Torchy (Johnny Hines).

S. L. K. SERIAL CORPORATION.

I, the Mother of The Law.

THYRAD PICTURES, INC.

Washington, D. C.

D. W. CRIPPS.

The Fall of Babylon.

U. S. PHOTOPLAY CORPORATION.

(Two Reel Comedies).

W. H. PRODUCTIONS.

The Superman (Six Parts). Vol. 43; P-854.

Special Reissue.

C. P. PRICE & CO., INC.

The Log of U-38. Vol. 43; P-740.

JACOB WILK.

1488 Broadway.

ROMAYNE SUPER-PICTO-FO.

Child, Cal.

HALL ROBERTS COMEDIES.

Jan. 15—Shot in the Ears.

Feb. 1—Underground Romeo.

W. H. PRODUCTIONS.

Jan. 15—Wrong Again.

Jan. 21—Neck and Neck.

W. H. PRODUCTIONS.

Jan. 21—Wrong Again.

W. H. PRODUCTIONS.

Why Women Sin (Anne Luther).

MURRAY W. GASKIN.

A Day of Delight Women (Two Reel Feature).

ALGOOD FILM CORPORATION.

The War Bond (Charles Hutchinson—Serial).

WARNER BROTHERS.

(The Lost City (Jean Hansen). Vol. 45; P-775.}
"Come in Out of the Wet" Invites the Newman Canopy for Picture Theatres

COME in out of the wet" is the invitation that a picture house canopy extends to the passerby. And while he or she, having accepted the invitation, is resurrecting courage to face the downpour once more, the lobby display is getting in its fine work by suggesting that it is pleasant and more interesting inside.

Realizing that the canopy is first aid and chief advance man to the right kind of lobby display, the Newman Manufacturing Company of 717 Sycamore street, Cincinnati, and 68 West Washington street, Chicago, is illustrating in its new catalog a line of picture theatre canopies that may be shipped knocked down to the enterprising exhibitor and erected by the local tinsmith at a minimum of effort and expense.

Economical and Attractive.

The combination of stock designs with knock down construction permits of a degree of economy in these Newman canopies that places them in reach of the smallest house, while their attractive appearance and excellent workmanship renders them appropriate for the most exclusive.

Tell Us Your Troubles

WHenever any exhibitor or house manager runs up against a snag in the matter of equipment—whether in the choice, use or installation—wherever you are in doubt as to just what you should do to make a new house attractive or improve an old one, ask the "Newman Equipment" Department and we will dig up the dope for you. BUT don’t forget to enclose a stamped return envelope with your inquiry.

The framework of these canopies is constructed of heavy plates, reinforced with angle iron on the inside and wood on the outside to which the sheet metal work is attached.

These canopies may be supported by chains, rods or wrought iron brackets, provided the canopies be not too large for such support, and may be made for either glass or sheet metal roofs or for steel ceilings in connection with the sheet metal roofs.

A Complete Line.

In the illustrations shown, Design 14 is a simple but pleasing design with a sufficient space beneath the moulding for display of the house name. Design 4 possesses the advantage of presenting more advertising space and its panels may be of either leaded or plain glass.

Canopy No. 8 is of comparatively plain design but is massive in appearance. As shown in the illustration, it may be equipped with electric lights in globes on top of the cornice.

No. 18 is a plain and inexpensive style possessing almost unlimited advertising possibilities.

No. 20 is rich and attractive in appearance and at the same time rather conservative in design. In No. 10 we have a canopy the lambrequin of which is designed to admit of the house name in large letters.

No. 40 is designed to fill requirements for a canopy which, while heavy in appearance, will give the maximum of light. The appearance of massiveness is characteristic of No. 7 also and this impression may be increased or decreased by varying the depth of the cornice.

For low buildings canopy No. 11 is well adapted. It is neat and inexpensive and the side brackets, shown in the illustration, may be omitted if desired.

Assembling and Erecting Made Easy.

These canopies are completely constructed in the factory, all parts are indicated, then taken down, painted if desired, crated and shipped to customer, who is furnished with complete drawings and details on which are indicated the different markings as they appear on the parts of the canopy, and their relative position when erected.

Comprehensive erecting instruction is furnished with canopy that begins with the unpacking of the goods and carries the purchaser through step by step until the work is finished.

These instructions are plainly written and so clear that any "handy man" may erect the work without experiencing either trouble or delay.

(Continued on page 150)
Now Is The Time To Install The

TYPHOON COOLING SYSTEM

Prepare to start the summer season early. Advertise your TYPHOON SYSTEM—play it up big—feature it in your lobby, and before you realize it people will be crowding into your house on the hottest days to get away from the heat—to cool off. This is the reason why such people as Saenger—Lynch—Loew—Signal—Crandall—and many other big theatre owners use TYPHOONS.

Summer Will Soon Be With Us

and unless your theatre is cool and comfortable you are bound to experience a big falling off in receipts. Your rush hour crowd will be about as big as that shown in the sketch at the right. Don’t depend upon pictures and music alone to fill a hot stuffy theatre—it can’t be done.

—Install TYPHOONS

Write for Catalog “W”

Typhoon Fan Company

ERNST GLANTZBERG, President

281 LEXINGTON AVENUE NEW YORK, N. Y.

1644 Camp Street, New Orleans, La.

225 N. 13th Street, Philadelphia, Pa.

64 W. Randolph Street, Chicago, Ill.
MACHINE PARTS

Some exhibitors evidently think that parts for Edison machines are no longer obtainable. To correct this impression we beg to advise that some time ago we purchased the entire Edison motion picture machine business and have in stock a line of parts for all models. As the demand for some articles is limited, we will not manufacture any more of them so beg to suggest that owners of Edison machines anticipate their requirements and order sufficient repair parts to keep their machines in good condition for a long time to come, as when our present stock is exhausted it will be impossible to obtain such parts.

We also carry repair parts for all models of Power machines and a line of theatre supplies. The above articles may be obtained from any dealer in the United States.

C. R. BAIRD COMPANY
24 East 23rd Street, New York

4 K. W. Electric Generating Set
60 or 110 volts for stationary or portable moving picture work and theatre lighting. Smooth, steady current, no flicker. Portable type with cooling radiator all self-contained.

Send for Bulletin No. 30

UNIVERSAL MOTOR CO.
OSHOSHI, WISC.

Write for our up-to-date price lists.

Amusement Supply Co.

Largest Exclusive Dealers to the
MOTION PICTURE TRADE
300-302 Mailers Bldg.
5 South Wash Ave.
CHICAGO, ILLINOIS

Dealers in Motion, Standard and Simplex Motion Picture Machines, National, Custom, Minus Frames and Everything for the Theatre
WE SELL ON THE INSTALLMENT PLAN

Try Red Hoods for Sign, Stage or Canopy Lights
They Cover the Bulb and Show Brilliant and Lasting Colors
Possess every advantage. Save you dollars in lamp renewals. Prevent bulbous discomfort. Are easily put on or taken off.
Reynolds Electric Co.
426 S. Talman Ave., Chicago, Ill.

How the Typhoon Company Will Aid Its Patrons to Fill Their Picture Houses

In the March 6 issue, there appeared in this department an article headed "Beat the Health Board to It" which advocated the installation and use of ventilating systems, disinfectants, vacuum cleaners, sanitary paper drinking cups, liquid soap dispensers and individual paper towels and then vociferously advertising the fact as an added house attraction.

The Typhoon Company of 281 Lexington avenue, New York City, builders of the Typhoon ventilating system, saw the value of the suggestion and we are in receipt from them of samples of slides, and advertising banners prepared by them to further the publicity campaigns of picture theatres in which the typhoon system is or will be installed.

Slides Are Artistic.
The slides furnished are of glass or celluloid as the exhibitors may prefer and as may be perceived from the specimens, extremely pleasing without permitting their artistic qualities detract from their forcefulness.

They are in colors and a set of three slides is furnished free to each Typhoon ventilated house requesting same.

(Continued from page 148)

All the designs shown may be arranged for electric lights if desired.

The Newman engineers and draftsmen are at the exhibitors' service at all times and will give correct information covering all conditions, and the best method of overcoming all obstacles relative to the erecting of the canopies.

Another Typhoon Slide.
The two slides illustrated furnish a "Beauty and Beast" combination.

The Typhoon Company is now prepared to co-operate with its exhibitor patrons in the preparation of advertising copy and methods for exploitation by newspaper and out door methods of the combined attractions of a good program exhibited in a well ventilated theatre.

A Concrete Example.

As a concrete example of the high regard in which the Typhoon ventilating system is held, we reproduce a car card of the Empress Theatre, of Omaha, in which it
Your Audience—

knows the real difference between good and bad Music. That is one reason keen exhibitors choose

The ROBERT-MORTON
a reproduction of the Symphony Orchestra

to furnish their Musical Program. The ultimate in organ appreciation is not an opening novelty but a continued enjoyment for days and nights to come.

Powers Broadway of Boston
Saenger Amusement Co.
Pantages Vaudeville and many other circuits send repeat orders for the — Robert-Morton

They’re satisfied with Promise and Performance — So are others.

The American Photo Player Co.

NEW YORK CITY  CHICAGO, ILL.  SAN FRANCISCO, CAL.
62 WEST 45 STREET  64 JACkSON BLVD.  109 GOLDEN GATE AVE.
is given the place of honor along with the program and the organ.

All of which serves to illustrate the point that the proper method of cashing in on good equipment with the greatest celerity is first install the equipment—then make a very loud noise about it.

**Recent Installations.**

It looks as if the company’s publicity department would be on the jump from now on in furnishing the co-operative advertising campaigns as the sales branch reports contracts having been closed during the past week in the following houses: Lincoln Square, Decatur, III; Oasis, Wilson, N. C; Strand, Rochester, N. Y.; Rialto, Rochester, N. Y.; Victory, Salisbury, N. C; Hippodrome, Herrin, Ill; Victory, Tampa, Fla; Bijou, Springfield, Mass; Suffolk, Holyoke, Mass; Rialto, San Juan, Porto Rico, and Havana, Havana, Cuba.

**Simplex Proves Popular in Big Industrial Plants**

That the modern industrial plant has many uses for the commercial projector is illustrated by the following list of Simplex installations during the past four months:


One Plant Uses Twenty-Four.

Among the firms listed are some that are using from one to three Simplexes, while one industrial plant uses at least twenty-four of these popular projectors, both on the road and at the plant itself. The number of Simplex installations in the mining districts are greatly increasing, many of the lumber, coal and coke companies using the motion picture not only as a source of amusement but for the teaching of lessons in efficiency, safety and Americanism as well.

Since the recent Prohibition Legislation has gone into force the number of hotels that are installing projectors has also greatly increased.

There is No Such Animal.

"Strange as it may seem," says Mr. E. S. Bowman of the Automaticket System, 1780 Broadway, New York, "there is something in connection with the government tax, which appears to have been entirely overlooked by everyone connected with the amusement business. The Automatic Ticket Selling and Cash Register Company print billions of tickets yearly, yet it was only a few days ago that they learned there can be no such thing as a one dollar admission ticket, involving the tax. It appears that one of their customers ordered tickets printed, Admission 90c., tax 10c., total $1.00, and he was very promptly advised by a government inspector that the public was being overcharged one cent, as the tax should be 9c. on a 90c. ticket.

This inspector said the government would not accept the extra cent which was shown as part of the 10c. tax. The proprietor could not keep his price at $1.00 by charging 91c., as the tax would then be 10c. and the total admission $1.01.

The final result was that he charged $1.00 and added the tax, so the Government has no kick coming, and neither has he.

Save $4.80 by subscribing direct for Moving Picture World. News men charge the 15 cents per copy price. Send $3 and get your paper every week, by early mail, and miss none. That will give you $4.80 for War Savings Stamp investment.
COLUMBIA Projector Carbons

have made many a theatre famous and profitable because of the beauty and eye comfort of its pictures

Write for information

NATIONAL CARBON COMPANY
Incorporated

Cleveland, Ohio
San Francisco, Calif.

Canadian National Carbon Co., Limited, Toronto, Canada
Be an Early Bird; an Outfit at Hand
Is Worth Several on a Freight Train

APPROXIMATELY five hundred picture houses are constantly in course of construction or renovation in this country. And just as soon as some of these are finished, along comes another bunch of blueprints and the architects and builders get busy with them.

Well, not too busy, you understand; just moderately active because, since the war stopped, real hustling, as we once understood it, has become unpopular and unpracticed.

The exhibitor understands this and makes allowances in accordance, when he is informed that his house will be ready at a certain date, he mentally places the event as due to transpire some sixty or ninety days later. He understands that the men who are doing the work require more time off to feed and curry the six cylinder joy wagon and for other household cares, such as winding up the phonograph and cutting coupons.

But what he does not appear to realize is that this condition is not confined to the building trades, but applies to every manufacturing industry as well. That the volume of production has been sadly cut down and that the manufacturer of picture theatre equipment and accessories is just as much up against it as is the building contractor.

Cash in on Preparedness.

This is probably why the exhibitor who could cash in on placing advance—well in advance—orders for the equipment that he knows perfectly well he must have, delays until just before the house is advertised to open and then places a rush order with the request that it be filled "yesterday." Often—sometimes—with the aid of the perspiring and perplexed manufacturer and supply dealer—the order gets in just under the wire and the exhibitor does not have to explain why the grand opening was postponed on account of the weather, prohibition or the income tax law.

Sometimes he does not make it and both manufacturer and dealer receive telegrams that should be transcribed on asbestos paper and which only make things harder all around.

You exhibitors are good scouts and would not intentionally tall a manufacturer or knowingly bawl him out for something that was really up to your own delay. But that is what is occurring quite frequently, these days, with the additional trimmings of delayed performances and last minute deliveries or deliveries not when you want them.

You Can Figure It Out.

You can figure out, a long way in advance, just what you will require. Put in your orders early. Get a nice place, well up on the waiting list and see how easily it will be to get what you want when you want it. There's a lot more satisfaction and peace of mind connected with a bunch of equipment, all ready in a local storage warehouse than can be had from that same equipment somewhere between you and the shipping point somewhere between you and the shipping point somewhere between you.

Equip the Projector with a Self-Starter; It's a Cinch

IX these days when one appeals for domestic help with seductive advertising emphasizing the presence of vacuum cleaners and electric ranges and the absence of children, it is hardly reasonable to expect an average grade of projectionist unless one's projector be equipped with a self-starter.

And, it is nothing of a feat to attach a motor to the projector machine if one goes about it correctly. As an illustration of this fact, here's an outfit that Eker Brothers of St. Louis are supplied to hundreds of picture houses, both large and small and regarding which they state that they have never experienced a come-back by reason of any projector's in- ability to make the attachment.

The motor is of one-tenth horse power, built by the Fidelity Electric Company of Lancaster, Pennsylvania, and is equipped with a variable speed control lever that permits of a speed variation of one hundred per cent. at the will of the projectionist.

For Direct or Alternating Current.

This motor is constructed to operate with either 110-volt direct current or 110-volt, 60 cycle alternating current as may be ordered. It is of whatever make and type and all outside live parts eliminated.

As shown in the illustration, the motor is hitched to a Power's 6A, by altering the position of the motor support. It may be attached to a 6B.

The drive attachment meshes into the lower gear of the Power's mechanism and attaches to the project frame by means of three small screws supplied with the attachment. A belt, as shown, connects the motor with the drive attachment.

The outfit as supplied is all ready to attach to projector without special machine work or fitting.
50,000 Feet of Film is Worth a Good Deal

—When it is Dried

A famous film company dried 50,000 feet of film in fifteen minutes, using a Sturtevant AIR-CONDITIONING SYSTEM which dried the entire lot perfectly and uniformly as well as reducing the time to about one-fifth.

As finished film it represented a profit which, under ordinary circumstances, would have been entirely dependent upon the whims of the weather. With Sturtevant Air Conditioning, dependence upon the weather for drying was entirely eliminated; no summer shutdown was necessary; possible waste of time was turned into certain production; valuable material into actual profit.

Isn’t this worth while in your business?

Write us for interesting facts on air conditioning contained in our illustrated booklet, “Climate Doctors”

B. F. STURTEVANT COMPANY
HYDE PARK, BOSTON, MASSACHUSETTS
AND ALL PRINCIPAL CITIES
None of These Picture Theatres
Will Cost Less Than $100,000

The following list of picture theatres now under construction will have brick or concrete structures or renovation covers but a fraction of the present building activities in picture circles. It will be observed, however, that in none of the proposed expenditure fall below one hundred thousand dollars. On the contrary, it in many cases greatly exceeds that amount.

PENNSACOLA, FLA.—Ernest Bohringer, New Orleans, will erect a theatre, with seating capacity of 2,500, to cost $250,000.

CHICAGO, ILL.—Thomas P. Penniman has plans for brick and concrete theatre to cost $2,000,000.

BALTIMORE, Md.—Greater Baltimore Theatre Company will erect one-story theatre, 75 by 150 feet, on Fayette street and Philadelphia road, to cost $100,000.

LANSING, Mich.—W. S. Butterfield, Battle Creek, Mich., will erect a two-story brick, reinforced concrete and terra-cotta trim theatre and arcade building, 90 by 165 feet, to cost $200,000.

MEXICO, MO.—Orpheum Theatre Company will erect four-story reinforced concrete, brick and steel theatre, concrete floors, to cost $100,000.

ROCHESTER, N. Y.—Rochester Hotel Company has plans for alterations to theatre at 75 West Main street, to cost $100,000.

SHARON, Pa.—Strand Theatre Corporation, 58 South Broad street, has plans for a one-story brick and terra cotta trim theatre, 70 by 145 feet, to cost $200,000.

NORWICH, Conn.—H. M. Land has plans for one-story brick theatre, and reinforced concrete moving picture theatre at 31-35 Broadway, to cost $100,000.

CHICAGO, ILL.—W. T. Pierce has plans for two-story theatre, with seating capacity of 1,100, to cost $150,000.

CHICAGO, ILL.—R. Emerman, 110 South Dearborn street, has plans for large theatre and hotel building to be erected on Sheridan road and Lawrence avenue, to cost $7,500,000.

WICHITA, KANS.—Arthur Ford, Maple Hotel, has plans for theatre and hotel building at Williams and Emporia avenues, to cost $350,000.

MEXICO, MO.—S. C. Thompson will erect two-story brick, stone and terra cotta trim moving picture theatre, 50 by 120 feet, to cost $100,000.

DEAR LODGE, MONT.—Jens Hansen, manager of Orpheum Theatre, will erect large moving picture and vaudeville theatre, with seating capacity of 900, to cost $100,000.

CLEVELAND, O.—M. Silverberg, Seventy-third street and Hough avenue has plans for theatre with seating capacity of 2,000, to be erected at 152nd street, and St. Clair avenue, to cost $200,000.

CAYUGA FALLS, N. Y.—I. S. Myer heads company which will erect theatre on Portage street, to cost $150,000.

ATLANTA, GA.—Sir Samuels has leased property at Broad, Luckie and Forsyth streets, at site for a six-story fireproof theatre and office building. The theatre will be known as the Metropolitan and have a seating capacity of 2,250.

PERRY, Iowa.—Artis Land Company has plans for four-story brick, reinforced concrete and stone theatre and office building, 150 by 140 feet to cost $150,000.

PADUCAH, Ky.—D. Harvey Jamieson is preparing plans for brick and fireproof theatre, with seating capacity of 200, to cost $150,000.

Baltimore, Md.—David Schwab, 809 Pennsylvania avenue has plans for one-story moving picture theatre, 92 by 200 feet, with seating capacity of 2,500, to be erected at 888-19 Pennsylvania avenue, to cost $500,000.

DULUTH, Minn.—B. M. Clinton, 16 East Superior street, will expend $100,000 remodeling Lyceum Theatre at Sixth avenue and Superior street.

BUFFALO, N. Y.—General Theatres Company 301 Brisbane Building, for one- and two-story brick fireproof moving picture, store and office building, to be erected at Genesee street and Fillmore avenue, to cost $200,000.

FRESNO, Cal.—Kinema Investment Company will erect theatre to cost $200,000. Pipe organ to cost $15,000 will be installed.

BOONE, IOWA.—A. H. Blanken, 326 Iowa Building, Des Moines, has plans for a large up-to-date theatre to cost $393,000.

Camera Outfit Furnished by Inter-Ocean in Record Time

EUGENE H. KAUFMAN, manager of the Accessory Department of Inter-Ocean Film Corporation, has concluded arrangements for the equipment of a complete motion picture outfit for use by the research department of an extensive exploration expedition which will soon penetrate the undeveloped and unexplored regions of British Honduras.

The apparatus in the outfit consists of a motion picture camera, two "still" cameras, negative raw stock, and the services of a high grade camera man. It may be interesting to note that the entire outfit was furnished by Mr. Kaufmann within forty-eight hours' notice.

Master Projector Agencies Opened

Exclusive agencies for the distribution of master projectors have been established in Switzerland and Nicaragua by the Accessory Department of Inter-Ocean Film Corporation who are the exclusive foreign distributors of this projector.

During the same week, a large number of Master projectors were shipped to London for distribution throughout the United Kingdom.
Send for this booklet—and read it.

It will show you how to do a good money-making business all through the hottest summer months—how to get bigger and better profits every year. You'll find this booklet interesting and profitable.

A copy is yours for the asking. Just give us the word today—and the booklet will go out to you promptly.

Monsoon Cooling System, Inc.
Room 669, 70 West 45th Street, New York
FASTER
Slower, any Speed you want.
The Metcalfe Speed Regulator is positively the most practical and satisfactory controlling device that has ever been manufactured. It can be used with any A.C. or D.C. motors up to 1½ H.P.

LUBRICATED BY OIL CUPS
EXTRA LONG BEARINGS

HERE'S WHY
The Latest Invention in Screen Craft
THE DIAMOND CRYSTAL SCREEN
Is Selected by All Discriminating Buyers
It absolutely overcomes all distortion of the object projected, no matter how wide the angle from which it is viewed.
The advantage of the gold screens (softness of tone) and of the silver screens (clear definition at lowest possible current consumption) are most marvelously blended into one
Perfected Projection Surface
85c. per square foot, including stretching frame. F.O.B. San Francisco.
Small sample mailed on request.

G. A. METCALFE
High Grade Theatre Equipment
117-119 GOLDEN GATE AVENUE
SAN FRANCISCO

EAGLE ROCK
FILM
The Quality Raw Stock
Right Photographically.
Maximum Service in the Projector.

Made by
THE EAGLE ROCK
MANUFACTURING CO.
Verona, New Jersey

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.

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 theatres—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.

Ask your local dealer for the “BILT-RITE” line or write us direct for complete information.

Consolidated Portrait & Frame Co.
1029-35 West Adams Street
Chicago, Ill.

NEW YORK REPRESENTATIVE: ACME AGENCY
2423 Grand Central Terminal Building
Make Your Theatre Attractive with

PLASTIC RELIEF ORNAMENTS

AND

Beautiful Composition Lighting Fixtures

THE RESULT
Will Prove Astonishing—Let Us Show You How
Suggestive Sketches Cheerfully Submitted
Let Us Estimate on Your Requirements

Write for Catalogue

The National Plastic Relief Co.
330 Main St.
Cincinnati, Ohio

B. F. P. on The Great White Way

PORTER FURNISHED AND INSTALLED SIMPLEX PROJECTORS ALL OVER BROADWAY. FOR FULL PARTICULARS SEE "SIMPLEX FLASH" ON INSIDE OF REAR COVER OF THIS MAGAZINE. PORTER PUTS THEM OVER ON BROADWAY.

B. F. PORTER, BROADWAY'S PROJECTION ENGINEER
Cinemaquipment Center, Entire Second Floor, 729 Seventh Avenue, at 49th Street, New York

De Brie Cameras
WITH ALL THE NEW DeBrie Improvements

Pathé Studio
And Outdoor Model
CAMERAS
Tripods and M. P. Accessories

G. GENNERT
24 E. 13th St.
NEW YORK
320 S. Wabash Ave.
CHICAGO
127 E. 6th St.
LOS ANGELES
CLASSIFIED ADVERTISEMENTS

3c Per word for situations wanted and help wanted. Minimum $0.50
5c Per word for all commercial advertisements. Minimum $1.00

SITUATIONS WANTED.
CINEMATOGRAPHE, experienced, go anywhere, studio or outdoor, for engagement after April 1. Own Pathe outfit. Also want substantial manifest for Industrial, educational, travel and news negatives. Brooks, 122 East 22d St., New York City.

AT LIBERTY.—Man desires position as manager of moving picture house; two years as owner; fifteen years newspaper experience; No. 1 references. Address G. E. T., Moving Picture World, New York City.

PHOTOGRAPHER.—Somewhere there is a concern producing high grade motion pictures that would be interested in employing an experienced photographer who has made a specialty of live model work (stillia) for advertising purposes; who is also an exceptional retoucher and editor of negatives. This man, who is desirous of entering the motion picture field, will be a valuable addition to your working force with little coaching, as he is energetic and possesses a thorough working knowledge of photography, technically and artistically. Thirtysome and single. Further particulars on request. Slater, Apt. H, 946 North La Salle Street, Chicago, Ill.

HELP WANTED.

CAMERAS, ETC., FOR SALE.
FROM CANTON, ILLINOIS, to Canton, China. 100,000 customers use our wonderful catalog and service for all their photographic needs. Movie cameras, tripods, projectors, northern lights, text books, supplies, etc., etc., all at sensational saving. Write for our latest catalog today. David Stern Company, "Value, service, satisfaction since 1885," Chicago, Ill.

UNIVERSAL MOTION PICTURE CAMERA DIRECT TO YOU, at record-breaking prices. 240-foot model, brand new, list $425.00, net $425.00; 240-foot model, with internal shutter dissolve, list $315.00, net $225.00; 300-foot model, with internal dissolve, list $125.00, net $100.00. The above are the latest models, brand new. Immediate delivery, cash with order or 25 per cent. deposit, balance C. O. D. This is the greatest opportunity ever offered and may not be repeated again. This is in line with our campaign to double our sales, and you are the winner. Send your orders now. Write today for complete information. Extreme minimum price, $728.00, postpaid. Bass Camera Company, 100 North Dearborn St., Chicago, Ill.

"BEHIND THE MOTION PICTURE SCENES," a complete treatise on making and taking the picture, price $3.00, postpaid. Bass Camera Company, Chicago, Ill.

C-5 DE VRY, perfect condition, ready for use, $100.00. C-00 DEver, perfect condition, guaranteed, $150.00. Headquarters for new and used portable projectors. Bass Camera Company, 100 North Dearborn St., Chicago, Ill.

EQUIPMENT FOR SALE.
OPERA CHAIRS from war camps, booths, machines and consultation equipment furnished at half original cost. Write your requirements. J. P. Redington, Scranton, Pa.

THEATRES WANTED.
WANTED TO MANAGE OR BUY.—Motion picture theatre, town 5,000 to 12,000. State price, equipment and particulars. J. W. Miller, 2119 Pine St., Murphyboro, Ill.

THEATRE FOR SALE.
OFFER mypartner theatre for sale. I paid $291.11 income tax; by this you can see I have a paying business. Ill health. Lyric Theatre, Otto J. Motry, Prop., Tiffin, Ohio.

FILMS WANTED.
WANTED TO BUY.—Motion picture theatre. Prefer one with stage equipped for vaudeville in a live town of not less than five thousand population. State price and list of equipment and full particulars in first letter. Win. W. Motte, 241 S. Holyoke Ave., Woburn, Mass.

FILMS FOR SALE OR RENT.
FOR SALE—Mutt and Jeff Comedies, also features and serials; also "Seven Deadly Sins," 17 reels. Federal Feature Exchange, Inc., 145 West 45th St., New York City.

FILMS FOR SALE—One million feet, all makes, lengths and varieties. Five per reel up. Send for list. Feature Film Company, Leob Arends, Minneapolis, Minn.

BUSINESS OPPORTUNITIES.
EXACTLY what you need if contemplating the building of a theatre. A big factor in helping you to decide the type, size and design of your house. Keep up with your architect when going over the specifications. The reading of this book may be the means of saving you a few hundred dollars worth of mistakes and unnecessary expenditures. 270 pages, $3.

You Cannot Afford To Be Without These
Chalmers Publishing Company
Garrick Theatre Building
516 Fifth Avenue, New York City

Wright & Callender Bldg.
Los Angeles, Calif.

The very book that hustling wide-awake theatrical managers want when using printers' ink for house programs, folders, throw-outs and newspaper advertising. It tells about type, sizes and styles, paper stock, etc. Full of good business-winning ideas that get them all coming to the box office to swell your receipts. 300 pages, $2.

SPEER CARBONS
FOR
"Noiseless Operation"
"Long Life"
"A Bright, White Light"
"A Picture Projected Without a Flicker"

The Speer
Directo-Hold-Ark Combination
For Direct Current
The Speer
Alterno Combination
For Alternating Current
A carbon for every operating condition, and all carbons GUARANTEED

SPEER CARBON CO.
ST. MARYS, PA.

Nickelodeon
To Palace
Large and small theatres alike realize a higher profit when tickets and cash are protected by the
1920
Perfected
Automatic ticket
Register

It keeps your tickets under lock and key.
It gives you a record of every ticket sold.
It accounts for every dollar taken in at your box office.
It pays for itself in the savings it effects for you.
You certainly want further facts. Write for them now, at once, and we'll send you a book of vital box-office protection facts.

DEALERS
The AUTOMATIC REGISTER is going big. It will go big with you in your territory with our plan of dealer co-operation. Ask for full particulars.

The AUTOMATIC TICKET SELLING AND CASH REGISTER CO.
1780 Broadway New York City

Foreign Representatives
Trans-Regional Trading Corporation
New York London Paris

A SMALL INVESTMENT—LARGE RETURNS

This Machine is designed to apply a wax compound to the margin of New Films, to prevent damage during the first few runs thru the Projecting Machine.

The collecting of emulsion from "green" films on aperture plate and tension springs of the projector is in many cases causing untold damage to the film and excessive wear to the projector as well as marring the presentation on the screen by jumping.

Proper Waxing of New Films—
Prolongs the life of the Film.
Eliminates excessive wear on Projecting Machine.
Insures Steady Pictures on the screen.
Prevents tearing of sprocket holes by emulsion deposits.

AND

Saves the film from having Oil squirted all over it by some Operator trying to get "green" film thru his machine without a stop.
The Werner Film Waxing Machine applies the Compound accurately to the margin of the film and positively will not spread wax onto the picture.
Wax always in position. Requires no adjusting.

Over 1000 in Use In All the Leading Theatres and Exchanges

THE WERNER FILM
PROTECTOR MFG. CO., Inc.
RIALTO THEATRE BLDG.
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LEADERSHIP!!

Simplex Type "S" Arc Lamp
"Years ahead of the best of the rest"
NOW READY FOR DELIVERY

The design, material, workmanship and simplicity in keeping with the general construction of our Simplex projector
Used in the largest theatres in America and Europe for past year

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Efficiency
Simplicity
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Rigidity
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Low cost of upkeep
Reduced temperature of room
Control of arc

Your dealer or exchange has one in stock
Circular "SA" explains more—Write today

MADE AND GUARANTEED BY

THE PRECISION MACHINERY CO., INC.
317 East 34th St... New York

More than FIVE YEARS AGO

We introduced our TYPE "S" Lamp and Housing to the trade

So well founded are its principles that now after FIVE YEARS they are recognized by our competitors

IMITATION EVEN AFTER FIVE YEARS IS FLATTERING
NEWLY DEVELOPED SIMPLEX LAMP HOUSE FEATURES

For use on all prevailing Carbon Arc Lamp Houses
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The New **Simplex**

**CRATER PERISCOPE**
Reflects the crater image in any fixed position in the Projection Room as to be visible to the view of the user at all times.

and the New **Simplex**

lamp-house

"**READY—LITE**"
is truly the "Projectionist's Friend." Lights interior of Lamphouse when door is opened. Switches off when door is shut.

**SIMPLEX LEADS AS USUAL.**
95% POWER'S

That is our wonderful record in the whole number of STUDIOS AND LABORATORIES AT LOS ANGELES AND VICINITY—the world's greatest picture center.

In this busy vortex of Filmdom the able director with his keen, critical eye makes a final decision regarding his handiwork.

PERFECT PROJECTION IS ABSOLUTELY NECESSARY SO THAT PERFECT JUDGMENT MAY BE RENDERED.

95% we said and we mean 95% OF THE MACHINES USED.

NICHOLAS POWER COMPANY
INcorporated
EDWARD EARL, PRESIDENT
NINETY GOLD ST. NEW YORK, N.Y.
QUANTITY AND QUALITY!

The greatest master of the English language living couldn't write advertisements that would continue to sell razor blades that wouldn't shave, soaps that wouldn't wash, or pencils that wouldn't write.

For it is absolutely true that every great and long successful business is based upon the fact that it is producing and selling an article of genuine merit! Which is particularly true of the Ritchey Litho. Corp. whose success depends not upon its initial sales, but rather upon the volume of business that follows them. Its success is essentially based upon the quality of its posters,—their advertising quality,—their ticket selling quality.

The fact that there is an ever increasing tendency to use more, and ever more Ritchey posters is sure and positive evidence as to the quality and efficacy of our product.

RITCHEY LITHO. CORP.
406 West 31st Street, New York
Telephone, Chelsea 8388
They Set the Style in Spring Humor

NOWHERE is NEW stuff so important as in your COMEDIES—nowhere else is novelty so essential. Don't be satisfied with old-time slapstick, don't rely on last year’s comedy styles to get the laughs—and the coin. You go one better even than "up-to-date" with Lyons and Moran—you set the style, which means you lead—and that's what counts.

EDDIE LYONS
LEE MORAN

See what Darwin Missed!

COULD old Doc Darwin, who knew more funny stuff about monks than Adam ever dreamed of, see one of Mr. and Mrs. Joe's comedies, he'd not only write a couple more monkey volumes—he'd do what millions are doing every day—see every one of them, and bring the missus and the kids.

"The Jazz Monkey"
"Monkey Stuff"
Directed by FRED C. FISHBACK

"A Baby Doll Bandit"
"The Good Ship Rock 'n' Rye"
"Over the Transom"
"A Jungle Gentleman"
Directed by WILLIAM CAMPBELL

MAKERS of WELL-DRESSED COMEDIES
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 —

No EXTRA COST!
The SEA Raider "MOEWE"!

Sinking of Ship after Ship!

NO EXTRA COST!

HOT Stuff! You said it! Ship after ship sunk right before your very eyes as you stand on the deck of the world-famed sea-wolf! It's REAL, AUTHENTIC, BIG STUFF, EXCLUSIVE! Pick up your phone, get after this ASTOUNDING SENSATION—CASH IN on this latest example of INTERNATIONAL NEWS enterprise, and—mark this—you get the greatest scoop in news reel history with our regular service—not a penny of extra cost! Here's the kind of service that has put INTERNATIONAL right ahead—that makes INTERNATIONAL the ONLY Service for you.

BOOK IT—START TO-DAY!

RELEASED EXCLUSIVELY IN 4 PARTS APRIL 1ST, 5TH, 8TH AND 12TH THRU UNIVERSAL INTERNATIONAL NEWS

Captain Count Dohna on the deck of the "MOEWE," notorious scourge of the Seas!
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
TELL THE WORLD YOU'VE GOT A NEW FIVE REEL SENNETT COMEDY - AND WATCH THE WORLD TRY TO GET INTO YOUR THEATRE

RELEASED APRIL 25th

MACK SENNETT'S
SENSATIONAL NEW FIVE REEL SPECIAL COMEDY

"DOWN ON THE FARM"


UNITED ARTISTS CORPORATION
MARY PICKFORD - CHARLIE CHAPLIN
DOUGLAS FAIRBANKS - D.W. GRIFFITH
HIRAM ABRAMS, GENERAL MANAGER
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 "Comedy Art"

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.

ATLANTA—Criterion Film Co.
37A Walton St.—Mgr., E. C. Gibson

BOSTON—Major Film Co.
37 Piedmont St.—Mgr., R. H. Scott

BUFFALO—Gardiner Syndicate
21 West Swan St.—Mgr., Theo. Williams

CHICAGO—Greater Star Prod.
216 South State St.—Mgr., E. C. Davis

CINCINNATI—Masterpiece Film Co.
Clear of Main St.—Mgr., Harry Greble

CLEVELAND—Masterpiece Film Co.
215 Sansom Blvd.—Mgr., Frank Marshall

DENVER—True Film Exchange
12171 Commerce St.—Mgr., Sol Davis

DENVER—Supreme Photoplay Co.

DETROIT—Arthur S. Herman Attractions
501 Film Exchange Blvd.—Mgr., Frank Brese

INDIANAPOLIS—Henry Dellman
2606 Merchants Bank Bldg.—Mr., G. P. Finch

KANSAS CITY—Dole Film Corp.
412 Grand Blvd.—Mr., W. F. Coogan

LOS ANGELES—All-Star Feature Film Co.
313 West 5th St.—Mgr., A. Erhardt

MINNEAPOLIS—All-Star Feature Film Co.
320 11th Ave. SE—Mgr., Sam Goldflank

PHILADELPHIA—Twentieth Century Film Co.
1337 Vine St.—Mgr., Harold Holmay

PITTSBURGH—Superior Photoplay
201 Liberty Ave.—Mgr., Harry E. Rieffe

ST. LOUIS—First National Exhibitors Exec.
417 North Grand Ave.—Mgr., Sam Goldman

SAN FRANCISCO—All-Star Feature Film Exch.
Golden Gate Ave.—Mgr., W. E. Matthews

SEATTLE—M. Rosenberg
223 3rd Ave.—Mgr., R. Taylor Wakefield

WASHINGTON, D. C.—Super Film
511 Madison Bldg.—Mgr., S. Taylor Wakefield

TORONTO, CANADA—Crown Feature Film Co.
22 Victoria St.—Mgr., Irving Under
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'n
H.W. HELLMAN BLDG. LOS ANGELES
No question of their popularity

CHRISTIE
COMEDIES

are
KNOWN THE WORLD OVER
"Blind Youth"

Adapted from the play by
LOU TELLEGEN & WILLARD MACK

Scenario by
KATHERINE REED

Made to order for
Franchise Holders
in

NATIONAL
PICTURE
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
729 SEVENTH AVE., NEW YORK
BRTON N. BUSCH President
EXCHANGES EVERYWHERE
I HAVE FOUND THEM!

The right group of moving picture Brains with the Power, Ambition and Financial Strength, combined in an organization to give me the life-time opportunity I have sought.

THE DOMINATING FIGURE

in this strongly-welded company is a Producer in whose make-up is blended the genius of Art and Showmanship; a Man of reputation and talents, with Vision and Creative Ability; a Director of the highest rating, schooled in the craft of picture-making; a Man who has been consistently responsible for successful pictures, and who thoroughly understands Commercial Value.

D. N. SCHWAB PRODUCTIONS, Inc.

have brought this man forward, and I throw my lot with them.

They have the most modern equipped studio, a progressive and able business management, skillful camera men and clever scenario writers, that are preparing the best material to be obtained for my purposes. We are already working.

Who is this big man associated with such a company that has made me the happiest artist in the world?

His name will be ready for release to the public any day now.

WATCH US SHOOT!

David Butler
"A WOMAN

GEORGE H. WILEY

Offers

ARLINE PRETTY

WITH

HENRY G. SELL

IN

THE GREATEST SERIAL SENSATION

OF THE AGE

WRITTEN BY

C. N. and A. M. WILLIAMSON

Screen Version by

WALTER RICHARD HALL

Directed by

JAMES VINCENT

For Territorial Rights Apply to

SERICO PRODUCING CORP.

220 WEST 42ND STREET, NEW YORK CITY
Unanimously Acclaimed by Trade Paper Reviewers, as the Greatest Serial Story Ever Filmed.

**BECAUSE**

Its baffling mystery fascinates from the first to the fifteenth episode and defies solution.

Its death-defying thrills have never been equaled.

It has created a new era in serial productions.

Foreign Rights Controlled by

**EXPORT & IMPORT FILM CO., Inc.**

729 SEVENTH AVENUE
NEW YORK CITY
**NEW Side of Louise Glaum's Talent Is Shown in J. Parker Read's Picture "Sex"**

Not All of melodramas and Emotions in the Absurd Picture, and Featuring Louise Glaum. Which She is Well Known as "Belle of Wallace and Abroad." Directed by Fred Niblo. Story by C. Gardener Sullivan.

Anyway, the picture has a "size" which is truly a virtue. Its epiphanism, speaking of the current trend in art, reminded that it is the "size that counts." And because the line is absolutely the sole interest in C. Gardener Sullivan's story, it is King of Blue to come out and brand it so openly.

There is nothing especially striking or unusual in the plot. Louise Glaum plays a woman whom we would term a vampire role if Louis Pasteur and others did not insist that Louise Glaum don't want to be called a vampire. She has the mind of a vixen and a heart of stone, but Glaum doesn't care. She is supposed to be wearing a dress which the Parker & Ellis in Louise Glaum's nature. The picture is a wild and witty story which is, incidentally, not too bad a story, but a little tricky about returning what is given, even the wood and the landmarks, is one of the best that the Parker & Ellis in Louise Glaum's nature. The picture is a wild and witty story which is, incidentally, not too bad a story, but a little tricky about returning what is given, even the wood and the landmarks, is one of the best that the Parker & Ellis can manage.

**EXHIBITORS TRADE REVIEW**

You could not buy all this critical excitement for $30,000 In Gold

**MOVING PICTURE WORLD**

W. W. HODKINSON CORPORATION

527 Fifth Avenue, New York City

Distributing through PATHÉ Exchange, Incorporated.
To State Rights Buyers:

Because of an insistent demand from exhibitors, the NATIONAL FILM CORPORATION of AMERICA will shortly re-issue its Bruce Mitchell production,

"CAPTIVATING MARY CARSTAIRS"

Featuring

NORMA TALMADGE

from the novel by

HENRY SYDNOR HARRISON

—the negative will be re-edited and retitled, and new prints made therefrom. Appropriate posters, publicity and advertising aids are being prepared to properly exploit the picture.

The drawing power of Norma Talmadge's name, coupled with the movie fans' desire to again see the earlier successes which started this film favorite on her meteoric career, will assure the booking of this re-issue in the best houses throughout this country and abroad.

For Territory Write or Wire

JOE BRANDT, General Representative

NATIONAL FILM CORPORATION OF AMERICA

1600 BROADWAY

NEW YORK
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.

FOX ENTERTAINMENTS
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.

FOX ENTERTAINMENTS
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.
Second—

BOOK
GREIVER
EDUCATIONALS

Because they are good for your box office:

Greiver Educational Films have "box office drawing power" built right into them.

Perhaps you think it is impossible for a short subject to draw people to your box office as powerfully and as numerously as does a feature. Then you have yet to run your first Greiver Educational. There is nothing quite so convincing as the first one of them you run.

It took two years' effort and search to put this "drawing power" into them—but it's there.

Look for the Greiver Trade Mark at the Best Exchange in Your Territory

First—

BOOK
GREIVER
EDUCATIONALS

Because they are good for your screen:

There is that certain something in Greiver Educational, that causes an audience to know that they are enjoying short subjects that are really features in entertainment value.

From the screen they reflect the fact to your audience that you are not merely a good showman, but a fine judge of the artistic, of literature and of the finest kind of entertainment.

Look for the Greiver Trade Mark at the Best Exchange in Your Territory

Greiver Distributing Corporation
207 S. Wabash Ave
Chicago Ili
SAMUEL GOLDWYN Presents
WILL ROGERS
in
THE STRANGE BOARDER
BY WILL PAYNE
Directed by CLARENCE BADGER

Star---The quaint rope-throwing philosopher and humorist, Will Rogers.

Author---Will Payne, whose Saturday Evening Post story was read with delight by millions.

Cast---An excellent group of contrasting types, including Jimmy Rogers, Irene Rich, James Mason, Lionel Belmore and Doris Pawn.

Story---Will Rogers is seen as Sam Gardner, who, with his little boy, leaves his Arizona ranch to embrace a wonderful “business opportunity” in Chicago.

He loses all his savings to confidence men, and, desperate, attempts to recoup his losses by gambling.

It is here that the strange friendship takes place between Sam Gardner and “Kitty” Hinch, a flashy sport of the underworld.

Later, when “Kitty” kills his boss in a fit of jealousy, Sam Gardner proves that a man can risk death and disgrace rather than give up his faith in a friend.

Comment---This picture is easily the most realistic Will Rogers has ever had.

The star with his wide grin, his humbly, intensely likeable personality and general air of sun-tanned, hard-bitten Western honesty, will endear himself to your patrons.

It is a real picture, with a man’s-size plot and every element that makes for box-office success.
HELEN KELLER
in the super feature triumph
DELIVERANCE

—Helen Keller in Vaudeville—

"Helen Keller is the greatest vaudeville discovery of the past ten years."
—Gordon Whyte, Billboard, Feb. 28.

—Helen Keller in Pictures—

"A picture that will live long after photoplays of twenty years hence have passed away."
—Burns Mantle, N. Y. Evening Mail.

For Details, Write or Wire
GEORGE KLEINE
63 EAST ADAMS STREET
CHICAGO, ILLINOIS

NEW YORK BALTIMORE PITTSBURGH

Have All Paid Tribute to Helen Keller in Vaudeville

THE WHOLE WORLD WILL WELCOME HELEN KELLER IN PICTURES
Samuel S. Hutchinson, President
American Film Co., Inc. Presents

The Honey Bee

From The "Best Seller"

By SAMUEL MERWIN

with Marguerita Sylva

Famous Grand Opera Prima Donna

A story that millions have read. A star who is internationally famous. Directed by Rupert Julian, the man who staged "The Beast of Berlin" and "The Fire Flingers." Can you wonder that "The Honey Bee" is packing theatres the country over?

In the cast are Thomas Holding, Nigel Barrie, Albert Ray, George Hernandez, Kid McCoy, and many others. Over 3,000 extras in the great Carpentier fight scene. A prologue from Maeterlinck's "The Life of the Bee." A wealth of paper and exploitation aids.

Secure detailed booking information from American Film Company representative at your nearest Pathe Exchange.
The first seven releases are immediately available—the titles and stars are as follows:

MARGUERITE MARSH

in
The Phantom Honeymoon
A J. Searle Dawley Production

Chains of Evidence
with
Edmund Breese, Marie Shotwell and Anna Lehr.

EDITH STOCKTON
in
What Children Will Do

FLORENCE BILLINGS
in
The Heart of a Gypsy

GLADYS HULETTE
in
High Speed
An automobile racing story

Anna Lehr and Ralph Kellard
in
The Veiled Marriage

MARGUERITE MARSH
in
Wits vs. Wits

A full line of lithos, photos and advertising has been made for each of these features.

For information and details cable immediately to

PENN IMPORT and EXPORT CO.
Division of Films

15 PARK ROW

Cable Address: PENNIMPORT—All Codes

NEW YORK, N. Y.
MR. EXHIBITOR:

$500 IN CASH IS WAITING
FOR SOME ONE OF YOUR PATRONS

This Sum Will Be Paid For the Best Answer to the Question

WHICH IS THE INFERIOR SEX?

The Contest Is One of the Exploitation Methods Used to Aid You
In Getting the Greatest Possible Return from Your Showing of

MILDRED HARRIS CHAPLIN'S
Louis B. Mayer-Made First National Success

"THE INFERIOR SEX"

You Can Localize This Contest and Reap the Benefit For Your
Own Theatre by Simply Inviting Your Patrons to Participate
and Acquainting Them With the Following

CONDITIONS OF THE CONTEST

The Chaplin-Mayer Pictures Co., Inc., Offer a Prize of $500 in Cash for the Best Letter Answering the Question—

WHICH IS THE INFERIOR SEX?

The Contest Is Open to Everybody—Man, Woman or Child. There Is No Entry Fee. The Only Requirement Is That the
Answer Shall Be in the Form of a Letter Addressed to

MILDRED HARRIS CHAPLIN
6 WEST 48TH STREET, NEW YORK CITY

Letters must not contain more than 300 words. The $500 will be paid for the letter which in the
opinion of the judges supplies the best argument in favor of woman as the superior of the sexes.

Mildred Harris Chaplin Will Send an Autographed Photo of Herself to Every Person Entering the Contest.
Marie Dressler ... Mabel Normand

CHARLIE CHAPLIN

A REVIVAL OF THE BEST SCREEN COMEDY EVER MADE

"Tillie's Punctured Romance"

DISTRIBUTED IN

New York State by
Gardiner Syndicate, Buffalo, N. Y.
Western Pennsylvania and West Virginia by
Standard Film Exchange, Pittsburgh, Pa.
Eastern Pennsylvania and Southern New Jersey by Twentieth Century Film Co.,

Wisconsin by
Wisconsin Film Corp., Milwaukee, Wis.

North and South Carolina, Georgia, Florida,
Alabama and Tennessee by
M. A. Lichtman, Atlanta, Ga.
ON EVERY MINUTE!
AGREE THAT

LEONARD IAL

Roy L. McCardell's Great

BOND-THEFT MYSTERY STORY

is so full of powerful situations—blood-stirring thrills—hairbreadth escapes—furious fights—clever complications—baffling mystery and exciting suspense

THAT

"THE EVIL EYE"

sets a pace for fifteen galloping episodes that makes the ordinary serial

LOOK LIKE A SCENIC

Booked by

HALLMARK PICTURES CORP.

by E. S. MANHEIMER
D. W. GRIFFITH presents

"The Idol Dancer"

Personally Directed by D. W. Griffith

The fires of jealousy burned into his heart and the melody broke into a jangling discord.

The Blackbirder had overpowered the white girl when a bullet brought him to his knees.

"Look what I found by the sea. Shall we let it live or drown it?"

The gin-soaked derelict listened in wonder to the words of hope.

Her senses reeled when the giant black caught her in his arms, for she felt all hope was past.

The naked savages traded their pearls to the white men for gew-gaws.
Biggest Opening Record
for Box Office Receipts in the
History of the Strand Theatre,
the great Broadway House

"You love the mission boy, for I am a nobody," accused the Beach-comber bitterly.

The Beach-comber felt for his knife when she smiled bewitchingly at his rival.

She flew at her lover and struck with all the fury of a little savage.

"I don't want to wear smelly mission clothes. I want to dress like the flowers of the fields."

"You never will gain the Promised Land, if you let Pansy's smiles beguile you."

Silently they paddled to the island and waited for the signal to loot the mission compound.
D. W. GRIFFITH'S
"The Idol Dancer"

Pure Entertainment—Powerful Drama
and Extraordinarily Beautiful Scenery
From the Story by Gordon Ray Young—Photographed by G. W. Bitzer

Summoning all his strength he crushed the skull of the cannibal with a blow.

"I am facing the greatest adventure of all," he whispered—"death."

Violently seizing the Idol Dancer, he crushed her fiercely in his arms.

After the battle the white boy and the black emerged from the cupboard unharmed.

She kissed a Jasmine blossom and placed it on his lips to betoken her love.

The New England boy came to the islands of pleasant dreams in the hope of regaining his health.
The band of savages, led by the Blackbirder, began to batter down the door of the women's quarter.

The Blackbirder led his savage head-hunters against whites in the village.

There in the shadow of the mission hut, the Scoffer and the Idol Dancer realized their dream of love.

Pansy forsook the path of the righteous when the Head-hunter roared his savage love call.

The sullen blacks awaited the call of the Blackbirder, their master.

The cannibal seized the white girl and dragged her from the mission quarters to his hut.

A Picture That's Different

The wonderful dancing girl is a unique screen character and a cinch to advertise; you can't help packing them in.

A First National Attraction
Takes New York by Storm
Star of “In Old Kentucky”
In Another Big Success

Read what the critics say:

**STRONGEST OFFERING**

“Anita Stewart’s charm is evident. The picture is one of the strongest offerings of her film career.”—New York Tribune.

**DASH AND CHARACTER**

“Anita Stewart plays the leading role in ‘The Fighting Shepherdess’ with dash and character. A strong cast supports her.”—New York Evening Telegram.

**GIRLS ADORE IT**

“The kind of romance girls just adore to see. Miss Stewart is as prettily appealing as ever.”—The Sun and New York Herald.

**SPLENDID INTERPRETATION**

“A pleasing western drama, well cast and well played. Anita Stewart gives a splendid interpretation of her role. She is sincere and appealing.”—New York Mail.

**TENSE SITUATIONS**

“A picturesque photodrama of life in the western sheep country, filled with tense situations, and with Anita Stewart as the pugnacious lamb protector ‘The Fighting Shepherdess’ is worth looking at.”—New York World.

**BEST SCREEN ACTRESS**

“‘The Fighting Shepherdess’ has the charming person of Anita Stewart for its star. Miss Stewart long ago proved herself to be one of the best screen actresses and in her present part she upholds that reputation quite capably.”—New York Evening Sun.

**AMONG THE LUMINARIES**

“Anita Stewart plays with all the spirit, fine expression and charm which have won her a place among the luminaries. She is sympathetic and human.”—New York Morning Telegraph.

Louis B. Mayer presents

**ANITA STEWART**

in

“‘The Fighting Shepherdess’
A Stirring Tale of the Rugged West,
From the Novel by Caroline Lockhart
Directed by Edward José

A First National Attraction
Arthur S. Kane

Presents

CHARLES RAY

in a series of special pictures for

First National

—the first of which will be the sparkling George M. Cohan comedy-drama:

“45 Minutes from Broadway”

This is a series that every exhibitor will want to tie up with.

No one need tell you about the popularity of this star.

These pictures will be better than any the star has yet produced.

They are all taken from famous stage successes, popular novels or specially selected vehicles.

No pains nor expense is being spared to make them perfect in quality of production.

The value of this series to your house both in box office receipts and prestige will be tremendous.

A First National Attraction
The Picture Is Its Own Best Recommendation

KING W. Vidor
Presents
"The Family Honor"

His first Independently produced picture for First National

Written by John Booth Harrower
Directed by King W. Vidor
Scenario by William Parker
Photography by Ira H. Morgan

A First National Attraction

Watch the crowds at all
First National's First Run Houses
Arrow-HANK MANN - Comedies

A Series of Comedies Which Meet a Popular Demand

Produced by MORRIS R. SCHLANK

Arrow-Hank Mann Comedies are making them laugh in the biggest houses in the land. Theatres like Clune's Broadway, Los Angeles; The Rialto, New Haven; The Tivoli, San Francisco; The Park, Boston; The Rialto, Chicago, and the world's largest theatre, The Capitol, New York, are booking them and liking them!

"A GUM RIOT" Is the Latest; Better Than "A Bashful Blacksmith"

They Named It Right! It's a Riot of Laughter and Hilarity!

NOW BOOKING AT INDEPENDENT EXCHANGES EVERYWHERE!

Distributed by

ARROW FILM CORPORATION

220 WEST 42ND STREET

W. E. SHALLENBERGER, President

NEW YORK CITY
The Tradepaper of Features

"Metro and Loew Are Alone—Together," Says Rowland. ... 221
Bigger things than yet disclosed may be expected when the combination gets working top speed—even stage productions.

Independents Find Themselves Dependent—Upon Each Other... 217
Big Convention of State Right buyers and producers fills Chicago with "live wires" and they "sizzle" with voltage of energy.

"A Hundred Thousand a Year"—Just Like That! ............ 235
G. Gardner Sullivan believes in the "Percentage System" for Screen writers and goes to carry the gospel into all the world—including the heart of Africa.

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"VANISHING TRAILS"
Featuring
Franklyn Farnum and Mary Anderson

Exclusive Rights
for Foreign Territory
DONALD CAMPBELL
130 West 46th St.
New York City
MOving Picture World

Sullivan Going Abroad

Motion Picture followers everywhere will say "Bon voyage" to C. Gardner Sullivan, the scenarist, who, on March 31, started on a trip around the world. Offhand we recall no writer who has contributed more to the entertainment of the millions who throng the motion picture houses than has Mr. Sullivan. His work has been along original lines. He has created rather than adapted. He has demonstrated to the world at large—and to a world partly critical and partly hostile—that the screen can thrive on its own literature, that it is not dependent entirely on the efforts of those whose writings originally were intended for exploitation through other media.

The statement of Mr. Sullivan that he likes to write "desert stuff" will cause no surprise among his admirers. His ability to portray the lure and the fascination of sandy wastes constitutes one of his strong points. Fortifying this ability is the facility with which he merges his characters in the atmosphere of the old West. These "men with the bark on" stand out as rugged human beings, not caricatures of the dime novelist's conception. The author's journeyings into Africa should supply him with a mass of material for future screen stories, and we may be sure that when these reach the public they will be as colorful as were their predecessors of American locale.

Getting a Real Concession

The Theatre Owners' Chamber of Commerce, an organization of theatre men doing business within the metropolitan district, has demonstrated that it is something more than a "luncheon club," meeting each week to discuss a bill of fare. Through an arrangement with an insurance company the premium on 230 houses has been cut in two—from 22 cents a seat to 11 cents. This means that a thousand-seat theatre will be saved in overhead the sum of $110 annually. President William Brandt and his associates convinced the insurance men that there was no equity in imposing on houses of up-to-date construction the same rates that years ago were levied on "store shows." To prove their case they compiled a list of fifty first-class houses, no one of which had had an accident since the day it was opened.

The achievement again demonstrates the truth of the saying that some things are as easy as others—provided you go after them in the right way and have the goods to back you up.

Don't Expect Too Much

One of the high lights of the discussion Sunday evening before the Society of Arts and Sciences was the insistence that the followers of the motion picture must not expect too much, that they must not look to the screen as an art to yield more than has flowed from literature and music.

"All you ever get in a work of art is the one great moment," declared Rupert Hughes. The author went on to say that if in a picture you find five or six hundred feet that strike you as sublime don't expect or demand the continuous run of the height of human endeavor. John Emerson spoke along somewhat parallel lines when he said that "Great works come singly and not in groups." He was speaking in refutation of a recent magazine screech in which a writer had inquired why Griffith didn't make another "Birth of a Nation." "It is given to few people to do more than one great thing," he urged.

The occasion was one of genuine interest to the picture men and women present, and also without doubt to the other diners. Just to give a slant as to the personnel of the members of the society possibly the names of the three vice-presidents will serve. They are Bainbridge Colby, Secretary of State, and Job E. Hedges and John B. Stanchfield.

High Cost of Stage Plays

The possibility that the Loew-Metro organization may be compelled to produce stage plays on Broadway as a step toward reducing the high cost of screen material is suggested by Richard A. Rowland in a statement printed elsewhere this week. Time was, Metro's president says, when stage producers were quite contented with sums like $5,000 and $10,000 for screen rights to stage plays. Now, he declares, the average is nearer $30,000 to $50,000, and in some cases $50,000 to $150,000.

Another live matter touched upon by Mr. Rowland is that of percentage booking. The statement is made by the Metro chief that the exhibitor will be met half way and that percentage will not be forced.

Kansas Backs New York

A convention in Kansas which is said to have included more than half of the exhibitors of the state was unanimously decided to affiliate with the New York league as the foundation of a national organization. The body further recommended the holding of a national convention at an early date. It may turn out that the recent Utica convention made exhibitor organization history.

The members of the convention also went on record as opposed to percentage, the deposit system and the prevailing contract. R. G. Liggert, of the Gene Gauntier Theatre in Kansas City, was elected president. Mr. Liggert is a brother of the one time well-known motion picture player for whom his house is named.

It is reported the national convention may be held in Cleveland about June 1.

As to Projection Equipment

In these days of delay in manufacturing and still further delay in freight and express shipments the importance of being fully supplied with spare parts of projection room equipment is magnified, especially to the manager whose house is far from the center of supply. An official of a projection manufacturing concern points out that forehandedness in this respect may save the picture man much time and possibly many dollars. Also he calls attention to the desirability of keeping in reserve parts that were made for the machine of which ultimately they may become a piece; in other words, of the disadvantages that follow from an attempt to incorporate in one machine replacements designed to fit one of another make and design.
Indianapolis Showmen Laud
Defeat of Daylight Saving

INDIANAPOLIS exhibitors are elated over the fact that the city council, by a vote of six to two, rejected a proposed daylight saving ordinance which, had it passed, would have meant a loss of many thousands of dollars to the owners of motion picture houses.

One of the chief opponents of the proposed ordinance was George Schmidt, owner of the Crystal Theatre and president of the city council.

According to information received by Ralph W. Abbott, manager of the Universal Film exchange, of Indianapolis, exhibitors generally throughout the city were opposed to the stage production ordinance.

Representatives of Indianapolis civic organizations appeared before the council in support of or in opposition to the proposed measure, and at the conclusion of their arguments for or against, a majority of the council expressed an opinion that the people of the city do not desire such a measure.

They said also that attorneys had advised that the city charter does not give the council the right to pass an ordinance of the kind.

Burglars Loot Indianapolis and Connorsville Theatres

FOUR neighborhood motion picture theatres in Indianapolis were entered by burglars on Tuesday night, March 23. Only lenses and other parts from the projection machines were taken. The theatres entered were by the New Star, operated by A. Zaring, at Twenty-fifth street and Central avenue; F. W. Neal’s Theatre at 2201 Shelby street; the Alacazar at 2174 North Illinois street, and the Garrick Theatre at 2601 North Illinois street.

Detectives have learned that the burglaries were committed by four men, visiting the various theatres in an automobile. The men were seen entering the Garrick Theatre by persons in the neighborhood, but made their escape before the police could be notified. The aggregate loss has been estimated at approximately $1,500.

The safe in the Auditorium Theatre, Connorsville, Ind., which is operated by J. C. Schilling, was blown open early Monday morning, March 22, and the vaults escaped with approximately $1,500—the receipts of all the Sunday moving picture shows and the advance receipts of a stage production which was scheduled for Tuesday night.

The cracksmen gained entrance by forcing open an alley door. They ripped down some costly new velvet draperies and used them to muffle the sound of the explosion. A heavy charge of nitroglycerin was used.

Massachusetts Legislature

Considers New Censor Bill

A MODIFIED moving picture censor bill has been presented to the Massachusetts House of Representatives by the legislative committee on mercantile affairs. The vote of the whole committee was nine to three, with three members not recorded.

The plan for a state board of censors, attached to the measure presented by the state committee on motion pictures, was discarded by a sub-committee of the whole legislative committee. This sub-committee drew up a new bill which in turn was handed to the house. Censorship powers under the new bill would be placed in the hands of Col. Alfred P. Foote, of Holyoke, state commissioner on public safety.

Every motion picture desired by exhibitors to be shown in Massachusetts would be censored under the terms of the new bill. Col. Foote or a committee from his department would do the censoring. The censorship fee would be $1 for 1,000 feet or less and $2 for a reel of more than 1,000 feet. The commissioner of public safety would have power to appoint a sub-committee at an annual convention. This subordinate would take immediate charge of the work.

Shortly after receiving the new measure the House of Representatives referred it to the House ways and means committee. This committee later will hold hearings on the measure.

Already two hearings have been held by the mercantile affairs committee. It looks as though the fight over the measure will be so prolonged that it will not be possible for the legislature to act on it in these closing days of this session and that it may "die a natural death," as many hope it will.

Bill Would Let Little Tots Attend Shows Unaccompanied

A BILL has been introduced in the New York State Legislature by Senator Jerome Garibaldi which would permit children between the ages of 10 and 16 years to attend motion picture theatres in the state unaccompanied during certain hours of the day and evening after school hours and before 8 o’clock at night, unaccompanied children are to be permitted to attend such houses as have a space set aside for children and which have a matron selected by the local society for the prevention of cruelty to children, or some other equally as well qualified society.

The bill was introduced only last week and has been sent to committees following the usual course of proceedings. There has been quite a little sentiment already manifested in favor of the bill and it is expected that it will shortly be reported out of committee and go to a vote.

District Showmen Protest

Against Express Conditions

THE moving picture men of Washington, D. C., have joined the local merchants in the campaign which has been undertaken to secure handling of goods by the express company, instigated by complaints to the Merchants and Manufacturers’ Association that the service now

KANSAS EXHIBITORS TO JOIN WITH NEW YORK IN ESTABLISHING A NATIONAL ORGANIZATION

(THE Wire to Moving Picture World.)

THE Kansas State Exhibitors’ Association at its annual convention in Wichita on Monday, March 29, went on record as opposed unanimously to percentage, the present deposit system and prevailing contract. The organization also passed a resolution exorsizing the Utica convention and recommending the holding of a national convention at an early date. It was unanimously decided to affiliate with the New York State Exhibitors’ League as the foundation of a national organization.

More than one-half of the exhibitors of the state attended. R. G. Liggett, of the Gene Guantier Theatre, Kansas City, was elected president after R. M. Miller declined the position, which he has so ably filled for two years. P. S. Harrison, editor of Harrison’s Reports, of New York, was the principal speaker of the day and talked on problems of the industry today and bitterly attacked the percentage plan.

"One at a Time, Please,"

Says Lester Cuneo to the Photographers. Appearing in the leading Fox productions.

Pickford-Fairbanks Wedding

CEREMONIES IN LOS ANGELES

MARY PICKFORD and Douglas Fairbanks were married in Los Angeles on Sunday, March 28, by the Rev. J. Whitcomb Brougher, pastor of the Temple Baptist Church. Present at the ceremony were the bride’s mother, Mrs. Charlotte Smith; Robert Fairbanks, a brother of the bridegroom; the Rev. Henry Miles Cook, assistant pastor of the Temple Baptist Church; Margery Daw, and R. S. Sparks, deputy county clerk. Mr. Fairbanks was best man and Miss Daw was bridesmaid.

The license had been issued at a dinner party at the Fairbanks home in Beverley Hills the preceding Friday night. The occasion was in honor of the prospective bride, with the minister and license clerk as guests.

On Monday evening a dinner was given to close friends at the Fairbanks home, followed by a reception, at which the bride and bridegroom received the congratulations of their Los Angeles friends, including many of the members of the motion picture colony.

Couple will sail for Europe May 19 and return in September. Mary has no intention of quitting the screen.

Kansas Exhibitors to Join with New York

In Establishing a National Organization

(214)

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Hugh Woody Heads Capitol,  
Succeeding S. L. Barnhard

A special meeting of the board of directors of Capitol Film Company, held March 29, Hugh Woody, a prominent Indiana banker, was elected president to succeed S. L. Barnhard, who also retired from the directorate. B. Herbert Milligan, of Chicago, succeeds Barnhard in the place of former President Barnhard in the directorate and also assumes the duties of general manager relinquished by C. E. Eckels, who has also left the employ of the organization.

As an indication of their desire to place Capitol in the front rank of the aggressively independent and enterprising producing companies, the directors voted the new management a $150,000 producing loan and made available for the proper development of Capitol's new policies and the production and exploitation of super-special Capitol features recently determined upon.

With all of these important questions the new president, Mr. Woody, is thoroughly familiar, as he has spent the past month in the general offices of the company in Chicago making a certain study of rapidly increasing business and of the broadened policies of the original company.

Mr. Milligan, whose experience as vice president of the Creation Films and managing director of the Capitol Company, has been of great advantage to the Capitol, brings to his new duties a high reputation as an organizer gained by his experience as the executive head of one of Chicago's well known financial institutions.

Jake Wells Rehabilitating

Richmond Theatrical Field

President Jake Wells, of the Vany Realty Corporation, Richmond, Va., has announced the acquisition of sites for two new theatres, the purchase of the Bijou Theatre and plans for its enlargement, as part of a $1,000,000 plan for the expansion of the Richmond theatrical field. The Bijou and Isis theatres will be eventually combined into a large theatre for colored productions and people, with a seating capacity of 1,400, will be built. The Academy of
The world would wear out lots more SHOES
If motors only ran on BOOZE.

WHAT DO YOU KNOW?
(Mental Tests for 9 Wits)
Who was your favorite Lubin actor?
(If there ever was a Lubin actor.)
Who first "doped" a film?
When did actors begin playing in moving pictures?
Why so much gab down a dumb-waiter?
First said: "That's a good picture."
Is Jesse J. Goldberg's middle name James?

"Bird Millman, having taken a flyer in pictures, now has a steady job with the circus," declares A. W. Sobler from amid the Mayflowers.

Kill or Cure.—Paramount salesmen will soon install upon exhibitors taking "Paris Green." That is Chaplin Ray's new one.

Port Henry, N. Y., Likes the Films.—Morning Telegraph Headline:
That makes it a "key city."

"The Sea Vampire" will soon be shedding salty tears while rising from scores of "em."

All Got An Earful.
Everybody in the hotel listened when "The Woman in 12" and "The Girl in 28" waged a wordy battle with "The Girl from the Outside."
But "Cynthia-of-the-Minute" (late as usual) missed the fun.

Spasms of Spring.

Houdini's "Terror Island" is not a serial located in Ireland.

By Other Names as Sweet.
Glancing through proofs we find this new way of expressing "cellar stuff" in Moving Picture World you hold in your hand:
"He showed his visitors through the projection room and rounded out the demonstration with a visit to the cellar where he had installed the resistance apparatus."

Take it from Pete Smith:
"Dam the River's End" will not be among River and Harbor appropriations.
Marshall Neilan has never received a letter from an admirer.
"I am an Indian" was autographed in a room full of "fan letters"; indorsed cold cream or narrowly escaped death in a motor accident.
But he was lost in the mountains at the time Griffith was lost at sea.

"Indiscreet Wives" and "The Invisible Divorce" would make a good bill for double-feature day.

Ticket takers at cinemas will be featured in William S. Hart's "The Toll Gate."

Better Change It, Richard.
The "Missus" says she could get quite hopped up over Richard Barthelmess if Charley Ray wasn't so easy to pronounce.

Why Not Make It "Dick Bart."
Incidentally, how do you pronounce that chap's moniker?
Is it Barthelmess, Barthelmess, or whichever what way?
We make a mess of it every time.

"Resurrection," was the first feature to be made in more than two reels.
Charley Chaplin didn't appear in the original cast, but he has since been resurrected in many numbers and kinds of reels.

How Come?—That when the star is imperiled during the shooting of a scene that it is her director who always saves her.
Likewise when the director is imperiled under like circumstances, the female star always does the heroics.

No, Alfred, You're Not "Nifty."
It's just this way. You live in Connecticut and work in New York.
You leave the Grand Central at 5:15, ride 45 minutes and arrive in the home sector at 6 o'clock.
Having ridden 45 minutes you get home 15 minutes before you started.
That's why Governor Holcomb won't let the women vote.
Mere man is so much smarter! He can't even make his watch behave.

Katherine MacDonald will be "The Guest of Hercules," invited by Randolph Lewis to attend the wedding of Mr. Hercules Hokum and Miss Lotta Bunk, soon to be celebrated by the Pathé press department.

Film partisans assert that "The Virgin of Stamboul" was ruined when a "Jazz Revue" was added to the Broadway Theatre's bill.

"Lucid Intervals" (face) is a film-titl that indicates hope for THE industry.

In Bill Reilly's "Western" screamedario, the bad man doesn't "dine" with his boots on as per usual.
He dies with his spats on!

Ladies' Choice.
William Fox told Wells Hawks to give Pearl White her choice of routes on her trip to Europe.
"Would you like to go by the 'dry' American Line or the wet French Line?" queried Wells.
"Me for the French," said Pearl.

We seek description of a villain who smokes a "short, light cigar."
They invariably puff on "long, black" ones.

"Don't Ever Marry" Says Ralph Ruffner

To the boats, men! The women are running amuck.
Women are reasonable; there's no use talking.
Neptune married, and he's a Fish.
A Parade of Pathos requiring an hour and a half to pass a given point.
Uncle Sam allows you $2,000 for a wife. We'll say Brigham Young had some foresight.
There are three things in life. You are born, you get married and you die.
Therefore, after you marry, there's nothing left to do but die.
"Don't Ever Marry" (First National) is a Nickel Plated raid into the Old Kit Bag of Married Life. Bring your own swag-bag.

Essentials of Photoplaying.

Rights!—New York Times referred to a railroad that runs along the Hudson Valley as the "West Sore."

Fill Your Bins with Robertson-Cole

By H. T. Snowdon, Detroit.
Actor.—Do you recognize the professor? Manager.—What do you do? Actor.—Blackface. If you don't believe look in my ear.

"The Evil Eye."
Giving the frog who reads the titles out loud a mean once over.

"Dangerous Days."
Months of July and August for poorly ventilated theatres.

Some Snappy Statistics.
Film Salesmen.............3,627
Tourists..................1,627
Weather Prophets...........694
Really Sell Films.........18

Music suggestion for "Why Change Your Wife?"
"Off with the Old Love, On with the New."
"I Sent My Wife to the Thousand Islands to Spend a Week on Each."

Looks like a Dry Spring.
Federated Film Exchanges Is Formed at Independent Producers Convention

Great Gathering in Chicago Also Organizes Film Clearing House and Agrees on What Each Shall Produce—Joseph Brandt Delivers Keynote Address—To Wage Publicity Campaign—J. L. Friedman Is President

By JAMES S. MQUADE.

The independent producers opened their convention at the Congress Hotel, Chicago, Wednesday afternoon, March 24, with Joe Brandt, of the National Film Corporation, of New York, as chairman.

Wednesday's session and Thursday's forenoon session were mainly devoted to the discussion of the number of reels that could be produced by their combined efforts for independent exchanges; also as to whether or not they would guarantee the product outlined and whether they were ready to form a Film Clearing House, similar in many respects to the old Sales Company of about eight years ago. All these matters were fully decided upon and adjournment was made after Thursday's morning session to submit the plans adopted to the independent exchange convention, at Thursday's evening session.

List of Subjects Agreed Upon.

Following is the list of subjects which the independent producers agreed to make for independent exchanges, after careful deliberation:

Louis Burston, Burston Films, Inc., New York City, six to eight features of at least five reels each; twelve two-reel drawing room comedies and one serial.

C. L. Chester Productions, Inc., New York City, one travel picture or scenic and a one-reel comedy.

Murray W. Garsson and Charles Scherin, eight features.

Capital Film Company, Chicago, a two-reel railroad drama, a two-reel slapstick comedy, a two-reel western and eight five-reel westerns.

Jack Cohen, New York City, twelve educational one-reel pictures, twenty-six two-reel comedies and twenty-six two-reel slapsticks.

Harry Sherman, Los Angeles, eight to ten features, of five to seven reels each.

Marion Kohn Productions, San Francisco, a two-reel comedy drama, western, a one-reel comedy digest, a two-reel slapstick comedy and a one-reel straight comedy.

National Film Corporation, Hollywood, Cal., one two-reel society comedy, one two-reel slapstick comedy, six five-reel features and three serials.

A. H. Sawyer; six features, of five to seven reels.

Arrow Film Corporation, New York City, four super features.

Sidney L. Cohan Film Corporation, Los Angeles, ten five or seven-reel features.

At Thursday night's joint session, in the Congress Hotel, which was held after the banquet given by J. L. Friedman, president of Celebrated Players, to the assembled independent producers and exchange men and other guests, Joseph Brandt, of the National Film Corporation, New York, read the following address, which is a summary of the deliberations of the independent producers and the plan outlined by them for the consideration of the independent exchange men:

"In order that your organization may have before it in its deliberations the facts which have been brought out at a meeting of the producers of pictures for the independent market, we respectfully desire to submit to your organization the following:

"The independent producers have for some time past endeavored to formulate a plan whereby the independent exchanges could secure negatives immediately after they had been finished at the studios, and for that reason they welcome the 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.

Fair Division of Negative Cost.

"The independent producers are more 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 by saying that they do not favor, nor have they ever countenanced, 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 legitimate profit guaranteed to the producer, based upon the acceptance and the sale of his product in all of the territories in the United States and Canada. The producers are sure that a proportionate charge can be made which will be fairly distributed among all of the exchanges in all territories and that through a co-operative 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.

"With this idea in mind and anticipating that your organization will become perfected and that you will underwrite a sufficient amount of money that 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 that you may desire, these negatives to be acquired for you at prices which will enable you to make a reasonable profit and which guarantees to the producer 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 the 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.

No Threat of Compulsion.

"Heretofore, you have been obliged to seek your product in any field that you could find. 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 to 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, upon proper notice being given, will 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 of a star who will.

"One of the big factors that has made the big program organizations so profitable is the fact that they have spent money regularly in the consistent and persistent advertising and exploiting of their stars and their subjects, so as to keep them prominently before the public and before their exhibitors.

Special Attention to Publicity.

"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 Film 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 Film 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, 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.

To Sell Accessories at Cost.

"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 had been sold, and it was a rare occasion when your name was included in the advertising. It is the intention of the Film Clearing House to make your subjects so well known in each individual territory that 50 per cent. of the sales work will have been done before your sales force gets in the field. And further than that, the continuous 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.

"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 a great saving in cost can be effected because the Film Clearing House will know exactly how much material to order. This will eliminate the waste which has been prevalent heretofore and will enable the Film Clearing House to buy supply much better and at a diminished price perfectly whereby advertising accessories will be sent to you far enough in advance to absolutely avoid the delays which have so often resulted in the cancellation of service.

The financial conditions and purchasing ability of each producer by the Film Clearing House, and under its contract with each producer it will be impossible for them to switch to any other organization or any other program of years they have agreed to supply their product to the Film Clearing House.

Guarantee Required of Producers.

"The Film Clearing House has also made it obligatory upon every producer to guarantee "in writing" the damages that may have been incurred by 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 loss that you may suffer by reason of the cancellation of contracts or any moneys you refer to exhibitors, on account of failures to deliver subjects to you on time, will be repaid you.

"It is for you to determine what subject you want your big program House is not going to release pictures that are not satisfactory to your entire organization. It is for you to determine whether or not the independent exchanges are getting to secure a regular supply of subjects of the standard you want and at the time you want them. The producers stand ready to sell their product to you on a fair basis, but you must be prepared to guarantee them that, collectively, you are able to back up the demands by an organization that is financially sound and able to carry out its obligations.

Have Finances to Aid Independents.

"You must realize that self preservation is the first law of nature. The independent producers, with such a combined output as the Film Clearing House will be able to offer, are in a position to help materially men in the independent field who are sincere and are in the way in it. In territories where such men cannot be found, the Film Clearing House will be prepared to deal with persons you may select, who will creditably represent your organization and probably handle the subjects of the producers.

"If such a man cannot be found by you, the producers will secure one. You gentlemen must get together, because the independent producer cannot compete by the pictures knowing that he is constantly gambling with from 40 to 50 per cent. of the territory, on account of men who haven't the nerve to handle better pictures and who do not know how to exploit pictures properly in order to get the greatest maximum gross out of them.

Guaranteed Product Representation.

"There is nothing that is bigger than the big program organization can produce that you cannot have, if you can guarantee to the independent producer that you have the money to pay for it and, furthermore, the publicity after you have paid your money to make a profit on your investment. There is no security for the producer, public is to make pictures for you, unless you are prepared to exploit them properly and get out of the picture all that should be gotten out of it in the territory. The Film Clearing House has perfected plans that will absolutely guarantee 100 per cent. representation in every territory where their subjects are released.

"It is for you to decide whether you, (Continued on page 262.)
Screen Has Elevated Public Taste, Says Emerson at Arts-Science Dinner

IN six years the motion picture has elevated public taste to the point where a first-class play will be supported, declared John Emerson at the dinner of the Society of Arts and Sciences at the Biltmore on the evening of Sunday, March 29. Motion pictures had been selected as the sole topic of the evening, and present as the guests of the society were many representatives of the industry. Mr. Emerson said that if David Griffith never made another picture his fame was secure by reason of "The Birth of a Nation." He further said that "Great works come singly and not in groups."

Rupert Hughes previously had declared that "All you ever get in a work of art is the one great moment." The author stated that we are living in an age which people a thousand years from now will look back upon with envy, that the men who now are making pictures are doing a work as great as was that of those who staged Shakespeare's plays.

The evening was one of marked interest. The great ballroom of the hotel was filled with the members of the society and their guests and the speakers were followed with close and appreciative attention. Augustus Thomas was toastmaster, and he was his own inimitable self. He introduced in turn, besides Mr. Hughes and Mr. Emerson, Whitman Bennett, Roj Cooper Megruce, Charles C. Pettojohn and Anita Loos. There was another speaker, Dr. Edward Rolf-Wheeler, former clergyman, announced as "The Devil's Disciple," whose mission it was stated was to say as many bad things about motion pictures as he could collate and utter.

Screen Financing Show Business.

The Disciple was not an enthusiastic success. Apparently he aimed to be smart and by employing an attempted facetious style to be able to get over matter that uttered seriously would be laughed at. While a few of his listeners were inclined to take him at his own value the majority were mildly amused when they were not bored. Mr. Thomas remarked as the advocate sat down that the most promising things said by him were that there would be a moving picture theatre on every corner in hell, said the Disciple who had to greet the picture men on arrival. Mr. Bennett said in opening that the picture business to no small degree is financing the show business. "The motion picture is not going to replace the stage nor the stage the motion picture," he said. "Three or four organizations of great wealth undoubtedly have done a great deal to develop the picture. Within the last year there has come into our trade a new individualism. It is leading to specialization. One of the elements of progress in the picture business in the next two years is going to be individual attention on the part of capable men to the making of comparatively few subjects."

"I have been working on a hundred five-reel pictures in the last year. That is too many. I don't want to talk business politics to a general gathering, but I look forward to a new era in motion pictures when there will be a limited production."

Megrue Envises the Plumber.

"In my experience in the legitimate theatre I have found that not only does every one feel capable of rewriting a play but that they insist on it," said Mr. Megrue. He paid his respects to the plumber as representative of a trade the followers of which never were told they did not know their business. In closing he gave a bit of statistical data which he had prepared. As an example he quoted: "Number of eastern studios projected in 1919, 1204; number built, 2."

The One Great Moment.

Mr. Hughes expressed a mild curiosity as to why the Society of Arts and Sciences was discussion motion pictures. "Motion pictures are not an art, they are not a science," he went on, "and those who have invested in them know they are not a business. The speaker outlined some of the hardships he had experienced at the hands of the continuity writer, telling of one instance where he discovered on viewing the finished work of the producer that the continuity writer had "screened him very prettily."

"All you ever get in a work of art is the one great moment," said Mr. Hughes. "When you go into a motion picture theatre and you see a production of five or six reels or more and there are five or six hundred feet that strike you as sublime don't expect or demand the continuous run of the height of human endeavor." The speaker said sometimes he was disappointed in a picture because he had entered the theatre with his hopes too high.

Picture of Today Is Not Bad.

"I am willing to risk my reputation in saying we are living in a period which people a thousand years from now will look back upon with envy," Mr. Hughes continued. He enumerated a number of men, including Shakespeare and his contemporaries, who were not appreciated in their own time. "The picture men today are doing as great work as did the men who put on Shakespeare's plays," the speaker went on. "Don't let anybody fool you that the picture is bad today. So was Shakespeare in his day. He was compelled to cater to the whim of his period by injecting matter foreign to his story. You read 'Julius Caesar' and you will find local kinks for the benefit of the Broadway of his day."

"One thing people resent a great deal is censorship. I don't believe it ever accomplished anything for the morals of the world. Girls have gone wrong and always will go wrong, using the word wrong as we use the word right—I don't know."

When a Play Is Not Bad.

Mr. Hughes entered upon a discussion of morals, to the evident concern if not dismay of some of the diners. Reverting to the incident of the bathing girls comedy in the small western town—a subject introduced by Mr. Thomas and which kept cropping up during the evening—the speaker declared if all men and women in the world went stark naked there would be less vice in the world.

Mr. Thomas complimented Mr. Hughes at the conclusion of his speech. "I always have had great admiration for you," he said, "but it has increased this evening." Mr. Thomas related a story of Thomas Clarke, to whom some one had remarked.
that a certain production was a bad play. "No, it is not," declared Mr. Clarke. "There was a moment in it when I forgot I was in a theatre. It is not a bad play.

Exhibitor the Backbone, Says Pettijohn.

I have always been impressed with the fact that the man who runs the theatre is the backbone of this industry," declared Mr. Pettijohn after paying his respects to the Devil's Disciple. "The day when the exhibitors will be organized is coming, in fact it is almost here. In New York State it already is here, and the movement is extending to the South and Southwest. These groups soon will be formed in one compact organization.

"No one denies that pictures have a great power, but the large question is the employment of that power for good or evil. Let me point out some things pictures have done. The day after war was declared pictures were organized for our government. I don't know how many people are aware that the first ammunition sent into France was not in the form of powder and bullets but in that of motion picture film. The morale of the allied troops was so low they had been weakened. There were people who would not and could not fight and were not going to France, but when these films outlining the many activities of the government were shown in the front lines the soldiers over there knew Uncle Sam was coming. So you see pictures did their small bit in the work of the war.

Screen Has Helped Stage.

Mr. Emerson prefaced his remarks by suggesting that as films were made of celluloid he was curious to know how the devil had been able to see any pictures. The speaker immediately plunged into a reply to a recent article by George Jean Nathan in Smart Set in which it was alleged among other things that pictures were responsible for the decline of the stage.

"Not in eighteen years of closely following the theatre in New York have I seen so many worthwhile plays as in the last twelve months," Mr. Emerson declared. He named twenty-three subjects that in one year to April 1, 1920, had been successfully produced in New York City. "If am counting as a success," he said, "any play that people will pay their money to see. Now this means that the taste of the public has been raised to the point where it will support any first-class play. I know of only one play in twelve months that was well written and well produced that failed — and that was because it had a war angle and came just at the close of hostilities when people were tired of plays of that sort."

"I say thank God for the movies and more power to their good right arm. It is said that three-fourths of the movies are dull and stupid. The same proportion holds good in the case of plays, of music. But that proves nothing except what we all know—that three-fourths of the people produced in this or any other country are dull and stupid. Of course, we all belong to the other fourth.

Tribute to Griffith Film.

"We have only had six years to work. Do you know I would like to pick out a jury of thousands of people throughout the world and ask them what evening in the theatre gave them the most continuous thrill and enjoyment. I venture to say a majority of them would say 'The Birth of a Nation.' For intensity of emotion, for power, for great, broad sweep, there never was anything within four walls to equal that production. The writer in Smart Set asks why Griffith doesn't do it again. It is given to few people to do more than one great thing. Homer wrote only two poems that we hear much about." Mr. Emerson went down the line of men who were great by reason of the films they made.

"Take the most extraordinary man that ever lived in this world," he said, "a scientist, an architect, a builder of bridges, of engines of war; a supremely great painter and a sculptor; a philosopher, a great inventor; he invented a flying machine—it couldn't fly much, but it could plane down from a height; the busiest man in the world—take Leonardo da Vinci. He worked on an equestrian statue and it took him seventeen years to build the horse and you want Griffith to make another Birth of a Nation."

"Great works come singly and not in groups. Dozens of good pictures have been made since that time. The work of those at this table gives us an honorable place in the fine arts."

Anita Loos Makes Mirth.

Anita Loos said that while she had been asked to speak on scenario writing she had decided to read one that had been submitted for consideration, in the belief the dancers should understand what the public is missing. The tale was entitled "The Hereditary Taxidermist," alleged to have been given to the world by a California maiden. A sub-title indicated the story was "A tragedy of motion picture." A sub-title set forth also that it was educational in that it showed taxidermy.

The script traced the evil influence of the taxidermist strain on the daughter: "All day long she stuffs chickens. Even the dog is a neighbor to the victim of an irresistible impulse to transfer the inside of a sofa to the interior of the canine. "When her child is born it is born with this hereditary taint—it wants to stuff everything." Miss Loos' effort made one of the hits of the night.

Among those at the guests' table were Rex Beach, Geraldine Farrar, Billie Burke, Elsie Ferguson, Doris Keane, Ralph Ince, Florence Reed, Madge Kennedy, Burns Mantle, Dorothy Dalton, Channing Pollock, Elaine Hammerstein, Zena Keefe, Lou Tellegen, Peggy Wood, Lucille Le Stewart and Basil Sidney.

"River's End" Does Weekly Gross Business of $75,000

W HAT is conceded by motion picture sales experts to be the record on the weekly gross business of a photoplay after the first runs have been completed was reached last week by Marshall Neilan's first independent production released through First National, "The River's End." In its fourth week after release date, contracts for the production were approved by the Marshall Neilan organization aggregating $75,000.

This total sale for one week, it was pointed out at the Neilan offices in New York, is not the result of a concentrated sales drive for a given period to attain a record amount, as is often done by companies desiring to make an exceptional showing, but comes as natural sales resulting from the exceptional business to which the photoplay is playing wherever booked.

It is claimed that never before has the fourth week of a film booked into motion picture theatres achieved such an amount in weekly sales. The contracts approved during the past week include bookings in some of the smallest towns in the United States at record rentals. Extended bookings have been the rule and many exhibitors have seen the advisability of holding the film over for another week.

An instance of how the picture is overcoming all obstacles in hanging up new records for exhibitors is pointed out in a telegraphic report received by C. R. Beacham, manager of the First National exchange in Atlanta, from the Fashion Beaux Arts Theatre, Palm Beach, as follows: "You might like to know that although the closing week of the season, when the population is dwindling, Marshall Neilan's 'The River's End' broke all house records for attendance in history of Beaux Arts today. I unreservedly state it to be one of the very finest pictures it has been my privilege to present."

"Good Morning, Nurse! Do You Think My Son Will Be Fit for the Presidential Campaign When He Gets Well?"

Mary Miles Minter says she doesn't know about the presidency but he thinks he will be able to sign a marriage license. From Realart's picture, "Nurse Marlorie."
Rowland Denies Loew Is Interested in or Affiliated With Any Other Firm

Says Company May Be Compelled to Sponsor Shows on Broadway Stage Owing to Mounting Cost of Play Scripts—Will Not Compel Percentage Booking but Will Adopt It with Showmen Who May Desire It

The same protection which he secured for himself Mr. Loew is now willing to extend to his associates. He offers to exhibitors everywhere, and particularly the smaller exhibitors, the opportunity to bring to their theatres the Loew-Metro specials under a protective franchise arrangement. This protective franchise would not only assure 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 at the same form of amusement to supplement their screen entertainment.

"Will Not Force Percentage."

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. By cooperative experiment both producer and showman will eventually arrive at a satisfactory basis of agreement."

"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.

May Produce Stage Plays.

"This condition may force us into the field as stage producers. If so we think it should be on the theory that it would actually save money in the gross 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 investment on the success of the play and still retain it as a screen vehicle, the reason for such a move becomes apparent."

"We will make approximately fifty major releases during the ensuing year, beginning early in the fall," said Mr. Rowland, in speaking of the production policy. "In the majority, the 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 will be in charge of Joseph W. Engel, as general manager. Our sixty-five or seventy studios in New York will be under Maxwell Karger. Moreover we will erect new studios, somewhere in the close vicinity of New York; but our plans for this modern establishment are not now ready for announcement in detail."

"Before long 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.

"In the matter of short subjects we will distribute some two-reel comedies. Buster Keaton, who has achieved considerable of a name for himself in Roscoe Arbuckle comedies, has been engaged for a prominent part in our forthcoming production of 'The New Henrietta.' He will be featured in eight of those two-reel comedies to be made by Joseph Schenck."

"All of the forthcoming Loew-Metro specials will be quality productions in every sense of the term," he says. "They will be as fine as it is humanly possible to make them. We are prepared to go to the limit of liberality in money expended, and will allow our directors ample time to turn out artistically developed products."

"I know it to be a fact that several motion picture producing companies have been seriously affected because the inflated cost of production has been too much for them. The exhibitors must realize that ultimately some of this increased cost of producing pictures must be born by them."

"Without neglecting any necessary artistic detail Loew-Metro will conscientiously endeavor to pare down wastage to overhead expenses for the exhibitor's benefit; but it cannot control an economic condition that has the whole world guessing."
An Infant Industry Restless in Its Crib

Combing Moving Picture World Ten Years Ago

S
o modest are present day “grown ups” in an industry reported to be only in its infancy that some are talking for “dope” on the present generation, rely upon Moving Picture World dated April 9, 1910, for the history here to be recorded. Almost is the temptation to repeat: “News was scarce them days.”

The Motion Picture Distributing and Sales Company (the Patents Company without patents) had just been formed—first “Big Bertha” discharged in a fight that was on to the death between “Independents” and “Dependents.” The Executive Committee of the National Independent Moving Picture Alliance was in session at the Hotel Imperial.

Remember Those “Imperial” Sessions?

Whenever the “ins” or “outs” drew movie picture men of America into session, all hands hurried in. I was asked to put on extra help to accommodate the rush to the mahogany. It was a great gathering—no matter who called the farious to “line up” and be seated! It is believed the expression “exhibitors service originated at these Imperial sessions.

The Motion Picture D. & S. Company had named Carl Rothapfel, Adam Kessel, Jr., vice-president; Charles O. Baumann, treasurer; Thomas D. Cochrane, secretary. The active management of the Sales Company was delegated to Mr. Cochrane and Mr. Baumann.

Carl Laemmle announced that he had dispatched an agent to establish depots for Imp films in an attempt to rupture European circuits. Just that much of an announcement that would be press-agented to a couple-a pages in these mature days of our profession.

The First “Unit Program”

Sam Rothapfel, in another contribution to Moving Picture World, mailed from far-off Pennsylvania, told how he would have picture theatre managers look-alive to “better picture programs.” Roxy had the “Unit Program” bug ten years ago as witness:

In most cases the exchange will assert the program merit. But that it will pay only a little extra work to achieve success. This I consider an ideal program—and he named it.

“Industries of Southern California” (Selig).
“Ranson’s Folly” (Edison).
“The Newlyweds” (Biograph).
“Another thing I want to call attention to,” said Roxy, “is the fact that not one minute during the entire performance should your music cease.

Consistency Thy Name Is “Roxy.”

Ten years ago Rothapfel was “talking over the heads of his audience.” Four years later he was wild and visionary when he opened the Strand. The history of THE industry will be set forth that Roxy was a man of vision rather than a visionary man.

They’ll tell you at the Strand—will the crowds—and they’ll echo it at the Rivoli and Rialto (which same means all the Strand, Rivoli, Rialtos and Capitols throughout the country) that Roxy was right ten years ago when he first broke into print through Moving Picture World with ideas and not visions that made THE industry what it is in 1920.

Adding a “Personal Touch.”

For this week’s “Personal Touch” see elsewhere and Sam Spoden. For ten years ago look here.

P. P. Craft was selling Mirror Screens at 416 Ninth street, Washington, D. C.

“Montgomery” was a name that was robbing the exhibition business” in the South. He was building up a chain of theatres and giving distributors “circuit-wise bookings.”

Paramount Film Company, 61 West Fourteenth street, New York, just reorganized, was proffering “Everything Moving Picturesque.”

Mortographs were advertised in Moving Picture World. “Whenever became of that machine? It was made in Chicago—but we never hear of it now.”

George Kleine, Pioneer Educator.

Editorial mention and extensive comment was made concerning a 336-page “Catalogue of Educational Motion Pictures” issued by George Kleine of Chicago and 19 East Twenty-first street, New York. “It is a trite remark,” said the editor, “to say this catalog fills a long felt want.”

Atlanta, Ga., had passed an ordinance compelling women to remove their hats in theatres. Just for that the ladies are now getting the vote.

“Plethora of Picture Dramas from Purile Dramatists” is a caption that looks as though “ye editor” was taking a crack at the script writers. Mention this to show that such was done even in the early days.

Pulling Out of Winter Quarters.

Santa Barbara, Cal., was all right for Essanay in winter. But come Spring they must move to Denver and a great ranch nearby to picture films of Western life. G. M. Anderson, the vice-president; John H. MacDonald of the Sales Company, was delegated to Mr. Cochrane and Mr. Baumann.

Carl Theodore Goldberg resigned as New York office manager for Pathe.

J. A. Berst had appointed Kurt W. Linn, from the New Orleans office, to succeed E. H. Montagu as Pathe’s Chicago manager.

Frank A. Tischner had just organized the Manhattan Slider Company at 136 West Thirty-seventh street. The first thing he did was to slam advertising in Moving Picture World. In those days, as now, business suicide was painlessly committed by not doing so.

Louis J. Gasnier Comes to America.

Charles Pathe, without making any “statement,” sent Louis J. Gasnier to America for the purpose of directing supervising and producing Pathe pictures. We believe his ticket read: “Paris to Bound Brook.”

“Imitators will be caught on the reputation of the best” was set forth by the Berlin Anline Works. Just imagine it! Anything based on Berlin, Germany, talking that-a-way!”

Richardson. He was selling off from three to five pages ten years ago.

Making a Date by the Clock.

American Badge Company was selling a novelty button to theatre managers. “Meet me at the Bijou” was printed on the face of a time-dial and the hour hands were moveable. It was a cute plot.

The fellow would set the hands at an hour, meet a girl and point to the button in his lapel. If she had sense she wouldn’t “meet him at the Bijou”—but enough were sans sense to make the button business profitable.

Michigan avenue (which is Chicago’s combination of Richard War and Frank Adam) looked like a parade of watches with all the frogs pointing to their lapel buttons. It was a great life—ten years ago!

In Town With a “Punch.”

“As It Is In Life; or, The Story of a Father’s Selfish Love” (Biograph, 1910).

“Children Not Wanted” (Republic, 1920).

David Horsey, of Bayonne, N. J., announced: “About May 15 I will commence export shipments and am prepared to place exclusive agencies for all foreign countries.”

What would you believe it? He added this: “Notice: Trademark restrictions please send full particulars as to rates.”

Archie Mac Arthur, Jr., hurried to Bayonne the morning after.

Authors Were Then Eminent.

Edison was releasing “Her First Appearance,” adapted by Richard Harding Davis from his “Van Biber” stories. Years before Robe Hilliard had vaudvilled the same subject as a sketch, under title of “The Little Girl.”

“The Gypsy Girl’s Love” was thrilling Kalem film.

Song slides were renting for “two bits” the week.

Scantron, Pa., and Albany, N. Y., were “Key Cities” ten years ago. Novelty Slide Company had branch agencies in those seething centers.

The Hix-Gravely Cigar Company, Montgomery, Ala., were Southern agents for Mir- ror pictures. They had 140 cigar stores sold everything but good cigars.

Frieda Klug was sole American representative for a lot of moving picture machinery—Brud Machine Work, Minneapolis, North Dakota, Paris, etc. She was advertising for Americans to take away the Debric. Ouch!

Nat I. Ehrlich was managing Dixie Film Company, New Orleans, and E. T. Peters was manager of Texas Film Exchange, Dallas. They both liked the newly-born Thanouser Films. That pleased Bert Adler. He wrote the adverts that sold ‘em.

What were YOU doing ten years ago?

W. K. H.

Houdini Serial Going Strong.

An announcement from the offices of the Republic Distributing Corporation states that the bookings on the serial “The Master Mystery,” are mounting in number at a rapid pace. The serial, which stars the internationally famous hand-cuff king, Houdini, was one of the most spectacular broken over from the World Film when the Republic company assumed control of the World interests. The serialization has the distribution rights in the states of Washington, Oregon, California, Nevada, Arizona, Montana, Iowa, Kansas, Nebraska, South Dakota and a section of Idaho.
Marshall Neilan and Albert Kaufman Form Co-operative Producing Alliance

One of the most important announcements of the year in producing circles is that of a co-operative production alliance just formed between Marshall Neilan Productions and Albert A. Kaufman Productions. Details of this alliance, which is the result of a lasting friendship and the fulfillment of the mutual desires of the two notable heads of their respective companies, have just been given out.

Mr. Kaufman recently announced the severance of his connection with Famous Players-Lasky and the formation of his own company. He has already planned the erection of his own independent studio, but in the meantime while the facilities at the Neilan plant 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 studios now consist of two separate units, each unit comprising a light and dark stage and set of individual dressing rooms.

The producing, technical, and executive staffs have been merged into one and by carefully following a working schedule the different departments will be at the disposal of both companies.

Mr. Neilan is a member of the Associated Producers, who when their present contracts expire will release their productions as of one organization. His current pictures are released through the First National Exhibitors Circuit.

Kaufman Plans Not Announced.

Mr. Kaufman, who recently signed Allen Holubar to direct a series of special productions starring Dorothy Phillips, has not yet made known his plans for distribution, but announced that work on the first Holubar-Phillips feature will begin 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 supervision 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 considerable 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 common with those of Mr. Kaufman, who shortly afterward engaged him as director for Famous Players-Lasky.

An admiration for each other's ability and a strong personal friendship arose between the two young men who were later to become so prominent in the motion picture world. It was mutually agreed that should they ever branch out for themselves as independent producers a lot could be accomplished by their aligning themselves together.

Promotions came rapidly for both, Mr. Kaufman becoming general manager of the Famous Players-Lasky Studio in Hollywood and later filling the same position in that company's New York studio. Mr. Neilan's worth became recognized more in England which he accomplished in a manner which reflected more credit on himself.

In the meantime Mr. Neilan had severed his connections with Famous Players-Lasky. He organized a producing staff and made many pictures for various companies, including such notable successes as "Daddy Long Legs," with Mary Pickford; "The Unpardonable Sin," with Blanche Sweet, and "In Old Kentucky," with Anita Stewart. Later he formed his own independent producing company, and the results so far achieved with his first picture, "The River's End," indicate that Marshall Neilan Productions is destined to take its place as a producing organization of prominence.

Well, Here's Another One of Those Beautiful Studios California Boasts Of.

Pictures show the executive units at left and the entrance at the right to the new Neilan-Kaufman studios.
CONCLUDING several weeks of negotiations, a deal for the purchase of the New Grand Central Theatre, the Central, and the Grand Central Film Company, of St. Louis, the local First National exchange, has been consummated by the Skouras Brothers, of that city. The properties were purchased from the Grand Central Theatre Company and the Grand Central Film Company, corporations. The principal owners were William Sievers, Edmond Koeln, Theodore Rassieur and Harry Troll. The consideration was $350,000.

Spyros Skouras, Charles Skouras, George Skouras, E. H. Brient and Leo Rassieur, Jr., conducted the negotiations for the purchase of the properties. The New Grand Central will be continued as the first run house for First National attractions in St. Louis. Richards & Flynn, of Kansas City, who have a sub-franchise for First National productions in Northern Missouri, will not be affected by the transfer.

By the purchase of the Central and New Grand Central Theatres, the field of house ownership in St. Louis was narrowed considerably and two interests now virtually dominate the first run field. The Skouras Brothers, and those interested with them, now own and operate the following theatres: the New Grand Central, Central, Pageant, Crystal Airdome, Arsenal, West End Lyric, Downtown Lyric, Shaw and the Lyric Skydome.

Spyros Skouras, who is named for the presidency of the new concern, will actively manage the West End Lyric. Charles Skouras will manage the New Grand Central. George Skouras will supervise the Downtown Lyric and the Central, Brient will be managing director of all Skouras theatres. The present plans are for all First National attractions to have their initial St. Louis presentation at the New Grand Central and, on some occasions, to run day and date at the New Grand Central and West End Lyric. Pictures that are first shown at the New Grand Central alone will follow at the West End Lyric, then at the Downtown Central and then back to the West End for a run at the Pageant.

Edward Earl
President of Nicholas Power Company.

Earl Gives Welcome Home
Dinner to S. S. Cassard

THE get-together dinner on March 31 at the Old Colony Club, New York City, given by President Earl of the Nicholas Power Company to heads of the departments was turned into a welcome home reception to S. S. Cassard, sales manager, and T. F. Uhlmann, works manager. Both of these have recently made extensive trips for their company, and came back all peppeled up regarding the outlook for the Nicholas Power Company and general trade conditions. The significant point established at the dinner was for "looking ahead" by everybody.

The demand for American machinery throughout the world is enormous and everyone should learn to order supplies well in advance of the real need for them. The slogan of the times is—"Place orders now for future delivery."


Universal Western Exchange
Heads Hold Chicago Meeting

A NOTHER Universal get-together was held on March 28 and 29, when exchange managers from the middle western Universal branch exchanges, assembled in the Congress Hotel, Chicago, and discussed Universal prospects for the fall campaign.

Harry M. Berman, general manager of exchanges, was on hand from New York to take charge of the convention. He was assisted by W. A. Chase, one of Universal's district managers in the middle west, J. H. Mayer, director of publicity, also was present.

An opportunity was taken to show "The Virgin of Stamboul" to the out-of-town managers and to instruct them how to handle the big new Priscilla Dean picture. The projection opened on April 4 for an indefinite run at the Chicago Playhouse.

Among the exchange managers present were J. L. Leserman, Chicago, and others of his office force; George Levine, Milwaukee; Edgar B. Haines, Des Moines; H. F. Leifolz, Omaha; Joe Roderick, Minneapolis; Sam Benjamin, Oklahoma City; Barney Rosenthal, St. Louis; and J. H. Calvert, Kansas City, Mo.
How C. S. Jensen Solved Censor Problem 
and Made Clubwomen Friendly to Films

In February, women of Portland, Oregon, were meeting daily, yes, even twice a day, with their various clubs and organizations to resolve. And in all their resolutions, which were numerous and which collectively and individually found their ways into the columns of each and every local paper, the motion picture industry was condemned as showing films harmful both from the moral and intellectual standpoints.

In March, scarcely one month later, a new form of censorship provided for in an ordinance drawn up by the motion picture managers themselves, had been adopted by the city council. The women of the city under the various organizations belonging to the city federation of women clubs, comprising more than 200 associations, were using the motion picture houses for civic purposes.

C. S. Jensen, senior member of the firm of Jensen and Von Herberg, owners of first-run theatres in Portland, Seattle, Yakima, Bremerton, Butte and Tacoma, and holders of the First National franchise for that territory, was responsible for the change of public sentiment. He attacked the proposition of saving his interests in Portland and possibly other Pacific Coast cities from general disfavor by using modern business methods. In no detail were his plans not entirely successful.

Cuts Created False Impression.

Censorship became a vital issue in Portland with the showing of the film, "The Thirteenth Commandment." Two scenes, one in which Ethel Clayton is shown selling various pieces of lingerie and one of a "close-up" were ordered eliminated. The film was cut according to orders given by the secretary of the board of censors, but because he believed the censor had not been impartial in making the eliminations, A. C. Raleigh, manager of the Columbia Theatre in which the production was booked to show, had the cuts made exactly as ordered and not as probably intended. The result was that in the close-up scene the public was left wondering what had happened and believing perhaps the worst, whereas if more had been cut as the exhibitor would ordinarily have done of his own accord, the matter would have caused no great alarm to either manager or censor.

Retaliation was immediately obtained by the secretary of the board, who issued warrant for the arrest of C. M. Hill, branch manager for the Famous Players-Lasky corporation in Portland. The warrant was issued because he found Mr. Hill had released the film without the signature of the censor board as the law required, a practice which during recent months had been entirely overlooked. Mr. Hill asked for trial by jury and after a long and tedious court session in which a score of prominent club women testified as to the immoral effect of "The Thirteenth Commandment" and other pictures, he was declared not guilty. Such was the censorship situation in Portland when C. S. Jensen returned after a six weeks' trip to the East.

Jensen Opened Campaign.

A newspaper and screen advertising campaign was immediately devised. Through the editorial columns of the daily newspapers Mr. Jensen stated the cause of the motion picture industry. He described the present system as a one woman regime, obviously unfair, and proposed a new method whereby the city appoint one person, the film men another and these two choose a third, making a board of three to settle the question of censorship.

Slides stating this stand and asking the expression of the public on the question of censorship were run in each of the five Jensen and Von Herberg theatres. Several score replies were received and these the daily newspapers incorporated into news stories. Just one change was made in the original ordinance as submitted by Mr. Jensen to the city council. Club women appearing en masse at the meeting of the city council demanded that the third member of the new board as provided by the ordinance in question be appointed from one of their number. Their request was recognized by the city council which agreed to choose from three names submitted to them by the club women the member of the board which the city has the authority to appoint. This person with the representative of the film men will then choose the third member of the new board.

Friendship Now Prevails.

By the middle of March when the ordinance was formally and finally adopted the question of motion picture censorship was a dead issue. Through its president, Mrs. Roy Bishop, the city federation of clubs which had before resolved so intolerantly, had accepted the offer of Jensen and Von Herberg to use the loges seats of the People's Theatre, one of the largest and finest cinema houses in the Northwest, for a series of benefits. In accepting this offer made by Douglas Jarmuth, manager of the People's Theatre, the club women put themselves publically on record as endorsing motion picture entertainments.

Were they not, themselves, selling tickets, and would they be connected with anything but a worthy cause? Decidedly not. At the same time, friendly relations have been established between club leaders and managers who a month ago were intolerant and antagonistic toward each other.

Cosmopolitan Engages Burton.

Frederick Burton, well-known stage and screen favorite, has been engaged for the part of Heliotrope Harry in "A Whiff of Heliotrope," the Richard Washburn Child story, now being filmed for Cosmopolitan Productions by George D. Baker. Burton's stage experience dates back to 1900, when he was a member of the old Grand Opera House Stock Company, of Indianapolis. His first motion picture was "Rug of Red Gap," in the same role which he had played on the stage.

"Keeful, Silas! Don't Hit the Pump!" Cautions Nazimova, with Victor Potel Wrestling with the Wheel.

Excellent view of Metro's latest special, "The Heart of a Child," in which the Russian star is afforded great opportunity to display her many emotions. The title for the last picture may be "Everything Comes to Those Who Wait."
First National General Manager Visits
Charles Ray in Studio at Los Angeles

In order to extend a personal welcome to Charles Ray, the latest addition to the First National General Manager J. D. Williams has paid a special visit to the Los Angeles studios where the popular actor is commencing work on the first picture in which Arthur S. Kane is presenting him.

At the completion of his contract with Thomas Ince, Mr. Ray began to make films for release by First National, and the visit of Mr. Williams to the star's own studios on the West Coast represents an official welcome of Mr. Ray into the First National fold.

English Executive Delighted.

General Manager Williams, following his survey of the situation in the Ray studio, gave out the statement that in his opinion Charles Ray was slated to break all records for newcomers to the First National releasing organization. Such is the impression gained by Mr. Williams, in his conference with exhibitors along his route, that the First National official stands sponsor for the prophecy that the industry will see of the most unusual and sweeping successes from the independent films which the already popular actor now commences to make.

Mr. Williams expressed great satisfaction at the progress made by Mr. Ray's newly incorporated company, and great admiration for the splendid cooperation of officials and co-workers with whom Mr. Ray has surrounded himself. With the star's old associates, Jerome Storm, director, and Chester Lyons, cameraman, to watch over the technical end of picture production, and with Richard Willis, the capable manager and supervising director of the local organization, the First National executive prophesied great things to come from the aggregation of talents.

The First National official was accompanied by Colonel H. A. Browne, of the Walturdaw Company, London, England, the oldest racing company in Europe. The British film executive was particularly pleased to find Charles Ray such an altogether delightful character in real life, and he assured the star that he would do all in his power to see that he achieved remarkable popularity in the British Isles.

The other stars in the building at the Ray studios was Sol Lesser, the well-known Los Angeles exhibitor, who holds the First National franchise in Southern California territory. Mrs. J. D. Williams, who accompanied her husband, gave a dinner at the Alexandria Hotel to Mr. and Mrs. Charles Ray, Col. Albert A. Kidder, Jr., Gus Inglis and Richard Willis.

Kane Corporation Moves to New Offices
at 25 West 43rd Street for Permanent Home

The Arthur S. Kane Pictures Corporation has moved to its new offices in the National Association Building at 25 West Forty-third Street, New York. The move was made several weeks ago, but delay in construction work on the new building prevented moving sooner. The young corporation has had its temporary quarters in the Knox Building at Forty-first street and Fifth avenue.

Although the producing company was established only a month and a half ago by Arthur S. Kane, organizer and former producer of Realart Pictures, its progress has been such that the original offices of the concern became insufficient for the needs of the growing institution. With increased facilities for carrying on its business the Kane company is now in a position to further expand its activities.

The new home into which President Kane and General Manager J. C. Ragland took their cohorts is four times the size of their previous location, and in addition is so situated that the requirements for continued expansion can be immediately satisfied. So have been the demands upon President Kane and his colleagues in the brief life of their company that the National Association Building comes as a relief to all departments.

The permanent home of the Kane company is now situated on the eleventh floor. The suite of offices occupies a total space of more than two thousand square feet, with windows overlooking Forty-fourth, Forty-fourth and Fifth avenue, half a block away.

Although President Kane and the staff of the company are busily engaged in the task of getting accustomed to the new home, they extend a cordial invitation to their friends in the industry to stop by and pay the new Kane offices a visit.

Veteran Thespian Relates Anecdote of
Days When "Shore Acres" Went Begging

A t the outer portals of one of New York's biggest newspapers sits an old actor who played with the late James A. Herne in "Griffith Davenport," and who recalls interesting experiences and threatened to leave with "Shore Acres," the famous Herne drama of New England coast life that has just produced the screen with a notable cast featuring Alice Lake.

The veteran thespian, whose daily task now is to guard the editorial sanctum of the metropolitan daily, tells the story of the first appearance of "Shore Acres" before the public and of its discouraged author's sale of a half-interest through the influence of Mr. Field, of the Boston Museum, and after two weeks of indifferent business had captured public favor and settled down to its famous run of 100 nights—at that time a record for any play in one house.

But Mitchell's wife thought otherwise. When her husband mentioned parting with such a sum of money for what she considered a gold-brick, Maggie Mitchell had grave misgivings and threatened to leave Mitchell if he closed the deal. While he hesitated, torn between his conflicting sense of business acumen and cunibulial loyalty, Harry Miner, of drug store and theatre fame, stepped in and accepted Herne's offer.

It proved to be a fortunate investment for Miner. "Shore Acres," that had been so slow in finding a producer, had at last reached the boards of both the influence of Mr. Field, of the Boston Museum, and after two weeks of indifferent business had captured public favor and settled down to its famous run of 100 nights—at that time a record for any play in one house.
Of All Oriental Lands, Japan Affords American Films Greatest Opportunities

JAPAN represents the greatest opportunity for development of American motion pictures in the Orient. Writing to Horace P. Clarke, Oriental representative for David P. Howells, Inc., who has just left New York on a trip through the Far East for the Howells organization, this will be Mr. Clarke's second trip to the Orient within twelve months. It will take him right through to cover again the territory in which he and David P. Howells personally have pioneered with American films. In addition to a large number of new productions and a selection of short length subjects Mr. Clarke takes with him motion picture equipment for distribution throughout the Orient.

Mr. Clarke is thoroughly familiar with the territory which he visits on this trip. His itinerary takes him to Japan, China, the Philippines, Strait Settlements, Dutch East Indies, India, Burma and Ceylon.

Howells Watches Orient Closely.

Few, if any, film traders in the world have given the attention and thought to the Oriental market that has received from the Howells organization. It is more particularly with the idea of keeping intimately in touch with picture conditions in the Orient that this trip is being made by Mr. Clarke. His journey is in line with the policy of David P. Howells in sending representatives constantly into the territories in which he is interested, to develop a fuller understanding of American picture product, to keep in close personal touch with conditions abroad and to take to the foreign market not only the best pictures the American market affords, but to take also new ideas for distribution, presentation and exploitation.

"Only by sympathetic treatment of the film renter in the countries of the Far East can the future possibilities of the Oriental market be developed," said Mr. Clarke in discussing the purpose of his trip and the conditions of the far eastern market.

Exorbitant Price Out of Question Now.

"The American producer must, for the time being, not expect exorbitant prices for his pictures from the Orient. There is a prevailing notion that the Oriental territories offer opportunities, but at the present time only a very small percentage has ever seen a motion picture, and until picture house construction develops there is little possibility that pictures will become a popular amusement in anywhere near the sense that they are popular entertainment in America and in some of the European countries.

"With considerably less population than many of the neighboring territories, Japan will become a market for pictures in Japan and the popularization of the American productions is the fact that the study of English is now compulsory in the primary schools of Japan. This means that the coming generation of Japanese will become familiar, to an extent at least, with literature written in English, and before he becomes old enough to be a picture fan he will have grown familiar with the writings and the customs of the western world. The educational system of Japan, improved remarkably in the last few years, will better the working class of the island to a remarkable degree."

"As I see it the development of motion pictures in Japan now depends, in a large measure, on the erection of modern picture theatres. Already the ever increasing demand for cinema entertainment is taxing the capacity of the Japanese picture theatres.

Now in Missionary Stage.

"The present stage can be described as the missionary stage for motion pictures. Mr. Clarke. The time has come when it can be stopped, although drastic steps will be the only possible case of the film trade in Japan. Every possible protection is given the reliable and responsible dealer. Any renter in the Far East who has pirated films is going to be blacklisted and his supply shut off. The foreign distributors in this country can do much to help rid the Far East of piracy to the point that the duper is cut off from his supply, and the renters in the Orient by getting together to put an end to the practice."

Mr. Clarke will take with him more than 50,000 miles and will require a minimum of six months. He sails via Vancouver for Yokohama on April 8. Mr. Clarke is a native of Sydney, Australia. He was Australian representative for the David P. Howells organization for two years before coming to the United States. Prior to his entrance into the motion picture industry he was connected for ten years with the mining business with some of the largest concerns in Australia.

Prints of "Heart of a Child," Nazimova's Latest, Arrive East

FIRST completed prints of Nazimova's newest picture, "The Heart of a Child," have arrived at the New York offices of Metro, in the Longacre Building, from the coast studios at Hollywood, where this scene is a production of Lincoln, famous of Frank Dancy's novels was done. "The Heart of a Child" is ready for immediate release, it is understood.

The film world has been especially eager to see "The Heart of a Child" put on the booking market for the reason that it resembles in some respect the general character of one previous Nazimova sensation, "The Brat," from Maude Fulton's play of an irrepressible chorus girl. With the crew that the film was done, Nazimova is not a chorus girl, but a child of the London slums, born and raised to girlhood in a sodden, poverty-stricken environment as devoid of ideals as of clean collar. As Sally Snake, one sees on the screen the star go through a series of wonderfully human adventures some tragic, some half so, others pathetically funny and still others that really are glorious; and all of them are tremendously interesting, especially to the girl of the gutter who later becomes Sarah Mainwaring, premiere danseuse of the Verandah Theatre in London.

Charles Ray, also working in the production the important role of Lord Kidderminster, adapted the story for the screen and constructed the scenario, from which the director, Ray C. Smallwood, worked.

Dakota Showman Praises "Honey Bee."

"When an exhibitor hears his audience continually chuckle throughout a picture, and when they hunt him up in his office and tell him for the class entertainment, there must be a reason for it. So says H. W. Derthick, of the Auditorium Theatre in Rapid City, in his further comments on "The Honey Bee": "In my opinion, Mr. Briggs (this is E. P. Briggs of the Flying A' fame, making headquarters at the Auditorium office of the company) you have one of the best specials of the year, both as to theme, story and character. Such films do more to get new patrons for an exhibitor than anything else I know."
"Midlanders," Jackson's Famous Novel, Will Be Bessie Love's First Vehicle

FOLLOWING the announcement last week that Andrew J. Callaghan Productions, Inc., has formed a company to star Bessie Love in big story vehicles, with high class direction, comes the news from Los Angeles that the star has already begun work on "The Midlander," the widely read novel by Charles Tenney Jackson. Joseph de Grasse and Ida May Park, each of them credited with the successful direction of such stars as Dorothy Phillips, Priscilla Dean, Susie Hayakawa, Dorothy Dalton, Lew Cody and others, have undertaken supervision of Miss Love in her first picture.

Calling for an initial outlay of thousands of dollars for picture rights to "The Midlander" and for the services of the distinguished pair of directors, the Callaghan organization is fulfilling its published intention of placing his talented young actress in surroundings which will bring out in a bigger way than ever her undisputed dramatic ability.

"It will be evident at once to discerning exhibitors," said Mr. Callaghan, "that the business men who are placing unlimited capital at the disposal of Miss Love, and her directors have tremendous faith in her ability to do something for the screen that will surpass by far anything she has ever done previously. Our faith is being expressed in dollars and cents devoted to the purchase of the best directorial talent, the most suited vehicles adapted from first class novels and plays and the highest class production all around.

Tale of Mississippi Valley.

"As our first step in this direction we have secured the picture rights to the famous American novel, 'The Midlander,' by Charles Tenney Jackson. This dramatic narrative of pioneer society in the colorful Mississippi Valley is tense with action, and running through it is a human story of love that huddles the obstacles of the years and finds itself dramatically triumphant in the end. Miss Love has been dreaming of such an opportunity for years, and herself in a character that requires the expression of every human emotion, a character with the depth of real life and placed in a narrative alive with action."

The novel is one of the most famous pieces of dramatic fiction that has been written around the life of the Mississippi Valley. Miss Love will play the part of Aurelie Lindstrom, a wail with a destiny, a child stolen from the procession of orphans in the New Orleans Mardi gras, raised up-river in Iowa, who has become a beautiful, primitive young woman living in a squatter settlement.

Republic Distributing Names Releases for April; Serial Scheduled for the 25th

A VARIETY of subjects declared to be of excellent quality are to be found in the April releases of the Republic organization, a statement from that company informs. A complete program suitable to the small town and city exhibitor is found in the list of releases, which includes three feature productions, the release of the first two episodes of a new serial and the continuance of the release of short detective dramas.

The three feature releases are "An Adventure," "Common Sense" and "Children Not Wanted." The month of April marks the release of episode one of the first Republic serial, namely, "The Whirlwind," featuring Charles Hutchinson, the well-known daredevil. Although the step into the serial field is new to the Republic organization, Briton X. 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.

Will Release Other Serials.

"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 more of the William Flynn detective dramas are included in the release schedule for the month. They are titled "The Phantom Butler" and "The Kalda Ruby.

The feature production, "The Adventures," stars Julian Eltinge, famous for his female impersonations. The Republic statement continues: "Julian Eltinge is one of the best drawing cards of the country."

The feature release for April 20 is "Cowards of the Coast." This serial in which方向 was directed by Lewis William Chaudet and the featured players are Viola Vale and Ralph Lewis.

Edith Day is the star of "Children Not Wanted."

Stonehouse and Pallette in Cast of Big Metro Special

METRO announces that it will picture the stage comedy, "Parlor, Bedroom and Bath," by C. W. Bell and Mark Swan, as a big special production with all-star cast, instead of a film as first planned, using it as a starring vehicle for Viola Dana. As two of the featured players in this special, officials at Metro's West Coast studios in Hollywood have engaged Ruth Stonehouse and Eugene Pallette, both of them seen prominently in recent Metro productions.

Miss Stonehouse will play the leading feminine role of Polly Hathaway, a society reporter. Eugene Pallette has had a long and varied career in the silent drama. He has appeared in a number of recent Metro productions, among them "Fair and Warmer," with May Allison, and "Atlas Jimmy Valentine," with Bert Lytell. He interrupted his screen career to join the army, qualifying as an aerial machine gunner, although he did not gain any distinction. A.P. Younger prepared the scenario, and Edward Dillon, a new acquisition to the Metro directorial forces, will direct.

Gordon Signs Popular Organist.

Arthur Martell, wizard of the organ, has signed a contract with L. Gordon, president of the Olympia Theatres, Inc., of Boston, to play for the Olympia chain for ten years.

As present Martell is playing the new Hope-Jones organ at Gordon's Olympia, Washington street, Boston. Many noted missions have paid tribute to Martell's remarkable art. His accompaniment to motion pictures has long been a drawing card at the Olympia theatres.
In Corner of Auerbach Drawing Room Is Up-to-date Projection Installation

Up in the East Eighties in Manhattan, behind the stately front of a large dwelling, there is in operation a most complete and remarkably compact projection installation. The address is 9 East Eighty-second street and the location but a stone's throw from Central Park and the New York Metropolitan Museum of Art. It is the home of John H. Auerbach, a member of the New York Stock Exchange.

Mr. Auerbach is something more than a follower of the screen. Although a frequent visitor at the Broadway motion picture houses he nevertheless takes keen pleasure in personally putting on a picture, incidentally providing entertainment for his family, his household and his friends. And when we say “putting on a picture,” just that is meant, for Mr. Auerbach does the whole thing himself. Projection is his hobby, and so completely and consistently does he ride it that he has taken the New York City examination and secured a license as a full-fledged projectionist. Both by legal right and by right of ability Mr. Auerbach could take charge of the projection room of any theater in New York City. For a long time he has been an active contributor to the Projection Department of this journal, and, quoting Mr. Richardson, “The head of the house at 9 East Eighty-second street is very much better grounded in both the theory and practice of the finer arts of the projection room than are a large majority of professional projectionists.”

Projector in Drawing Room.

The Moving Picture World, in its issue of last December 13, in an article written by Mr. Richardson, described the two-projector installation Mr. Auerbach has in his home in Hewlett, L. I. Here a spacious carriage house has been converted into a Little Theatre, with comfortable cretonne covered wicker armchairs for the guests.

The particular thing which puts the East Eighty-second street installation in a class by itself is the fact that it is all permanently placed in the main drawing room.

The projection apparatus is concealed within steel walls six and a half feet high and in a compartment five by eight feet in size. In spite of the forty square feet it occupies the projection room is not nearly so conspicuous as one might imagine. It is in a corner of the room and all around its two exposed sides are rich draperies, dark green in color, of material identical with the other hangings of the room.

Screen Hidden by Window Draperies.

Piloted by Mr. Richardson, Alfred J. Chalmers and the editor of the Moving Picture World recently visited "9 East 82" at the invitation of Mr. Auerbach. Following dinner and a seasonable time devoted to cigars and conversation, Mr. Auerbach took from its hiding place a long rod with a metal hook at one end, stepped to a window and from behind the hood of the drapery unrolled a Mirroroid screen.

Crossing to the projection room Mr. Auerbach slipped back the draperies on the side facing the screen, disclosing the lens and observation ports, and then drew away those on the other side, revealing the projection room door.

"J. H. A. Presents."

The buzz of the arc was succeeded by a gradual dimming and final extinguishing of the room lights, and the show was on, with the host as projectionist. The initial presentation was complete. Just as in the high class "regular" theatre there was an introductory scene in which a curtain was parted by two figures, disclosing a woodland scene. The figures proceeded to chop down a large tree, the removal of the top of which revealed the words "9 East 82." This ran for a few feet and then changed to "Bids You Welcome," following which came "J. H. A. Presents." Then appeared the main title of the feature. The subject was Wally Reid's "Double Speed," and the manner of its presentation was, under the conditions, distinctly high class.

At the ending of the feature, two figures advanced into view, closed a door, and then came a novelty subject in which cigarettes apparently by voluntary action formed the words "Good Night," which closed the screen entertainment.

From every viewpoint the evening was one to remember. Mr. Auerbach is as thorough in the role of host as he is grounded in projection. He showed his visitors through the projection room and rounded out the demonstration with a visit to the cellar—where he has installed the resistance apparatus.

It is not within the domain of this writer to describe the actual projection equipment at "9 East Eighty-second." That is the province of Mr. Richardson, who will take up the story at this point.

The Equipment.

The editor has said the nice things, all of which are even more than amply justified, and has left me to do the work. Well, anyhow, it is a work of pleasure to describe so marvelous an installation—marvelous when one considers what it is, as has been said, all contained within a five by eight-foot room, situated in the drawing room of a private home.

First, the screen is hung on a spring roller, located just under the hood of the window draperies, so that it rolls up, like
Auerbach Drawing Room, with Camouflaged Projection Room.

Mr. Auerbach has installed a three-light tester, by means of which he can instantly test his fuses in the basement and both the upper and lower carbon arms for ground. It is a clever arrangement and works perfectly.

Complete Projection Library, Too.

There is a film cabinet, of approved pattern, and a steel tool cabinet with several drawers and compartments in which are kept spare machine parts and tools, even to a wire gauge and micrometer caliper. There is even an extra intermittent movement, complete and ready for installation, as well as an entire extra mechanism. And we nearly forgot to mention the fact that there is a rewind, the motor of which may be governed in the matter of speed.

On the projection room wall is a Moving Picture World lens chart, neatly framed, as well as framed diagrams showing the entire wiring of the plant. In a rack in Mr. Auerbach's "den" are the following books, all supplying ample evidence that they are there for use, and get it: Richardson's Handbook, Hallberg's Motion Picture Electricity, Optic Projection, the Hawkins Electrical Guides and one or two others, the names of which we are unable to recall. Beside these are piles of Moving Picture Worlds kept for reference.

A Full-Fledged Installation.

Taken as a whole, we can say that, barring the fact that lack of space prevents it being a two-room installation, Mr. Auerbach's town house projection installation is more thoroughly complete than is that of any theatre in this country, of which we have knowledge.

After the visit previously described the writer again had the pleasure of enjoying Mr. Auerbach's hospitality, this time in company with Samuel L. Rothapfel, John F. Chalmers, general manager of the Moving Picture World; Will C. Smith, general manager of the Nichols Power Company, and Edwin S. Porter, vice-president of the Precision Machine Company.

Mr. Rothapfel became enthusiastic. He intends assisting Mr. Auerbach in working out some refinements in the auditorium end of the "show." All four of the men comprising the second party heartily endorse the statement that Mr. Auerbach is a splendid host and that his installation is something much more than remarkable.

Whitman Bennett Leases Yonkers Studio; Lionel Barrymore Begins Work April 12

Whitman Bennett has leased the former Triangle Studio on Riverdale avenue, Yonkers. It is his intention to make this a permanent institution for the production of his special pictures to be released through the First National Exhibitors' Circuit. The first series of these pictures, for which arrangements have been completed, will be four subjects in which Lionel Barrymore will star.

In order that the Barrymore productions may be made under the very best conditions Mr. Bennett has completely refitted the studio, installing modern lighting apparatus and all known conveniences and helps for director and artist. The studio, which has been operated on alternating electric current, will hereafter be operated on direct current, for which purpose an elaborate motor generator has already been put into operation.

The laboratory attached to the studio has also been completely overhauled so that the negatives will be developed and the sample prints made on the premises from day to day while the pictures are in work.

Although Mr. Bennett made his arrangements with Mr. Barrymore only a month ago, work has progressed so rapidly that Mr. Barrymore will begin his first picture on Monday, April 12. Although the pictures are to be made strictly under Mr. Bennett's direct supervision, he is taking toward his work the attitude of the regular theatrical manager and is fortifying himself by employing known experts in every department. The director for the first two Barrymore pictures will be Kenneth Webb, who has been favorably known in connection with the direction of Vitagraph and Famous Players subjects with important stars. His assistant will be his brother, Roy Webb, who has been associated with Kenneth in many undertakings.

The head of the technical staff will be R. E. Wortham, formerly the head technical man in New York for Goldwyn. The chief photographer will be Tom Griffith, who has been with Vitagraph days and has been for some four or five years one of the main members of D. W. Griffith's photographic staff. The art director will be Miss Phyllis Dodson, who has been for several years connected with the School of Interior Decorating at Columbia University.
Doris Keane Has Received Many Tributes to the Great Popularity of "Romance"

By EDWARD WEITZEL

Just "Romance."
Doris Keane in a pleasing scene from her United Artists' play.

The play's beautiful sentiment.

I have watched many moving picture scenes being taken in a studio, but never under the same conditions as this bit from "Romance." If Director Chet Withey called out any instructions during the time I was not aware of it. To all intents and purposes I alone beheld this lovers' meeting, and nothing occurred to disturb their happiness or to break the illusion cast over me.

It is not difficult to understand why the stage play ran nearly four years in London during the war. "Romance" breathes the very soul of its title, and the remembrance of its beautiful sentiment was one of the treasures that a many a soldier carried with him in the trenches in France. And now Doris Keane is acting Cavallini for the screen and, under the United Artists' trademark, the picture will travel all over the world because if the American actress who first captured New York and then made a remarkable conquest of London and Edward Sheldon's play should live a thousand years it is evident she would still lack sufficient time to appear in the stage version before all the audiences that are anxious to see it. The play was first produced in New York in 1913, and only Chicago and Boston were the other cities that had the good fortune to be visited by it in the next three years. Then followed the three and a half years' engagement in the British capital. And when Doris Keane finishes her scenes in the picture version she is going back to England and resume the London run.

Decidedly that twentieth years' age limit for Miss Keane is much too short.

Why Miss Keane Said "Yes."

Around a table in one of the sets for the Washington Square mansion where most of the scenes of "Romance" are laid gathered a group of players as the clock marked the hour. Moments before Miss Keane had lived long enough in the land of her adoption to reverse her cherished customs. She was just mingling with Trevor and Basil Sydney. The latter gentleman is Doris Keane's husband. A glance at the picture accompanying this article will answer any questions as to his looks. Whether we Americans are going to forgive him for making one of our most admired actresses a citizen of the United Kingdom may not be answered so satisfactorily. I am free to admit that before the introduction was over I commented to understand why Miss Keane said "Yes" when Mr. Sydney said, "Will you, Doris?" After five minutes conversation with him I am strongly in favor of a petition signed by all good Americans asking Mr. Sydney to renounce his allegiance to the British crown and restore his wife's relationship to her native country by himself becoming a citizen of the United States. And if that isn't speaking the gentleman fair, I have no conception of how the thing is done.

The story of the London run of "Romance" has been told so often in print "How did you fare when you finally left the stage for the last?" Mr. Sydney asked. "I haven't a very distinct recollection," was the answer; "I was too overcome by my feelings. But it was all so straight out. I felt that I wouldn't have minded if they had torn me to pieces. They all wanted to get near me and show me just how they felt. But it was the soldier boys I cared most about. They came from all over the world, you know, and the boys from the colonies have told me how anxious they were when they were at home see the play. That will be a long time from now, if ever, and so the picture is through. The sweethearts and mothers of these boys will be able to see "Romance" on the screen, and to understand why it meant so much to them."

The Soldier Boy's Tribute.

Doris Keane is the owner of a unique book. Only one copy has ever been printed and it contains in that I thought for (from the trenches by soldiers that knew and loved her acting and her play. The verses are the appreciation of the writers for the help "Romance" brought them. The last poem in the book is printed below. Shortly after Miss Keane received it the writer's chum sent her a package containing the war cross and service ribbons of the soldier. He had been killed in battle.

TO DORIS KEANE.

FROM THE TRENCHES.

Because, when long ago I heard your glorious voice
Whose tender, tragic accents thrilled my being through;
When I was tired, disheart'ned, all alone,
You gave me joy, before, I ne'er had known;
Because once more I hoped, I sing this song to you.

Oft, 'midst the darkness of the ghastly night in France,
In trench and dug-out, when in sound of cannon's roar,
I've heard your spirit-voice, triumphant, strong;
Urging, inspiring victory complete,
My heart has taken courage from it o'er and o'er.

And so tonight, in fancy, when I see you in your play,
Those memories of old come crowding fast and strong;
When back from death you brought my soul to live,
Because I need nothing else that I can give
Please take my gratitude, accept my little song.

ANON.

Jans Pictures Completes Second Starring Vehicle for Olive Tell

The second of the Jans Pictures Inc., production starring Olive Tell has been completed under the supervision of B. A. Rolfe. It is an adaptation of "Nothing a Year," a novel by Charles Belmont Davis, and is to be called "A Woman's Business."

The feature is now being cut and assembled. Olive Tell is the star. The supporting cast includes Edmund Lowe, who plays opposite Miss Tell, and Lucille Lee Stewart. Minor roles are said to have been very satisfactorily filled. "A Woman's Business" will be followed by a special showing for the benefit of exhibitors, exchanges and the motion picture reviewers.
Brady Is Buffalo's Republic Head.

Thomas W. Brady, veteran film man who has been connected with the General Film Company in New York and who formerly managed the Buffalo Fox exchange and latterly the Buffalo National Picture, in this territory, has been appointed manager of the Buffalo Republic office, succeeding J. E. Kimberly, who recently resigned the position. Brady has been in the speaking stage and will be Mr. Brady's assistant at Republic, having special charge of the short reel department.

King Baggot Plays Lead in “Thirty Piece of Silver”

King Baggot, “the star of a thousand romances,” who is Margaret Fisher’s leading man in “The Thirty Piece of Silver,” has a past in motion picture experience which tells something of the history of the business itself. For instance, among those with the speaking stage King Baggot transferred his big following of admirers to the pictures, and there can be no doubt that such, even as he, through their own personal popularity, added much to the prosperity of the growing industry.

Friends Knew His “White Steer”

In those days, when the name of the player was not announced on the screen, King Baggot was known as “the chap with the White Steer,” a conspicuous streak of grey over the temples always marking him through disguises. Resolving the actors’ need of getting together for mutual interests he founded the Screen Club and was its first president.

King Baggot has appeared in over 300 pictures, and during his career he has written, directed and starred in his own pictures. He has played everything from comedy to tragedy, from western to society parts, with such well-known actors as Thomas H. Ince, George Loane Tucker and Mary and Jack Pickford.

“Hunting Trouble” Is New Title of Warwick Picture

After considerable debate “Hunting Trouble” has been chosen as the title of the latest Robert Warwick picture for Paramount-Artaeract, which is an adaptation of the story, “The Man from Blainsley’s,” by F. Anstey, which was dramatized by Charles Hawtrey for the speaking stage. Walter Woods, who wrote the scenario, was obliged to make some radical changes, owing to the fact that the story was originally laid in England and some of the situations would not be clear to the American audiences. However, it is said that he has retained all the best features and the picture will be exceedingly humorous, according to report.

Major Warwick appears in the role of a man who is possessed of innate chivalry which results in getting him into trouble continuously. Joseph Henabery is directing. Bebe Daniels is leading woman. The big prize fight scene, in which Major Warwick is pitted against Kid McCoy, who plays the heavy role; some picturesque scenes in Scotland, wherein the doughty star appears to advantage in kilts, are among the colorful and novel features of this Paramount-Artaeract offering.

Floyd Lewis with St. Louis Realart.

Floyd Lewis, formerly operating the Arrow Film Corp. offices in St. Louis, is now the manager of the Realart Exchange in that city succeeding Joseph Desberger, resigned to guide the destinies of the Robertson-Cole exchange.

Two First National Committees Discuss Distribution and Chicago Convention

Consideration of the details of the distributing arrangement sought by Associated Producers, popularly known as the “Big Six,” decision on the date and place for the 1920 annual convention of First National members and exchange managers, a final survey of the percentage allotments determined by its statistical department for every independent theatre in the country on its new subfranchising plan, and conferences in which several new producer offers were debated, were the features of a 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.

According to the announcement there has been no final action taken by the First National executives which in any way terminated the negotiations which have been in progress for weeks between the Associated Producers and the Circuit, or which the director members of the “Big Six” have had with other distributing organizations. Two meetings between members of the executive committee for First National, with its attorneys, A. L. and S. F. Jacobs, and Nathan Burkan and Nathan Vidaver, chief counsel for the Associated Producers, resulted in an exchange 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.

Annual Convention on April 26

Pending a definite settlement of releasing arrangements, members of the “Big Six” are continuing their work on present contracts or planning in advance production work to be included in the output through whatever distributing affiliation is finally made.

The annual convention of exhibitor members of First National and the managers of the Circuit exchanges will be held at the Congress Hotel, Chicago, beginning on Monday, April 26, and continuing throughout the week. This convention will be the biggest of the annual affairs held by Circuit members since the organization of First National as an exhibitor co-operative 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 of the organization.

Coincident with the transaction of organization affairs by the members, the most important feature of the convention will be a complete explanation of all details of the new subfranchising arrangement, which will become effective immediately after the convention.

Several new production propositions, fostered by independent directors, stars 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.

Get Big Volume of Orders for Sennett’s Big Comedy

If a producer’s past performances may be accepted as prophecy of future achievements, it would appear that Mack Sennett’s “Down on the Farm” is destined for a tremendous success. In the language of film fans, “it is bound to be a clean-up.”

The exhibitors throughout the country are exemplifying their belief that such will be the case by the large amount of contracts that have already been signed by them and accepted by Hiram Abrams of United Artists Corporation, which is releasing the production.

“Down on the Farm” is distinctly different from anything Mack Sennett has heretofore done. It has individuality in characterization and treatment and is a five reel comedy sensation which develops characters consistently and unfolds the plot in a scrummingly funny manner and brings about entertaining complications to a merry, laughing climax.
We Have with Us To-day

C. Gardner Sullivan, Whirlwind Scenarist, Off for Africa and Everywhere

By WILLIAM J. REILLY

THE par- is the shall the was Associated strong manner is place means prize preparing we Sullivan's. wide, whereby trade Thomas out that many Sullivan received his training in the well-known trade papers, but the kind, for instance, whereby the playwright draws the checks for his share of the net returns at the box office. In other words, in these days of democracy and rumors of democracy, Mr., Sullivan is a royalist—beg pardon, an advocate of royalties.

Figure It Yourself.

But laying aside the facetious ribbon of the reporterial Underwood and turning into the concrete eight-point, let it be said that this discussion on percentage grew out of tracking down the rumor that C. Gardner Sullivan up to the minute has turned out so many colorful screen stories for Thomas H. Ince, was enjoying a yearly salary of $100,000.

The trail led to the Hotel Algoinquin, where, with Mrs. Sullivan, Mr. Sullivan was staying, preparatory to sailing two days later around the world. Asked to tell a story much more than $100,000 he was really making, Mr. Sullivan modestly pointed the conversation directly at the fact that he is now under contract with Mr. Ince to write four pictures a year, and receive a certain percentage of the returns from the productions. Now figure out his income tax yourself.

Mr. Sullivan added that this plan has grown in such favor with the writing fraternity in Los Angeles, that recently they organized to petition the Authors' League, which works upon the royalty, or percentage plan, for a charter.

Mr. Sullivan sailed on March 31 for Naples. From Italy he will work up through France to the British Isles, and then across to Norway and Sweden, thence to Ev- erwhere. If the weather permits, it is possible Mr. Sullivan will pass from Italy over to Northern Africa. At any rate, he plans to get there eventually.

Enthusiastic Over Africa.

Mr. Sullivan's admirers are confident he will bring back with him a wealth of material for picture production. He is particularly enthusiastic over his contemplated "invasion" of Africa.

"I like to write 'desert stuff,'" said the scenarist. "There is so much color and mystery they can never allow the jungle and the people who take to those trails are so apt to be out of the ordinary in their doings that I can 'cut loose' in four stories, and bring in the musical literary touch that would be out of place in every day chronicles."

"If possible, I shall either organize or join a caravan going into the interior of Africa. The old walled city of Timbuctoo is a place I want to see, and it means a journey of some thirty days."

As Mr. Sullivan spoke of Africa, the flash of the creative artist came into his eyes, his features brightened with energy and enthusiasm, he spoke rapidly, and it was easy to see that Africa will occupy a large part of his imagination and also the trunk that will inevitably house the material he will pick up on this trip around the world.

A Newspaper Man.

This will be the first "rest" Mr. Sullivan will enjoy since he went to the Coast six years ago. With some three hundred pictures plays to his credit, it is no wonder that this Ince whirlwind is preparing to relish his vacation.

Like so many figures in the film industry, Mr. Sullivan received his training in the daily press. City rooms in St. Paul, Duluth and Minneapolis and New Orleans knew him. It was in the Crescent City that Mr. Sullivan decided to see for himself how stiff the Manhattan newspaper current was to swim in, so he came to New York and landed on the "Journal." While on the "Journal" he became interested in scenario work, sold a number on the screen with his own continuities and titles, will live for some time to come.

Levey to Picturize Leitch Book.

John Leitch, author of "Man to Man," the story of the Industrial Workers of the World, which has gone into twenty-three American editions in the last eleven months and has been translated into seven languages, including Japanese, signed a contract yesterday with Harry Levey, general manager of the industrial and educational department of Universal, for the production of a feature motion picture for world distribution based on the book. Mr. Leitch will himself play the leading part in the picture.

Many Suggest Name for New Universal Novelty Release.

A deluge of suggestions has been received by Universal as the result of an advertisement in last week's issue of this publication. None was considered good enough to be offered to the exhibitor or exhibitors who could suggest a suitable name for its new single reel novelty release. Judging from the number of names considered, it is evident that the board of judges faces a task of large proportions.

On or about June 1, Universal plans to issue a new novelty reel. It will contain among other things a new idea in slow motion films, adventure scenes, examples of trick photography, and other unusual material.

Universal camera correspondents now operating in Europe and Asia Minor have already obtained much material that is said to have heretofore been unobtainable for magazines and news reels. Among several of the subjects already produced are scenes of the Dyak head hunters of Borneo on the war path and engaged in a foray against their enemies; pictures of an engagement between Chinese revolutionists, and African sacrifice dances taken on the upper reaches of the Congo and strange rituals of the semi-civilized folk on the Mongolian frontier.

New Hallmark Serial Shows Consolidated Stock Exchange

URING the filming of "The Evil Eye," the new Hallmark serial by Roy L. McCordell, in which the lightweight champion of the world, Benny Leonard, has the leading role, Wall Street was shots in a manner never before attempted by any other producers, it is said.

The exterior scene of the New York Consolidated Stock Exchange was made while the exchange was in session. Herefore, it is said, no motion picture company has ever allowed cameras to be used during the business hours of the exchange, and only upon several very rare occasions have picture concerns been privileged to make any scenes at all.

Interiors were also made of one of the largest trust companies in New York during the busy banking hours.

Milwaukee Showman Visits New York.

Charles Greenblatt, of the Merrill Theatre Amusement Company, of Milwaukee, was in New York last week. The Merrill company holds the territory franchise in Associated Exhibitors, Inc., and during his stay Mr. Greenblatt conversed with several matters pertaining to his connection with Associated.
FRANK BRUNER, editor of the Pathe Sun, left Saturday, March 27, for a tour of the South and Southeast, preparatory to doing road work for Pathe. During his absence Arthur Grey, of the serial publicity department, will act as editor of the Sun...

Erwin Lewis has succeeded Lindsay McKenna as publicity representative at Selznick's West Coast studio.

F. V. Chamberlain, general service manager of the home office of the Famous Players-Lasky, left for the Coast on Saturday, March 27. He will be gone about a month or six weeks.

J. Ray Murray, of the Exhibitors' Herald home office staff, ran down from Chicago to visit Jim Beecroft, of the New York branch, and to renew old acquainiances. Asked how he liked Chicago, Ray said: "New York looks just as good as ever—but they're good to me in Chicago."

J. H. Cooper, who holds an Associated Exhibitors' franchise in Oklahoma City territory, and who owns a chain of theatres in that section, is in New York for a week or so.

Phil Lonergan, author of "The Penalty," is writing a new story for Madge Kennedy entitled "The Jazz Heart," by Robert Shannon. Mr. Lonergan is writing the continuity.

John A. Kent, formerly with Exhibitors-Mutual and recently with Robertson-Cole, has withdrawn from the film business and assumed the management of the Dwyer Bros. & Co.'s New York office, manufacturers of the Cosmograph Portable Projector. Main offices are in Cincinnati.

Morris Schlank, of Los Angeles, producer of the Hank Mann comedies, is in New York this week.

Harry Crandall, of Washington, came into New York last Monday, March 29, to take breakfast with F. C. Quimby, general manager of the Associated Exhibitors. He forgot to set his watch ahead, which indicated he was in town an hour ahead of the appointed hour. To kill time he walked leisurely up Seventh avenue and when he reached the Astor his host had been and gone. Harry said: "Anyway, I had the first good night's rest on the train from Washington I have had since I left for the Coast four weeks ago."

Harry Worth has left the Aywon Pictures Corporation to accept an executive position with the Republic Distributing Organization in the State of Connecticut, replacing Harry Olsham.

Mr. and Mrs. Dwight Perrin's home was radiated by the appearance of a little daughter on the morning of March 1. The delay in announcing her arrival was caused by the young lady being very particular as to how her arrival notice should be worded. Her father formerly did publicity for Goldwyn, but he is more careful now as a member of the New York Tribune. The moniker selected for little Miss Perrin is Barbara.

Marie S. Barrett, general manager of Autographed Films, has just discovered an untouched treasure trove of colonial architecture and furnishings in the heart of New Jersey, on the Philadelphia and Reading Railroad, and tapped it for films. It was used in a colonial episode in the "Woman Who Works," a three-reel educational for the Y. M. C. A.

Charles Greenblatt, of the Merritt Theatre Amusement Company of Milwaukee, who holds an Associated Exhibitors franchise for Omaha, was in New York last week in conference with F. C. Quimby, general manager of the Associated Exhibitors Organization, Inc.

John Russell's "Blazed Trail" productions, twelve two-reel dramas, is being distributed by the Arrow Film Corporation. Mr. Russell, now in New York for a few weeks, and while here announced a series of five-reel features to be produced in the near future.

Burton George, of Selznick Pictures, is cutting the "Valley of Doubt," by G. B. Lancaster. This picture is portrayed by an all-star cast, which includes Arline Pretty.

Charles Rosenfeld, of Robertson-Cole staff of film salesmen of the New York office, is the proud father of a bouncing baby boy. "Rosey" says: "Up to date, the boy and mother are all right. As for me, judge for yourselves."

H. J. Shepherd, of W. H. Productions, who has been very sick for several weeks, is recuperating at Atlantic City, N. J. He will probably be back at his desk April 15.

"Uncle" Max Greenwald, of Stanley Advertising Company, was in New York last week on business, looking up new equipment.

George Meeker, formerly general sales manager for World Films and the Republic distributing organization, is now general manager of the Prisma Pictures, Inc.

Arthur Sorenson has been added to the Kinogram camera staff in New York and surrounding territory.

Terry Ramsaye, general manager of Kino-grams, spends his week ends on his forty-acre farm at Goodgrounds, L. I., ninety miles from Broadway.

Seymour Schussel has been made assistant to Lester Adair at Realart's New York exchange.

Hobert Henley, former director with Goldwyn and until recently producing independently, will direct for Selznick Pictures.

Fritz Tidden began work March 29 on one of the best jobs he ever had in his life and the one in which he fits like a duck's foot in the mud. He will henceforth be located at Selznick's studios at Fort Lee, N. J., editing and titling pictures and otherwise using his unquestioned ability.

Matt Moore, brother of Tom and Owen, will support Elaine Hammerstein in "Whispers." Ida Darling is included in the cast to be starred. "Whispers" is a Selznick production.

By SAM SPEDON.

Is the Charming Springtime Man's Mind Turns Toward Lo—Music Just Like Violet Heming Is Playing.

This Paramount production is entitled "The Cost." Wonder if it dwells upon rents, clothes, food and everything that "costs"?
With Well Known Film Folk

Charles Berger, Kinogram cameraman at Banff, Alberta, while taking motion pictures descending on the celebrated Banff slide, made the first film successfully and decided to turn it second in reverse motion. He got the pictures all right, but landed in a snow bank with a broken wrist.

B. T. Hodge has been appointed United Picture Corporations' salesman at Chicago, C. A. Weinberg at Cincinnati, Clyde Slater at Los Angeles, Charles Gourley at Philadelphia and L. W. Griffith at Pittsburgh.

Harry Wolfberg, representative of Famous Players-Lasky of Cleveland, Cincinnati, Indianapolis and Pittsburgh, was in New York a few days this week. Harold Akers, of St. Louis, representative of F. P.-L., was in New York at the same time.

Sam Morris is one of the busiest men in New York arranging the details of the convention of the Selznick and Republic branch managers to be held at the Hotel Astor on April 5.

William Faversham and William Collier, it is commonly reported, will be engaged to star in Selznick productions in the near future.

Harry Buxbaum's little boy, Jackie, fell from a second-story window of his home at Larchmont, N. Y., on Monday, March 29. The child's escape from injury was miraculous. Aside from fright he suffered no serious consequences.

J. C. Zimmerman, Kinogram cameramen at New York, has gone to Kansas City to establish a branch office in that territory.

J. Allen Boone, Western representative of Robertson-Cole, returned last week to the Coast, after two weeks in New York.

Sydney Cohan, business manager for L. J. Glassineer of Glendale, Cal., is in New York on a business trip. Glassineer is one of the producing units for Robertson-Cole.

William Worthington will finish "The Silent Barrier" on April 20 and then goes to the Coast to direct the second Tracy production, "His Unknown Wife."

Arthur Breck and Sydney Garrett return from the Coast the week of April 5. They have completed arrangements for the Arco production, "Indian Summer," from the play by Augustus Thomas.

J. H. Mayer, Universal's publicity and advertising director, has returned to New York from the Universal Chicago convention. While in the West Mr. Mayer appointed publicity representatives in the following cities: Marie C. Blanchard was appointed at Toledo, Ohio; William Danziger at Cincinnati, L. V. Schneider at Indianapolis, and Ann McCurdy at Milwaukee. Mr. Mayer is negotiating with others, so he will have representatives in all the large cities in the United States.

Lewis Corri, formerly with Associated Press, is now associated with J. E. Reiley, publicity director of Robertson-Cole.

Harry Reichenbach is in Chicago at present writing to attend the opening presentation of "The Forbidden Woman" at the Playhouse. He leaves Chicago for the Coast on Friday, April 2.

Harry M. Berman, of the Universal home office, is responsible for the Universal convention at Chicago, having made all arrangements for it. On his way back to New York he stopped at Pittsburgh to complete details for the showing of "The Virgin of Stamboul" in that city. By the way, "The Virgin of Stamboul" opens at the Chicago Playhouse Sunday, April 4.

Jack Adolph, directing Georges Carpentier, has been overrun by applicants who are anxious to take part in the Carpentier picture for Robertson-Cole. Some are offering their services free.

Charles Barrett, of the Western Electric motion picture department, will go to Washington and Northern Idaho early in May to take photographs of the red cedars abounding in those territories for a Western educational to be released through its own distributing bureaus. Mr. Barrett claims these educations are absolutely free from all advertising and are frequently used on theatre screens.

Sydney S. Cohen, president of the New York State Exhibitors League, with the other officers of the league were in Albany the past week busy with the legislation on the bonding of advance deposits, which has been introduced to be brought before the present legislature.

O. H. Garland, manager of the Des Moines Film and Supply Company, was in New York during the last week. While there he took several Arrow features for his territory. He was a guest of W. H. Stallenberger, president of Arrow.

Frank J. Rembusch, in the course of his itinerary as secretary of Motion Picture Exhibitors of America, posts us from West Baden Springs Hotel, West Baden, Ind., where he is taking a brief vacation.

Arthur Lang, special South American representative for Nicholas Power Company, after several weeks' sickness, a mighty close call, will return to his daily labors on Monday, April 6. Mr. Lang has been associated with Nicholas Power for many years, during which he has made a host of friends in the industry, who will be glad to learn of his complete recovery and his return to 90 Cold street.

Frank J. Howard, of Boston, one of the old guard of the industry, and an original exhibitor at the "Hub," was in New York last week looking after his many picture interests and probably to attend the independent's convention here.

William Sievers, of St. Louis, and Harry Koplar, also identified with St. Louis theatrical enterprises, were seen at the Hotel Astor in close conference, which some one said was suggestive of merger.

Will J. Glaser, of Grand Theatre, Fari bault, Minn., informs us that the censorship in Minnesota has apparently been dropped, notwithstanding there is considerable agitation among some factions for Sunday closing.

Frank Newman, of Newman Theatre Enterprises of Kansas City, was in New York the week of March 29. He was among the many members of the First National who met in executive session during the week.

E. W. Hammonds, of Educational Films Corporation, was seen in the neighborhood of 729 Seventh avenue, wearing a smile suggestive of increasing popularity and prosperity of the Educational product.

Teft Johnson, who is directing for the Educational Films, was engaged in taking scenes of Henry Hudson on "The Half Moon" in the neighborhood of Bear Mountain on the Hudson River. Hundreds of Indians lined the shore to welcome the venturesome explorer.
Fairbanks Finishing “Mollycoddle,” Next “Big Four” Film; Send Show to Indians

DOUGLAS FAIRBANKS, who was slightly delayed some weeks ago because of breaking his finger during the filming of one of his next United Artists production, “Mollycoddle,” is now speeding up the finishing touches of this picture, having returned to his studio at Hollywood after spending many weeks with the Hopi Indians, where many of the exceptional shots were made.

Mr. Fairbanks has injected into this production no end of novel stunts and he claims that it will be far superior to anything that he has previously done.

While living among the Indians and the people of Polacco, Aria, he became close friends with the natives and they learned to become enthusiastic over what he was doing.

Gave Indians a Treat.

Upon his return to California, he sent the Indians several reels of motion pictures, among which were some of the scenes that were taken in the community. Accompanying the films were a screen, a projection machine and an operator, all of which were necessary electrical equipment for operating.

He did this because he had promised the Indians that they could see 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.

On the occasion of showing the pictures to the Indians, they were called together and everything was set for a most pleasant time. After a short while the projection machine began to click and the Indian figure of fancy dances began to sway and move across the screen.

All of a sudden there was a buzz of excitement throughout the audience. Then there was a mysterious noise that came from the rear and an old redskin hurriedly left the place. The excitement grew and later it was learned why. The leader of the redskins explained “Heap like big show, but see heap big ghosts.” It was later learned that one of the Indians photographed a few weeks previously had died and their reappearance on the screen caused consternation among the redskins.

Select's French Head Brings Films in Plane from London

THAT the Paris offices of Selznick Pictures, at 8 Avenue de Clichy, are progressive in the most modern sense of the word is indicated in the most recent communication from Jean Rosen, general manager of Select Pictures Corporation of France.

With Mr. Rosen’s letter it becomes known that the first air service used for the transportation of films in Europe was employed by the Select Paris office recently. Manager Rosen, having to visit the London office, did so in an aeroplane and brought back to Paris with him a number of films.

Another distinction claimed by the Select Paris office is the huge searchlight on top of its building. This throws its rays over an area of two miles and can be seen from the most important quarters of Paris, such as the Place de la Concorde, L’Avenue des Champs Elysees, Place de l’Etoile, Place Pigalle and Place de la Opera.

The first roof garden in Paris also falls to the lot of the Select offices, it is declared. The garden is located on top of the building at 8 Avenue de Clichy for the use of employees and customers.

Educational Screen Supplement Shows How Stars Work, Love, Fight and Rest

HOMES, happiness and domesticity might be called the theme of the Photoplay Magazine Screen Supplement in conjunction with Educational Pictures, Inc. of the Educational Films Corporation, since all of the principal participants appear to be enjoying themselves very highly. While the series has been noted for its intimate series of the stars “at work and play,” this number probably takes on a little more of the “friendly” feeling than any of the others.

First we are shown Dorothy Phillips in her home at Hollywood and then we are taken with Universal studio scenes where there are some views of her in her dressing room and then at work under the direction of her husband, Alan Holubar, in a scene from one of their last productions.

Taylor Holmes then contributes a bit on the right way to make love, illustrating a number of methods. He is shown as the “boob” lover, the bored lover and the gallant lover, so that the photoplay patron is left to take his (or her) choice. Virginia Valli, the leading woman in “The Very Idea,” is at the receiving end of the love making.

The next feature tells the patron that Allan Dwan and James Kirkwood, who recently surrendered the megaphone to return to actual work on the screen, will be seen spending a very busy Sunday. It was the idea that Kirkwood and Dwan would spend Sunday at the Dwan home in Hollywood rehearsing for Kirkwood’s big fight scene in “The Luck of the Irish,” but in stead they stretch out on the lawn and merely dream of their real work. There is some good double photoplay in this excerpt.

Helen Chadwick, the young actress, who has recently scored a bit in Goldwyn productions, shows that she is another home lover. The heroine of the two Rupert Hughes pictures is shown in her bungalow at Hollywood enjoying a rest between pictures.

The final chapter shows the home of Susse Hayakawawa and his wife, Tsuru Aoki. The quaint little Japanese lady is evidently resting, for the camera pictures Susse kissing her good-bye as he hurries away to the studio to finish up his latest production.

National Screen Service Operating.

The National Screen Service, which was recently organized and is now in full swing operating among many of the large theatres throughout the East, is offering an announcement service to the exhibitor in the form of motion pictures. These announcement films are original films as seen in the production with hand lettered titles, closeup of the stars and actual scenes taken from the pictures themselves. As the exhibitors can use these easily attached to the feature and are presented to his patrons without any interruption to his presentation.

Some remarkably fine openings are said to have been designed, each of which is made especially for the theatre using the service. This is followed by a title reading “Coming” or “Coming next week” as desired, which in turn is followed by the change days. Then follows the main title of the feature, a close-up of the star or scene from the production.

Leave It to McMahan.

I. W. McMahan, president of the McMahan and Jackson Film Exchange, has been selected by members of the Cincinnati Exchange Club to go to Columbus April 13 to help organize the Ohio Association of Exchange Clubs.

Every time a local newspaper carries an advertisement concerning your theatre, have a “reading notice” go with it in another column. Get the full value of your investment. Reviews printed in Moving Picture World are valuable as “readers.” Copy them when you play the film they refer to.
RUBBERNECKING IN FILMLAND

THE town is running over with distinguished visitors from other scenes. "Famous Films," as Sam Lear, the supply man of St. Louis, used to call 'em, are as common around town as tourists from Iowas a few weeks ago. The bird that wrote the piece about not being able to throw a stick across any street in Louisville, Ky., without hitting two or three attorneys on the shin, has come out here and pull the same gag about our fair city and movie magnates.

The bankers are looking for more of the boys come they'll have to take board in the cafeterias, which wouldn't be so bad if they'd give you an extra fork for your pie.

Carl Laemmle, of Universal, is here; Albert E. Smith, of Vitagraph, is here; Jacob Wilk, of Longacre Square, is here; S. Van Bond, of the Van Bond & Poster Company, is here; J. D. Williams, of the First National Exhibitors' Circuit, is here; Arthur Beck, of the Gibraltar Films, is here; Sidney Garrett, of the J. Brockliss Corporation, is here; E. Mandelbaum, prominent exhibitor of Cleveland, is here; Balaban and Katz own seven first run houses in Chicago, and are building three more—one of them, a $3,500,000 proposition which will seat 4,500 people, will be located on State and Lake streets, the solar plexus of Chi's business center. These theatrical magnates are taking a little vacation and paying their first visit to Filmland, and in spite of the fact that Ben B. Fineman spoke the truth when he made the remark about rain, they are saying things about our fair city that may make the members of the Boosters Club have a veryjoyful feeling.

A Plentitude of "Knock-Outs."  

Sidney Garrett, of the J. Frank Brockliss Enterprises, says he is looking around and is in the market for features, provided they are in the special or knock-out class—which remark guarantees him quite a few phone calls and quite a few invitations to private showings. There are a great many "knock-outs" knocking around the colony waiting for a live buyer to come along.

Mr. Garrett likes the town so well that he has taken a house in Canyon Drive, one of our sweeter residential coves, and installed Mrs. Garrett and their small son, Sidney, therein, and it looks as though they might stay all summer.

Theodore Wharton, producer of "Exploits of Elaine," "Mysteries of Myra" and other famous films, is looking for atmospheric and locations for a big spectacular Oriental feature. He cannot find what he wants here, he will start production; if not, he will go to Asia.

Famous Filmmers Frustrate Inquisitive Inquirers, Copying Curious Clam Custom  

By GIEBLER

Balaban and Katz own seven first run houses in Chicago, and they are building three more—one of them, a $3,500,000 proposition which will seat 4,500 people, will be located on State and Lake streets, the solar plexus of Chi's business center. These theatrical magnates are taking a little vacation and paying their first visit to Filmland, and in spite of the fact that Ben B. Fineman spoke the truth when he made the remark about rain, they are saying things about our fair city that may make the members of the Boosters Club have a very joyful feeling.

Of course we will not let him get away. After he has looked around, we hope to show him a wonderful line of mountains, foothills, canyons and deserts, he will agree that we can give him or any other part of the world cards and up and down and East or to the West when it comes to picturesque and diversified scenery, Oriental or otherwise. And in the meantime, I hope he runs across Edgar Levensen colonel once in a while when he comes back, and lets Edgar tell him of the difficulties and disappointments that he met up with on his trip.

Arthur Beck is here to install one of the units of the Gibraltar Films in a western studio. The beautiful and gracious Leah Baird, who is Mrs. Beck, will head the company as star in an adaptation of a story by Gelett Burgess called "The Life Line," which is about the best thing that Burgess ever did.

William Worthington will direct the feature, which will be of the super class and run about six reels.

Laemmle Lies Low.

Carl Laemmle has been so busy up in his own's suburban office on top of the administration building at U City that neither the Neck nor anybody else knows just what brought him to the coast at this time, but it's safe enough to lay the usual dollar to a doughnut that he'll announce something big pretty soon. Mr. Laemmle usually pulls something in the major league line every time he hits the coast.

C. L. Outing-Chester is here to superintend the erection of his new studio on the plot of ground out near the Fox studios on Western avenue in Hollywood.

Mr. Chester's plant will be complete from all standpoints, with laboratory and all, and will be the starting point for the various expeditions that search the globe from top to bottom and from pole to pole for Outing-Chester Scenics and Screenics.

Williams Closes Big Contract.

J. D. Williams is looking after First National interests, and holding consultations with Sol Lesser and Mike and Abe Gore, who hold the First National franchise for Southern California, Arizona and Nevada. Mr. Williams has already closed one $250,000 contract and nobody knows how many more deals of the same size he's got up his sleeve.

I have left Archie MacArthur to the last because—well, because Mac's one of the family and it wouldn't be polite to put him up in the front of the story. But here's the dope about Mac.

He came out here just before Christmas to make a survey of the colony, and then a contingency arose at the home office that needed his August presence and he hit the rattler for the East on a few hour's notice.

Now he's back to finish the job he started, and he says he's going to meet every one in the colony and shake every hand on the coast before he goes back to New York.

Harry Crandall Returns East.

Harry Crandall, treasurer of Associated Exhibitors, Inc., and owner of a string of theatres in New York and about Washington, D. C., has returned to the East after a brief visit to California. While on the Coast Mr. Crandall worked with J. A. Filmland, Manager F. C. Quincy in the interests of Associated Exhibitors, Inc.

Mr. Crandall was accompanied on the trip by his family.
"You Can't Keep a Good Man Down,"

Says Mr. Cochrane of Mr. Laemmle,

The New Manager of Universal City

R. H. COCHRANE, vice-president of the Universal Film Manufacturing Company, has announced the appointment of a new general manager for Universal City, the Universal studios. He said:

"I have appointed a new general manager of Universal City. This is my first appointee for the big job and I am confident I have picked a good man. He is a hard worker, conscientious and knows all 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 directors, actors 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 make up a fire department for Ishpeming. He is a bright, eager, young American, full of pep, and I know he will give us the best pictures in the history of the Universal."

"His name? Oh, yes, his first name is Carl and his last name is Laemmle."

Theatres Costing Over $100,000

PASADENA, CAL.—William C. Crowell will erect theatre to be known as the Raymond, on North Raymond avenue, to cost $600,000.

BRIDGEPORT, CONN.—G. F. Reif has plans for a three-story brick theatre and store building, 68 by 105 feet, to cost $100,000.

CHICAGO, ILL.—Home Building Company has plans for brick and steel theatre to cost $200,000.

CHICAGO, ILL.—Otto C. Lorenz will erect theatre at southwest corner of Irving Park Boulevard and Broadway to cost $460,000.

CHICAGO, ILL.—Ascher Brothers, 220 S. State street, have plans for theatre to be erected at 22 North State street, to cost $800,000.

CHICAGO HEIGHTS, ILL.—Theatre will be erected at 1640 West End avenue by S. J. Gregory Theatrical Company, with seating capacity of 2,200, to cost $250,000.

BALTIMORE, MD.—Finish & Noble have plans for one-story addition to theatre at 902 Linwood avenue, to cost $425,000.

WILLISTON, N. D.—Thorwaldsen & Johnson have contract to erect two-story theatre, 75 by 140 feet, for William Snyder, to cost $1,000,000.

OKLAHOMA CITY, OKLA.—Peter Sinopoula will erect theatre at southwest corner of Main and Hudson streets, to cost $1,000,000.

PHILADELPHIA, PA.—Marcus A. Ben, 6338 Woodland avenue, has plans for a one-story motion picture theatre, 90 by 185 feet, to be erected at 6316 Woodland avenue, to cost $200,000.

Picture Theatres Projected

PENSACOLA, FLA.—Ernest Bohringer, New Orleans, will erect theatre, with seating capacity of 2,500, to cost $250,000.

CHICAGO, ILL.—Garrick Theatre Building has been purchased by R. L. Rathbun from Partridge Estate for $800,000. New owner plans improvements to cost $125,000.

LOUISVILLE, KY.—C. A. Koerner & Company has contract to erect building for Majestic Theatre Company, to cost $300,000.

DETROIT, MICH.—Longacre Construction Company, 127 North Dearborn street, Chicago, has contract to erect theatre for William M. James Company, 31 West Broadway, to cost $750,000.

DETROIT, MICH.—Golden & Boter Company, 27 Market street, have contract to erect brick and concrete theatre for Regent Theatre Company, Grand Rapids, to cost $3,000,000.

ROCHESTER, N. Y.—George E. Simpson is interested in corporation controlling Regent, Piccadilly and Gordon Theatres, has secured site 98 to 110 Clinton avenue for erection of large theatre, to cost $1,000,000.

Hugo Praises Power's Projects.

Francis M. Hugo, secretary of the State of New York, has added his voice to those praising the work of Power projectors at the showing of "The River's End" on March 18 at the Hotel Commodore, New York City. "I wish to express my sincere appreciation of the splendid results secured through your co-operation," he wrote the Nicholas Power Company, Inc.

Industry Honors Memory of Late Stanley V. Mastbaum

THE annual memorial services in honor of the late Stanley V. Mastbaum were held on Sunday afternoon, March 28, in the Mastbaum Memorial Hall, Eaglesville Sanatorium, near Norristown, Pa. The hall was erected by friends of Mr. Mastbaum after his death two years ago and was crowded on Sunday with persons who wished to pay tribute to a genius of the motion picture industry whose methods are today being perpetuated by the Stanley Company of America.

The exercises included singing by several vocal artists and selections by the Stanley orchestra, in addition to several notable speakers who lauded Mr. Mastbaum for his charitable contributions. Judge John M. Patterson was the principal speaker.

Among those who were present were Louis J. Selznick, B. S. Moss, ex-Senator Clarence Wolff, Ellis Gimbel, John McGuirk, Abraham and Louis Sablosky, Louis Grestley, Frank Buhler and Richard J. Beamish, who presided. The Philadelphia Exchange-men's Association attended and many prominent film and theatrical men from Philadelphia and New York were present.

Mr. Mastbaum was one of the founders of the sanatorium and one of its directors. The institution is non-sectarian and patients are admitted free of cost.
Independent Market a Good Field for Short Subjects, Is Conviction of Jack Cohn

FOLLOWING his attendance at the independent convention at Chicago last week, Jack Cohn, producer of Hall Room Boys Comedies and other short subjects for the independent market, is more firmly convinced than ever that independent methods of booking covering territories compose a more profitable and convenient means of obtaining pictures than any other.

"Every exchangeman and exhibitor I met while in Chicago," said Mr. Cohn, "told me that while there were plenty of features to be had, there was a shortage of short subjects for the independent buyer. All independent exchangemen are interested in the development of the short subject just at this time, since this end of the business is just as important as the production of the larger features.

Distribution Marks Similar.

"The same characteristics which mark the distribution of feature products to the independent market hold true in the distribution of the short subjects, such as comedies, scenes and similar pictures. There is just as much overhead expense saving, just as little detail and just as much real value in good pictures produced especially for the independent market as there is in the production of big features for the same market."

"Our own brand, the Hall Room Boys Comedies, has been distributed through independent exchanges ever since their production was started. Exchangemen told me that this was one reason for their success, and it came to me that the ease with which exhibitors and exchangemen found them profitable was the lack of expense involved in handling them, both at their end and at our end."

Live Up to Best Principles.

Mr. Cohn urged the adherence by producers of short subjects to the principles which apply in the production of the heavyest subject. He declared that the independent buyer was just as choosy in the matter of material as was the regular program buyer.

"The independent production," he said, "is slowly but surely ascending to a place in the sun, and to keep it there is the duty of every producer of this type of picture. Today marks the beginning of a new era in the production of all types of pictures for this field. Everyone connected with the independent market is eager to place that field of the industry upon a level with any other, and this will come in the near future."

"However, every producer, every exchangeman, and every exhibitor who favors the independent method must hold himself clear from sharp practices, cheap methods and bad pictures. Keep the product good and keep the public as your friend."

Independents Flock to the Chicago Convention

On page 212 starts our story of the convention of Independent state rights producers and territorial buyers, these pages are devoted to this important story. James S. McCauley, Chicago representative of Moving Picture World, tells a complete and informative story of a convention that may develop many new angles to the open market situation.

George Benoit Now Cameraman for Park-Whiteside Pictures

George Benoit, formerly a cameraman for the Fox Film Corporation, handling "Carmen," "The Honor System," "The Re-generation" and other subjects, is now connected with Lester Park and Edward Whiteside, producers of "Empty Arms" and "The Scarlet Dragon," starring Gail Kane, directed by Frank Reicher from Willard King Bradley's stories.

Mr. Benoit is said to have effected some photographic "stunts" new to the screen, particularly in lighting and "trick" work.

"Dr. Jekyll and Mr. Hyde" Released by Pioneer Film

THE Pioneer Film Corporation announces that according to the schedule set months ago, the production of "Dr. Jekyll and Mr. Hyde," in which Sheldon Lewis plays the leading role, was released in the majority of Pioneer co-operative exchanges during the past week. Mr. Lewis is said to have patterned his interpretation of the dual role on that of the late Richard Mansfield, but in the scenes in which Mr. Hyde is the center of interest to have deviated considerably.

The production is announced as being mounted with care and the lighting effects to be the result of months of experiments, present striking departures from the ordinary. A large number of inquiries have been received from independent exchanges.

The Pioneer laboratories have been working overtime getting out the quota of prints to fill the orders placed by Pioneer Co-operative Exchanges.

Many First Runs Secured on "Skinner's Dress Suit"

VICTOR KREMER Film Features, Inc., announces that "Skinner's Dress Suit" is arousing greater interest among state rights buyers than any reissue handled by that company, numerous inquiries being received and considerable territory has already been sold. Many first-run bookings have been secured by New York Independent Masterfilms, Inc., handling the subjects in this territory.

A novel advertising accessory has been prepared. It consists of a cut-out for lobby display, in the form of a dress suit, is five feet in height and carries on the shirt front a reproduction of one of the scenes from the play.

"Parted Curtains" Reveals "Telling" Scenes in the National Film Corporation's Latest Production.

"Oh, Margaret! I'm writin' a love letter!" Henry B. Walthall steps in the next two and shows he can still act.
Marion H. Kohn Will Offer Program of Short Subjects

A Complete program of short subjects is being readied for-
month opening in the coming months. The program is
Continuous, and audiences are being built up for
months to come.

Character Pictures Not to Be Kept to Stipulated Length

CHARACTER PICTURES announces that all of its photographs will be pre-
presented in their natural length and not
 contracted. They will be put into a regular program of
three weeks. This is the first time that pictures have been
shown in their natural length.

For the advantage of this system is self-evident.

Character Pictures and Photoplay Service Move.

The Photoplay Service wishes to an-
nounce the removal of their exchanges to
32 Melrose street, Boston, Mass., formerly
located at 39 Church street.

Production Moving Rapidly in Cohn's Western Studios

PRODUCTION has been moving rapidly in the Hollywood studio of Jack and
Maurice Cohn, producers of the forthcoming film, 'The Arrow of the West,' which
is being directed by Henry H. Cohn and is scheduled for release in the fall.

Victor Kremmer Has Special Accessories for Road Show

EXCLUSIVE advertising opportunities are guar-
teed to exhibitors in the Victor Kremmer Film Corpora-
tion's series, "The Arrow of the West." The press book, which sets forth the cam-
paign, is 54 by 36 inches, and contains a poster, an
cardboard, and a set of window displays. The poster
measures 27 by 40 inches, and the card-
board is 11 by 16 inches. The window displays consist of five posters, each
measuring 24 by 36 inches, and four sets of
window cards, each measuring 12 by 18 inches.

The press book also includes a full
program of the film, and a set of
window cards, each measuring 12 by 18 inches.

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Captivating Mary Carstairs Announced for Early Release

CAPTIVATING MARY CARSTAIRS, the dramatic film made by
Maurice Kremmer, will be released early in the fall.

New York Rialto Books "Work.

Third Kremer-Chaplin Reissue

The Rialto Theatre, New York, has booked the Charlie Chaplin Essanay film,
"Work," for the week of April 6th. This is the third of the Chaplin pictures
produced by Maurice Kremmer Film Corpora-
tions, and all have been booked by exhibitors.

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tions, and all have been booked by exhibitors.
Radin Pictures Offers Weekly Release of Miller’s “The Weakly Indigestion”

Radin Pictures have secured the World’s distribution rights on “The Weakly Indigestion,” a series of single reel comedy subjects picturing current events in burlesque fashion. The series will consist of fifty-two issues to be released on a week’s basis starting about May 1, through state right channels.

“The Weakly Indigestion” is being produced by the Radin Pictures Company with a cast of comedians headed by James Parrott, Charles Dougherty and Sid Smith, formerly connected with the Keystone and Lubin organizations. All the performers are newspaper men of the Pacific Coast, special feature writers and the author of many short stories which have appeared in the prominent magazines. He has attained a reputation as a humorist and his distinctive style is said to lend itself admirably to screen production.

Matthias Radin, head of Radin Pictures, says: “We believe in presenting these subjects to the state right market where we are offering something for which good showmen are constantly on the lookout—something unusual and different. The Weakly Indigestion is in the kind that can develop a remarkable audience and there are many prominent cities that have heard of it and are ready to give it a try.”

Mr. Radin has announced to have taken into consideration the suitability of the players for their respective roles rather than to have any particular star. Mr. Nigh himself, who portrayed a similar role in “My Four Years in Germany,” portrays the role of a thinker, a man of high ideals, the representative of democracy. Leslie Austen is cast as the thinker’s brother, an auto-racing champion; the vet- eran stage actor, is the money monarch; Maudine Powers is the blind girl; Albert Tevener is cast as her grandfather, the old school scholar, etc.

Halbert Brown, who impersonated Ambassador Gerard in “My Four Years in Germany,” appears in the role of the director of the DeWolfe as the Women. Charles W. Sutton, the former Edison player, is the money man’s valet. In addition, there are Pete Raymond, Burt Gurgeon, Walter DeLeon, E. Pollock, Franklyn Hanna, and a company of one hundred others.

Ninth Picked Excellent Cast for Photodrama “Democracy”

In casting the Francis Lee Lybarger photodrama “Democracy—the Vision Restored,” Director William H. Miller has announced to have taken into consideration the suitability of the players for their respective roles rather than to have any particular star.

Mr. Nigh himself, who portrayed a similar role in “My Four Years in Germany,” portrays the role of a thinker, a man of high ideals, the representative of democracy. Leslie Austen is cast as the thinker’s brother, an auto-racing champion; the veteran stage actor, is the money monarch; Maudine Powers is the blind girl; Albert Tevener is cast as her grandfather, the old school scholar, etc.

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Hirsch Announces Many Sales on “Adventures of Helen” Series

Nathan Hirsch, president of the Aywon Film Corporation, reports that “The Adventures of Helen,” adapted from “The Hazards of Helen,” and starring Helen Holmes, is going over big.

The following exchanges are now booking the remainder of two reels each: Aywon Film Corporation, New York; Famous Pictures Sales Company, Buffalo; Trimount Film Company, Boston; Leader Film Company, Atlanta; Educational Film Company, Minneapolis; Liberty Film Exchange, Washington; Liberty Film Exchange, Chicago; various theaters in the South; Wyoming, Omaha; Sterling Film Company, Des Moines; First National Exchange, Kansas City, and Lyric Film Supply Company, Terre Haute.

At all of these exchanges many prints are in work. These two-reelers are said to be outdrawing five-reel features in many instances.

Take Care in Picking Cast to Support Ethel Barrymore

Selection of the supporting cast for Ethel Barrymore in her forthcoming super-feature, “The Super Woman,” entailed almost as much care and supervision on the part of her directors, Joseph Byron Totten and Joseph W. Smiley, as did the selection of a suitable vehicle for the display of that star’s histrionic talents.

Supporting Miss Barrymore will be Kenneth Hunter, a prominent English actor and a hero of the World and Boer wars, who returned from abroad several weeks ago.

Greta Hartman, recently seen on the speaking stage with Mme. Mimi Aguglia, will also be seen in support of Miss Barrymore. Miss Hartman has handled roles both old and new since childhood, making her initial stage appearance as Mary Jane with Henry Dixey when he produced “Mary Jane’s Pa.”

Another notable role of the picture is that of Bigelow Cooper, a dramatic actor, of many years’ legitimate and film experience.

Hoffman of Pioneer Returns from Countrywide Sales Trip

M. H. Hoffman, general manager of the Pioneer Film Corporation, has just returned from a country-wide trip in which he visited all the exchange centers in which offices of the new Countrywide Distribution System are located.

Mr. Hoffman reports that conditions in every territory day by day are becoming more favorable to the independent interests.

On his trip Mr. Hoffman visited Toronto, Montreal, Boston, Detroit, Cleveland, Chicago, Cincinnati, Dallas, Atlanta, Baltimore, Washington and Philadelphia.

Monte Carlo Replica in “Blind Love.”

Gerald F. Bacon’s six-reel production, “Blind Love,” starring Charles Cottell, which was booked over the Loew Circuit last week, shows an exact replica of the main gambling hall of Monte Carlo. Director Oliver D. Bailey spent more than a week “shooting” the scenes of this episode in Max Marcin’s drama.

Standard Effects to Break Records.

Standard Film Exchange, of Pittsburgh, Pa., controlling the rights for Western Pennsylvania and West Virginia to the Mack Sennett six-reel comedy, “Tillie’s Punctured Evening,” released on the state right market by Tower Film Corporation, are anticipating a record-breaking business with this feature. Exhibitors are reporting this as manifesting great interest in this production. The Standard is putting over a big publicity campaign on this release.

Aronowitz Resigns from Quality.

Quality Attractions Company, a state rights exchange located in the Citizens’ National Bank Building, Des Moines, and operating in Iowa and Nebraska, announces that Mr. Aronowitz has disposed of his interest in the company and resigned as its general manager. While Mr. Aronowitz has received several flattering offers recently, he has not yet divulged what his future activities will be.

Inter-Ocean Sells 37 Films for Big Foreign Territory

ONTRACTS closed last week by Gas Schlesinger, manager of the department of foreign film sales of Inter-Ocean Film Corporation, convey the territorial rights to thirty-two American productions for physical distribution throughout the Dutch East Indies, Straits Settlements, India, Burma and Ceylon. The list of pictures embraces twenty-seven Black Diamond Comedies, until recently distributed in America by the Paramount-Artcraft Pictures Corporation, and five independent feature attractions which have proved their right to be termed “box office” attractions.

The buyer of these films is desirous of withholding his name from the trade paper columns for obvious reasons. He plans to inaugurate a vast sales campaign, and not until he has perfected the minutest details of this campaign, does he want the least bit of information concerning his acquisition to appear in print or otherwise be mentioned in trade circles.

“Everybody’s Business” Liked in Michigan.

The six-reel feature, “Everybody’s Business,” continues to meet with success in Michigan, where it is being shown under the auspices of the American Legion (the Chas. A. Learned Post No. 1), says the W. H. Productions Company, which attributes it not only to the entertainment qualifications of the production, but also to its Americanization appeal.

Clark of First National Praises “Screen Smiles”

THE First National Exchanges in New York and Boston, distributing “Screen Smiles” in their respective territories, report that this weekly release is meeting with widespread approval from first run houses.

R. H. Clark, treasurer and general manager of the New York First National, is enthusiastic over this novelty short reel, and in a letter to the Film Features, Inc., distributing this subject, states: “This 500 feet of film has more laughs than the average two-reel comedy, and judging from the business we are doing now with ‘Screen Smiles’ it will be at the head of our short stuff in the near future.”
Exhibitor Enters Independent Exchange Field; Opens Hatch Feature Service

Charles L. Hatch, a theatre owner in Boston, has entered the field of independent exchanges and formed the Hatch Feature Service of Boston, Mass.

According to Mr. Hatch, the purpose of this new concern is to handle the independent distribution of big features and up to date specials for the New England States. Offices have been opened at 42 Melrose street, and the company has purchased from Schomer-Ross Productions, Inc. the New England rights to "The Sacred Flame," with Emily Stevens.

Charles L. Hatch, together with H. M. Davis, a New England exchangean, and John H. Foy, general manager for the Hatch Theatres, were in New York recently for the purpose of lining up attractions, and according to Mr. Hatch a deal had been consummated covering the New England rights to the Jans Picture, "Love Without Question," featuring Olive Tell. Mr. Hatch further states that he is in the market for other big features and that he will keep close touch on New York's independent producers for the purpose of securing the best productions for his territory.

Public Desires Slap-Stick Films, Says Morris Schlank

The producer of the Hank Mann Comedies distributed by Arrow Film Corporation, Morris Schlank, is now in New York and is gratified at the manner in which these pictures have been received, and the way many of the largest theatres are booking them.

"The comedy filed has been looking for slapstick two-reelers like the Hank Mann subjects," says Mr. Schlank, "and it is for that reason that they have been so successful. My associates and myself studied the field thoroughly before starting the production of the series, and have tried to introduce the things we learned through that study. This series answers the demand for wholesome comedy which retains slapstick and burlesque of a distinctive sort.

The latest first run houses booking these pictures are Clune's Broadway, Los Angeles, The Tivoli, San Francisco, and Fox Bedford and Ridgewood in Brooklyn."

Mr. Schlank is a guest of W. E. Shallenberger, president of Arrow Film Corporation.

Additional Sales Announced on "Love Without Question"

Jans Pictures Inc., additional territory has been sold for its first production "Love Without Question" starring Olive Tell.

Rights were sold to the A. H. Blank Enterprises of Des Moines, for Iowa and Nebraska, and New England to the Hatch Photoplay Service of Boston, Mass.

These two deals, Mr. Jans states, were consummated upon the return of F. E. Backer, general sales manager of Jans Pictures Inc., and himself after an extensive trip throughout the United States in the interest of the production. This closes out the majority of the territory in the United States.

Mr. Jans states now all efforts will be centered on the production of the additional Olive Tell features directed by B. A. Rofe. The officials are pleased with the speed with which the territory had been sold.

Arrow Itenames Ora Carew Feature To Be Known as "Love's Protege"

Arrow Film Corporation announces that the Ora Carew feature announced in our last issue will not be released under the title of "The Lost Daughter" but will be distributed under its original title "Love's Protege".

This change was made after consultation with several buyers, and it is felt that it is more striking and more applicable to the picture, which is described as a simple romance of the western mountain country, in which the star plays the role of an unsophisticated mountain girl who finds love and happiness among her beloved hills.

Pretty Maurine Powers

Appearing as the blind girl in "Democracy," made by Democracy Photoplay Company.

Lybarger's "Democracy" Has a New Type of Leading Woman

The personification of the spirit of light in "Democracy—The Vision Restored" is portrayed by Maurine Powers, whom Director Nigh believes to be an unusual "find." She is described as having a spiritual face, surrounded by golden curls, and to be an entirely new type of leading lady.

Miss Powers is a native of Terre Haute. She is an accomplished dancer and also an artist, her paintings having attracted considerable attention. Her motion picture career began two years ago, when she played a small part in a Metro picture. She later had an emotional bit in "To Hell With the Kaiser," and was cast as the sweetheart of Frederick the Great in "Beauty." Following this she appeared with Johnny Dooley in two comedies, and was then selected by Director Nigh for the role of the blind girl, Mary.

Trade Showing of Jans Initial Production Held at the Strand

The first public presentation of Jans Pictures Inc. initial feature, "Love Without Question" was held at the Strand Theatre, New York, Wednesday morning, March 24, before an audience composed of exhibitors, exchangean, representatives of the press and others well known in the industry.

The picture was well received, and the officials of the company express themselves as being highly gratified. Herman F. Jans states that more than one praiseworthy comment was made, and particular mention was accorded to the manner in which the story was told and the acting of Miss Tell.

Harry Weiss Organizes Company and Opens Exchange in Chicago

Harry Weiss, who recently resigned as manager of the First National exchange in Chicago, has entered the independent exchange field and organized the Superior Screen Service, Inc., which will operate, in Illinois, Indiana, Wisconsin, Michigan and Iowa. The headquarters are located on the sixth floor of the Film Exchange Building, in offices formerly occupied by Doll Van Film Corporation.

The company will maintain a feature department and a commercial department. Through the feature department, twenty-six features will be released each year.

"Percy, Will You Tell Ferdie to Go Home and Wash the Dishes?"

Looks as if there'd be some wrist slapping in this National Film Corporation comedy. "This Way Out," made by the Hal Roam Boys.
Kinema Theatre, Los Angeles,
Contracts for First Runs
on All Circuit Releases

A BIG contract has just been consummated between J. D. Williams, general manager of the First National Exhibitors Circuit, and Sessue Hayakawa, of the Kinema Theatre, whereby every first run right to all productions released by the First National Circuit is cinched for the Kinema Theatre. The sum of $250,000 is involved in the deal, and this amount calls for the service and first run rights of all pictures on the First National list for the coming season for exhibition on the Kinema screen.

The reason for this unique deal between partners, as were the Sessue Brothers and Sol Lesser being the franchise holders of the First National releases as well as owners of the Kinema Theatre—is that during the past two months many local exhibitors have outbid each other in the effort to get some of the coming big special First National pictures. For instance, Griffith's next picture, "The Idol Dancer," has been bid for in such a way.

The policy of the Kinema calls for one-week runs on all productions, and in order to secure for their own house the pictures which naturally should be given to its screen, the owners have signed this unusual contract.

Bernstein Buys Capitol Studio.

Isadore Bernstein has resigned the office of president of the National Pictures Corporation, and has taken over the Capital studio on Lillian Way, where he will produce pictures with three new stars, Neal Hart, Helen Gibson and Omer Locklear, whom he has just engaged to play the featured roles in his productions. Negotiations are also being made for the services of another star, now in the East.

The Capital studio was originally the Lone Star plant where Charles Chaplin's comedies for Mutual were filmed; later the studio was acquired by Metro and remained Metro's headquarters until the present studio was built on Cahuenga avenue.

New Producing Company.

The David Trattner Production Company, operating at Long Beach, Calif., is presenting Irene Hunt in a series of two-reel comedy dramas adapted from "A Yellow Journalist," by Miriam Michelson, and dealing with the adventures of a sib sister on a newspaper. The first of the series, "Back on the Job," has just been completed by Director Fred A. Kelsey. Clyde McCoy is leading man for Miss Hunt.

The officers of the David Trattner Production Company are: David Trattner, president; E. M. Rosenthal, vice-president; Erwin Trattner, secretary and treasurer; and Shields Lawson, business manager.

Hayakawa to Leave Haworth.

Sessue Hayakawa, the Japanese film star, has made an announcement that he will sever his connection with the Haworth Film Corporation in May, when he will have completed his contract with that company, and will organize a new company, to be known as the Sessue Hayakawa Feature Play Company, which will be capitalized at $1,500,000.

Mr. Hayakawa will produce only four pictures a year under the new arrangement, and will probably continue to use his present quarters, the old Griffith studio, to make his new productions. He has one more story to film, besides the one on which he is now working, for the Haworth corporation.

Hayakawa will receive in excess of $6,000 a week, in addition to one-third of the gross receipts of each production, according to announcements. The pictures will be released through Robertson-Cole as special productions. In May, as soon as he has definitely terminated his present affiliation, Hayakawa will make a trip to New York to effect the final organization of his new company.

Wharton to Produce in West.

Theodore Wharton, motion picture producer of New York, has arrived in Los Angeles and is looking for studio accommodations to produce a spectacular film feature from the story, "Tangled Flags," based on the Boxer Rebellion in China. Mr. Wharton states that he considers Los Angeles the logical place in which to film a production of this nature.

House Magazine for Kinema.

Michael and Abe Gorg, and Sol Lesser, owners of the Kinema Theatre on Grand Avenue, announce that a magazine and program is being assembled for their house that will be unusual in theatre house organs. The intention is to make the program as much of a moving picture journal as possible. A mailing list will be maintained so that patrons, by simply leaving their names and addresses with the program department, will receive a copy of the journal each week.

Exchange Notes.

J. A. Brethany, manager of the Equity Pictures Corporation, has arrived in Los Angeles from the East to personally present "The Confession," starring Henry Walthall, at Clune's Auditorium.

E. H. Silcock, recently of Vitagraph, is now a special traveling representative of the Special Pictures Corporation, and has started on a tour of the principal cities of the country.

Harry Lustig, western division manager for Metro, has started on a tour of western Metro exchanges.

"Mac" Comes Back.

A. MacArthur, Jr., advertising manager of the Moving Picture World, has come back to Los Angeles after an interval of nearly three months since he was recalled to the home office in New York upon urgent business matters when he was here early in January. "Mac" had not completed the round of the various West Coast studios when he was recalled so suddenly, but he intends to visit personally every studio in Southern California during his present stay.

World Sent to Arabia.

Ali E. De Moran, manager of the Rizal Arabian Orchestra, now playing a six-weeks' engagement at the Grauman Theatre, has sent a dozen copies of the Moving Picture World of March 29 to his home town in Arabia, where the members of his orchestra come from. That issue of the World carried a story and picture of the

"Looks Here, You Gentleman—She's Dangerous to Men!"

So warns William H. Crane. Taking heed are Bayard Veiller, Winchell Smith, David Warfield, Bert Lytell and Sid Grauman, Los Angeles theatre man. Little "zoll" who persuaded them to have their picture taken on the Metro lot.
orchestra as seen in their act on the stage of Grauman's Million Dollar Theatre of this city. M. De Moran and his orchestra will return to Arabia as soon as the engagement at the Grauman Theatre is completed.

Neilan Off for England Soon.

Marshall Neilan has set May 28 as the date for his departure for England, where he will produce at least one picture. With him will go Marjorie Daw and other players, his technical force and cameramen. Neilan will also take with him his special lighting apparatus, which he claims will enable him to get better effects than if he were to depend on unfamiliar equipment.

Victor Potel Company.

Victor Potel, known on the screen as "Slippery Sam," who recently appeared in support of Mary Pickford, Nazimova and others, has signed a contract to head his own company for the making of comedies of from two to five reels, from original and magazine stories. The pictures will be produced under the supervision and management of Edwin E. Atkinson, and the company has been formed and is financed by local capitalists.

The Hurst-Nova Pictures.

Paul Hurst and his wife, Hedda Nova, are planning to produce a number of pictures in the near future which will be known as the Hurst-Nova Pictures. Mr. Hurst has been a director for several years and Miss Nova has appeared in leading roles in a number of recent big film features.

Thompson Goes East.

Louis W. Thompson, president of the Special Pictures Corporation, has left for New York for the purpose of starting an expedition on a tour of the world in a search for scenic novelties for Comed-yart releases. Mr. Thompson, before his departure, made arrangements for the presentation of the first Comedyart release, "Uneasy Feet," at the California Theatre during the week of March 28.

Sam Sothern Dies Suddenly.

Sam Sothern, brother of E. H. Sothern of Shakespearean fame, died suddenly on March 21, on the eve of his departure for London. Mr. Sothern had been living in Beverly Hills, and for some time had been taking part in pictures in support of Douglas Fairbanks and other stars.

Studio Shots

LEVELAND MOFFITT, magazine writer, has arrived in Los Angeles to collabo-rate with Albert E. Smith in the writing of serials for Vitagraph. Seena Owen is leading woman for Bert Lytell in his current Metro picture, "The Temple of Dawn." George Melford, who is making location stuff on the Sacramento River for "The Translation of a Savage," will go to San Francisco to make sea scenes before returning to the Lasky studio here. Priscilla Brunette, who has already played leading woman in three Kerrigan pictures, has been engaged for four more Kerrigan features to be produced by Robert Brunton. Al Santell, who was loaned by Universal to direct three Hall Room Boys Comedies with Flannagan and Edwards for Harry Cohn, has severed his connections with the company, after having produced "Oh, Baby," which will be released soon on the states rights basis. Bert Woodruff, who plays the father of Chic Sale in "The Smart Alec," has been delaying the production with a spell of rheumatism. Eugene Pallette plays the leading role in the new all-star Metro production, "Parlor, Bedroom and Bath." Ruth Stonehouse is cast in an important part. Byron Washburn is completing "What Happened to Jones" at the Morocco studio, and will next film "A Full House," for Paramount.

Wanda Hawley began on her first Realart production at the Morocco studio on March 27.

The first Harry Gribbon picture starring Conway Tearle, "Stolen Legacy," has been completed, and Tearle left for New York to complete arrangements for the location of the Los Angeles to produce pictures. Thomas Meighan is expected to return to Lasky's early in April to play the leading role in "Conrad in Quest of His Youth," a William de Mille production. "The Song of the South," which has been added to the cast of "The Smart Alec," is now being produced by Al Christie with Chic Sale as the star.

Bazil King, member of the Eminent Authors, has arrived in Los Angeles to supervise the production of a new story for the screen at Goldwyn.

Robert Warwick has finished "Hunting Trouble," under Director Joseph Henabery. Bryant Washburn's father and mother, who have been visiting him, have returned to their home at Oak Park, III.

Lester Keaton, a co-feature with William H. Crane in Winchell Smith's "The New Henrietta," now being produced at Metro, Irving Langmuir and Beulah Booker have important roles.

Ethel Clayton is supported in "All in a Night," by Jack and Clyde Pilkmore and Winter Hall. Wallace Beery is playing the part of an ex-heavyweight champion in support of Douglas MacLean and Doris May in "Lucid Intervals." Wallace Reid will star in "The Charm School" after he finishes his present Paramount picture, "What's Your Hurry."

House Peters and Jane Novak will play the featured roles in "Isobel," to be filmed soon by the Louis B. Mayer Productions under the direction of Edwin Carewe.


Henry King rushes to Metro to assist in the continuity of his novel, "Kindred of the Dust," to be put into film form by C. E. Shurtleff.

He Buys 5,000 Tickets

So His Employes Can See "Dangerous Days"

I WILL purchase 5,000 tickets for my employees to see 'Dangerous Days' because I consider the production a most powerful appealing picture for fairness, squareness and truthfulness and the very best we have produced with which to combat the most dangerous evil that has appeared in America since the subjugation of the diabolical Hun.'

This spoke George H. Hannum, president of the Saginaw, Michigan, Manufacturers' Association, director of the Board of Commerce and general manager of all the Saginaw Motor Corporation interests in Saginaw, when asked for his opinion as to the effectiveness of 'Dangerous Days,' Thomas A. Ince's Paramount Special production, in stemming the tide of radicalism, Bolshevism and other isms which are incessantly interfering with business, law and order.

Mr. Hannum was one of many of Saginaw's prominent industrial heads who attended a private screening of 'Dangerous Hours' as the guests of Charles Carlisle, president of the Mecca-Palace Theatre. With the co-operation of Eli M. Orowitz, exploitation representative of the Famous Players-Lasky Corporation at Detroit, the showing was arranged for 8 a.m., and despite this early hour nearly 80 per cent. of the membership of the Manufacturers' Association and the Employers' Association of Saginaw attended.

American Broadside to Exhibitors.

The American Film Company believes in spending money with a free hand in its direct-to-the-exhibitor advertising. In addition to an elaborate book, complete with all kinds of practical helps in exploiting the pictures, the American sends out a smashing broadside. It appears in temporal and the columns, with pictures which tell the story, giving at a glance the general character and high points of the picture in question. These broadsides abound in information about the "Flying A" Special about to be put on the market, and with descriptions which prove useful to the exhibitors in their turn when talking to their patrons, either through the newspapers or handbills and throwaways.

Here They Are and Everybody's Happy, Too.

Left to right: Charles Syton, general manager of the West Coast Studios; Al Lichtman, general manager, Department of Distribution; Herman Webler, San Francisco district manager; Jesse L. Lasky, first vice-president of the Famous Players-Lasky Co.; and Harvey Ballance, branch manager in Los Angeles, was snapped at the Lasky studio, where these Famous Players-Lasky officials congregated.

The MOVING PICTURE WORLD
April 10, 1920
Sees Churches That Show Pictures as Serious Competitors of Theatres

In a recent conversation with a friend of mine, a man well-known and successful in the moving picture business, the problem of the present Inter-church World movement was brought forward. My friend was inclined to view the use of moving pictures in churches as a menace to the exhibitor—not because of the use of educational pictures and others of related classes, but because of the use of single reel comedies, which are popular in picture theatres.

In his vision he saw the churches becoming so attractive for entertainment of this type that they would soon add the longer pictures to their entertainment and thus become serious competitors of picture theatres in their respective vicinities.

He was of the opinion that exchanges should exercise care in booking pictures to churches, so as to protect their patrons—the exhibitors, from loss and perhaps extinction in the course of time. It is all very well to book educational pictures, he thinks, but the line should be drawn at furnishing churches with one-reel comedies in order to make their programs more entertaining and popular.

No doubt many exhibitors are in the same frame of mind as my friend. But have they or my friend viewed this matter in a careful and broadminded way? Have they considered it from any other angle than from the assumption that picture theatre business will be hurt by such competition?

Will Aid Exhibitors in Long Run.

In answer to my friend and these exhibitors I shall quote the opinion of a hard-headed business man and also a successful showman in various lines. I need only to mention his name to bear out my claims concerning him—and that is Aaron J. Jones, of the firm of Jones, Linick & Schaefer, of this city.

When I introduced the subject to Mr. Jones I spoke as if I were personally of the same opinion as my friend and that added zest and considerable spirit to his remarks.

"Why shouldn't the churches show short comedies with their educational films, if they wish?" he asked snappily.

"Why, if I had it in my power, I would even let them have the pictures free, if they could not afford to rent them!"

"By all means, rent the churches all the pictures they want. This will add many thousands to the patrons of regular picture theatres in the long run."

Then he cited the case of a woman friend, who never saw a moving picture until she viewed one in a church, and she was so astonished and pleased that she finally ventured to visit a picture theatre. There she became convinced that the moving picture was a wonderful discovery and that it offered just as wonderful entertainment.

"Why there are now many hundreds of thousands of women in this country just as ignorant of the real value of moving pictures as my woman friend was. If they can be added to the great list of picture theatregoers, by seeing pictures at churches everyone in the business will be benefited."

Help Churches to Secure Pictures.

"Such a condition cannot be found among the growing-up generation. They find in pictures their chief amusement and as they, in turn, become fathers and mothers of families, the children will be guided to view good pictures also. And this is the big, assured asset of the moving picture in the future."

"No, by all means help the churches to secure such pictures as they want. They will never come to the point where they will want to use long pictures. By all means let them have the short. The moving picture theatres will be the winners in the long run."

Robertson-Cole Convention Praised.

Max Levey, Chicago manager of Robertson-Cole Corporation, returned from the New York convention of the exchange managers of that organization last week and was most enthusiastic in his praise of the splendid manner in which the visitors were entertained. Like himself, Mr. Levey believes that every visiting manager went home enthused with zeal for his organization and with enough pep in reserve to carry him through all difficulties that may be encountered during the coming year.

Newt. Levy, supervisor of Robertson-Cole in Denver, Salt Lake and Butte, and in all western territory out to the Coast, spent a day in Chicago last week on his way from the New York convention to his headquarters in San Francisco.

Eddie Eckels Visits Los Angeles.

C. Eddie Eckels, assistant general manager of the Capital Film Company, of Chicago, will henceforth add to his duties the position of general manager of Neil Hart productions and of Lockeier Productions, Inc. He will leave for Los Angeles, Sunday, April 4, to assist Isadore Bernstein, the director general of the new Bernstein studios on Sunset boulevard, Los Angeles.

His headquarters will still remain in the Consumers Building, with the Capital Film Company.

Vitagraph Salesman Passes Away.

J. A. Humphrey, Indiana salesman for the Chicago office of the Vitagraph Film Corporation, died Tuesday, March 23, while in Fort Wayne, Ind. Mr. Humphrey was with Vitagraph for the past four years, and was considered one of the firm's most valuable salesmen. His home was in Paw Paw, Michigan. Mr. Humphrey was sixty-five years of age.

Tod Browning Goes to Coast.

Tod Browning, who directed Priscilla Dean in "The Virgin of Stamboul," passed through Chicago Saturday, March 27, on his way to the Coast.

―Lady, Dis Here Union I Belongs to Says We Can't Take No Tips A-tall Unless They's Paid in Silvah!‖

Guess Margarita Fisher will have to pawn her silverware to pay him. Scenes from American's "The Thirteenth Piece of Silver."
Large Number of Enthusiastic Exhibitors See Universal’s “The Virgin of Stamboul”

THE VIRGIN OF STAMBOL,” heralded as a Universal-Jewel triumph, was presented before a large number of spectators at an invitation trade showing in the Cameo Room of the Morrison Hotel, Chicago, Wednesday, March 24. It was one of the largest attendances that has ever accompanied a private showing in Chicago.

Previous to the exhibition of the picture luncheon was served, as a special courtesy extended by Carl Laemmle, president of the Universal. Waiters wore bright Arabic costumes procured with special regard for the setting of the picture, and a further atmospheric touch was added by the luncheon overture, which was the tuneful, ever-popular melody of “Dardanella.” Selected members of the orchestra from the Pantheon, one of the theatres owned by Lubliner & Trinz, were engaged by Harry E. Rice, Chicago publicity manager for Universal, who was host on the occasion. This orchestra, which, with its conductor, Paul Biess, ranks high in the estimation of Chicagoans, was received with enthusiasm, and accompanied the picture as well as the luncheon in pleasing, artistic style. About three minutes before the time for playing the special score for “The Virgin of Stamboul” was presented to the musicians.

Applause Was Enthusiastic.

From the very start the feature held the attention of the exhibitors. The story in itself would be capable of accomplishing that. The showing lasted for one hour and thirty minutes and was succeeded by enthusiastic applause.

Among those present, which included many exhibitors from out of town in addition to those of Chicago, were Aaron J. Jones, M. A. Choyinsky, Samuel Trinz, Edward Trinz, H. Schoenstadt, Andrew Karzas, J. G. Schaefer and Robert Gumbiner.

The Universal was represented by H. M. Berman, general manager, New York; J. H. Mayer, publicity director, New York, and Harry Reichenbach, exploitation manager of “The Virgin of Stamboul.”

The first downtown theatre to show the production will be the Playhouse which has booked the feature for a four-week run, beginning April 13.

Mr. Rice deserves unstinted praise for the ready fine manner in which the private presentation of the picture was handled. The expense involved was large, but the splendid turnout of such a large body of exhibitors from far and near showed that the occasion was worthy of it.

Many bookings for “The Virgin of Stamboul” were made at the showing.

Charles Lane to Remain in Pictures.

Charles Lane, one of the featured players with John Barrymore in the Paramount-Arcturus production of “Dr. Jekyll and Mr. Hyde,” now playing at the Rivoli Theatre in New York, is another actor for many years identified with Broadway stage successes who has turned wholeheartedly to photoplays. He made his film debut with Billie Burke in “Wanted: A Husband,” and since that time, has supported Miss Burke again in “Away Goes Prudence” and Marion Davies in “The Restless Sex,” adapted from the Robert W. Chambers novel, both of which will shortly be released. This latest recruit to the ranks of film players brings to the screen a wealth of dramatic technique, gained as a result of years of experience in the spoken drama.

The Last Word in Vault Building at Rothacker Plant

A FIRE, bomb and inspector-proof vault is now ready at the Rothacker Chicago studio-laboratory to receive 600,000 feet of negative. Cinema 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 and these also within a vault. First is an outer wall of reinforced, waterproof concrete and brick, twenty-four inches thick. Within this vault, inside a six-inch air cushion, is another vault of similar construction. And within this second vault are built five vaults, sealed with automatically closing steel doors.

The air cushion between the outer and second vaults is for ventilation and insulation. It will aid in keeping the heat out in summer and the same temperature will be maintained within the inner vaults the year around. A specially designed brick ventilation shaft, which rises about fifteen feet above the outer 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 lumes.

For its size, this vault is the most costly structure Mr. Rothacker ever contracted for. But he wanted his clients to be able to send in negatives and feel secure that an earthquake or bomb could ever touch them. The film vault at the Rothacker plant, now being built in Los Angeles, will be closely patterned after the Chicago structure. So will the vaults of the laboratories which are to be erected in New York and London.

This vault makes the third now 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 "five" negatives and positive prints. With the new vault, the Rothacker plant has a total fireproof storage capacity of 7,000,000 feet of film.

Vote to Raise $15,000 Fund for Widow of W. A. Mills

THE Allied Amusements Association, New York, members, at their meeting, held Friday, March 26, voted to raise a trust fund of $15,000 for the widow of William A. Mills, manager of the Crawford Theatre, who was recently murdered in the box office of that house by a hold-up man. A few minutes after the board met, at the call of Business Manager Sam Atkinson, $4,000 of the amount was raised.

Subscriptions taken on the day mentioned included the following: Allied Amusements Association, $500; Lubliner & Trinz, owners of the Crawford Theatre, $500; Aaron J. Jones, $250; the Ascher Brothers, $250; Joseph L. Friedman, president of the F. I. L. M. Club, $100, and $25 each from M. A. Choyinski, Ludwig Schindler, Max Hyman, George P. Hopkins, Andrew Karzas, H. A. Gumlind, I. E. Berkson and John Bebeng.

Greiver Educational Weekly To Be Produced by Rothacker

ATTERTON R. ROTHACKER recently arranged with Simeon Greiver, president of the Greiver Distributing Corporation, of Chicago, to produce a series of educational films, which will be released in the near future, every

They Are All About to See the Trade Showing of "The Virgin of Stamboul," Universal Special. Luncheon Was Given at the Morrison Hotel, Chicago, on March 24, 1920.
THE MOVING PICTURE WORLD

Around Chicago Picture Theatres

By Mary Kelly

Questions Put to Patrons Irritate Them, Says Kaufman

THE more subtle methods of discovering
pictures is advocated by A. J. Kaufman, who, for three years, has been manager of the Michigan, one of the finest Lubliner & Trinz houses.

"If you can't get the consensus of opinion from the box office, try to get it by listening, unobtrusively, to conversations about your pictures," says Kaufman.

"Questions directed to your patrons only invite criticism. It's too much like fawning for favors. There's a fair price to be paid for a fair price in such a transaction."

If a manager has used care in his choice of bookings and has endeavored to please his neighborhood the only dignified thing for him to do is to stand by his choice, and his patrons will respect him and his theatre, even though they're unconscious of the reason for so doing," he continued.

"We all get occasional disappointments in pictures. They are not always what they are said to be. The best thing that can be done, then, is to depend upon pictures and program in some other way, either by exhibiting an unusually attractive scenic or comic, or by arranging an artistic or dramatic feature. The same result, however, should not be overdone. Every week is too often, as people tire of it and it is not always possible to get the sort of music that is generally liked."

Catering to Children on Saturdays

On the South Side, where two fashionable boulevards, Garfield and Michigan, intersect in the Michigan Theatre stands. It seats 1,312, on one floor. Partly on account of its favorable location, but largely on account of the approved standard of pictures shown, and the nice style in which they are presented, this theatre is a busy one. Only new releases are booked. On Saturday a special children's feature is added to the regular program, as there is on an average of 1,000 children present at each Saturday matinee.

The Michigan Symphony Orchestra, a band of finished musicians, has won favor for its versatility and skill. A. Lustig is the director. On matinees, which are presented in addition to the regular program, as there is on an average of 1,000 children present at each Saturday matinee.

New Strand Theatre Aid

in Americanizing Community

THE picture theatre's potentiality as a school of Americanism was indicated in the remarks by Abraham Auerbach, manager and part owner of the New Strand on the West Side. The patrons

of this theatre are for the most part natives of foreign countries and while they are industrious, honest people there are many American ideas about order and deportment with which they are unfamiliar, and a motion picture theatre is in a peculiar position to make these American ideals clear to them, cases in greater number than does any other community institution.

"Discipline and discipline may be combined in handling this situation," Mr. Auerbach said. "By reminding our patrons that their presence in a theatre should in no way cause for disfavor, because a theatre is a medium for furnishing legitimate amusement, that it is not a prize ring, a restaurant or a talk-fest. In a few words, if we have to impress that on our patrons, it is worth the effort; but refrain from causing any more disturbance."

It has required diligent work on the part of Mr. Auerbach's management and the acron has been often utilized for making known the policy of this house in maintaining order. For these efforts there is a satisfactory and justifying satisfaction since the New Strand was built some five years ago.

Mr. Auerbach's experiences in picture theatres have covered a period of fifteen years. Previous to the existence of the New Strand, in which S. Auerbach, brother to the manager and A. Perlmutter, shared ownership, he was part owner of the Monarch and the Pastime.

Exhibiting Then and Now

Discussed by M. A. Choykams

Film rentals have advanced on a much smaller scale than is generally believed, and in many cases they have not advanced at all." Maurice A. Choykman, producer of the A. I. Choykman, a Chicago exhibitor, made the statement, without any aim at humor, and then explained it.

"When I first stepped into the movie managing game in 1906, when the Odeon on Madison and Halsted was built, I paid $15 for one reel of thrills. Today for five and six reel features we pay $75 and up—and violently protest against the high charges. Every exhibitor has a picture, which he wants his theatre to operate continuously, was a better proposition from a business standpoint than any de luxe house of today. It was only last week and refiled about forty-two times during a day. So when exhibitors talk about building the Odeon, I have pointed out that if I were a manager of a small house, $2 a seat, I insist that the Odeon, by selling each seat for five cents, 42 times a day, realized as much a seat as these others would.

Newberry Goes on Despite—

For the past seven years Mr. Choykman has owned the Newberry, located on North Clark street, ten minutes from the loop. There are a few of it and movies to the left, but still it is prospering, and "always will," its owner maintains.

"As long as a theatre retains its individuality it won't go under," said Mr. Choykman, "and as long as a manager refuses to be an imitator his theatre is bound to be different from the one next door."

That is the policy which has always been adopted by this pioneer among Chicago movie owners. To the co-operation of his patrons, the box office post in his theatre since early days, he attributes at least fifteen sixteenths of his success. Her sociable manner of meeting her patrons causes him to make the Newberry just what it is—a family theatre operated by and for the family.

Both Mr. and Mrs. Choykman are the first to get in touch with their patrons, and are ever willing to extend the hand of service outside the theatre as well. They frequently make special calls, as Mr. Choykman insists that the doctor, the minister and the movie manager should work hand-in-hand in cases of this kind. "The most successful of this kind well conducted house is the women's orchestra, directed by Miss Mary Thomas, their artistic and appreciative skill play selections that are at once popular and adequate, which helps to account for the fact that the Newberry's 750 seats are filled with a loyal clientele, who rarely miss a show."

Mark Twain's Daughter Sees

And Applauds "Huck Finn"

RS. OSSIP GABRILOWITSCH, daughter of Mark Twain, brilliant pianist and wife of the leader of the Detroit Symphony Orchestra, viewed "Huck Finn," William D. Taylor's Paramount-Archtice Super-Special, at a private showing in the projection room of the Detroit exchange.

There was a tense and emotional moment for Mrs. Gabrilowitsch when her flashed on the screen a showing Huck Finn presenting a manuscript to Mark Twain. The resemblance to her father was most striking. Mrs. Gabrilowitsch with great skill play selections that are at once popular and adequate, which helps to account for the fact that the Newberry's 750 seats are filled with a loyal clientele, who rarely miss a show."

Exhibiting Then and Now

Discussed by M. A. Choykman

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Federated Film Exchanges
(Continued from page 218)

as a collective body, will secure these pictures, or whether they will be turned over to the program organization, and the independent exchanges left to get their product where they can. Mr. Charnas and whenever they can. It is for you to decide whether the Film Clearing House will have to seek elsewhere for a distribution channel. The producers are sincere in their desire to assist you. It is for you to determine whether such a state of affairs exists in the independent exchanges as to make the Film Clearing House the only method of securing a sufficient amount of product to make it available to the independent producers. It will be self-evident to you that they can produce more product if the Film Clearing House will force independent producers to consider it an unprofitable field for the distribution of their film products."

Friedman Originated New Organization.

After the reading of the address by Mr. Brandi, Mr. Friedman, chairman of the Board of Directors of the Federated Film Exchanges of America, Inc., was called upon. As the result of this incessant deliberation and consistent determination, the formation of the Film Clearing House of America, Inc., became an accomplished fact. This organization is the culmination of an idea which originated in the brain of Joseph Friedman, president of the Celebrated Players Film Corporation, of Chicago. As stated in my Chicago letter of April 3, it was Mr. Friedman who issued the call to class "A" independent exchanges throughout the country to attend the convention at the Hotel Congress, and it is mainly due to his ability as a leader and to his dogged tenacity of purpose that the Federated Film Exchanges of America, Inc., has come into being.

A constitution and set of by-laws have been drawn up and accepted, a charter has been granted, and the corporation has been capitalized at $100,000, which amount was paid in full in the convention hall.

Friedman Elected President.

The subscription of capital was chiefly for the development of the organization, and the control of the subscribers, rather than for raising operating funds, as it is understood the operating capital had already been provided.

An interesting incident occurred in connection with the granting of franchises. The exhibitors were asked to assess themselves for the least amount that should be expected for the territory which each represented, and when these figures were added, it was found that the sum total came within one-quarter of 1 per cent. of the desired amount.

The following officers were elected: President, J. L. Friedman, Celebrated Players Film Corporation, Chicago; vice-president, J. E. Pearce, New Orleans; secretary, D. J. Chatkin, Los Angeles; treasurer, Sam Grand, Boston.

The following were selected as members of the board of directors: J. L. Friedman, Chicago; J. E. Pearce, New Orleans; D. J. Chatkin, San Francisco; Sam Grand, Boston; H. L. Charnas, Cleveland; H. L. Whyte, New York, and B. Amsterdam, Philadelphia.

Name Franchise Holders.

The following state rights men became franchise holders in the organization and were allotted territory as follows: Arthur B. White, State Film Company, New York, New York City and Northern New Jersey; Sam Grand, Federated Feature Film Corporation, of Boston, the New England states; B. Amsterdam, Masterpiece Film Attractions, Philadelphia, Eastern Pennsylvania and Southern New Jersey; H. Lände, Quality Film Service, Pittsburgh, Western Pennsylvania and West Virginia; H. Charnas, Standard Film Service Company, Cleveland, Ohio, Michigan and Kentucky; R. M. Savini, R. M. Savini Films, Inc., Atlantic, North Carolina, South Carolina, Georgia, Florida, Alabama and Tennessee, Abe Dresner, Exhibitors' Film Exchange, Washington, D. C., Delaware, Maryland, Virginia and District of Columbia.

J. E. Pearce, Pearce Films, New Orleans, Louisiana and Mississippi; R. D. Lewis Film Company, Oklahoma City, Texas, Oklahoma and Arkansas; F. W. Thayer, Metro-Goldwyn-Mayer, Minneapolis, Minnesota, North and South Dakota; R. Wettstein, Midwest Distributing Company, of Milwaukee, the state of Wisconsin; S. Werner, United Film Service, St. Louis, Eastern Missouri; A. Kahn, Crescent Film Service, Kansas City, Kansas and Western Missouri; H. E. Kyler, Supreme Photoplays, Denver, Colorado, New Mexico, Wyoming, Utah and Southern Idaho; J. J. Allen, Allen Bros., Toronto, the Dominion of Canada; M. Frisch, A. H. Blank Enterprises, of Des Moines, Iowa and Nebraska; D. J. Chatkin, Marion Kohn Productions, San Francisco, California, Nevada and Arizona, and J. E. Friedman, Celebrated Players Film Corporation, of Chicago, Indiana and Illinois.

Buying Power United.

It will be seen from the list of franchise holders that the entire United States and Canada is covered by the Federated Film Exchanges of America, Inc. In other words, the organization has united the buying power of independent exchanges of the most able and aggressive type, so that instead of having each individual state rights man dictating separately for the product of independent producers, 100 per cent. of the income from the United States and Canada will be bought outright by the organization for any film which is acceptable and which meets the requirements.

It is further expected that the organization will act as a spur to independent producers, as it will offer them a quick and substantial turnover of their product in place of the old method which necessitated a long sales campaign carried on with each individual buyer. Furthermore, the buying power of the Federated Film Exchanges of America, Inc., places it in a position where it must be considered and reckoned with by the national and Canadian rights to all pictures of independent make. Besides, this buying power promises to secure for the franchise holders of the organization pictures which they might have been able to secure by buying separately.

As an illustration of this, propositions were received by telegram and long distance telephone from New York City and Los Angeles from upwards of twenty-five of the biggest producing independent organizations, offering to produce any kind of picture for the organization, from a single reel comedy to productions costing as high as $250,000.

High Class General Manager.

The executive affairs of the Federated Film Exchanges of America, Inc., will be vested in a general and staff. This general manager will be a salaried man of the highest calibre obtainable, who must not be interested in any exchange. It will be his duty to carry out the wishes of the organization as voiced by the officers and the franchise holders.

Mr. Friedman advises that the organization will also be organized. The aim of this board will be to give its most careful consideration to the production of films in both long and short features and shorter subjects. Each film will be examined carefully and its value to the franchise holders of the organization will be thoroughly considered. The advice of this reviewing board will be acted upon in purchasing pictures. The independent producer will thus be informed whether a proposition is acceptable to the organization, without the usual haggling over prices.

Buying Power Is $5,000,000.

Among other plans of the Federated Film Exchanges of America, Inc., will be the solicitation and appointment of exploitation and advertising men. In all probability each exchange will have the opportunity to appoint his own man, who will act under the guidance of a general exploitation manager, at the headquarters of the Federated. The advertising, which it is said will be extensive, will be in the hands of an advertising and promotion manager, also at headquarters.

It has been estimated that the buying power of the independent exchange represented at the Chicago convention, and who are now franchise holders of the Federated Film Exchanges of America, Inc., reaches the $5,000,000 mark. It has also been given out that, within the next thirty days, the organization will be in complete operation throughout America.

To Meet Soon in New York.

A convention of independent producers only will be held at the Knickerbocker Hotel, New York, April 1, 2 and 3. The buying committee of Federated Film Exchanges of America, Inc., will be appointed with producers on Thursday afternoon. On this committee are Sam Grand, of Boston; J. L. Friedman, of Chicago; Ben Frestandom, of Philadelphia, and J. E. Pearce, of New Orleans. The object of this meeting is to discuss and arrange for the consistent output for the year of the following producers, 1920, 1921 and 1922.


By subscribing, through your local agency or direct to Moving Picture World, the probability of missing copies is eliminated—and every issue of Moving Picture World is of value to the exhibitor. Send $3 for the year.
Advertising and Exploitation

By Epes Winthrop Sargent

Keeping One Jump Ahead of the Others
Is the Secret of Prominent Ad. Spaces

NELSON B. BELL, of the Crandall houses, Washington, D. C., sends in his recent displays and also sends a copy of the papers to show how the Elaine Hammerstein display stands out in the page. Mr. Bell uncovers the whole philosophy of getting distinction when he remarks that he was the first to use white space borders to gain prominence, and when the other followed suit he went to small scene cuts, then to what he calls "black ads." Now that they are all painting things as dark as possible, he swings to white again and is still ahead of the rest. It bears out what we have always said: that keeping a couple of jumps ahead of the rest is the most certain method of making a distinctive display.

In the examples on the right the top and bottom rules show the full size of the space. The perpendicular rules are one inch inside of the column rules in a three column display twelve inches deep. It is the first thing you see when you open the page to the double theatrical page and there is so little to read you are apt to finish it off before you go on the rest. Mr. Bell claims no especial credit for the showing on the left. He sends it merely to demonstrate what can be done with the art work supplied by Equity in the Rothstein plan-book. Both are very pretty displays and a credit to Mr. Bell.

Make Your Copy Easy to Read If You Would Have Your Copy Generally Read

These two displays from the Grand Central, St. Louis, are 125 lines deep across three columns. That on the right is worth about double the left hand display because it presents the copy in a style which permits it to be read more easily, though that mass of full face between the two cuts would have been better had it been set in Roman or italic. The full face in so small a size is not as easy to read as a lighter face of the same measurement. The left hand display offers the chief facts against a background supposed to represent the northern lights. The type spoils the picture and the picture utterly ruins the type value.

Since the type is more important, it would have paid to mortise out the rays to permit the lines to be set in type. The effect would have been greatly enhanced and the selling value would have been increased many times. Artists are prone to regard their work as the essential to the advertisement. They make the facts to which their drawing is supposed to call attention subservient to their sketch, but the alert advertising man will hold his artist down even if he has to mortise after the design has been drawn in.

The lower part of the sketch and the wings would have formed a good frame to the text, but carrying the centre of the sketch too high has spoiled what might have been a good advertisement. It is well to remember that the ink used in printing newspapers dries through absorption instead of by oxidation as is the case with half tone inks. It is blotted into the paper and spreads. No drawing will have the same value in press printing that is had in the ink sketch on smooth surfaced card, and allowance should always be made for this fact.

Loew's Cleveland Theatres Use Large Spaces for Their Smaller Theatre Ads.

LOEW'S EUCLID is the "big" house in Cleveland, and we have lately shown a number of the half page displays for this house. The smaller theatres are not so very small for the Stillman not long since was the leading house in town, but they are not as heavily boomed. This space shows the half page taken for the four lesser houses, the Stillman, Alhambra, Mall and
"In Search of a Sinner" at "The River's End"

Liberty, the Alhambra and Mall showing the same attraction. This half page runs on the page facing the Euclid half page and gives a strip across the two pages which cannot be overlooked.

—P. T. A.—

McCormick Made Talk and Figure Sell
Constance Talmadge's "Search for Sinner"

TALK was S. Barret McCormick's best bet for Constance Talmadge's "In Search of a Sinner." There were some rich phrases in the press sheet and he wrote more along the same lines and then he hooked them up with displays of the single figure in the Sapho-like pose. This even worked into the sketch showing the grave of the dear departed shown in the advertisement at the right of the cut. This example was one of the very few which did not trust to a single posed figure and in a majority of instances the cuts were the same for the week. Even the Sunday display in colors was the same black figure against a buff background, apparently the first time Mr. McCormick has dropped from his three color scheme since he started it, nearly two years ago. In this case an additional color would have been waste since it could have been utilized only for background.
The black draped figure was too good to be spoiled. For his daily spaces he used fifty lines across two columns, with a change of text but not change of cut, as shown in these two examples.

A Two and a Three Sevens for "In Search of a Sinner" Framed by S. Barret McCormick.

McCormick tried out his stunts for "The River's End," the manager of the Rialto, Chattanooga, Tenn., hit upon much the same idea of playing up the dramatic possibilities. His first display was a three tens with the lettering against a black ground, running into a landscape above which was surrounded by miniatures of the chief characters, giving a suggestion of the players, the locale, and the title.
The second was a two tens with a scene cut and the premise of the story running into: "Can you imagine—No, you can't. In the hour they meet, one by one, you will grip your seat

A Three Tens and Two Twelves from Chattanooga.

Play Up Dramatic Possibilities of "The River's End" for Cleanup Business

This is Derwent Conniston, a fugitive accused of murder—

Hiding from the police in the Canadian wilds, he is captured by Officer John Keith, of the Royal Mounted, who looks so much like him that their own mothers could not tell them apart.

Imagine his experiences when, dressed in the officer's uniform, he returns to the post to meet McDowell, the Chief of Police—and the pretty sister of the man he impersonates.

—P. T. A.—

Starring his campaign about the same time S. Barret McCormick tried out his stunts for "The River's End," the manager of the Rialto, Chattanooga, Tenn., hit upon much the same idea of playing up the dramatic possibilities. His first display was a three tens with the lettering against a black ground, running into a landscape above which was surrounded by miniatures of the chief characters, giving a suggestion of the players, the locale, and the title.
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Just Compare These Three Reverse Cuts

This Grauman Imitation
Very Like the Original

PHIL GERSDORF, publicity man for the
Lynch enterprises in Jacksonville, sends
in a very good imitation of the Grau-
man combination of black and white. He
used the press book cut for the Saturday
showing and wanted something different
for Sunday, so he had this drawn, using
one of the Grauman reproductions for the
artist's guidance. This was one of those
first-time-ever showings, so they made a
lot of fuss about it and felt the need of a
change of advertisement. Mr. Gersdorf
instructed the artist to use care in his
lettering to get as close to type as he
could, and the result is even better than
some of the Grauman displays, for they
do not always do a good job of white let-
tering out in Los Angeles.

Mr. Gersdorf agrees with us that the
Grauman spaces are about the best of their
kind regularly turned out, but with the
samples to go by he has persuaded the
art department of an engraving plant to
give as good results. Any one else can do
the same thing Mr. Gersdorf has done, pro-
vided they will take the same trouble to
will deliberately hide his most important
announcement. Only by close scrutiny will
he arrive at the fact that the management
has "The Turning Point" and not "The
River's End." Any advertising agency
which put out such a botch for a com-
mercial concern would lose the account, yet
almost any Sunday issue in almost any
town will give examples of similar stupid-
ity, not quite as flagrant as the Kinema,
perhaps, but at the same lines, and the
Boston papers fairly boil over with dis-
plays which are nothing short of idiotic.

So many good plans for gaining promi-
ience without the risk of spoiling the dis-
play have been shown in this department in
the past eight years that it seems odd
so many managers cling to the unintelli-
gent use of reverse—and used intelligently
reverse has its place in the advertising
scheme—but the answer is probably found
in the popularity of the picture. The pic-
ture does not, even yet, require to be sold
solely upon its merits.

Advertising alone does not sell, and
patronage can be gained without good ad-
vertising. For this reason faulty advertis-
ing work does not show as seriously as in a
paint advertisement, and advertisers for
shoes or hats. Advertising helps, but
empty houses do not result from poor dis-
plays, and so managers do not take pains
to make their advertisements one hundred
per cent, selling. Anything goes and the
dramatic page and not the advertising
saves the day.

There have been hundreds of good thea-
tre advertisers developed in the past five
or six years—and they are not all in the
large town, either. Just up by and large
there is more advertising waste in theatri-
cal advertising than in any business of simi-
lar magnitude.

McCormick Builds Talk
to His Attraction

PERHAPS the most valuable factor in
the advertising for the Circle Theatre,
Indianapolis, is the manner in which
the copy conforms to the style of the
production. Mr. McCormick does not have
one fixed style for advertising every pro-
duction. He studies what he has to offer
his public and then he writes to suit the
patrons who will be most strongly ap-
toed to by the type of story. He does
not offer a comedy-drama with the same
appearance he used for a romantic play. He
does not advertise it with the usual
ache of the play on the house.

A Four Column 150 Line Display for "Sol-
diers of Fortune.""
Here's a Case Where a Trade Mark Helped

because if they get the crowd for the first installment it means they have them for fifteen weeks. The latest full page is from the Liberty, Butte, and is well laid out. The management does not crowd the space, trusting to the title and the unusual cut, but the real seller is the announcement that there will be free matinees for the children both days. Serials seem to make an especial appeal to the children and they go home and sell the series to their elders, so it pays to make every effort to gain their interest in the first installment. Butte is not a twenty-cent an inch town and this page represents a considerable outlay, but it was not wasted because the space was not spoiled.

-P. T. A.-

Backs Up Advertising by Issuing an Eight-Pager

THIS display, a four seven and a halfs, from the Majestic, Grand Junction, Col., pays hands. It does not tell much of anything about the play except for the sketches on either side of the portrait, matching in with the title, but the Majestic uses its newspaper spaces merely as a reminder. It gets out its own four to eight page weekly paper, started by Charlie Decker, and which has run continuously for more than four years.

This is not a four-page program, but a newspaper size sheet which is made to reach every one in the territory. It is better than self-supporting and is about the only sheet of its kind we know of which has continued for so long a period.

-P. T. A.-

Took Big Display; Got Strong Advertising Value

DOING what other theatres can do in larger spaces, the Imperial, San Francisco, puts over De Mille's "Why Change Your Wife" in a five fourteen. It is not just a hit but a miss affair, but was carefully planned. If you will look this reproduction over carefully you will find that most of the cut lines run up and down, and the three figures give the effect of length, but at the top and bottom are cross lines to give the effect of width, because they run across the space unobstructed. This is the application of one of the simplest scientific rules of optics.

Take the cross lines as they stand, introduce prone figures in the cut and, even though the cut may be precisely the same height, the effect will be squat and cramped. All cross lines have that effect, whether they be drawing or type. Even so simple a thing as drawing the lined background across instead of up and down would have reduced the apparent size of the cut. Not a line in the entire display works against the general effect, and that white panel in the center cannot be overlooked because it stands between the two cuts. You are going to look at both. The eye must pass over the intervening space, and if the eye rests long enough to read the top line the chances are that the entire space will be read.

It is one of the best examples of a scientific layout we have ever seen. Every woman knows that lines in her dress running up and down will make her look taller and that cross lines will reduce her apparent height, but it is seldom that the same principles are applied to advertising making.

-P. T. A.-

Advertised Locklear by Plane

USING the airplane to boom the Uni- versal's "The Great Air Robbery" with Lieutenant Locklear has been done in many sections, but not more thor-
Three Ways of Getting Heralds Distributed

Stung the Editor for Front Page Three with Cleverly Faked Suicide Suggestion

STEVE BRODIE very nearly ended his theatrical career once when he fooled the newspapers with fake reports of his suicide, but it worked better in Fayetteville, N. C., where William C. McIntire got the first column of the front page with a three line, three column head for a fake suicide to advertise "Other Men's Shoes." To stung the editor, Stein's story was reported to the police the theft of a pair of shoes. This went down on the blotter and was forgotten for a time.

His Note Was Found.

A couple of days later the shoes together with other belongings and a note to the chief of police were found on a bridge leading over the Cape Fear river. The note was written on the stationery of the local hotel and read:

Chief of Police, Fayetteville, N. C.,

I drew the money at the bank. Never mind about the telegrams. I can't take this fatal leap wearing other men's shoes.

C. C. B.

The Reporter "Fell."

This letter with other papers and the shoes were taken to the police station and at once the authorities got busy. In the usual course the news was given to the reporter for the observer, and as a suicide is a rare break in Fayetteville, he hustled off to tell the editor, with the result that the story was in the press with the German situation getting only a two-column head.

The chief even announced that he had a couple of clues, one of which he thought would reveal the identity of the dead man.

Stein Got Busy.

The newspaper account stated that the shoes were identified by Stein, and that was Stein's cue to get busy. He loaded his front with playcards about "other men's shoes" apparently hooking up with the letter left by the suicide.

That got McIntire in line for some more publicity about other men's shoes and the play of the same title, and just to help along the water supply was cut off for a time and he posted a fake telegram signed by Edgar Lewis stating that the river was being drained in the search for the man who wore "The Other Man's Shoes."

Smelled a Rat.

By this time the hook-up was so strong that the people began to smell a rat and awe gave place to giggles. But the work had been done and "Other Men's Shoes" was so thoroughly advertised that McIntire had trouble finding room for all who wanted to see the play.

Of course, the newspaper dropped the story and the police called in their grappling hooks about the same time. But the editor only smiled a sick sort of smile because the Rose Theatre was a good advertiser and there was no use getting sore over the theft of nearly a column of space right on the front page.

Be Careful.

It is the better plan, however, not to break the story, but to play it in such a way that the truth is never officially known. There is always a danger of a back kick in a stunt of this sort and it is better to let the excitement blow over without revealing the facts, for you never can tell when someone will get sore and make trouble. Stories of this sort should be planted so carefully that they cannot be traced back to the theatre. It is the better plan.

Editors do not like being fooled, and it is better to let the stunt pass as the hoax of some practical Joker than to take the credit—and the responsibility, but it is a whal of a stunt when cleverly planted.

Three Ways of Distributing Heralds Direct to Patrons

GETTING heralds into the right hands is one of the real problems of the publicity man. The indiscriminate throwaway style is wasteful and handing the slips to patrons limits results to those who attend the previous week's shows, and the chief aim of advertising should be to reach those not already patrons.

Caldwell H. Brown, of the Liberty, Zanesville, Ohio, got out 10,000 slips jointly advertising "The Life Line" and a "Life Line Special Sale." the slips were passed by each retailer carrying only the announcement of his own contribution, one sample reading: "Don't miss Deacon's Life Line Sale of absolutely pure lard; 25c lb. for two days, Monday and Tuesday, and don't miss seeing—" with the theatre advertising below.

This was not the regular Herald, but a cheap slip and it did not matter if several got into one house. They were inexpensive and the cumulative effect was good.

Tom Morrow, of the Strath, Charleston, W. Va., used the straight "Everywoman" heralds and obtained his distribution through a laundry, the house imprint hooking up with the soap shop. Pretty much the same scheme was worked, only more so, when 20,000 slips were inserted in the boxes of bread distributed by the Whiteside Bakery Co., of Louisville, with the inevitable hook-up copy. It looks as though Oscar A. Doob is still on the job.

Keeps Tab on Telephone Calls

FREQUENTLY an alert manager will evolve some form of questionnaire for the purpose of discovering his patrons likes and dislikes, but Emil Gerstle, of the Valentine, Toledo, has a chart in front of the telephone over which inquiry calls come in. Each time an inquiry is made for any star on his list a check mark is placed in the proper column and these results are tabulated at regular periods. Mr. Gerstle figures that these inquiries roughly indicate the relative popularity of the players and the box office statements seem to confirm this theory. The Talmadge sisters, for example, lead the list and an examination of the cash records show that they pull more money regularly than a majority of the attractions. The list is chiefly useful in determining the amount of advertising to be done, but it also helps in the bookings.

Used a 24-Sheet Calendar to Warn of Dangerous Days

PLAYING on the title, M. Wolf, exploitation man of the Goldwyn Los Angeles office, prepared a very effective sign for "Dangerous Days" for the California Theatre. The cut shows the board with the dangerous days indicated, and it attracted no little attention. A possible improvement would be to post the calendar with the date boxes left blank, filling these in after the mystery had done its work. The idea is capable of indefinite adaptation for windows and lobbies as well as desk blotters and similar pieces.
The Press Book Is Good if You Know How

Scared Servants and Bosses
with Two Post Card Teasers

Just because he saw a cut labeled for newspaper work in the press book, D. M. Bain, of the Howard-Wells string in Wilmington, N. C., did not figure that he just simply had to use it for newspaper work. He figured that he could blackhand the town for Holy Week and pull in some extra money at a time when most people are going to church or are saving up for new Easter lids. And after he got through figuring he wrote Q. E. D. under the answer and then he turned his attention to the making out of deposit slips.

One of the cuts for the sensation story, "Who's Your Servant?" was a single column, 5 1/4-inch cut shown on the left of the reproduction below. It was suggested as a blind teaser, but Mr. Bain saw greater possibilities in the idea.

Everyone Is Interested.

He figured that everyone was interested in the servant question, so he put it on a post card in a neat, but not gaudy red ink. It was not gaudy, but it was loud enough to make a noise, and it went out to everyone on the Victoria's mailing list. He used regular government post cards, and there was no advertising on the front to give the snap away.

The cards really made a sensation. Most of them were received by the servants and delivered to employers, and Mr. Bain says that some of the servants quietly beat their jobs, thinking that the card might be from a detective agency. Allah is wise, all knowing!

At any rate they were interested, but not more so than their bosses, some of whom seemed to think that it was another case of a paternal government getting unduly interested in a new chance for taxation.

Even the less credulous wondered what it was all about.

Three Days Later.

Three days later, or the Saturday before the opening, the sister card, shown on the right, was sent to the same list of addresses. It was printed in the same ink, to connect with the first, and found everyone half sold on the proposition.

Even where no great speculation had been roused by the first card, it at least served to pave the way for the second shot, which was Mr. Bain's big idea. He figured out that people who had read the first card, which was possibly not an advertisement, would be more interested in the second card, even though it was clearly a piece of publicity.

All he counted upon doing with the first card was to get interest in the second. He did not figure that he would get as much interest as developed in some instances, but he did get a advance, that four times a many people would read the second card if he teased with the advance.

Counted on Curiosity.

He is a good showman, and he knew that while the second card was well done, a great many persons would look at it only long enough to see that it was an advertisement and then throw it away. But where their interest had already been gained by the blind advertisement, it was only human nature to read on and see what it was about, and the message was so framed that it got over with very little reading.

In a newspaper it might have done well, but on postal cards it gained greatly in value and at no very great additional expense. It was worth a great deal more than it cost, and it made business from the jump; and presumably it will keep up for the three days.

Probably hundreds have used the cut for newspaper work, but Mr. Bain is an expert showman, and he saw even greater possibilities than the creator of the advertisement perceived, and so he made it work harder for him.

Played a Number to Pay
for Big Window Display

Playing a number to pay for a big window display in the largest music store in San Francisco, is one of the stunts recently put over by the Imperial Theatre. The house makes much of its music under the direction of Severi. For "On With the Dance" the leader selected "My Isle of Golden Dreams" and the press agent hustled down to Sherman Clay & Co. and got an entire window display with a huge announcement card. This is the only way to work the window stunt. The merchant expects some return for the advertising he gives, and is not going to go to any trouble to dress a window just to help business at a theatre. He wants the house to reciprocate and do something for him, and unless he gets something in return he will not come in. Sometimes merely making the window display more attractive will work, but with songs you must help to popularize the melody if you want to collect windows.

Every issue of Moving Picture World contains helps to ticket selling. Special articles show how to get money into the box-office. Subscribe direct and don't miss an issue—$2 the year.

The Press Book Is Good if You Know How

Two Postcards Which Work As One.

Sending out the card on the left got the recipients in a receptive frame of mind for that on the right, which was sent to the same list three days later.
Here Are Two New Stunts for "Mary's Ankle"

Another Second Story Lady Painter Gets the Crowd to Watch Her Sign

RECENTLY H. A. Albright got on the front page of the Butte newspapers by shirmin' down a rope in red velvet bloomers with a sign fastened to the end of a long Bill Hart picture. He got a running story for three days and won a lot of comment. Following up the idea, though not with the same elaborate stunt, the Strand, Birmingham, Ala., got a proportionate share of publicity.

When Adam first came into being it is probable he rubbernecked all over the Garden of Eden as industriously as our own Gibbler still rubberneck the studios. Ever since mankind has been curious. A safe being hauled into an upper window of a Broadway building in New York will waste thousands of dollars worth of time for newspapermen and like Classes. Seth Green, painting his fence will command the absorbed attention of half the population of Cobb's Crossing and get his name in the local paper.

Made Them Rubber.

In the same way the Strand arranged to capitalize curiosity with the painting stunt. They got twenty-six lines in the daily paper with a mention of the house and the name of the attraction. They played it without preparation, so they got less space than Mr. Albright, but they cleaned up in proportion.

Apparently the offices of the Lynch Enterprises in Birmingham are above the Colonnial Theatre. At any rate, the Strand sign was painted just above the Coloninal entrance, from a scaffold hung from the upper windows.

With this in place a woman stepped out from the windows of the second story and began to paint. At least it was a figure dressed in a light summer costume, and a large brimmed hat prevented the face from being clearly seen, helped to some extent by the height.

First of all she painted in the face at the left, and then the ankles at the right, working slowly to consume as much time as possible. The legend was saved until the last, but eventually it was blocked in, and the mysterious woman disappeared into the offices and several hundred persons went about their more important business.

Left Off the Trimmings.

To get the full advantage of the stunt it should be planned well in advance and worked up in the newspapers. The Strand did not advertise in advance, so it got only the passerby. It would be possible to advertise a woman who could paint, and work the stunt along for several days, persuading the editor to run a story on the advertisement and then the applicants and finally the stunt itself. In a town of 20,000 to 30,000 this can be worked for a three-day story.

It will be well to have some woman already selected to appear among the applicants. Artistic skill is not necessary in any great degree, for the house sign man can sketch in the design in lead pencil which will not be visible from the street. The girl should be pretty, if possible, and should be reasonably young.

Tell the Editor.

Go to the editor and confess frankly that you are going to use the woman for a press stunt. Tell him all about it. As long as the story reads well he does not care whether it is a plant or not. All he wants is the assurance that the stunt will be carried through.

Arrange to have a reporter present when the applicants put in an appearance, and to this end name a time as well as place when applications can be made. It might even be well to offer a small donation to a local charity if any member of the organization interested will volunteer to do the work. This will give it a broader news angle.

State just when the stunt will be worked and you will have an audience that will jam the street. You can even copy Mr. Albright in timing the work so that it will take two days to complete, announcing that work will be stopped before matinee time, and stopping the painting ten minutes before the show.

It is a good stunt. Try it some time, remembering that the more frills you put on the more space you will gain.

Read and Learn the Formula for Planting a Press Story

In the course of an article written for the Enterprise Square Dealer, the house organ of the Lunch enterprises and the most helpful house sheet we know of, G. E. Brown puts into small space the secret of press agentry when he writes:

"A mistake frequently made by the man who does not know is to seek free publicity through the medium of the business office of a newspaper. Advertising men have little or no influence with the editorial end of the game. Where they do manage to get something in the papers gratis, it is only through begging the editorial staff. Then, in nine cases out of ten, the editorial man who is induced to write the "copy" has no personal interest in the story. Thus, by the time the assistant city editor and the city editor get through with it, only enough of the original appears in print to make the advertiser mad."

"Or the seeker after publicity travels an entirely different route. He knows his personal friends on the papers, and he gets into touch with the right one. This one may be the dramatic editor, if a story on the dramatic page is wanted, or, if a news story is required, or the city or managing editor if a publicity campaign is in the air."

Get a Four Page Special to Start New House Campaign

BECAUSE the American Theatre, Charleston, Mo., had been closed down while it changed hands and underwent renovation, the new manager, McCutcheon, and Harry Lorch, publicity man for the Goldwyn St. Louis office, put their heads together and planned a hook-up for the reopening. The house booked Goldwyns for the opening week, which was where Lorch became interested, and together they arranged to swing a four-page hook-up in which the advertisers had their choice of "The Blooming Angel," "The Gay Bachelor," "Jinx," "The Little Shepherd of Kingdom Come" and "Bonds of Love" to tie up to. Even at that some of the advertisers did not hook up to titles, but they helped to swing the four pages, and a four-page special made a lot of talk in a small town.

Makes Half Reels Specials

HARRY POMEROY cleaned up recently with five Mutt and Jeff comedies rebooked as a "Revue" with the 2,500 feet unaltered by special leader or anything of that sort, and his first matinee on a 700 house showed 600 children and 400 adults. Now he is planning other similar stunts for Saturday afternoons. It is not what you pay but what you get which counts.
**Ilinois Manager Paints Posters and Gets Unusual Trade Builders**

MAKING a regular lobby feature of his water color posters builds business for Will Sohm, of the Belasco Theatre, Quincy, Ill. Mr. Sohm calls himself an amateur, but he has developed a professional proficiency at the work and his posters class with the best.

For one thing, Mr. Sohm knows that the gaudiest coloring is not always the best attractor. Most of his work is done in soft colors almost suggesting pastel. They attract by their excellence rather than through their vivid coloring, which is something few poster artists seem to learn. Hot reds, glaring greens and burning yellows are all well enough for work where the public must be caught as it is rushing by, but Mr. Sohm wants his posters for lobby work and he knows that a chromatistic catastrophe will not only defeat his effort but spoil his entire lobby.

**Soft and Soothing.**

Soft, soothing effects are what Mr. Sohm aims at and to get these he first lays down his background color with an air brush. The background for the plant effect is a pale blue shaded with gray and touched up here and there with a faint yellow. The straight lettering is on a ground of gray tinged with blue and running into a faint yellow at the bottom.

The portrait in the bloom is cut from a lithograph and pasted down on the sheet after the lettering is put in. The petals are yellow and white, defined with deeper yellow and green, with green and black shading. The pot is earthen with the lettering in black shaded in white. The only bright color is the green of the stem and half-a-dozen lines in the same green defining some of the petals.

In the straight lettering the lines are done in a deep, dull red, with shading and design in a gray which shows both blue and pink tint. It is not a vivid red, yet the color is the only pronounced note on the sheet. The rest is all quiet and unobtrusive.

Probably there is not one regular sign painter in every hundred who would have the good sense to leave the vermilion alone on a job like this. He would get a red so strong that it would fairly burn up the lobby and point with pride to his work.

Mr. Sohm goes to the other extreme and unless we miss our guess he sprays the completed poster with a very thin solution of white, which adds softness to the effect, just as a coat of powder over grease paint tones down a make-up.

This is only a guess, but in some fashion Mr. Sohm tones down his coloring to get a soft bloom on the sheet, suggestive of the down on the peach. It gives the posters an effect wholly their own, and the device is not so apparent as to suggest itself to the average person. It is very effective.

A third example sent in was torn too badly to be reproduced. It is the most daring of the three and shows a woman acrobat, in tights, standing on her head and supporting on her feet a globe which reads "Mabel Lynch's 'The Jinx.'" It is the only pronounced design in the set, and even this is not loudly assertive, but interesting more because of the pose than through loud coloring or assertive drawing.

**It Pays Well.**

Printed posters have a place in the scheme of advertising which cannot be filled by other devices, but hand lettering is better for lobby cards and if it is well done it is a distinct advertising asset. It is possible to go even further than this and declare that well-handled designs will make more money for the house than the most elaborate layout of lithographs could.

Patrons will even come to look for new designs and they will have a direct appeal in that they get over the bill better even than the newspaper work to a certain class of patrons. For years the regular patrons of Keith's Union Square, when that was the only Keith house in New York, used to gather in front of the bills painted by Edgar Eikller because they were so well done. This holds good even more strongly in the small towns.

**"Tin Pan Alley" Stunt Good for Other Titles as Well**

MAKING a flash in a double sense, the Lynch Theatre at Anderson, the Liberty, recently hung its lobby with tinware to advertise "Tin Pan Alley," borrowing the goods from the local ten cent store for a credit card and three passes. The lobby was crowded with kitchen stuff and much of it was hung from the ceiling in such a manner that a passing breeze could get a clatter out of the tins. This stunt filled by another manager for the title they used, but it will work for "Come Out of the Kitchen" and a number of other plays. By hooking up with the store you can get them to give you a window as well.

**"Real Live Ankle" Please Atlanta Theatre Patrons**

WHAT the press agent calls "real live" ankles were used to advertise "Mary's Ankle" at the Lynch theatres in Atlanta. A hook-up was arranged with a shoe dealer, hosiery, and two girls were employed to boom the play and the products of the store at the same time by serving as models for the shoes and stockings. Outside of the fact that the crowds wore off half an inch of concrete sidewalk in front of the windows the stunt was highly successful, and both theatre and store cleaned up, one on tickets and the other on footgear. It was only a couple of weeks previous that Frank Hamilton put up a masked dancer in a window to boom "On with the Dance," and if this sort of thing keeps up "tab" and burlesque shows will be forced to give Atlanta a wide berth.

**Even the Bootblack Came In**

USING the all-shoe hook up for "Other Men's Shoes," the Palace, New Orleans, pulled a new idea. There were four store displays as well as an exchange advertisement and at the bottom a seven three and a quarter ran for a shoe shining parlor with the statement that "Shorty shines more 'Other Men's Shoes' than any other shoe shiner in New Orleans." This is, we think, the first time a bootblack has been worked into a hook-up page display.

**Lloyd Helped Stock Company**

ASHING in on Harold Lloyd's popularity, the management of the Chicago Stock Company, a repertory troupe, playing at Kingston, N. Y., used a player who could look like Lloyd for the movies stunt. He was given two tickets to every person who told him he looked like the film star, and so many people recognized him (not being blind) that the house was filled the opening night, which was precisely what the manager wanted.

With the constant cry that the pictures are killing the theatres, this swing to the other side is worthy of note.
From the April 10, 1920, issue of The Moving Picture World:

**How One Manager Uses the Sunday Closing**

**What Will Managers Do When Circuses Leave for the Road?**

*Whatever* will managers of picture theatres do when the circuses leave their winter quarters? Denver has been given a riot of Sells-Floto camels lately and now comes Des Moines with a pre-release circus parade to advertise “Desert Gold.”

Forgetting Lawrence, Kansas, the Hodkinson hustlers centered their ambitions on Des Moines lately and started in to fill up the town with Hodkinson and then some more Hodkinson, and they managed to land four large houses and three neighborhood theatres for one week with “Desert Gold.” “The Lone Wolf’s Daughter,” $30,000 and some more. The Royal took five fifteen for “Desert Gold,” the Rialto struck deals for the Louise Glaze and the Casino a pair of eight for the Kerrigan. The later does not belong on the page, but is pasted in to get in the running, for the News uses two pages for theatre displays.

- [Image: Three of the Hodkinson Displays.]

But the Blank-Frankel forces wanted to do something more than just use the newspapers, and two of the house managers struck heads which made for big interest. B. I. Van Dyke, of the Royal, picked the big idea. The Yankee Robinson circus holes up in Des Moines for the winter, and Mr. Van Dyke and C. D. Hill, of the Hodkinson office, arranged to hire the outfit for three hours a day for a “Desert Gold” parade. It was a good preparation for the road season and the deal was easily made.

**Book Hook-up, Too.**

Adding to the circus stuff was a mule train, which was staged to suggest the Western locale of the story. Each day the parade started out, routed to cover practically all parts of the city. And the parade wound up in front of the theatre where a pickaninny band and a troupe of Tasmian troubadours (whatever that may be) were hammering out a couple of songs, winding up with the plugger song for the attraction.

The book stories were hooked up with copies of the book and this helped not a little for a lot of people read the book and went to see the play and a lot more had the book already and were reminded of the fact and did the same thing.

Abe Frankel, over at the Rialto, knew that his brother manager had swept him from the streets, but he split on the window shows with the “Lone Wolf” series to get into the news, and he concentrated on his lobby. A huge oil color of Miss Glaum was the chief attraction with colored stills to flank it and much was made of a prologue staged to represent a coffee house in the Limehouse district of London, utilizing twenty persons. This was not as big as the street parade, but it helped to bring them in.

The other houses just rode on the extra publicity these stunts gained by announcing that they had Hodkinsons, too. All in all it was a big week for Hill and Hodkinson and the house, but what will become of a lot of enterprising managers when the circuses take to the road?

**Worked Bank Deposit Idea for Prizes in His Contest**

*U* sing an old idea got James Barlow, of the Maze Theatre, Stockton, Cal., $25 in cash prizes for a contest at no cost to himself. He planned a contest based on “The Lion Man;” the Universal serial, and offered twenty-five prizes of one dollar each, in cash. A local bank supplied the prizes in the shape of books of their savings department each showing a deposit of one dollar. The money could not be immediately withdrawn, but was to serve as the foundation of a bank account.

Most progressive banks are willing to give from fifty cents to one dollar for a new account and a great many merchants have capitalized this fact in various prize and coupon schemes, but the idea has been little used in connection with the picture theatres, though the tie-up is a good one for both bank and house.

In this instance the bank gave hearty cooperation and advertised as heavily as the house through window posters and in the newspapers. It is figured that if the winner must let the money lie on deposit for a stated time, usually from three to six months, pride in the possession of a bank account will induce the habit of saving which will last beyond the probationary period.

**Are You Closed on Sunday? Here’s an Original Idea**

*Because* his house was closed on Sundays in compliance with the blue laws, W. E. Drumbar, of the Signal Amusement Co., Knoxville, looked around to see what he could do with the day. It happened that he had Griffith’s “The Greatest Question” and he persuaded the First National to let him have it Sunday. Then he invited all the newspaper men to come down and see it run off and as a result the Monday papers carried big stories of the presentation. The rigid enforcement of the law makes for a stagnat Sunday so that good local stuff is scarce for Monday morning and Mr. Drumbar got double the space he could have commanded on a Tuesday story of a regular Monday showing, so now whenever he can, he gets the films early and gives a special press view, which makes the newspaper men feel important. He does not confine his invitation to the regular men who cover the theatres. Any newspaper man can drop in, and this helps a lot toward the planting of special stories through the week. It’s a great scheme no matter how you look at it.

**These Dirty Shoes Cleaned Up**

*Following* the suggestion in “Expenditure Angles” for “Other Men’s Shoes,” C. D. Buss, of the Strand, Easton, Pa., got hold of all the old shoes he could acquire and made them into a lobby display for “A. A. Lewis-Pathe feature. The Strand lobby does not lend itself well to displays, but the oddity of this layout attracted widespread attention and helped to keep the house filled during the run of the attraction. The shoes varied from the discarded army brogan to the dainty patent leather of the fashionable woman, and the variety attracted almost as much attention as the number.

Send In Your Stunts.
Cut Up Cuts Help Hook-up Page Contest

Used a Virtuous Vamp on the Streets to Make Talmadge Play Known to All

MAYBE you know a lot of Vamps off the screen, but the average small town resident is more or less at sea as to just what a Vamp is. He knows that Theda Bara and Louise Glama are vamps because the press stories tell him so, but he lacks definite and exact information. Fort Madison, Iowa, KNOWS.

It is all due to James Boyle who runs the Strand Theatre in that teeming city. Mr. Boyle had Constance Talmadge booked in "A Virtuous Vamp," he didn't care who knew it. Not precisely that, but he did care who didn't know it, and to reduce the percentage of illiteracy in his town he hired a virtuous vamp to go out into the highways and byways—mostly the highways—to tell all and sundry.

It Takes Some Nerve.

He selected Miss Phyllis Lake, a local girl who hopes some day that her name above a theater will light the Selenick electric signs on Broadway. She knows she is a good actress and as soon as Klaw and Erlinger find it out she is going to come on and demonstrate. Meantime, Mr. Boyle assured her that it would be good practice for her to play a part on the street lacking a stage with footlights on which to show her art.

So she shaved her eyebrows and bought a new lipstick and picked out her prettiest dress and sallied forth. There was a red, red rose in her hair and a steady glitter of determination in her eye as she hit the main street and started in.

Every time she came alongside a man, elderly, young or middle aged, she would manage to drop her handkerchief or her rose and when all the panty wearers in sight gave a good imitation of a college football scrimmage in their efforts to pick up the lost property, she would give the winner a dazzling smile and remark:

"Thank you so much. Meet me in the lobby of the Strand Thursday night."

Three or four hours later the victim would come out of his trance and remember that "A Virtuous Vamp" would be the attraction at the Strand opening that night.

Published Warnings.

As soon as the limited vampire got busy Manager Boyle began to issue warnings, picking up the press book material about Virtuous Vamps to warn Fort Madison. This, of course, helped to arouse interest, and soon the male portion of the population were out hunting for the vamp and trying to get one of the little cards which she passed out to her victims. Not to have been virginal vamp was a temporary disgrace.

The little cards, by the way, were an important feature of the campaign. They read: "I am a virtuous vamp. Meet me at the Strand Thursday night. They were better than a policeman for chasing persistent would-be mashers. It took all of the romance out of the encounter and the old boys and the youngsters alike curled up when they found that they had been stung by an advertising dodge.

Lived Up to Her Name.

Sometimes such a device was needed for now and then Miss Lake would encounter one of the stupid sort who could not get it in their heads that a pretty girl was making eyes at them for other reasons than their manly beauty, but one glance at the printed card was all that was needed to squelch the most eager swain. One look at the card and he just faded into the distance, for nothing will puncture the self esteem of a would-be masher than a laugh turned against him.

Leap-Year "Pinto" Roped Her Man to Show That She Could

SEVERAL exhibitors have employed a "Pinto" girl to ride through the streets to advertise the Mabel Normand production, but Bernard Depkin, Jr., of the Strand, Baltimore, built up on this idea. He had the "Pinto" ride through the streets with her rope about the neck of a man in evening dress (and a derby hat?) to better point the idea of the play. The double stunt worked more than twice as well as the single rider and the early results were so good that Mr. Depkin kept the pair out for the entire week and they helped not a little to keep the business up clear through to Saturday. The increased cost for the two riders was not great, but the results were gratifying. A mounted girl was no novelty. A girl leading a man by a rope around his neck was something really new and curiosity arousing, and it worked much better.

Another Hook-Up Page Idea Gives New Angle to Contest

CONTESTS seem to be getting an essential feature of hook-up pages, and Clarence Lucas, of the Moline, Illinois, Dispatch, got the idea. Mr. Lucas runs a department of from two to four pages in the Saturday edition and helps the houses plan their advertising. For."Every woman" he went over the top with a double page worked on new lines. The paper had in stock some of the character cuts left over from the visit of the stage version of the play the year before. These were drawn into three sections by means of horizontal cuts and the parts were reassembled so that no two parts of the same cut were in the same space.

EVERT man as well as every woman will soon have that if you pay large dividends to permit our expert photographers to report their lives and labors by our up-todate method.

Evert man and every woman is daily pressed into
every one of our rooms.

Every week, whenever possible, we will show you our Full Line of Accessories.

Andress Auto Supply
1203 Silk Ave., Moline, Ill.

The Three-part Cuts.

Ticket prizes were offered, subject to the usual rules, for the best replies, the contestents being required to reassemble the cuts and name the advertisement in which each section of each cut appeared, also to state how many times the word "Every woman" appeared in each display. The copy is written so that every advertisement must be read before its entire which is the main idea of the contest feature—to help the hook-ins. The stunt was devised and planned by Mr. Lucas who writes: "We believe that we are doing our share to boost the picture business—also our own."
E. W. Hammons to Distribute Films for National Geographic Society

A NOUNCEMENT is made this week that contracts have been signed between E. W. Hammons, vice-president and general manager of Educational Films, Corporation, and Gilbert Grosevorn, president of the National Geographic Society of Washington, D.C., which will bring to Educational the motion pictures made by the recent expeditions of the society to investigate the eruptions of Mount Katmai, in Alaska. Chief among the releases will be the society's official picture, "The Valley of Ten Thousand Smokes." Although the name gives the impression that it was called by some clever title writer, it is the official name given by the society's investigators to the scenes they found following what was probably the most violent eruption in world's history. Another picture deals more specifically with the activity of the Mt. Katmai.

"The Valley of Ten Thousand Smokes" is still existent and resulted from the eruption. The expeditions headed by Prof. Robert L. Griggs found a valley in which there were over a thousand openings in the earth emitting columns of smoke that ascended to heights of at least 500 feet and generally thousands of smaller ones known as "fumeroles." Three different expeditions were sent out by the National Geographic Society to gather these pictures, which have not been shown to any except small groups of scientists.

The magnitude of the eruption can be best judged from the statement of Prof. Griggs that if a similar outburst had centered in New York City all of Greater New York would have been buried under from ten to fifteen feet of ash and that it would have been months before anyone was able to approach nearer the city than Paterson, N. J.; that Philadelphia would have been covered under a foot of ash and the city in darkness for sixty hours; columns of steam and ash would have been plainly visible beyond Albany and that ashes would have fallen over the whole Eastern States as far as the Gulf coast.

Great difficulties were met in getting these pictures on account of the waste condition of the country, the treacherous bridges of ash and snow that it was necessary to cross and the terrible gales that had to be endured. Often there were menaces from flood, with operation hampered because of the preparation of food. Combination of the ten thousand "smokes," the glaciers and the snows, in contrasts with the violent eruptions and the molten lava have resulted in most striking material for the motion picture screen.

Several articles have been published in the National Geographic Magazine concerning this eruption and its results, and in a recent contest conducted among the 750,000 readers of the magazine to determine the most popular article that had appeared, "The Valley of Ten Thousand Smokes" was an easy winner. In fact, there has been such great interest that the society has conducted a successful movement for the purchase of the territory involved in the disaster and its conversion into a national park.

"We feel very gratified," said Mr. Hammons, "that Educational should be selected as the official representative of the National Geographic Society in distributing these pictures. It is a further indication of the standing of Educational in the scientific world and outside the motion picture trade."

The National Geographic Society has been very reluctant to commit itself with any film organization and it is only the standard that we have created that has made possible the present co-operation, which I feel sure will prove a wonderful step forward in the dissemination of scientific information attractively presented."

Addition of the National Geographic Society adds a notable name to the distinguished list of non-theatrical organizations now working with Educational, including the Inter-Church World Movement, the American Red Cross, the Conservation Commission of the State of New York and a number of others.

Argus Enterprises Meets Difficulties Making Film

W E FON R. Canady, cameraman for the Argus Enterprises of Cleveland, went into the Hudson Bay country to make a picture for the Spanish River Pulp and Paper Company, he found the weather so cold that, according to his own statement, his camera froze. One hundred miles from the nearest town it was not an easy matter to develop film, and he declares that when the job was under way in a log cabin dark room, and no red lamp to work with, the thermometer registered fifty degrees below zero.

The picture, which is several reels in length, shows the company's logging activities, and follows the production of paper through its different processes to the making of newsprint paper.

Sanitation and Agricultural Subjects of New Photofilm

A N interesting educational picture has just been completed by the development department of the Southern Bell Telephone Company, in co-operation with Governor Hugh M. Dorsey, of Georgia, the International Harvester Company, and the Du Pont Powder Company. The picture was made to give the greatest possible impetus to added agricultural development in the state of Georgia during 1920. Reclamation of land from stumps and swamps, thus not only making the land tillable and susceptible to high cultivation, but at the same time free of breeding places for mosquitoes which carry malaria. Considerable of the production is devoted to proper methods of living. The picture is constructed in such a way that, while it teaches a lesson in manpower conservation and the development of land, and impresses the great need of sanitation and progressive health measures, it has entertainment value also.

This production is being shown in Atlanta and throughout the South in the S. A. Lynch Enterprises' motion picture houses, which company is doing yeoman service in aiding the state and government in carrying on this great work.

Wonder if Any of These Is "Chief Rain-in-the-Face?"

Not being able to speak their language fluently we can't answer our own question. Taken from Arrow's "Before the White Man Came," which has an all-Indian cast.
No Foundation for "Movie Alibi" Shown
In Official Reports on Delinquency

In order to get a worthwhile opinion on the very serious question raised by the moving pictures the National Board of Review last year addressed a letter to the chief probation officers of the principal cities having juvenile courts, asking for a frank statement of their experience and convictions in this matter. The result was a surprisingly resume of facts which interest both the judge and the public.

As one probation officer put it: "I have been in the work of boys and girls for fourteen years and have had occasion to deal with thousands of delinquents. Of the thousands of boys and girls arraigned in our courts, very few were identified, or of whom our investigators could learn, that they committed the wrong in question because of the so-called baneful effects which pictures they had seen. Occasionally some newspaper fellow would draw on his imagination and have a front-page story concerning boys and girls falling into trouble on child life, but, like the proverbial skyrocket, it would shoot up and suddenly disappear. In course of time, boys and girls would appear in pictures which were the imagination of youngsters, but there are other things which they see in their everyday life which have the same effect.

Pictures a Convenient Excuse.

As these people naturally are in touch with the more ways of our boys and girls, the board was prepared to have the majority of them report cases in which motion pictures figured as in their opinion an important direct cause of juvenile delinquency in the states having legal boards of censorship, namely, Ohio and Pennsylvania. In a certain Pennsylvania community, in fact, there appeared to have been a perfect orgy of juvenile delinquency, chiefly among foreign born, by the influence of the pictures or a desire to see them. Yet one of the principal objects of the creation of these boards has been the protection of such people.

Advocate Special Performances.

This bears out the contention of the National Board of Review that motion pictures intended for adults cannot be made fit for young people by any amount of censoring or editing. The only way of meeting the problem of young people with respect to the films is by means of special performances. This is the only sure way to combat the evil, namely, the showing of the films in a juvenile court of a large Southern city puts its effect concretely in these words: "We have 800 Boy Scouts in this city and they are all frequenters of the shows. Our records will show that less than one per cent. of the scouts come into the juvenile court in a year's time. I believe this is the knowledge that helps them in their scout work. While, of course, the Boy Scout is for the most part a boy whose mentality is very good, it is not above that of the average boy that one meets in a city.'

Blame Environment Rather Than Pictures.

Most of the probation officers emphasize that the true causes of delinquency in cases where motion pictures are alleged to have had a direct effect is negligence on the part of the home, environmental or hereditary causes and physical conditions connected with the theater rather than the character of the films. This trouble has been found to be due to inadequate light, to the admission of unaccompanied minors, littering around the entrance, non-enforcement of the curfew law, etc., all of which matters can be regulated by proper attention from local authorities. "I can't believe," says one officer of a Mid-West city, "that we are being kept in the dark by such an extent that they would be beyond question by any one unless it be some fanatic, and criticism would soon disappear if those pictures were themselves censored who do not have and conduct a clean and orderly theater. So, summing up an experience which extends back fifty years in this line of work, I would give it that the real cause for criticism of motion pictures comes from wrong management of theaters rather than the movies themselves.

Pictures Not a Direct Means.

And from another Mid-West city the report came: "I do not consider the motion pictures in themselves a direct cause of delinquency. In some cases where family discipline has been lax the motion picture has been a contributing cause, but in most instances upon investigation we find bad heredity and environmental influences, and delinquency are found itself regardless of the motion picture."

The pamphlet, which covers twenty pages and quotes at length many of the reports, gives the idea for the provision of special performances for young people or "family entertainments," in which the presentation of the John Fox Company for Better Films (a department of the National Board of Review) is offered. Copies of the pamphlet may be obtained from the National Board, 70 Fifth avenue, New York City, at 10 cents each.

Some Things Worth Knowing

That David P. Howells and several members of his staff have recently returned from Brazil, Mr. Colvin Brown, who recently left the Clark-Comedy Corporation and Mr. Bomson, of British manufacture, are going to look over the Chas. Urban "Movie Chats and Reviews" prior to sending the first shipments of the new films to foreign countries, to which were recently acquired by the Howells organization. They expressed keen satisfaction with the quality of the product.

That the Goldwyn-Bray Pictograph D-7033 shows "The High Cost of Courting," "People You'd Like To Know," introducing Mary Roberts Rhinehart, and an animated cartoon, "Frenchy Discovers America."

That the committee of nine appointed as a result of the visual instruction conference at the N. E. A. convention in Cleveland, for the purpose of drafting a tentative code for the protection of the home and centralization of the Visual Instruction work, will meet at Ann Arbor, Mich., April 7, for the purpose of considering a method of procedure. At the same time copies will be issued to all strictly non-theatrical, non-commercial organizations interested in the use of films, charities, and education.

That the Paramount Magazine for April 4 shows the famous painter, Jacques Louis David, for the benefit of the French people from the regions of the Arctic circle. This issue also presents a remarkable picture of "A Storm at Sea."

That Bishop Neely's remarks at the Centenary Conservation Committee of the Methodist Episcopal Church at Philadelphiana, recently, regarding the use of moving pictures by pastors was not only complimentary to progressive clergymen who do use them, but reflected an antiquated line of thought. Bishop Neely declared that the committee had no right to direct a pastor to use moving pictures for being served by the committee's opinion that a pastor who can hold a congregation only by means of moving pictures is a failure in the faith of the Gospel. He forgot that times have changed, and that people are becoming so accustomed to having both printed and spoken word supplemented by animated illustrations, that the church without pictures is like a choir without an organ.

That Universal Current Events No. 12 has scenes showing the British forces mobbing on the Zagora mountains to convince the Sultan that he really has been conquered. There are also French troops on the job in Constantinople. This number shows also United States engineers on their way to strengthen the sea wall at Galveston, Texas. Scenes showing the Czecko Slovaks celebrating the end of the Allies ill-fated Russian adventure at Prague, Bohemia, and Austria turning over to Italy vast stores of artillery to be converted into iron for Italy's industries are to be seen in this number.

That the Fox News shows the arrival at the Capitol, Albany, of the big delegations of tenants and landlords, where a battle of words ensued over pending rent legislation. This issue included prominent members of both parties. Examples of what the legislature are trying to remedy are shown in scenes from Brooklyn, where are seen the effects of sixteen evicted families piled up on the sidewalk.

That moving picture equipment will be installed in the new $50,000 Presbyterian church at Maryville, Kansas.

That the Chattanooga (Tenn.) High School Parent-Teachers Association propose to raise funds to purchase moving picture equipment for the new high school.

That moving pictures were used by the school teachers of Lancaster, Pa., in their fight for an increase in salaries.

That the continent of Africa is swarming with moving picture camera men. According to a report which left Africa a few weeks ago, at the same time H. T. Cowling of the Paramount-Burton Holmes outfit, H. D. Ashton of the Educational Films Corporation, Jeff Dixon of the David P. Howells Company, two operators of the American Red Cross, with Merle La Voy in charge.
THE MOVING PICTURE WORLD

THE MOVING PICTURE WORLD

April 10, 1920

THE MOVING PICTURE WORLD

Pathe Review Gets Some Good Slow Motion Effects

THE REVIEW NO. 46, released April 11, presents Miss Grace Christie in "The Spirit of Belgium," an interpretative dance from the painting by Julian Ollendorff, which tells the tale of Belgium's heroic resistance to the German invasion in 1914. Algeria, is viewed in the Pathescope scenic. In the land of eternal heat few towns are more picturesque than Biskra, with its white dwellings and busy streets. "Nature's Portable Houses," an interesting study of animal life presented by Dr. Dietmars of the New York Zoological Park. This show various species of Mr. Turtle of whom we should all be envious, for he carries his house on his back and never has to tell the rent proctors what he thinks about them.

Novagraph presents "Getting There, With and Without Speed," which is an unusual offering of slow motion. Anything that lives and breathes usually has a life-long itch to be on the go; therefore, legs and wings. The Ultra-Rapid Camera, slowing the action eight times, shows that the elephant is not wholly lacking in gracefulness. Views of the deer, the sea gull, and other animals, seen in action by an interesting analysis of their graceful movements.

Mexico is not all revolutions according to the Fox Review, as an insight into the mining industry there is shown. One of the largest silver smelters in the world is in Fundicion de Avilas, Mexico, where a fairly modern plant is located.

Paramount Magazine Has Group of Good Subjects

THE Paramount Magazine of March 21 covers the method of using the Bertillon system in identifying criminals by finger prints, which was planned by Inspector Faurot, who also is the chief participant in the sketch. The picture shows the system in actual operation when a law-breaker is apprehended, taken to Police Headquarters and held for trial, through evidence furnished by the telltale marks of his fingers.

How the eagle has gained its enviable position as America's mascot is another interesting feature shown in the current issue of the magazine. In tabloid form the picture shows the strength and majesty of this giant of the air and the reason for its choice as the symbol of this country. "Reflections of a Bachelor Girl," the witty sayings of Helen Rowland, are included in this release, which concludes with "Handy Manny's Debut" an animated cartoon by Frank Moser showing Bud and Susie's solution of the servant problem.

"Strasburg Redeemed." "Strasburg Redeemed" is the name of the Paramount-Burton Holmes Travel Picture of March 21. It shows the quaint city with its storks' nests, the peculiar female head dress and the pate de fois gras. Its cathedral has one of the most remarkable clocks in the world. It has been fought over incessantly by French and German alike who have alternately seized it by force of arms. To wander through the streets of the charming city, to study its citizens and to visit its cathedrals, the market place and its principal shopping and residential streets is an experience that promises a real treat under the guidance of Burton Holmes.

Bruce Returning from Cuba and Jamaica with Scenes

ROBERT C. BRUCE, director of "Scenics Beautiful" for Educational Films Corporation will return to New York next week after an extended stay in Cuba and Jamaica where he has made a number of subjects. Mr. Bruce will remain here for a month, cutting and titling the series and then will leave on another extended tour which will take him to European lands.

Although Cuba and Jamaica are among the nearest neighbors of the United States, only the most ordinary scenes in the two islands have been recorded by motion picture artists. Mr. Bruce, following his policy of preparing "scenarios" in advance and then seeking the material to fit them, has been able to create a series of intensely interesting picture-stories from material that has never before been seen to the screen.

It is expected that unusual interest will be shown in the scenes made on these two islands since they have become the "oases of America."

Fox Leases the Albermarle Theatre to Seat 3,500 Persons

WILLIAM FOX, president of Fox Film Corporation, has just announced that he has leased the new Albermarle Theatre, at the southwest corner of Flatbush avenue and Albermarle road, in the Borough of Brooklyn, New York City, and that he will make the structure one of the largest and handsomest playhouses in that borough. It will be devoted to vaudeville and motion pictures.

More than two months ago Mr. Fox completed plans for building a large theatre on Flatbush avenue, between Tilden avenue and Beverly road. Representatives of the Albermarle Theatre at the same time were planning their big playhouse. In view of the fact that two large theatres were contemplated within such a short distance of each other, conferences were held between representatives of Mr. Fox and the Albermarle interests.

After several meetings a lease was signed, under which the Fox Theatrical Enterprises got control of the new Albermarle. Mr. Fox will finish the construction of the new building. There will be two inclined passageways, or ramps, leading from the street direct to the balcony floor, so that those desiring balcony seats will have separate means of entrance and egress.

The structure will have the Colonial style of architecture, and the interior will be in the Empire style; it will have a seating capacity of 3,500. The property has a frontage of 104 feet and a depth of 268 feet.

"I intend that this theatre shall be one of the handsomest, most healthful and most comfortable in the country," said Mr. Fox. "No expense will be spared in making it something like a second home to the people in Flatbush. Here they not only will find the best to be seen in vaudeville and motion pictures but they will find courteous employes, a cheerful atmosphere, comfortable seats, perfect ventilation. The exits are to be arranged so that the house can be emptied within a few minutes. There will be no waiting, no crowding. This is what the public wants in the way of a playhouse, and this is what we intend giving."

"Goldwyn Week" Proves Success

"Goldwyn Week" at Harmanns Bleeker Hall, Albany, was a great success, according to Resident Manager Ulysses S. Hill. Determined to give his patrons a real treat, Manager Hill booked four of Goldwyn's best for the week of March 22, opening with a three-day showing of Rex Beach's "Girl From Outside" and the "Loves of Letty," the latter picture featuring Pauline Frederick.

The result was packed houses, and on the last three days even the good records of the first half were topped when Will Rogers in "Jubilo" and Jack Pickford in "The Little Shepherd of Kingdom Come" were offered.

The Pickford picture made such an excellent impression that the Proctor interests decided to hold it over for a three-day showing at the Leland, another Proctor house, for the following week.

A Trio of Grand Pictures from Pathe's Production Called "Rio Grande."

Rosemary Theby says, "If you no lika heem, you justa vamouse." Then Allan Sears proceeds to put the finishing touches on the villain in the last scene.
Among Busy Exchange Men

No "Con" in Kahn's Game as Metro Manager in Buffalo

HENRY W. KAHN, manager of the Metro exchange in Buffalo, is the new vice-president of the Buffalo Exchange Managers' Association, and one of the most popular men in Western New York film circles. Henry is putting Metro features into almost every house in the territory, and has, on several occasions, booked cards for the house by putting on Sunday in both Shea's Court street vaudeville house and Shea's Hippodrome.

Just now Mr. Kahn's time is being taken up with learning the idiosyncrasies of a new gasoline buggy which he has purchased. At the Utica convention it was Kahn that kept the word METRO before the delegations wherever they went. He invented a contraption that tippled up a mouth piece of telephone. These cards he put on every phone in every hotel. The cards read "Get a right connection by booking Metro."

Finch Goes to Sterling in Canada.

James E. Finch, sales representative of Regal Films, Limited, at Toronto, has been appointed sales manager of the Sterling Films, Limited, Toronto and Montreal. Finch is one of the veterans of the film exchange business in Canada, making his start with the Mutual. For four years he was with the Canadian Universal, being manager of the Vancouver branch for two years. Later he was with George Kleine in Chicago, but he became associated with the Exhibitors' Distributing Corporation.

Ben Soksin, who has been prominently associated with Sterling Films at Toronto, has moved to Winnipeg, Manitoba, where he is opening an independent exchange office for the handling of releases controlled by Sterling and other producers.

"Wrestling" with a Problem.

Ben Amsterdam and L. Korson, of the Masterpiece and Equity exchanges, Phila., announce that Spike Howard, the heavyweight champion wrestler of Pennsylvania, has been engaged to exploit and lecture on the physical culture pictures, which include the world's champion wrestling match between Earl Caddock and Joe Stecher.

Ben Abrams Opens Own Office.

"Big" Ben Abrams has returned to Philadelphia as representative of the Masterpiece Distributing Corporation, of New York, and will open an office under the name of the B. B. Features. Mr. Abrams will exploit all of the World's Brady and Warwick pictures.

Frank H. Marshall is the manager of the newly-established Special Pictures headquarters established in Cleveland on the fourth floor of the Sincere Building.

Reilly—Old French Family.

"The Lure of the Irish" opened in Toledo at the Temple the week of March 21, and according to word received from there by Manager Reilly, of the Cleveland Real-art exchange, it went over big.

E. J. Smith, manager of the Cleveland Universal office, has returned from New York, where he attended the gala screening of "The Virgin of Stamboul." He says it is a real spectacular super-production.

Selsnick Moves in Cleveland.

The Select and Selsnick exchanges, Cleveland, have been moved from the Sloan Building, Cleveland, to the third floor of the Republic Building, being combined with the Republic exchange. It is also reported that the Vitagraph and Metro exchange managers are looking for space elsewhere because they have to move from the present location in the Sincere Building.

Dan Stearns, for years a Cleveland salesman for Pathé, has resigned and accepted a similar position with the Republic exchange in that city.

P. C. Mooney, sales manager for the Louis B. Mayer Attractions, was in Cleveland last week conferring with the First National officials. He renewed many old acquaintances, as Cleveland is his home town.

Conde Joins Robertson.

F. C. Conde, formerly with Famous Players-Lasky in New York, has joined the Buffalo Robertson-Cole sales staff, according to an announcement by E. J. Hayes, local manager, Mr. Conde will cover Western New York and Pennsylvania.

Mr. Hayes reports contracts closed with the Victoria in Rochester and the Columbia in Erie on the new Hayakawa and Barri scale productions. He has also signed a contract with the Lyric for the first run in Buffalo of H. B. Warner in "The White Dove."

Quigley Comes to Buffalo.

G. H. Quigley, who has been connected with the New York, Newark and Cleveland offices of Pathe Exchange, Inc., has come to Buffalo as a member of the local sales staff. Mr. Quigley will be city salesman. "Buck" Taylor, Pathé manager, who is a disciple of Izaak Walton, is already polishing up the old fishing pole, preparatory to the first hegira into the realms of the cheesy comedies. "Buck" has his rear on the rear of his fishe and every Saturday afternoon his address is "Somewhere along Lake Erie."

Harry Dixon, who will manage the new theatre building on Broadway near the munitions company, has resigned as a member of the Pioneer Sales staff. The new theatre is expected to open late this spring.

McBride Making Good.

"Eddie" McBride, who recently deserted the ranks of newspaperdom, to dive into the mysteries of the film game in the Buffalo Fox office, is getting along famously. "Eddie" started in the theatre department and is now learning the shipping end of the business. "Tweedles times he accompanies salesmen about the city, "Eddie" was a good reporter, but it looks like he is going to be a better film man.

Blank Increases Sales Force.

Manager C. E. Holan of the A. H. Blank Enterprises—franchise holders for Iowa, Nebraska and Kansas—has added to his force working out of general headquarters in Chicago. Harry E. Blank Chicago has been employed to represent First National in Western Iowa, and R. D. Hanks, said to be a 20-year-old wonder salesman from Lincoln, Nebr., will cover the northern part of his home state.

On San Francisco Film Row.

Work has commenced on the externalization of a sign on Leavenworth street and Golden Gate avenue for the erection of a film exchange building.

Floyd St. John, who recently organized the Cooperative Film Exchange, San Francisco, is making a trip to New York for the purchase of films.

J. E. McCormick, who has been connected of late with a San Francisco theatre, which has been closed, has left for Los Angeles to become exploitation representative of the Sol Lester Distributing Company.

Under the management of C. A. Nathan the San Francisco branch of Universal is doing a whale of a business, and its splendid showing came in for favorable comment on the part of James V. Bryan during his recent visit here. Priscilla Dean recently visited this city and her latest picture, "The Virgin of Stamboul," has since been reviewed.

Cassin Detroit Equity Office Manager.

Fred J. Cassin, of Port Huron, has been appointed manager for Equity Pictures, Detroit, which will permit Messrs. Churchill and Haynes, general and sales managers respectively, to devote practically all of their time in the state.

Mr. Cassin comes to Detroit well fitted for his new work. He has been associated with Herb Well ever since the latter jumped into the theatre business. He has been the operator and everything else around Mr. Well's theatres, climbing the latter until he became manager and "right hand man" to Mr. Well.
in Big Distributing Centers

Lots of News in Pittsburgh

That fellow Flarity, of the Pittsburgh Goldwyn, is setting a pace for himself that would do any film salesman proud, and he proceeds and declares, "There's a reason; I've something to sell."

Frank Niggel, manager of the Apex Exchange, Pittsburgh, was in Philadelphia and New York recently on a business trip.

Mr. Kaufman is the new booker at the Pathe Exchange, Pittsburgh, succeeding Jack Graham, who is on the road for Republic.

O. R. Kurt, of the Pittsburgh Robertson-Cole, was confined to his bed with illness for a few days recently.

Frank Carlson, for a long time publicity manager and assistant manager at the Olympic Theatre, Pittsburgh, has joined the road forces of the Crandall Film Co. Manager Milton D. Crandall has purchased him and it is stated that in the future all his salesmen will be equipped with these runabouts.

Crandall in Columbus.

The Crandall exchange, Pittsburgh, will open an office in Columbus, Ohio, within the next three weeks. Mr. Crandall believes that this is the best distributing center of that state, whereas other exchanges have two or three branches in Cincinnati and other cities in Cleveland. He also stated that other exchanges will no doubt imitate the precedent he has established.

J. J. Lieberman arrived in Pittsburgh from New York on March 22 to look after one of the "In Old Kentucky" which shows the First National is putting out. Lieberman is no stranger in Pittsburgh, he having handled the film as "The Birth of a Nation" and other big film attractions here. He also handled "Mickey" in the South.

Another "Stamboul" Fan.

Manager Stern, of the Pittsburgh Universal, returned to Pittsburgh from the Metropolis with the usual smile of good cheer and his suitcase of "ideas" for putting over the latest Jewel de luxe production, "The Virgin of Stamboul." Manager Stern says the demand in the East for this picture is breaking all records.

M. Chernoff, Pittsburgh sales specialist for Goldwyn, spent several days in "Lil Old N'Yak" recently, hobnobbing with some of the "big boys" and if his demon or disposition since his return is to be taken as a criterion, they sure did treat him right.

Watch for Hit Promotions.

Claude C. Hite, president of the C. C. Hite Film Attractions Company, was in Cleveland last week and is figuring the business for that concern. Before departing for Cleveland Mr. Hite said he has lots of things to announce to the trade in the very near future.

Lou Baum Confers in New York.

Lou Baum, manager of the Universal offices, Cincinnati, was in New York last week conferring with Henry Berman and Carl Lammlle regarding the exploitation of "The Virgin of Stamboul," their latest special.

Eph Rosen, former manager of the New Unique Theatre, Minneapolis, has resigned to become city salesman for the Vitagraph exchange. Mr. Rosen's place at the Unique was taken by Arthur Abelson, who recently managed the New Lyric.

Seelye Looks Over Minneapolis.

C. R. Seelye, general manager of the National Picture Theatres of New York, was in Minneapolis last week looking over the theaters in that city. Mr. Seelye declared the motion picture outlook in the territory served by Minneapolis to be excellent.

Adda Boy, Eddie!

"Eddie" Tunstead, secretary of the Features Film Co., returned this week with a set of new sets for Motion Pictures of the Future. James Ford, a set decorator at the Vitagraph, has been working on the sets and is scheduled to go to the West Coast with "Eddie" to help in the making of the pictures.

Garner Goes to St. John.

Charles A. Garner, formerly of the Medford, Ohio, has been appointed manager of the St. John, N. B., branch of the Famous Lasky Film Service. Garner was with Mutual in Toronto after leaving Cleveland, where he was in charge of the Paramount-Arcaft office.

Felder in the Field.

E. C. Felder, special New York field representative for Selznick, has been spending the last ten days with Jack Conat, manager of the Cincinnati office and will probably remain in this territory until the middle of April. Mr. Felder is well-known here, and is one of the small army of fellows known as "regular fella's."

Fine Art Takes Metropolis.

Fine Art Pictures Corp., with offices in St. Louis controlled by S. J. Hagenin, have purchased the Metropolis Film Co., owned by Sam Shurman and releasing Gale Henry, Billy West and Monkey comedies.

Fox Changes House Managers.

Walter D. Shafer, manager of the Fox Liberty Theatre, St. Louis, has been called to New York and Charles B. McDonald of the Fox Manager, has been put in charge of the management of the Liberty. Charles B. McDonald is a brother of H. C. McDonald, a managing director of the Fox organization and another brother, T. T. McDonald, represents the Fox organization at Springfield, Mass.

Manager Kent Makes Changes in Detroit Select Office.

O. KENT, Detroit Select manager, announces a number of changes, made necessary by William A. Kent being promoted to the position of manager of the Canadian branch in Toronto. Jim has appointed Frank Stiehler manager and bookkeeper, as his assistant and city salesman. Mr. Stuart is one of the old guards in the exchange end of the business, being for a number of years with the old General Film Co. He was also assistant manager at Fox for a while.

Harry Honold, formerly with Metro and United Pictures, has taken charge of the bookings at the Select office and will also look after some of the office details and correspondence, reporting to Mr. Kent, so that he can devote more time to the executive work.

Haines in Des Moines.

Edgar B. Haines, formerly connected with the Pathe corporation in New Jersey, has come to Des Moines to take charge of the Universal Exchange, succeeding M. J. Fried. Haines was in the wholesale clothing business until eighteen months ago, when he joined the Pathe staff. He worked into an envious position in the east before taking the Iowa exchange of Universal.

Burrfield's Office Moves.

Ed. Beatty, booking manager for the Burrfield circuit, has completed arrangements whereby his Detroit office will be at 202 Film Building. Exchange managers and others desiring to see or reach him can do so at the above address on and after April 1.

Mr. Beatty does all of the picture booking for the entire Burrfield circuit, including Michigan and Lima, Ohio.

A "Moving" Deal Completed.

All arrangements for the three-cornered deal in the Detroit film building have been consummated. On April 1 Goldwyn will start moving into the Republic quarters on the sixth floor. Republic will move down with Select on the fifth floor and Equity will move into the Goldwyn quarters on the sixth floor. It will benefit all of the exchanges involved.

M. A. Berger, manager of the Star and Popla circuits, has been appointed the representative for the Electric Film Corporation in Baltimore for this territory. He will handle the Christie and Gayety comedies, the Bruce Scenics and the Gau-

Ford Doing Select "Stunts.

F. M. Ford, who has been acting as a sales agent for Select in the Baltimore territory, has succeeded H. E. Greene as publicity and exploitation man, working out of the Washington, D. C., office. Mr. Greene has been back to the New York office of Select. Mr. Ford is the son of John T. Ford, of Ford's Opera House.

J. I. Buck is now in Baltimore representing this territory for the Reliance Film Company.
Buffalo Bulletins

Refused to Introduce Bill.

ASEMBLYMAN GEORGE D. BRADY, of Buffalo, announced on Thursday, March 25, that he had been advised, and suggested by J. H. Michael, chairman of the executive committee of the New York State Exhibitors' League and manager of the Victoria and Regent theatres, to permit motion picture theatres to employ matrons to chaperon looking with the F. A. H. The hall in Buffalo recently approved which allows this, is now in operation.

Hertel Theatre Progressing.

The Hertel Theatre Corporation is pushing work on the new theatre being erected in Hertel avenue and Delaware. The excellent weather has aided greatly in the speeding up process. The steel work is completed for the building. The stone work on the lobby is expected to be completed this week, and all brick will be laid, weather permitting within the next 10 days. The new house will be in the center of a large new section of the city, which is being rapidly populated.

Bird at Elmwood.

"Spring has arrived with the Birds—that is all the birds except the Blue Bird, which long since took up permanent residence at the Elmwood under the green trees from which they are nested. The blue jay is expected to be completed this week, and all brick will be laid, weather permitting within the next 10 days. The new house will be in the center of a large new section of the city, which is being rapidly populated.

Buffalo Bulletins

Baltimore Brieflets

Hill to Increase Taxes.

A BILL was introduced in the Senate at Annapolis, Md., on March 21, by Senor. J. H. H. Brown, for the purpose of increasing the tax on moving picture theatres charging ten cents admission, and doubling the license tax for those theatres charging five cents for admission. The bill was referred to the Committee on Subsidies.

Will Enlarge Horn Theatre.

An ordinance granting permission to the Horn Amusement Company, of which Frank A. Horn is manager, to enlarge the Horn Theatre, 1122 North Charles street, was passed by the City Council of Baltimore City by Adam Hechmer, representative of the Twentieth Ward, on March 22. The Horn Theatre, 1918-20 West Pratt street, is to be enlarged by rebuilding this playhouse to take up the property at 2016 West Pratt street.

Take "Civilian Clothes" at Camp Meade.

Thomas McElhaney, Martha Mansfield, and Director Hugh Ford, and several other members of Fox Players-Lucky came to Baltimore on March 21. The purpose of their visit was to obtain battle scenes for the picture version of "Civilian Clothes," in which Mr. McElhaney and Miss Mansfield are being starred. Camp Meade was selected as the location of which the scenes were to be staged. Shortly after they arrived on Tuesday the company went immediately to Camp Meade, where they took a short shot in the afternoon, and on Wednesday morning they loaded up their work and left again for New York City.

Passion Play Pictures at Y. M. C. A.

The Oberammergau Passion Play in motion pictures were shown free of charge in the Y. M. C. A. in Baltimore on Good Friday and Saturday evenings. It was thought proper to use these pictures as an incentive for the Holy Week exercises, which took place at that building during Holy Week.

Motion Pictures Entertain Soldiers.

A smoker and entertainment, of which several pictures were given to the Detachment Service Club at Fort McHenry on Wednesday night, March 24, by Col. C. J. Manly, commanding officer at the fort. Several reels of moving pictures which were donated by the American Red Cross for the occasion were shown, and three boxing matches were also on the program.

Another New Theatre Planned.

Plans are now under way for a new moving picture theatre with a seating capacity of 2,000, which will be built at 1522 West Baltimore street by Henry Smith & Son.

To Remodel Albaugh's.

Albaugh's Lyceum Theatre, North Charles street near Preston, is to be remodeled and refurbished by the James L. Kernan Company, of which Frederick C. Schanberger is manager. This company now operates the Maryland Theatre in Baltimore, and recently took over Albaugh's. High class road attractions will probably be run in this playhouse.

Benefit for Near East at Garden.

Two benefit performances for the Near East Relief Campaign drive were given at the Garden on Sunday afternoon and evening, March 25, at which contributions amounting to $1,900 were taken in. The theatre was leased for both occasions by Louis A. Deloff.
San Francisco Sayings

Judge Praises Picture.

Judith Thomas F. Graham, of the Superior Court, known as the "Great Remembrancer," successful in patching up the domestic difficulties of many couples, has just returned from a vacation, viewed "Why Change Your Wife?" at the Imperial Theatre, and then wrote a strong letter to the management suggesting that every married man and woman should see it. This testimonial was used in advertising the feature and the production is having a big run.

Prima Blanca Visits Coast.

Carroll H. Dunning, vice-president of Prima, was a recent visitor here and conferred with Miss Susan Simpson, short subjects before going to Los Angeles.

New Theatre for Visalia.

D. S. Myers, manager and A. N. Jackson, secretary and treasurer of the Crescent Theatre, San Francisco, recently visited Visalia and purchased a site for a moving picture house. The location is on South Locust street, and the theatre that is planned will have a seating capacity of 1,769.

News in Brief.

L. E. Kallski has purchased the Strand Theatre on Park street, Alameda, Cal., and will operate it with the Alameda Theatre.

Charles J. Nofrey has purchased property at Lakeport, Cal., and plans to erect a modern theatre.

The Realtime Theatre has been opened at Dinuba, Cal., by Thomas Sullivan.

Plenty of Theatres.

A theatre has been opened at Selma, Cal., by A. H. Bishop, and the opening attraction being the "Great Air Robbery." A. F. Delano has purchased property at Selma, Cal., for the erection of an air dome.

The Red River Lumber Company, which conducts a theatre at Fruita, Cal., plans to conduct one also at Susanville.

The Turner & Dasken Circuit has awarded a contract for the erection of a theatre at Richmond, Cal.

Rinto Has New House Manager.

Edward A. Smith, formerly with the Lynch Enterprises in the south, has been made house manager of the Rialto Theatre. This theatre has been featuring Goldwyn productions for several weeks and has been doing a very gratifying business.

Cleveland Cullings.

Too Much Smircher; Not Enough Search.

It took a bit of fast and hard work on the part of the First National Exchange in Cleveland to get Constance Talmage's latest picture, a smircher, shown before the public.

The production was turned down by the Ohio Board of Censors because they thought "it too smircher." They could not see it in the light that the heroine really wanted, not a real sinner, but a "live" husband.

So Robert McLaughlin, Cleveland playwright, and Sam Bradley, a director for the Argus Enterprises, got busy. McLaughlin turned out a new foreword and some new titles, and Bradley made a few cuts.

Then it was again offered to the board, and it was passed. The following week, "In Search of a Smircher" was revealed to the public at the Stillman, Cleveland, and it made a big hit.

The Film Building at Last.

The much discussed film building for Cleveland at last is becoming a reality. Contract has been signed with Dunbar Construction Company and this concern announces the structure will be ready for occupancy October 1st.

Built in New Location.

The building is to be erected at East Twenty-fifth and Euclid avenues, which is one block up-town and a half-mile away from the present film district. But it is nevertheless a good location, being within a block of Euclid avenue, and within a few blocks from the new theatre center at Euclid avenue and East Fourteenth street.

Plans call for buildings 135 feet by 143 feet, and will contain approximately $0,000,000 of floor space. Practically every film company in the city has already reserved space there.

This Way for the Medals.

Two hundred patrons of the Princess Theatre, Cleveland, filed out of the exits March 26, without the slightest panic, when a fire broke out.

But this was due in a great measure to the courage of Miss Dorothy Byrne, organism, whose quick action in the basement broke through, opened all the low stops on the organ and played a lively jazz tune.

W. H. Gruh, the operator, continued to run the picture until the theatre was empty and the girl stayed at her job until the firemen came and took her out. The damage is estimated at several hundred dollars, but the house was opened again in two days' time.

In the West.

Doings West.

The new Corbett Theatre, in a neighborhood district of Cleveland, is the first of several of this type of theatres to open during 1920. It is a very beautiful house, seating 1,000, and located in the southeast section of town, in a newly built up neighborhood.

The house is a high class picture and drawing big crowds.

Got a Jinx Cure?

For the first time since it was opened several years ago, the Play Theatre, in the downtown section of Cleveland has again closed its doors. The jinx seems to be on this house.

It is located just off the Hotel Winton, but there does not seem to be enough traffic to give it a big day's business, and there's nothing to draw from for evening crowds.

The last time it was opened was in March, and since then, a new manager was named when the jinx, the new proprietors named it the Winton Theatre. But this time, he didn't last but a day, for inside of ten days, the doors were again closed.

Des Moines Doings.

A. H. Blank in Hotel Business.

A. H. Blank, Des Moines movie magnate, has purchased the Oaks Hotel, at Clear Lake, a distance of 100 miles north of Des Moines. Blank will rebuild the structure and convert it into one of the finest resort hotels in the state. The hotel is located on the north shore of the lake.

Blank owns another house at Mason City, the city nearest the lake.

Perry Shot on Sunday.

Perry, Iowa, population 5,000, is thoroughly aroused over the action of the city council, which this week passed an ordinance prohibiting Sunday movies, and setting the fine for violation at $100 and jail for thirty days. The council action was taken unanimously and followed a "revival" at one of the churches of the city, at which it was decided to send a protest "in the town, Rev. A. N. Bishop led the fight. Dance halls and pool halls also closed on Sunday under the ordinance.

Movemove led by Harry Wivat and J. C. Collins, secretary to a petition protesting the council action. The city has paid no attention to the petition. The city will hire an attorney to go on the theatre and pool halls. Perry is 20 miles from Des Moines.

Garvey and Gray Swell.

Rosa Garvey, formerly of the St. Louis Railroad, succeeded William Gray as manager of the Des Moines Orpheum, Orpheum Circuit, Des Moines, where he will be connected with one of the Orpheum Circuits.

"Confession" in Coliseum.

Hal Reid's "The Confession" was shown in the Coliseum this week, and the city's convention hall, and heats 10,000, and has not been used for pictures before. A large symphony orchestra helped to put the attraction across in good style.

Canadian Chips

"Using the Beam."

Manager Clarence Robert, of the Regent Theatre, Toronto, Ontario, recently announced his decision to change from a first feature by reason of the fact that the story of the production is that the writer was Canadian and the star was also a native of Canada, having been educated in Upper Canada, and being a Canadian. The feature was "The Right of Way," the star was Bert Lytell and the author was Sir Gilbert Parker. Manager Robert made the change to this situation in all advertising and publicity in connection with the presentation.

Goulard Heads Montreal Department.

Prof. J. J. Goulart, one of the outstanding musicians of Montreal, now has charge of the Montreal Theatre Department, and for a lengthy period a specialty was made of a tour of nude musicals in Canada.

Specialty Film Meeting.

The Windsor Hotel, Montreal, Quebec, was the scene recently of a pleasant gathering of moving picture officials, representatives and others as the guests of E. L. Ouimet of the Specialty Film Import, Limited, Canadian distributor of Pathe and British and other products. Further information was given of the Anglo-American Picture Plays, Limited, of Montreal and London, were presented by Capt. J. Lytell, managing director of the Anglo-American company. Steps had been taken, he declared, to link up the whole Empire by means of moving pictures, arrangements having been made to secure pictures that had been made in South Africa, Australia and other colonies. Mr. Ouimet also gave interesting details regarding the arrangements for the release of the numerous productions of many British companies through his company.

Show Window.

The moving picture record of the tour across Canada and into the United States by H. H. R., the Prince of Wales, is being presented at the Strand Theatre, Toronto, a leading downtown house. These views, which were taken under the direction of the Canadian Pacific Railway, are presented in a series with a fresh "chapter" each week. The "secretary" takes a review of the whole trip taken by His Royal Highness, from the time that he left the Royal train at Plymouth to board the H. H. H. "Crown" when he returns to England.

Bickell May Confer with Zukor.

It is intimated at New York Office, that J. P. Bickell, the local financier who is interested in the Famous Players' Canadian Corporation, will confer with the various Canadian moving picture theatres, may proceed to London, England, shortly to take part in the conferences between Adolph Zukor, of New York, Lord Beaverbrook and Sir William Jury which may lead, it is stated, to an important international arrangement with regard to the release and presentation of pictures.

Small Houses in Winnipeg Go.

The prediction is made at Winnipeg, Manitoba, that "half a dozen" small moving picture theatres will close up during the coming summer. The reasons advanced for the closing of these houses is that the cities on the main thoroughfares on which they are located have become too valuable for their present use. The change from small theatres, the rent from which are not considerable, and also that the erection of stores on the city's thoroughfares, the Manitoba capital is defacing patronage from the small houses. Owners of the small theatres formally declare that the conversion of the structures into stores or office buildings would bring them larger income than now.
How Projectors May Win Cash
Prizes Totalling Five Hundred Dollars

R ECENTLY the editor of this department received the following letter from John Auerbach, New York City, who is known to our readers through his many excellent contributions to the projection department.

My Dear Mr. Richardson—Provided the matter meet with your approval, I would like, through the medium of the Projection Department of the Moving Picture World, to offer seventy-five dollars in cash, to be divided into three prizes of twenty-five dollars each, for the best two answers to two questions I shall name. It is my intention that you shall be the sole judge of the competition and that the two winning answers shall be published in the projection department. A suggested prize receives in course of the competition which you think of value to be forwarded to all the various manufacturers interested. The questions, which you are at liberty to modify or change, are as follows:

From the various optical, electrical and mechanical standpoints, what improvements do you consider to be essential for the betterment of motion picture projection? Explain, in detail, exactly what benefit would result from the addition of the idea you present.

What improvement in projection apparatus and procedure do you believe will be accomplished during the next five years? I think it possible to answer this question, knowing that all replies must be received on or before a given date, allowing, of course, ample time for the competitors to get their replies into shape, since the principles involved are considerable.

This struck us as a matter of such possible importance that, with Mr. Auerbach's consent, we laid the matter before the various manufacturers of professional projectors, suggesting that they duplicate the Auerbach cash offer.

The result was that the Powers, Simplex, Baird, and Master Projector manufacturers promptly agreed. This made a total of four hundred and fifty dollars and the Moving Picture World added the fifty necessary to make half a thousand.

We could not, however, agree with Mr. Auerbach's suggestion that we be the sole judges.

We therefore suggest the following committee of award: Mr. Auerbach, the president of the American Projection Society, or some man appointed by him, and the editor of this department.

We will set the time at which all answers must be in by June 15th, which will allow ample time for our English, Australian and New Zealand projectionist readers to enter the competition if they so desire.

The prizes will be $350 for first prize, $100 for second prize and $30 for third prize.

What Will Be Considered.

First and second prizes will be awarded by the committee in accordance with their own judgment, from which there can be no appeal. Prizes may be awarded f. r. A new idea which the committee believes to be practical, and which the proposer proves to be practical and which the committee believes to be of such importance that an award is justified. (B) For an invention which makes practical the use of an old idea which has value, but has heretofore proven imprac-
compact, apparently quite simple and easily handled. We will advise you as to its details in due time.

Great Activity

As the time approaches for the spring meeting of the Society of Motion Picture Engineers (May 10, 11 and 12) the papers committee, L. C. Porter, chairman, is displaying remarkable activity. It is a poor day for Motion Picture for him to hear an announcement of progress.

We have before us now the synopsis of several papers on the following subjects: Dwrey, member American Society Heating and Ventilating Engineers. This paper will deal with the effects of humidity and temperature in relation to proper air control. It will deal with methods for introduction of air supply, apparatus necessary, and cost of its installation, benefits derived from mechanical ventilation and cooling effects obtained without refrigeration.

Of Great Value.

This paper, it seems to us, should be of very great value, not only to the members privileged to hear it read and discussed, but to the industry as a whole.

Another paper which not only deals with a subject of absorbing interest, but will be read by all men interested in the manufacture of his subject, with unusual facilities for forming intelligent judgment, is titled "Educational Possibilities in Moving Pictures, by B. B. Stewart, Department of Commerce, Exhibit and Publicity Bureau, Ottawa, Canada."

The paper will deal with the universal appeal of the moving picture, the fact that the moving picture is the easiest, simplest and most effective way of imparting knowledge and information to the same time entertaining form. It will be shown that the moving picture speaks the only real universal language and that by a group of subjects and their association with previous sensations, practically any desired thing may be brought to mind.

Mental Picture Necessary.

It is demonstrated that seven-eighths of all knowledge is acquired and understood only after a mental picture of it is formed, and that the moving picture provides a very quick, easily utilized method of accomplishing the same thing.

It is shown that by means of the moving picture healthy patriotism may be developed, love of country intensified, proper conceptions of each part of the country obtained, and best of all, a proper understanding of the relation of each individual part of the country to the whole, and of nation to nation. This is but a few of the many excellent things in the paper.

Another paper, in which the editor is much interested, is entitled "Test of Screen Illumination from Motion Picture Projectors."

Unfortunately we have not the name of the author, but the paper deals with light intensities reaching the screen by means of measurements taken at sixteen points thereon. The measurements thus taken are checked very thoroughly, and should give us valuable data.

C. Francis Jenkins will have a paper on "Coordinating Picture Machines," following which subject will be a review of the handicaps of the intermittent projector.

Mr. Jenkins promises to have a continuous projector prepared for the demonstration by the members of the Society. This projector is one in the development of which the officials of the Bureau of Standards and experts from the Navy have assisted. It should prove interesting. In fact the program mapped out for the spring meeting looks like the best the Society has ever pulled off, which is saying quite considerable.

Wants to Join

Tom P. Swagerty, Clayton, New Mexico, asks for the address of the union. Says he would like to join "their union" and go to their school to sell. He is 2,000 feet above sea level.

Clayton is in Union County, in the northeast corner of New Mexico. It seems to be within the jurisdiction of Amarillo, Texas, Los Angeles and the Lomita Theatre, Amarillo, secretary. Local 409 is a "mixed" local, made up of stage hands and projectionists, which fact would indicate it has projectionist members. In all human probability it has no "school" for its members.

But, friend Swagerty, I hardly think you quite understand the union matter. If I am in error pardon me, for your own language has misled. You speak of it as "their union."

Nothing of the sort. A union primarily is a banding together of men for mutual protection and advancement. It is a protecting society, the expenditure of which is engaged in the line of work it covers. It is even of direct benefit to those who remain outside, hence they temporarily have a direct interest in it; also for the same reason they owe it the support of their membership—provided they are members. This is always the case, even with men who have, insofar as moral character and ability are concerned, every right to demand admission.

One Phase of Union.

That is one phase of unions with which we have never disagreed. We hold that every man who is able to prove his character and ability has the right to membership, so long as unions propose to control the labor situation (jobs) in the calling covered by the organization. But on the other hand there are many and weighty reasons why it would be unwise for unions to admit members when such admission will oversaturate the labor market in their particular line.

So after all those cases of those situations where the individual must suffer for the good of the many. I explain this because, while the Amarillo union may not be able to admit members, on the other hand they may refuse to admit you, even though you may prove your ability and projectionist, and your character as a man.

Projectors Should Be Kept in Repair

We have dealt with this subject, in the way we now propose to deal with it, in times gone by, but some things bear, and in fact demand more or less frequent repetition.

We think it will be admitted, even by the very men improving pinchpenny theatre managers, that a projection machine in a good state of repair will give a more satisfactory screen results than one which is not; also that the more perfect the screen result the better will be the patronage of the theatre—the more seats will be sold.

Also it will be conceded that two projectors in practically perfect mechanical condition, provided they be kept in that sort of condition all the time, in fine tune, work better at one hundred and fifty dollars per annum. Most projectionists would declare this altogether too high, but when we say "perfect mechanical condition," we mean it. We do not mean that an intermittent projector is to be run until its teeth look like fish hooks, or gear teeth like a man who has been too long and intimately friendly with John Barleycorn.

How much per day is one hundred and fifty dollars? Ten dollars a year? 15,000 divided by 35 is 417.73 cents, say 42 cents. Well, let us be still more liberal and allow fifty cents per day for keeping both projectors in strictly A1 repair.

Suppose

Supost you are running a ten-cent theatre, seating five hundred, and that you give four shows per day. You then have four times per day to sell 500 seats per show, or five hundred seats each day. Don't you really, away down in your heart, believe that projectors in first class repair will give you enough better screen results to sell five more of those 5,000 seats? 2,000 seats that would be sold by the screen results produced by a couple of projectors in poor repair.

Be honest with yourself, friends exhibitors and manager. Remember that theatre seats are saleable in proportion to the excellence of the show the buyers see in your theatre, and that a projector in poor repair cannot and will not put on as steady and excellent a picture as will one in first class repair. That is just plain horse sense. You cannot dispute it. Pay large sums for film service and then handicap it's showing by running on equipment of less than fifty cents per day? Rather poor business policy, is it not?

As to Underwriters Rules

M. C. Mackman, New York City, arises to ask:

Will you be good enough to let me know where I can secure information as to Underwriter's rules governing projection installations in the State of New York, and what constitutes violations thereof. I have a copy of property everywhere, but of course it cannot be excepted to cover such things as this.

We would suggest that you call up the Board of National Fire Underwriters, 76 William street, and ascertain where you can secure a copy of the National Electric Safety Code, which, unless we are in error, contains all Underwriters' rules pertaining to projection installations. Then if you call the
Double Shutter and Flicker

Recently S. Glauber, Brooklyn, N. Y., sent in a working model of what he proposed to call the "fraudulent" shutter, asking our opinion. We replied by telling him that the plan (two shutters revolving in different directions so as to cut, i.e., the screen from one side, closing in on the center) had been used by both the Kinedrome and the Motograph, and had been abandoned years ago.

He now states that he doubts this was the case, and feels that such a shutter would not give very much less flicker; also why was the scheme abandoned. I would also like to thank you for the great help the handbook has been to me.

The plan was abandoned several years ago. I do not know, but assume it was found the gain did not justify the added complications and cost in construction.

It has absolutely nothing whatever to do with flicker, except that it did allow of a possible slightly better proportioning of the shutter by reason of possible slight reduction in master blade width. The gain in this respect will, however, I think, seldom exceed four or five degrees in theory. In practice it probably would be less, because of the fact that since the shutter closes and opens in the exact center of the beam, the very powerful undesirable lap must be allowed, since ever so slight an opening before intermittent movement has stopped or failure to fully cover before it starts will cause travel ghost.

Should Get Another Lens

Melvin A. Davis, Projectionist, McLean, Texas, has the following to say.

Have your lens charts. Think them splendid. You are benefiting projection immensely. Time to own a medium type of handbook and the projection department.

I am using two 6.5 condensers spaced as per chart and 17.75 inches from apex of front condenser to aperture, as per lens chart. Should have an objective of two-inch diameter with the manager cannot see his way clear to buy a new set, or two-inch diameter.

Would like to know how I can adjust my optical systems so that there will be a minimum of loss of light. I am sure there will be considerable loss, but surely I can get a more brilliant picture than I now have.

Am using two 6.5 condensers spaced as per chart and 17.75 inches from apex of front condenser to aperture, as per lens chart. Should have an objective of two-inch diameter with the line-up. Think with the information you will find it possible to get a more brilliant picture with present lens.

Let Us See.

It is nice to enjoy your confidence, but well, let us see what can be done. Nothing, I am using a 6.5 lens which concerns my condenser system. Even with meniscus bi-convex condenser that lens is too small.

Your manager is in error. With 35 amplifiers, he is using a bit of available illumination. When he pays his electric bill he really is paying for light, and every bit of light that goes out of the picture current thrown away. Why buy light and then waste it, for that is precisely what he is doing, and if he is paying for current, why not put the assertion of the fact that after a year that objective will waste very much more than the price of a new one.

But we extend it just another week.

Projection by Reflection

Experiments are now being conducted in a large scale, by at least two persons, looking into the determination of the practicability of solving the admittedly serious matter of picture distortion by means of the use of mirrors. We know of four ways in which this might be done, three of which involve the use of double reflection. One is to place the projection room where the back is, as it is now in all too many cases, suspend a mirror from the ceiling just over the front balcony line, to receive it, and reflect it on another mirror, lower down, carried by the balcony front and almost if not directly central with the center of the screen. This would involve no change from present projection room location, but would require very large mirrors; also the upper one would be more or less to install a second objectionable. It is doubtful if opticaly perfect mirrors of the size required for this plan could be had, and if they could, certainly they should be prohibitive in price.

Another Scheme.

Another scheme would be to suspend the projection room from the ceiling, or even place it above the ceiling, just back of the line of the balcony, placing the mirror immediately in front of the lens. This would have the effect of greatly reducing the size of the mirrors. A third scheme would be to place the projection room at the side of the front of the balcony, which would require but one mirror, but, due to curved balcony front, is probably impractical.

The fourth scheme is to place the projection room in the basement, reflecting the light upside down, opening in the floor, to a second mirror attached to the balcony front.

That the possibilities of one of these schemes being taken up by some big people in the industry is certain, but we doubt the practicability of any or all of them, not because the thing is impossible for it probably is not, but because it will, at best, only remove part of the objection to present projection location, and will on the whole be unsatisfactory and in general not better than present methods.

What the Objections Are.

The first objection has to do with the probable impossibility of securing optically perfect mirrors at a cost not prohibitive. Considering the place of the projection room where the projectionist would have a better view of his screen than he now has, unless it be found practical, it would reflect the screen back to the basement projection room, and have the men work from the image, which we very much doubt as being a practical thing to do if high class results are to be had.

But, in any event, the experiments are interesting and useful. They show even a double reflection would be slight, provided a silver surface mirror be used, so that the light would not enter the glass at all.

The plan would, of course, eliminate the present distortion of the picture due to top of screen being nearer the lens than the bottom, but unless the mirrors be optically perfect an equally bad or even very much worse distortion might be set up.

Many newspapers are now using criticisms of photoplays the day after they are first seen at your theatre. Reviews written by Moving Picture World reviewers may be cut out or copied and handed to your local newspaper. They are written by qualified reviewers and deal with salient points in both story and production.

April 10, 1920

The MOVING PICTURE WORLD

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Robertson-Cole to Build Ten-Story Home for Its Executive Offices and Exchange

To house adequately a rapidly increasing volume of business and to throw open to the world a New York headquarters for visiting motion picture exhibitors, the Robertson-Cole Company now makes the announcement that it will erect at once its own home. Work is to start during April on a ten-story fireproof building which will be situated at 723 Seventh avenue.

The company has in mind besides a building to care for its swiftly-growing business, which is both domestic and foreign, a place where all exhibitors of the world can gather when in New York—whether Robertson-Cole, contract or not—and avail themselves of a quiet nook in the city's whirl where stenographic service, a reference library and other conveniences will be given them absolutely free.

The new building, which will be erected of the best material available, is to be by, of and for Robertson-Cole. The company has purchased the site. It is now encumbered with an old five-story building which has served its purpose once. Upon this site Robertson-Cole will build the new structure which will belong to it exclusively.

The first two floors will be of Bedford stone. The third will be brick up to the last two stories, which will be of ornamented glazed tile.

The building will front on Seventh avenue and will be in the shape of an "L," turning around into Forty-eighth street where it will also have frontage. It will be equipped with a full set of passenger elevators and in addition to this will have one freight elevator.

On the second floor of the building will be situated the Robertson-Cole New York City exchange, which will cover the Metropolitan and surrounding territory. The main Robertson-Cole offices will be on the four upper floors. Here will be situated the Robertson-Cole executive offices and offices of the foreign department, and the home office of the distributing corporation.

Two Theatres on Roof

There will be two theatres on the roof. These will be utilized for the showing of films to press representatives, foreign buyers, and others. The best possible equipment is being installed in the theatres. Two operators will constantly be on duty. The theatres will also be equipped with a big organ.

The heat will be supplied by a boiler and water heater located by its own plant and there will be a sprinkler system. On the upper floors there will be situated the vaults, cutting rooms, and inspection rooms for the keeping and alteration of film. There will also be a rest room for the women employees of the company on this floor.

In the basement of the building will be several vaults, in which will be kept the film which is on hand in the New York Robertson-Cole house. That is being examined and used by the distributing corporation and the Robertson-Cole Company.

One of the distinctive features of the structure is to be the ample provision which will be made for the admission of light. On all sides, if possible, there will be large windows.

The first of May should see work on this building well under way and according to present plans the company will be able to move into the new structure about October 1.

Franchise Holder in New York

J. H. Cooper, franchise holder in Associated Exhibitors, Inc., for the Oklahoma territory, is in New York. Mr. Cooper, who owns several theatres in Wichita, Kan., and vicinity, already has had several conferences with General Manager F. C. Quimby, and is immediately putting the working of the Associated Exhibitors, Inc., in hand.

Greene Explains "Blue Book" to Associated Advertisers

THAT he might be afforded further opportunity to meet members of the Associated Motion Picture Advertisers, Mr. Thomas Edison has been addressed a few weeks ago on the matter of a proposed compilation of a "Who's Who in Motion Pictures" for the purpose of providing an address and reply to any questions or criticisms on the part of the advertisers, B. M. Greene, managing editor of International Press, Ltd., of Toronto, was given the privilege of the floor at the last luncheon meeting of the advertisers at the Cafe Boulevard.

Mr. Greene reported any conception of the "Blue Book" proposition that might have arisen through possible faulty presentation of the plan on the part of subordinate representatives sent out on the project. Replying to questions put by Jerome Beatty, of Famous Players-Lasky; Art Grimes, of National; W. W. Pasternak, and others, Mr. Greene explained that a "Blue Book" of itself could not be put out unless it was supported financially by men as of some acknowledged authority, such as the press service he represented.

Merit to Govern

Mr. Greene expatiated upon the price and value of such service and replied to criticisms pointing out that he believed the plan to be absolutely free from all payment, and a subsequent impression that payment for such illustrations was being proposed.

D. W. Griffith Is Injured

Warning Workman of Peril

As a result of rather painful injuries received while taking scenes on the Connecticut River for his forthcoming production of "Way Down East," D. W. Griffith is under the care of Dr. Bernard Livinston at the Hotel Claridge, New York.

While setting off a charge of dynamite near the Absolutely-All-American, one of Mr. Griffith's workmen came perilously near losing his life in the breaking of a tremendous ice jam. Mr. Griffith, in attempting to warn the man of his danger, slipped and fell into the icy water, striking the left side of his face just below the eye and receiving a number of lacerations of the right leg.

Mr. Griffith paid little attention to the injury at the time and continued after a brief rest with the work in hand. On his return to New York the facial bruise began to bother him and his physician was summoned.

It will be several days before he will be able to see and do anything.

"Inferior Sex" Opens Big

Mildred Harris Chaplin's initial Mayermade First National production, "The Inferior Sex," opened to absolute capacity business at the Bowery Theatre on April 22. The audience showed its appreciation by frequent applause and the general consensus of opinion at the close was that not only did Mr. Chaplin hold the front rank of motion picture stars.

Midnight Show Necessary to Care for Business on "The Forbidden Woman"

In the face of the storm raging all day in Chicago, Sunday, March 28, Clara Kimball Young's "The Forbidden Woman" opened at the Playhouse Theatre, and broke all records of the house in point of box office receipts and paid admissions.

Three o'clock Sunday afternoon marked the abatement of the worst storm the city of Chicago has experienced in years. Four o'clock crowds of people massed the lobby bidding fair to crush in the doors on the largest audience the Playhouse ever held. The crowds stood four abreast one half block away from the theatre.

For the first time in the history of the Playhouse, Manager George Smith inaugurated the practice of not leaving the running of the theatre by giving a midnight showing of the picture. The theatre was packed.

This is the first official report on the opening of "The Forbidden Woman" at the Playhouse, received at the Equity offices from Manager George Smith. "The Forbidden Woman" is booked at the Playhouse for a minimum of three weeks, and the picture has received initial exploitation at the hands of Harry L. Reichbach, Equity's vice president, who is in Chicago now.

WANT AD IN WORLD SWAMPED OPERATORS UNION WITH REPLIES

Moving Picture Operators Union
Editor, Moving Picture World:

Please stop running Want Advertisements of Local No. 448 of Pueblo, Colo., in the Moving Picture World, as we have more applications than we can use. Thanking you I wish to remain

Firmly yours,

MOVING PICTURE OPERATORS UNION
**Latest Carewe Picture, “Rio Grande,’ from Thomas Play Listed by Pathe for April 25**

APRIL 25 has been announced as the release date of the Pathe Special Feature, "Rio Grande," an Edwin Carewe production of the stage play by Augustus Thomas. The greatest interest has been evinced by exhibitors in the production since publication of the fact that it had been completed and was a truly representative picture of conditions on the Mexican border. It abounds with the spirit of romance and adventure and is notable for the remarkable outdoor scenes and for the skirmish and battle scenes, in which hundreds of Mexicans and cowboys were used.

The stage play was a big success, although it was impossible in the stage version to work in the great outdoor element and the battle scenes in the manner in which they have been produced for the screen. The political aspects of the story are subordinated to the romance which dominates the lives of the Irish cowboy and his flashing and fiery Mexican sweetheart.

**Rosemary Theby Featured.**

The senorita, ably portrayed by Rosemary Theby, is the capable aid of her foster-father, who is a revolutionist who hates the United States and preys upon the border as a bandit. Allan Sears, as the cowboy who is one of the Texas Rangers, becomes one of her bitterest enemies, but he keeps his love of country and his personal love affairs apart and he fights her as a bandit girl, but loves her as a woman.

One of the big scenes is a dance in the hacienda of a wealthy Mexican. In this scene are one hundred Mexican dancers. A striking result has been attained in filming the dancing of these professionals in their colorful costume. The discovery of the Irish cowboy masquerading among them as a Mexican, solely to get a glimpse of the girl he loves, produces one of the most exciting moments in the story.

**McCloskey Makes Temporary Deal with Humanity Films**

UPON the completion of Anita Stewart's latest picture, "The Yellow Typoown," J. H. McCloskey left the Louis B. Mayer studio to act in an executive capacity for the Humanity Producing Company, now filming an adaptation of "The Sowing of Alderson Cree."

Mr. McCloskey departed at once for Califonia, a small town in the northern part of California, 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 Went Dry," a Humanity production, in the making of which Mr. McCloskey was engaged.

With years of motion picture experience both in New York and California to draw from, Mr. McCloskey is rated as one of the most efficient production men in the studio world. He has a special arrangement with the Humanity company, where by he will be released from his present engagement as soon as a new project in which he is interested reaches materialization.

**"River's End" Given Extended Runs by Exhibitors All Over**

MARSHALL NEILAN'S initial independent production for First National, "The River's End," continues to break box-office records everywhere, according to the reports coming to the Neilan office in New York. "I have never seen a picture take such spontaneous hold on public, exchangers and exhibitors," said J. R. Grainger, in charge of sales. "Contracts indicate that managers realize the drawing power of this attraction, for long run bookings are the rule."

Many bookings for indefinite runs are reported, exhibitors pushing back releases to make room for a long showing of the Neilan production.

As is the case with the other recent theatres to sign for indefinite runs on this offering are the Fremont Temple, Boston, where the picture will be put on as a big theatrical attraction, starting the first week in May, and at the Tabor Grand, Denver, where the management expects to establish new history for this theatre, aside from the standpoint of financial returns as well as the length of run. This booking opens April 16.

**Blackton Film Tops Pathé’s Releases for April 11 Week**

Allan Blackton's latest production, "The Blood Barrier," in which Sylvia Breamer and Robert Gordon have the leading roles, is Stirringly melodramatic, the picture is considered one of the most actionful productions Pathé has issued in some time. It relates the struggle of a boy to preserve a secret which at this time as actually forming an important cog in international affairs.

The story is the work of the late Dr. Cyrus Townsend Brady, and was written in his most vigorous style, possessing all the elements of love, romance, and adventure which he always pictured so keenly in his writings. "The Blood Barrier" is fifth in the list of Pathe-Blackton features.

**"Cracked Wedding Bells" Latest Rolin.**

Pathe Exchange announces April 4 as the date scheduled for the release of the latest Rolin comedy, "Cracked Wedding Bells." "Snub" Pollard, the "pint sized" comedian, is featured, assisted by Marie Mosquini, the Italian beauty; Eddie Boland, and "Sunshine Sambo." The comedy, of course, evolves about a wedding.

**Sills to Play in Three Melford Pictures.**

Milton Sills has been engaged for George Melford's production, "The Translation of a Savage," by Sir Gilbert Parker. For this picture there has been an all-star cast, including Elliott Dexter, Mabel Julienne Scott, Ann Forrest, Helen Dujardin, Eyesed Huntington. Sills will appear in two later productions, also to be directed by Mr. Melford. He has appeared in other Paramount-Arctraft pictures.

**Condon on Lasky Scenario Staff.**

Frank Condon, writer of many stories for Saturday Evening Post, and well-known as a contributor to other periodicals, has been engaged for the Lasky scenario staff and is temporarily with George Melford's organization, where he has aided in the scenario work on "The Translation of a Savage," the Sir Gilbert Parker story which will be produced as a George Melford special production for Paramount-Arctraft.
Pollyanna" Makes Bow for Big Four in Minneapolis

WITHE Mary Pickford in "Pollyanna," the United Artists' Corporation will make its Minneapolis debut as an exhibitor in the Minneapolis Auditorium on April 4, according to an announcement by Charles G. Branhem, who has been appointed manager. Other pictures are announced to follow will be "When the Clouds Roll By," featuring Douglas Fairbanks, and "Down on the Farm," a Mack Sennett Comedy.

The interior of the Auditorium will be recontoured and an orchestra of fifty pieces will be installed. The program will consist of as good pictures as can be obtained from time to time, he said, and will compare favorably with those of the large eastern theatres.

The Auditorium, which has a seating capacity of 2,500 and the largest stage in the Northwest, was recently subleased by the United Artists Corporation from the Minneapolis Symphony Orchestra, which holds a four-year lease upon the building. It is situated at Nicollet Avenue and Eleventh street, outside the "loop district."

Red Cross Receives Films Revealing North Africa

THE gratifying results of an expedition of a force of cameramen from the American Red Cross into North Africa have been shown at a screening of the films just received by the Bureau of Pictures, 220 West Forty-second street, New York City.

The expedition embraces a multitude of scenes of life in the Algerian Sahara, both on the wind-swept sands and in the peaceful shades of the mountains. There are street scenes of Algiers, Tunis, Kairouan and other settlements, photographed from the tops of buildings and from the Sacred Camel to the palms of mosques and market places; homes of squalor and oriental luxury.

Included also are unusual shots of the natives at their devotion—never before photographed—according to the statements of the most aged of the sheiks. The domestic life is interestingly pictured, and altogether the series of pictures which has just arrived constitutes a panoramic visualization of the Saharan region.

Pathe Announces Second Drew Comedy.

With an enormous demand from all over the country indicating the continually growing popularity of the Mrs. Sidney Drew comedies, which have been decided by the Pathe exchange to release the second comedy of the series, "The Stimulating Mrs. Barton," on April 18. It is said to be even a better production than the first comedy, which created a mirthful sensation at the Capitol theatre in New York City. "The Stimulating Mrs. Barton," like the first comedy, "The Charming Mrs. Chase," is adapted to the screen from one of the famous "After Thirty" stories of Julian Street. These little masterpieces of social study appeared in the Saturday Evening Post and in McClure's.

Powell to Direct Ethel Clayton.

Paul Powell, well-known director, whose reputation was recently enhanced by his direction of Mary Pickford in "Pollyanna," has been engaged to direct Ethel Clayton in her new Paramount-Arcaetra picture, "All in a Night," according to an announcement by Jesse L. Lasky, president of Paramount. The book of short stories, "The Charmed Life of Miss Austin," among which was one tale, "Dinner at Eight," upon which the novel is based, is the basis. The scenario is by Edith Kennedy.

Bet She Heard About the Doctors Giving Sick Patients Cellar Stock.

Just sorta playing sick. This is from Raudn Pictures production, "Thru Eyes of Men." with Frank Mayo.

"Brunet Anniversary Month" Proved Biggest in History of Pathe Business

WITH the end of "Brunet Anniversary month" reports of unprecedented business were still pouring into the home office from distant branches and Pathe Exchange, Inc., reported that all records for business accomplished by the distributing organization had been shattered in March. No announcement can be made as yet regarding the winners of the $6,000 in prizes offered for the winning teams in the four territories into which the country was divided for Brunet Month, and it undoubtedly will be another week before the Pathe officials are in a position to make this announcement.

Pathe established a record for salesmanship competitions by making the race for awards during "Brunet Month" a team affair, each branch being thus represented. In the eastern division the office reported against each other were in New York City, Albany, Buffalo, Boston, Washington, Pittsburgh, Philadelphia and Newark. The central division was composed of Chicago, Indianapolis, Detroit, Milwaukee, Minneapolis, Omaha, Des Moines and Cleveland.

In the southern division were listed St. Louis, Cincinnati, Charlotte, Atlanta, New Orleans, Little Rock, Oklahoma City, Dallas and Kansas City while in the coast division were Spokane, Seattle, Portland, Salt Lake City, San Francisco and Los Angeles.

Eastern Division Prominent.

The competition was based upon the percentage of increase in collections and new business during March over an average for the previous three months, and long before the fourth week had rolled into the dim past it was evident that nearly every branch would top these figures.

In the eastern division, Albany, New York, Washington and Pittsburgh, were very prominent in the running right up to the finish, with the verdict in this territory ever in doubt. Contracts mailed just prior to the closing of the contest may be the deciding factor in this district.

The central division teams engaged in just as close a race, with Cleveland, Chi-

cago, Detroit and Omaha making a good run for the first honors.

Competition Keen in South.

It was in the southern and coast divisions, however, that the keenest competition was felt. In the southern section seven teams competed so evenly that it was any one's race to the end, with Oklahoma City, Atlanta, Charlotte, Cincinnati, St. Louis, Dallas and Kansas City virtually on even terms.

Among the western offices Spokane and San Francisco journeyed past the half way mark, within a few points of each other, with Portland, Salt Lake City and Los Angeles giving these two a hard run for the money and watches offered as awards to the successful teams.

Extended Runs on Russell Film.

The American Film Company hit it right on "The Valley of Tomorrow," with William Russell in the Lake Tahoe setting—that is, if the eating is proof of the pudding. Extended runs in all kinds of cities, and all kinds of theatres, with all kinds of patrons, continue to keep the booking department of the producers busy.

Seven days at the Tivoli at Frisco, four days at the Strand at Denver, seven day Indianapolis bookings by Charles Olsen, three or four days in each theatre of the T. & D. Circuit, and extended runs in eastern cities galore keep up the pace of the first bookings.

Mrs. Moody to Collaborate.

Among the important announcements in connection with the forthcoming productions at the Lasky studio, just made by Jesse L. Lasky, is the statement that Mrs. William Vaughn Moody, widow of the late dramatist, author of "The Great Divide," etc., is on her way to Hollywood to collaborate in the scenarioizing of "The Faith Healer," one of Mr. Moody's best plays, which is to be produced for Paramount-Arcaetra special release by George Melford with virtually an all-star cast.
Robertson-Cole Issues Elaborate 40-Page Press Book on Cody’s “Butterfly Man”

FULL advantage has been taken of the new possibilities in the Lew Cody super-special, “The Butterfly Man,” in the unusual advertising campaign which Robertson-Cole has planned for this picture. “The Butterfly Man” which was produced by L. J. Gasnier, with Ida May Parke as director, is expected to surpass the popularity of “The Beloved Cheater,” which was the first of the new series of Cody productions being made for Robertson-Cole.

Great play will be made on the popularity of the author, George Barr McCutcheon, whose romantic stories of society life have millions of readers. The distinctive characterization of Cody, who reads the screen in “The Beloved Cheater” will be stressed and enlarged upon. Cody is playing sophisticated, bachelor roles with which a love affair with an entirely new and interesting angle is combined. Many advertising ideas are based on this.

His fluttering course through high society gives Cody new opportunity to kiss and make love in the distinctive way which he introduced in “The Beloved Cheater.” This is the exploitation advantage of the forty-page exploitation book which Robertson-Cole is issuing. Its cover which is in three colors, shows Cody being pursued by a bevy of dazzling ladies. This is followed by a pretentious layout of poster paper, which will stamp upon the minds of all who see it the character and appeal of the picture.

Kirkpatrick Adds Sales Talk

There is a selling talk by A. S. Kirkpatrick, vice president and general manager of the Robertson-Cole Distributing Corporation telling the exhibitor how to “play” the picture. This is followed by a lobby display of photos in a butterfly layout. The list of accessories, a teaser program reader, a long series of catch lines for “The Butterfly Man,” “Who’s Who in ‘The Butterfly Man’,” and the details of a butterfly catching contest which will popularize the picture with the younger generation are given.

House managers are instructed on the use of throwaways and letters, and there is an attractive layout of large size display ads. Then a page is devoted to what the critics say about Lew Cody. A full page art layout of the supporting cast follows. There is also a novel tie-up with stores handling clocks, worked around a catch line in which Lew Cody says, “The right time to love is always the existing. One page is devoted to the life of George Barr McCutcheon, another to decorating the theatre lobby.

There are eight full pages of publicity stories prepared by newspaper men for use in newspapers of all descriptions and in towns of all sizes.

Besides these features mentioned there are more than fifteen other pages containing the routine details of a very large advertising and exploitation campaign.

“12:10” Holds Up Well

Despite the fact that the Herbert Brenon production starring Marie Doro was the first production to be released by Republic Distributing Corporation, it still continues to hold its place in the front rank in the bookings obtained each week, a statement from the Republic offices says. Within the past few weeks the actual first place in the bookings has been shifted between this production titled “12:10” and two others, namely, “Romany, Where Love Rums Wild,” and “The Blue Pearl.”

Benjamin B. Hampton’s Three Westerns Show His Vision in Choice of Material

BENJAMIN B. HAMPTON has shown his vision in the choice of material popular in his selection of Emerson Hough’s “The Sagebrusher” for production as a Great Authors’ special. A year ago there were literally thousands of exhibitors who questioned both his judgment and wisdom in producing on a liberal scale multi-reel portrayals of so-called western stories. This was because of their experiences with cheaply made blood and thunder stories of the West.

That the West is a great treasure chest of romance, that it is the scene of much that has made America what it is, was not taken into account by those exhibitors who had been pounded and campaigned at by countless producers.

Three Western Successes in Succession.

But Benjamin B. Hampton has built a successful foundation on the themes of western stories, without seeing his pictures, could foresee. He had been an editor of long experience; he knew the circulation value of the stories of the great outdoors. He had proved these values long ago in his own magazine and he had seen them demonstrated time and again in magazines that owed their entire commercial success to stories of love and adventure in a western locale.

Therefore, in quick succession, but after more than a year of preparation and production, Mr. Hampton has released through the W. W. Hodkinson Corporation Stewart Edward White’s “The Westerners,” Zane Grey’s “Desert Gold” and now Emerson Hough’s “Sagebrusher.”

And in succession each of these productions has met with commercial success. Singly and together they have killed the time-worn superstition that western pictures were not liked by the American masses and that they were not the type of stories for the so-called “best people.”

“The Westerners” and “Desert Gold” each have played in more than 4,000 of the finest theatres and will play in at least 3,000 more theatres each. Fifteen days after their release there has rarely been exhibitor demand for these pictures that twenty additional prints have been issued on each production, though each is but a few months old in point of public release.

Emerson Hough’s “The Sagebrusher” contributed a sentimental heart interest of even greater power to the western environment of the story and now, in its seventh week of national release, it is outrunning both Mr. Hampton’s “The Westerners” and his previous release, “The Sagebrusher,” the present exhibition demand for “The Sagebrusher” is exactly the demonstration that the Hodkinson organization foresaw two months ago when they announced it to the trade as the most unusual type of story of the season because of the almost reverent beauty of its love story.

Selznick Busy Filming “Whispers.”

Between the Selznick Bronx studio and the Pennsylvania station, New York City, Elmo Leonard, his cameraman, has been hither and thither one day recently in order to get appropriate atmosphere for his forthcoming Selznick production, “Whispers.”

Several scenes were taken at the studio in the morning, and in the afternoon Director William P. S. Earle took Miss Hamilton and her company to Pennsylvania to shoot situations that called for railway station atmosphere.

“Whispers” is the story purchased by Mr. Selznick from the pen of Marcus V. Connolly. The film version was written by George Proctor.
Four and a Half Millions in Four Loew California Theatre Incorporations

ARICLES of incorporation of companies in four California cities in which the Loew interests will operate have been filed at San Francisco, each of these representing new theatre ventures. These are the Market and Broadway Building Company, Los Angeles; the Seventh Street and Broadway Building Company, Los Angeles; the Lloyd’s Theatre Company, Sacramento; and the Loew’s Stockton Theatre Company, Stockton, capital stock $100,000.

The incorporators are Irving Ackerman, Samuel Harris, Leo Weinberger, James Marcus and John M. Slater. Work is already under way on the theatres at Sacramento and Stockton.

R. A. Walsh's First Film for Mayflower Will Be “Deep Purple,” Stage Success

THE motion picture rights to "The Deep Purple," stage success by Paul Armstrong and Wilson Mizner, have been purchased by R. A. Walsh and will be used by him as his first production for Mayflower Photoplay Corporation under the recent affiliation. Work on the production has been virtually completed and is booked for early release through Realeart.

Record on the Stage.

A number of motion picture producers were in the market for "The Deep Purple" and strong bidding sent the purchase price soaring. Although no figure was named in the deal, it was reported that a sizeable fortune was paid for the stirring drama. This is one of the most successful plays of the late Paul Armstrong. It was originally produced by Liebler & Co. at the Princess Theatre, Chicago, on October 3, 1910. After a three-month's run there it moved to the Lyric Theatre, New York City, where it opened on January 9, 1911, and played for more than a year.

Still Played by Stock Companies.

The play had a long career in road companies about the country, and after nine years is still being played by stock companies. In the original cast of players were Emmett Corrigan, James A. Finney, Ada Day, Catherine Calvert, wife of Paul Armstrong, and Richard Bennett.

The story concerns a young up-state girl, Doris Moore, who falls into the hands of Harry Leland, a blackmailer, and is brought to the home in New York City of Frisco Kate, a notorious confidence woman. Walsh Walsh Veda is left to the trade of what might be expected of Walsh productions as a result of the new deal and the purchase of "The Deep Purple." He said: "I take exception to these producers who believe that a proved stage success is a guarantee of a box office screen success. It is part of the game, but not all. I know exhibitors are not accepting this dictum without question now. Too many times they have lost money on just such a proposition.

Some Stage Plays Not Adaptable.

In addition to being a proved stage success the play must be adaptable to the screen. All good stage material is not good screen material, necessarily. Particularly is this true of stage farces and comedies. A good melodrama is good as a general rule, whether as a novel, play or photoplay. That's an axiom of the trade.

"The Deep Purple" was one of the three plays of the late Paul Armstrong that people never tire of and go to see over and over again, along with 'Salomy Jane' and 'Alas, Jimmy Valentine.' The three are great because they are clean, human dramas that stir people and grip their attention.

Plummer Goes to Florida.

Albert W. Plummer, business manager of Character Pictures Corporation, has left New York with other members of the producing unit for Tampa, Fla., for an extended stay during which the company is to produce its special production, "The Isle of Destiny," by Mack Arthur, which is to be made on Oriental Island, lately acquired by the company.

The Character company will develop and print all its pictures in their own plant at Tampa, which recently has been completed.

Hal Roach Receives Many Wires Praising New Harold Lloyd Comedy, "Haunted Spooks"

HAL E. ROACH, president of the Rolin Film Company, which produces the Harold Lloyd two reel comedies for Pathé distribution, dispatched the following wire to Paul Brunet, vice-president and general manager of Pathe Exchange, Inc.: "Have received fifty wires from exhibitors congratulating last Lloyd, 'Haunted Spooks.' Jack Eaton, of New York Strand, says it's the best comedy he has played this year. All agree it is Lloyd's best. Wait until you see the next one. It's a sure knockout!"

With the sixth, the last of the first series of Loyd's. Two reels ready for distribution, both Mr. Roach and Pathé feel that every promise they made regarding the multiple reel comedies has been fulfilled.

In recently discussing the success of the Loydys with a representative of Pathe Exchange, Inc., on the West Coast, Mr. Roach said:

Confident of Lloyd's Success.

"When we first decided to take Lloyd out of the one reel class and star him in two reel comedies we were making an experiment, yet we were perfectly confident of success. We know Lloyd is in a class by himself when it comes to portraying the kind of comedy he enacts for the screen.

"I am profoundly gratified by the way in which the new comedies are going over and the telegrams I have received are similar to the recent message that Managing Director Jack Eaton of the Strand Theatre personally addressed to Harold Lloyd.

"'Harold Lloyd, I am sure, is now an established national institution and advice from abroad shows that he is accepted as one of the popular film makers. In dealing with this achievement I must acknowledge the ready aid and efficient cooperation of Pathe Exchange, Inc.

Lloyd Comedies Have a Plot.

From this has been our desire to furnish comedies different from any on the market. We believed the public wanted film makers that had some semblance of plot, not a succession of meaningless incidents thrown together because they seemed to be funny. Nearly every criticism we have received on our productions have contained favorable comment on the fact that we have put a plot into our comedies.

"Our next series of comedies will be concluded with the next release, which will soon be in Pathé's hands, and which I feel sure will evolve even more praise than 'Haunted Spooks.' We have set a standard of excellence with this latter production that we will have to maintain. We are not only prepared to maintain it, however, but even to raise it to a higher level, if it is possible."

Ross Made Assistant Sales Manager of Famous Players

H. ROSS, formerly manager of the Detroit exchange of the Famous Players-Lasky Corporation, has been appointed assistant sales manager of that organization and assumed his new duties at the home office in New York March 15.

Before being called to his new position by Sales Manager S. R. Kent, Mr. Ross had been associated with Famous Players-Lasky for several years, and his record is one of steady and well-merited advancement.

"He is succeeded as branch manager at Detroit by Charles S. Perry, formerly assistant manager.

Two Companies Feature Frank Mayo.

Frank Mayo is being widely exploited these days. No less than two companies are featuring his film efforts. The Universal is advertising "Burnt Wings" and the Radin Pictures is offering "Thru Eyes of Men" to the state right market.

Wish She'd Play a Little Jazz So That the Pearl Wouldn't Be "Blue" Any More.

Charles Hutchison in "The Whitewind," a serial distributed by Republic, Faire Binney, at the right, in "The Blue Pearl," by the same company.
Selsnick Announces Four Big Feature Pictures for April Release; News Reel Starts

PROMINENT in the list of April releases announced by Lewis J. Selznick, of Selsnick Pictures Corporation, are three starring subjects and one all-star special, in addition to the first release of the Selsnick News Reel. The productions will be released through Select Pictures Corporation.

Eugene O'Brien in "A Fool and His Money" is first on the schedule of April releases. Mr. O'Brien is supported by Ruby De Remer. "A Fool and His Money" is described as a delightful comedy-drama from the novel of the same name by George Barr McCutcheon. Ella Stuart Carson pic-
turized the novel, and Robert Ellis directed the production.

In the supporting cast are Arthur House-

SHOWS PROMINENT BUILDINGS.

Mr. Selznick, in presenting Elaine Ham-
erstein in "The Shadow of Rosalie Byrnes," stated that exhibitors throughout the country will have the opportunity of showing their patrons some striking views of New York's prominent buildings and busiest thoroughfares, as well as a pre-
possessing story. George Archainbaud directed.

This story was picturized by R. Cecil Smith, from the novel by Grace Sartwell Mason.

Owen Moore is credited with doing some of the finest work of his screen career in "The Desperate Hero," which was known under the working title of "His Word of Honor." Wesley Ruggles directed.

The story of "The Desperate Hero" orig-
inally appeared in the All Story Magazine. Supporting Mr. Moore are Gloria Hope, Henry Miller, Jr., Emmett King and Chas. Arling.

FOURTH RELEASE A MACK STORY.

The fourth release, "The Valley of Doubt," was written by Willard Mack. Mr. Selznick formerly announced this pro-
toduction to the trade press as "Prince of Pines," which was the working title.

Some very picturesque and beautiful scenes for this production were obtained in the snow capped mountains, old New England villages, a lumber camp and in New Hampshire. Burton George directed. R. Cecil Smith adapted the story for the screen.

The Selsnick News reel reaches the screen on Easter Sunday. Cameramen are stationed in all parts of the world to secure unusual and interesting events for this new celluloid newspaper of the screen.

Miss Young Heads Committee to Restore Old Missions; Is Background for Next Picture

CLAIRA KIMBALL YOUNG has been selected to head the restoration com-
mittee in California's campaign to restore its famous old missions. This move-
ment will be officially launched at a meet-
ing between the San Francisco Missions Restoration Committee and the San Fran-
cisco Advertising Club, to be held at the St. Francis Hotel, San Francisco, March 31. On that occasion Clara Kimball Young will be the guest of honor and will speak on the subject of "Mission Restoration." The chairman of the day will be Archbishop Hanna.

The missions of Southern California are perhaps the most romantic edifices in the world. They tell the story of nomad wanderings of hordes of holy men, bound on the conquest of ignorance and unreligion. They tell of strife, of struggle, of sublime patience and charity. Of vigorous cam-
paigns against superstitious Indians, treacherous beasts, a strange land and a strange people, all conquered through stout hearts. And the edifices, staunch, power-
fully built, picturesque and at once digni-
tied and beautiful, lend themselves ad-
mirably to the picturization of Marah Ellis R 위원's story, "For the RAFael," which Clara Kimball Young and her pro-
ducer, Harry Garson, decided to use as natural and apropos backgrounds for one of the most exciting and impassioned stories yet screened.

Every important mission, from Los An-
geles, down to Mount Shasta in the north, has been utilized as locales for the attractive stories.

"For the Soul of Rafael" was written in the little village of San Juan Capistrano, and to secure the proper data for this novel, Marah Ellis Ryan, the author, was per-
mitted to live in the San Juan Capistrano Mission, which she visited for a period of many months, during which time the book was written. It depicts in detail the life and customs of California during the period between 1840 and 1850.

PEARL WHITE SAils for Europe; To Remain Abroad Six Weeks

PEARL WHITE, who has completed her second feature production for William Fox's New York offices, the French liner Savoy on Saturday, March 27, for a tour of Europe and a rest. "Tiger's Cub," an Alaskan story adapted from the book by George Goodchild, will be cut and titled by Charles Giblyn, who directed Miss White. Miss White will tour Great Britain and the continent, and will gather material for several Fox features. She will select costumes which it is planned she will wear in forthcoming plays—making a search for the new and unusual in the way of both wear-
ing apparel and properties.

During her tour abroad Miss White will also visit the various branch offices and ex-
changes of Fox Film Corporation, Ltd., where she will personally study the foreign market and the way in which our neighbors overseas have received the news that she has left the serial field to do feature pictures for William Fox.

It is expected that Miss White will re-
main in Europe about six weeks. The set-
ing for her next picture will be erected in her absence.

FULLER PREPARES LEGISLATION.

Royal K. Fuller, of New York, con-
ected with the National Association of the Motion Picture Industry, spent March 27-29 in going over matters connected with present legislation of in-
terest to the motion picture industry. Mr. Fuller left on a trip which will take him to Chicago, Detroit and Milwaukee.

How Can a Man Be Interested in Astronomy When He Is Surrounded by Six Beautiful Stars?

We think that "Smiling Bill" Jones is just stalling in his Marion H. Kohn produc-
tion, "The Blow That Killed Patheer."
Elaborate Stage Setting and Prologue
Arranged at Capitol for “April Folly”

COMBINING beauty with rare artistic
taste, the stage setting and prologue
arranged by John Winger at the
Capitol Theatre, New York, for the premi-
ere of Cosmopolitan Productions’ “April
Folly,” starring Marion Davies, which oc-
curred Sunday, March 28, is one of the
most effective and spectacular that have
yet been devised for the world’s biggest
playhouse. Exhibitors who are planning
to play “April Folly” will be interested to
know that the Capitol’s prologue is of the
“elatic” variety; in other words, it is the
happy sort of prologue, which can be
made to fit a stage of the size of the Capi-
tol’s or a stage of the smallest theatre.

The way the Capitol put it on represented
a heavy outlay of money, both for scenery
and for people, but the idea can be used
by almost any theatre with less than a tithe
of the Capitol’s expense.

The prologue followed a promenade con-
cert by the Capitol’s orchestra under the
leadership of Nat Finson. The heavy
plush curtains went up on a darkened
auditorium, revealing a futuristic curtain
designed by John Winger. Flooded with
spotlights, the curtain’s gorgeous coloring
stood out in marvelous effect, its unusual
design of fantastic bubbles and life, aug-
mented by the orchestra, aiding in putting
the audience in the proper mood for the
picture.

The curtain then went up with the spot-
lights off, showing through a screen as in
a dream a gorgeous ball room, with masked
figures in costume throwing serpentines
and toy balloons in wild abandon. Out-
standing were two figures to represent
Marion Davies as April Poole and Conway
Tearle as Kerry Sarle, both, of course, in
costume.

All the lighting in the prologue, with the
exception of the first curtain came from the
back. There was none in front. The back
lighting served to heighten the dream
effect. The varied colors of the lighting—
blue, violet, amber and rose—softened the
tones and gave forth a restful feeling that
permeated the entire auditorium and helped
permeate the entire auditorium and helped
maintain the dream mood. At the height of the
ball room orgy the lights dimmed and the picture
came on, fitting in so cleverly as to leave
a doubt where the real scene actually
ended and the picture began.

About a hundred people were used to put
over the prologue, but this large number
was necessary because of the huge space
in the proscenium arch, which had to be
filled.

THE WEEK of April II will establish a
record for J. Parker Reed, Jr., as a
producer of motion pictures. This
record has been made by the W. W.
Hodkinson Corporation with Louise Glau-
sm’s newest production, “Sex” by C. Gardner
Sullivan. An official release dated
Monday, “Sex” and for that week fifty-five
full week stand first run theatres will play the
production as the most widely exploited
attraction they have offered their public
in the past year.

In two weeks of selling since the prints
of “Sex” reached the exchanges the Hod-
kinson managers have held the time
through the desire of exhibitors for what
the trade generally recognized as one of the
exceptional pictures.

To W. C. Dineen, general manager of
the Harry Moir chain of downtown first
run theatres in Chicago, goes the credit
for being the first run factor in the country
to sign a playing contract for “Sex.” He will
open this picture to a two-weeks’ enga-
gement at the Rose Theatre, Chicago,
April II. To launch “Sex” as he feels it
deserves Mr. Dineen through his advertis-
ing management has bought four times the
space than he has ever used before on any
picture in all the Chicago newspapers sim-
ultaneously. Jacob Fabian, the big North-
er New Jersey exhibitor is the only ex-
hibitor in the country who obtained a pre-
release on “Sex” in advance of April II. He
took a chance that the advertisements on
the picture would be in his Newark branch
and opened the picture in Paterson, N. J.,
on March 29.

Moe Krydel, the big Newark exhibitor,
had booked “Sex” and opens with it on its
national release date.

In Chicago he had the first run in “The
Loop” the Lubliner and Trinz Circuit has
booked “Sex” solid for its entire chain of
theatres.

Sidney J. Goldman, the Hodkinson man-
ager in Chicago with control and direction
over the Milwaukee, St. Louis, Indianapolis
and Des Moines offices, reports that his
advance bookings in the Chicago branch
alone are double the advance bookings ever
taken on any picture in the territory prior to
its first run release.

Book “Mystery of Yellow Room.”

Turner & Dalekin, the big San Fran-
cisco exhibitors, have booked “The Mys-
tery of the Yellow Room,” an Emile Chau-
tard production presented by Mayflower
Photoplay Corporation, for their Tivoli
Theatre in the Golden Gate City, and over
a large part of their circuit.

The contracts were closed this week by
Ben F. Simpson, Realart’s San Francisco
manager, after negotiations begun some
time ago when the Mayflower special had a
week’s showing at Tally’s Broadway Thea-
tre in Los Angeles, where it drew record
crowds that attracted considerable atten-
tion among West Coast exhibitors.

The Mayflower special will be shown for
a week at the Tivoli in San Francisco
and at the Turner & Dalekin Theatres in
Oakland, Berkeley and San Jose for the
same period.

Campaign Book on Eltinge Picture.

A carefully prepared press book on “An
Adventure,” the new Eltinge production,
is now ready for distribution ac-
cording to an announcement from the
Republic offices this week. This is the most
recent picture made with Julian Eltinge,
who is a famous female impersonator, in the
leading role, and released through Republic
Distributing Corporation.

The press book, the announcement states,
contains every angle of exploitation needed
by the showman. A foreword in the press
book defines the showmanship as a keen
appreciation of the elements which interest
and entertain the public.

THE MOVING PICTURE WORLD
Edward Earle Is Leading Man in New Charles Miller Film

Edward Earle, who was starred by Vitagraph in the O. Henry series and other important productions, has the leading male role of Morgan Keath in Charles Miller's production of "The Law of the Yukon" presented by Mayflower Photoplay Corporation.

The picture is now being cut and assembled by Director Miller in New York City after completion of the camera work during the winter at Port Henry, N. Y. The story is based on Robert W. Service's poem, "The Law of the Yukon," and Director Miller promises something new and entirely different from anything presented on the screen before of Yukon life. In addition to Edward Earle, the leading roles are filled by June Elvidge, who has a notable record in numerous feature productions; Nancy Deavey, a newcomer to the American screen; Nadine Nash, Warburton Gamble, Thomas O'Malley, Bigelow Cooper, Joseph Smiley and Jack Dilion.

According to the policy followed in Mayflower pictures, no player is to be starred in the cast, but each one will be featured in accordance with his importance in the production. This principle of casting has been found to produce balanced results and to accentuate the story and the production.

Ruth Roland Returns to Studio.

Ruth Roland has returned to work at the Astra Studio fully recovered from the illness which confined her to her home for four days and caused a suspension of activities of the company now producing a fifteen episode serial which will be Miss Roland's next starring play on the Pathé program. The Roland company has completed the first episode of the serial, a story by Johnson McCulley which was published in magazine form under the title of "Broadway Bab," and is now doing exteriors for the later chapter.

Wanda Hawley Makes Her Realert Debut in "Miss Hobbs," by Jerome K. Jerome

HAVING taken a much needed vacation, Wanda Hawley, the new Real-artist, will start work immediately on her next serial, "Miss Hobbs," by Jerome K. Jerome, has been selected for her as the most suitable vehicle to bring out her talent in light comedy roles.

"Miss Hobbs" is considered by many critics to be one of the best examples of modern comedies. It was originally produced at the Lyceum Theatre in New York on September 7, 1899, with a notable cast headed by Annie Russell, Charles Richmond, Clara Bloodgood and Mrs. G. H. Gilbert. Others in the original cast were Oris Johnson, Francis Sedgwick, Mabel Morris and Elizabeth Rathburn.

On December 18 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 Miller, Susie Vaiden, Allan Aunesworth and Cosmo Stuart.

The play had a run of more than a year in New York and a number of new and successful revivals have been made in various colleges and universities. Obtaining it as material for Miss Hawley was considered by Realart officials as a most fortunate circumstance.

Since becoming a star Miss Hawley has been much in demand by interviewers and photographers. So many writers have called upon her within the last few days that Miss Hawley is seriously considering lapsing President Wilson by setting aside a special afternoon to be known as "correspondent's afternoon."

Maurice Wood, who directed "Double Speed," in which Miss Hawley appeared as leading woman for Wallace Reid, has been chosen to direct the first star picture. During Miss Hawley's vacation, he was busy going over the script, putting it in the best possible shape to guarantee Miss Hawley's success in her initial bow to the public as a star.

Luna Amusement Company to Build Another at Lafayette

ANNOUNCEMENT is made that the Luna Amusement Company, of Lafayette, Ind., which operates a chain of motion picture and vaudeville theatres in Indiana and Illinois, will soon begin the erection of a handsome new theatre at Sixth and Main streets, Lafayette, to cost approximately $250,000. The proposed structure will have a seating capacity of 2,000.

The company, which C. H. Ritter is president, and H. H. Warner is manager and director, operates the Luna, a 1,200-seat theatre at Lafayette; the Lyric, a 1,000-seat theatre at Fort Wayne; and the Luna, a 950-seat theatre at Kankakee, Ill.

Although the proposed new structure is to be erected like the theatres it will be devoted at times to vaudeville and motion pictures. The city of Lafayette has been without a legitimate opera house since March, 1914, when the old Dreyfus Theatre was destroyed by fire.

The stage, lighting and equipment of the proposed new house will be of the latest type and will be patterned somewhat after Chicago's new theatre, the State-Lake. A $15,000 organ will be installed in specially constructed sound-proof booth on each side of the prosenium and provision also will be made to accommodate a large orchestra.

London Is Deeply Impressed by Tucker's "Miracle Man"

THE welcome given George Loane Tucker's "The Miracle Man" on its first showing in America was duplicated at the first trade show held in London recently under the auspices of the Famous-Lasky Film Service, Ltd., according to advices received by E. E. Shauer, assistant treasurer and in charge of the foreign department of the Famous Players-Lasky Corporation. Trade publications and exhibitors have been a unit in declaring it one of the greatest and most appealing of photoplays ever shown in London, and all are predicting for it a repetition of its success as a box-office feature in the United States.

The British trade publications are unusually lavish in their reviews of the Paramount Arcturus super-special. The Bioscope, of London, declared it to be "unquestionably one of the most important contributions yet made to the drama of the screen." Kinematograph Weekly, another leading trade publication, says: "Its claims as a 'showman's proposition have never been surpassed,' while the Film Examiner and Moving Picture News calls "The Miracle Man," a miracle of production—Famous-Lasky production—that makes one gasp and wonder."

Buster Keaton Drafted from Comedy for "New Henrietta"

BUSTER KEATON, for long identified with screen comedies, has been engaged by Metro to play the important role of Bertie ("The New Henrietta's" all-star production of "The New Henrietta," in this special picturization de luxe of Winchell Smith's and Van Alstyne's revision of the old stage play, "The Henrietta," by Bronson Howard, the all-star ensemble will include also that veteran actor, William H. Crane.

Winchell Smith will in person supervise the production at the Metro studios in Hollywood. Mr. Smith recently became a member of Metro's staff of eminent authors.

When Buster Keaton plays Bertie in "The New Henrietta," the part originated on the stage by Stuart Rogson, he will make his first departure from slap-stick comedy. Mr. Keaton was selected by Winchell Smith as the logical actor to impersonate Bertie Van Alstyne. The comedian, loaned from Metro by Roscoe Arbuckle, with whom he has played for three years.

William H. Crane, who in the original stage production has portrayed Nicholas Van Alstyne, will have that part in the screen version. June Mathis has finished the scenario and according to Director Herbert Blache, production will start this week.

Subscribe to Moving Picture World—$3 the year—and be in touch with the best ideas of the brightest showmen in the picture world.

H. H. Brownell.

Maker of Adventure Scenes for Robert

Non-"Ole.

SIMPLE JOYS
Finkelman & Ruben Plan Free Shows for 6,000 Needy Minneapolis Children

WITH a dinner to more than sixty Minneapolis newspaper and trade journalists, a private advance showing of pictures to appear soon in their theaters, Finkelman & Ruben have announced their policy of providing free entertainment for the poor children and orphans of Minneapolis.

The dinner, which was held in the Gold Room of the Radisson Hotel, was followed by reviews of Mary Miles Minter in "Anne of Green Gables," Will Rogers in "Jubilo," and "Teacher's Pet," the latest Tarkington comedy. Miss Minter, C. Hodgson, Mr. St. Paul, responded to a toast by Theodore L. Hays, president of the Twin City Amusement Trust Estate, on behalf of Messrs. Finkelman and Ruben.

The plan of the Finkelman and Ruben interests is to start on April 5 with the showing of "Anne of Green Gables" and "Edgar," a Tarkington comedy, in one of their downtown theatres at performances exclusively for poor children. The performances, which will last for four days, will be attended by more than 6,000 children free.

The tickets to the performances will be given out through the Associated Charities of Minneapolis, representing twenty of the leading charitable organizations of the city. Minneapolis District Federation of Women's Clubs will be hostesses at the shows. Free transportation will be furnished to those who are unable to pay carfare, and special taxicabs will be sent to the poor house and the orphan asylums for the cripples and those living outside the city. Jack Wolsey, superintendent of the Minneapolis public school, has announced that he will appoint a special representative to furnish the names of needy children in public schools.

The plan, which is the direct outgrowth of the Lincoln's Birthday free entertainment provided for Minneapolis school children, will include regular performances from time to time for the children, the authors said.

"Hu! Hu! Hu!" the health clown, who has been seen at all the schools on behalf of sanitary living, will be on the programs, according to the announcement.

Illinois Showman Speaks
Service by Realart Exchange

C. HEWITT, manager of the Strand Theatre of Robinson, III., affiliated with the Roscoe Cochran Amusement Enterprises, suggests that "Real Service" be added to the trade mark name of Realart Pictures Corporation.

His suggestion is based on what he terms an unusual service from Realart's St. Louis office, of which he is president and manager. Mr. Hewitt had booked "Erstwhile Susan," starring Constance Binney but up to the last minute the print had failed to arrive and he was about to hang out the "No Show" sign, when—

Mr. Hewitt tells the story briefly and pointedly, in his letter to the home office:

"Last Monday and Tuesday we were to have received 'Erstwhile Susan' for usage on these days. However, the shipment failed to arrive last night and was not due in until late in the afternoon. We were all ready to put out the 'No Show' signs, when your booker, Mr. A. R. Dietz, walked into our office carrying our film shipment under his arm.

"We learned from Mr. Dietz that the print booked for our use failed to arrive in the office in time for shipment, therefore Mr. Dietz stayed up most of Sunday night in order to get a print from a St. Louis house to us in time for our showing. Mr. Dietz traveled some 200 miles in a roundabout, unheard-of-way, in order to reach us in time. Nobody but a booker with exceptional fine-time-table ability, could have done this.

"It is indeed gratifying to know that an exchange would go so far to give service. We might add that after playing your first serial, we have two attractions listed for your Realart, but suggest that Realart Service might be annexed to your title."

"Velvet Fingers" Title of New Seitz Serial for Pathe

VELVET FINGERS" is announced as the title under which Pathe will release the serial which George B. Seitz is now producing at his studios in New York.

The first episode has been completed and is now being worked on at the Bound Brook Studios. "Velvet Fingers" is an original story by Bertram Millhauser.

Mr. Seitz and Marguerite Courtot play the leading roles. The character portrayed by Seitz is that of a master collector of and an expert in his smooth technique in acquiring such articles without the consent of their rightful owners with the inscription of "Velvet Fingers.

Reports from Pathe state that the play reveals a fresh and ingenious treatment of the ever popular crook story with an effective blending of suspense and sprightly humor.

Emma Dunn Speaks of Her Work as a Screen Actress

My advice to anyone who contemplates entering motion pictures is that they first have two or three years experience in a stock company," said Emma Dunn, the prominent stage actress who recently was a center of attention in the recent production of "Old Lady 31" for Metro. Miss Dunn declared her advent into the picture field a "wonderful experience." She never would have missed for anything."

"Of course it's hard work," she continued, "but oh, the gratification such endeavor brings when one sees the progress from day to day. Toward the end of the picture I could see where I made great improvement in my characterization of Angier."

"I have been asked whether I missed playing in an audience. I can truthfully say that never once have I felt its absence. I have never felt consciousness of camera; nor of the smallness of a set."

"I feel, however, that my stage experience to a large degree helps one to portray emotions, not only with facial expression, but with every bodily movement and gesture."

To Renovate the Eagles Theatre

The interior of the Eagles Theatre, a motion picture house at Wabash, Ind., will undergo a complete transformation. The Dickson Brothers, who operate it, say the new cellule and improvements will cost about $4,000. The interior of the auditorium will be redecorated, new draperies will be hung, the floor will be recarpeted, a new raling will be installed at the rear of the seating space and an entire new set of scenery and stage decorations will be supplied.

First National in Minneapolis Has Free Service Department

T HE establishment of a service department with W. H. Lawrence, veteran motion picture man in charge, is announced by the Minneapolis branch of the First National Exhibitors' Circuit. Mr. Lawrence's field will be Minnesota, North and South Dakota, Montana and part of Wisconsin. The new department will be an innovation there according to Manager J. F. Cubberly, of Minneapolis, and will give free service to the customers of the exchange in advertising and exploitation of pictures. Mr. Lawrence's time will be placed at the entire disposal of the Northwest exhibitors.

Mr. Lawrence's career in the motion picture game, which began in 1908, started with the singing of illustrated songs in Madison, Wis. He has been connected with American Feature Film Company of Chicago, where he helped put out the "Annette" series of comedies; the "reel" feature film in the country; Warner's Features, Inc.; World, Mutual and Fox. Mr. Lawrence came to Minneapolis in 1917 as acting manager of the local Fox exchange. He remained in this position until the spring of 1918, when he went with Señor as assistant manager, which position he held until making his present connections.

Seena Owen Is Leading Woman for Lytell in Metro Picture

SEENA OWEN has been engaged by Metro as Bert Lytell's leading woman in "The Temple of Dawn," a picturization of I. A. R. Wylie's novel upon which production will start this week at the Metro Studios in Hollywood.

Miss Owen's most recent picture was "The House of Toys" in which she was featured by the American Film Company. She has been in pictures since 1914, when she made her initial appearance with the old Majestic-Reliance Company.

Later Miss Owen went with D. W. Griffith and played in both "Intolerance" and "The Fall of Babylon." In the last year she was with William S. Hart in "Brandling Broadway," with Charles Ray in "The Sheriff's Son," with Tom Moore in "The City of Comrades," with Owen Moore in "Sooner or Later."
Hobart Henley Joins Directorial Staff of the Selznick Pictures Corporation

The Lewis J. Selznick organization made another ten strike last week when Myron Selznick announced that he had added directorial staff Hobart Henley, a director of long experience, with an extensive list of box office successes to his credit. Mr. Henley has signed a long term contract to define his future efforts to a series of special productions for the Selznick Enterprises, the nature of which will be revealed later.

For nine years Mr. Henley has been prominent in the motion picture industry as an actor, leading man, star, writer of stories and director. That Mr. Henley brought the maximum of results to the exhibitor. He is known as a director with the box office angle and believes in combining art with commercialism.

"The first thing the director must consider," said Mr. Henley, when questioned about his plans with the Selznick organization, "is the exhibitor. There is no lack of loyalty to the producer in making this statement or applying this rule. Unless the director plays to the exhibitor's box office and keeps it continually in mind, his influence does not stop and cannot, last long with the producer.

Believes in Continuity Man.

"It's a perfect organization in every department that makes a picture, for, after all, it is the box office that tells whether a picture is right or wrong in the final result. Of course, you have to get a good man to make your picture, for no matter how good your story is it can be killed by some defect. Yet, the director is back of the man, he has 75 per cent of the battle won before he starts.

"Personally, I am a great believer in the story and the continuity man. He is the man who is going to be consulted more and more as directors wake up and realize that he is the one that makes the battle. Yes, the director is a big man in the making of a picture, but he needs a lot of help. Motion picture making has ceased to be a one man proposition."

This is the new Goldwyn production.

Thomas H. Ince Publicity Department Launches Important National Campaign

The/NE of the most important exploitation publicity campaigns for the current season is now under way in the press of America through the efforts of the Thomas H. Ince publicizing and advertising headquarters in Culver City.

Heading the list of a special syndicate service directed to the foremost metropolitan newspapers, Sunday magazine sections and pictorial supplements is a series of articles on Thomas H. Ince's methods of production, giving in straightforward, concise terms his heretofore unpublished views on matters of general interest to the motion picture public and exhibitors.

Written by Hunt Stromberg, director of publicity and advertising for the Thomas H. Ince studios, following actual interviews with Mr. Ince, the production series, embodying seven articles dealing with various "inside" phases of picture making and studio activity, are described by editors accepting them as among the most intelligent and educational motion picture articles submitted by studio writers.

Some Leading Papers Named.

Latest reports from the Ince studios claim that twenty big metropolitan newspapers, among which are the Chicago Daily Journal, Kansas City Star, New Orleans Item, Los Angeles Herald, Cleveland News-Leader, Dallas Times-Herald, Milwaukee Sentinel, Duluth News-Tribune, Vancouver Sunday Sun, Waco Times-Herald, Richmond Evening Journal, Manchester Daily American, Winnipeg Tribune, Great Falls (Mont.) Tribune, Baltimore Sun and the Tacoma Ledger, are now running the entire series. Scores of smaller daily papers in practically every section of the United States and Canada are "playing up" the series as a direct-from-the-producer news "beat."

Foreign editors have also been prompt in seeing the educational value of a series of articles which cast the "close-up" on representative methods of modern motion picture production, star making, casting, direction, acting, scene building, set construction, administrative operation and the methods pursued in writing and choosing scenarios.

The entire series is copyrighted by Thomas H. Ince to prevent infringement by local or correspondence schools devoted to picture posing. The articles are syndicated to one newspaper in each city or town and exclusive with which to properly illustrate each story are supplied the editors upon request.

Knotty Problems Confronted Director of "Milestones"

GOLDWYN'S production of "Milestones," the stage play by Edward Knoblock and Arnold Bennett, promises to be one of the most elaborate pictures of the year. It is now in the process of making at the Culver City studios under the direction of Paul Scardon, assisted by Benny Mayburg with the Selznick organization, "is the exhibitor. There is no lack of loyalty to the producer in making this statement or applying this rule. Unless the director plays to the exhibitor's box office and keeps it continually in mind, his influence does not stop and cannot, last long with the producer."
Publicity and Exploitation Force to Cover the Country Organized by Robertson-Cole

In line with its policy of progression and honesty for purpose, the Robertson-Cole Company has organized an efficient exploitation of a publicity and exploitation force that will cover the United States like a blanket. Each of the Robertson-Cole branches is to have a trained publicity, advertising and stunt man who will carry out a carefully conceived and concrete campaign of promotion. This exploitation force will work as a unit directed from headquarters in New York City.

To accomplish perfect harmony of action, "a distribution and exploitation organization has been prepared that distinctly specifies what each and every member of the exploitation organization is expected to do. This manual covers every step to be taken from the time the pictures are received from the producers till they have been shown to the maximum of attendance in the theatres.

Provides for Simultaneous Stunts.

Initiative and origination will not be curbed in any direction, but the entire field publicity organization will work like a perfectly assembled machine. Plans have been made so that exploitation stunts can be carried out simultaneously in every section of the country without any lost motion and the entire twenty-four-hour service, attained for the Robertson-Cole Company.

Each branch publicity man will be a "service man" in the fullest sense of the term. The realization of the service and promotion helps that the Robertson-Cole organization promises to its customer in a manner that the distinctive features of standard articles of merchandise, are played up by the big, sound commercial institutions.

Advertising Experience Necessary.

For that reason, one of the main qualifications demanded of their branch publicity man, is advertising experience. Men who have been trained in the advertising field, have been taught to clearly discern the commercial advantages of all articles that come under their attention and know how to put forward these qualities in an interesting manner, will be chosen.

The branch publicity directors will be under the direction of Charles J. Giegerich, who has been appointed to the position of field publicity manager. Mr. Giegerich has had a long and varied experience in the newspaper advertising and exploitation field and has to his credit some of the biggest publicity campaigns conducted in recent years.

Ragland Gets Silver Cigarette Outfit.

The former colleagues of John C. Ragland, who resigned as general sales manager of Robertson-Cole Pictures Corporation, have presented him with a silver cigarette outfit in token of their esteem and friendship. Mr. Ragland assumed his new position as general manager of the Kane company last week.

In the smoking outfit presented to Mr. Ragland on the day of his leaving the Reelart flock, were a silver cigarette case, a cigar lighter case, and a silver cigarette holder, all engraved in similar design and impressed with the initials of the executive. In addition Mr. Ragland was given a leather card case, edged in silver and embossed with his name.

Strong Cast in Mack Story.

According to Myron Selznick, head of productions for Selznick Pictures, a cast of unusual importance was engaged for "The Valley of Dothan," written by Willard Mack. Final scenes for this Selznick special production are reported nearing completion. The cast includes Thurston Hall, Arline Pretty, Anna Lehr, Jack Costello, Bobby Agnew, John-Ardizoni and many other well-known players.

R. Cecil Smith wrote the continuity for Mr. Mack's story and Burton George directed the production.

Hodkinson's Detroit Manager Stages Big Midnight Trade Showing of "Sex"

GIVEN only a few hours after receiving the print to make complete preparations, E. A. Crane, Detroit manager of the W. W. Hodkinson Corporation, staged a trade screening that Read Jr.'s Louise Gluma production, "Sex," in a manner seldom if ever paralleled in Detroit picture magazines.

Manager Crane received the first print of "Sex" at noon on March 23 and at midnight of that day the feature was being put on the screen at the Washington Theatre, one of the big downtown houses, before an audience which completely filled the playhouse and assiduously inspected the entire film by exhibitors, not only from the leading Detroit theatres, but from distant parts of Michigan as well; newspapermen, photoplay critics, picture exchange men and the entire chorus and many of the principals of Al Jolson's "Sinbad" company, then playing the Detroit Orpheum Theatre.

The Washington Theatre orchestra and floral tributes added greatly to the effect while the feminine contingent from the "Sinbad" company and a host of women club members gave the touch which made the trade showing a decidedly smart gathering.

Crowd Caused Comment.

Immediately upon receiving the print, Crane communicated with the local and upstate exhibitors and in each instance the invitation was accepted, and instead of a few straggling spectators, as usually appear at trade showings, there was a crowd entering the theatre which aroused many inquiries as to what was happening within at that late hour.

Comment concerning "Sex" was enthusiastic. Royal Baker, Detroit's police motion picture censor, declared in his opinion of "Sex" that the screen sensation of 1920. Stanley Rushton, assistant city editor of the Detroit Journal, said: "It is without doubt the most lavishly staged offering I have ever seen. There are a thousand and one good things to be said about 'Sex' and it impressed me as a page from the screen." A New York and Broadway's brightest lights with a luxury which is unsurpassed.

New England Likes "Blind Love."

Herman Rifkin, prominent state rights buyers of Boston, who purchased the New England territory to Gerald F. Bacon's six-reel production, "Blind Love," starring Lucy Cotton and George Le Guere, writes Nathan Hirsh, distributor, that the picture has been booked solid throughout New England. "Blind Love" was booked last week over the Loew circuit in greater Boston according to reports received by Mr. Hirsh from the Loew offices.

"King Spruce" Trade Showing Brings Volume of Contracts

TELEGRAPHIC requests from fourteen Hodkinson exchanges urging immediate shipment of accessories on "King Spruce," starring Mitchell Lewis, from Holman Day's famous story of the Maine forests, speak volumes for the results obtained from the simultaneous trade showings of the production held by all Hodkinson managers last week. Already five contracts for re-releases in the larger cities are awaiting approval at the office.

"King Spruce" is a drama that should hold the interest of its audiences by its heart appeal rather than by a series of thrills, but many a scene in the new W. W. Hodkinson release nevertheless raises a thrill of excitement. Chief among the thrills is a spectacular forest fire said to be one of the greatest incidents of its kind ever enacted for the screen. Although in constant danger Mr. Lewis, his leading woman, Mignon Anderson, and Melbourne MacDowell worked without mishap through the entire episode.

Another thrilling incident is the blowing up of a river dam which was a straight feat of engineering and motion picture generalship on the part of Director Roy Clements. The most thrilling situation is the rescue of a lumberman from under a moving train.

Additions to the Cast of "Whispers."

Elaine Hammerstein's latest production, "Whispers," for the Selznick Pictures Corporation, is announced as having added several actors and actresses to an already strong cast.

Recent additions to the cast include Ida Darling, Charles Gerard and Bernard Randall.
MEMBERS of Congress who have been abroad are firm adherents of the plan to give men in the navy plenty of moving pictures. The films play a big part in the recreational work of the navy, both on board its vessels and at its shore stations, and of the $600,000 which it is proposed to appropriate for recreation during the fiscal year 1921, a good part is to be used in moving picture work.

"This is one part of the service that I thoroughly enjoy and that I have enlisted in—that is, the moving picture end of it," declared Representative Butler, of Pennsylvania. "It keeps the men in at night; it keeps them looking at the pictures instead of looking for other sorts of amusements. From the care that is taken to keep these lads there is practically no punishment now in the service. In the cities they put in their time running around to places that were not desirable—running about wild and without proper entertainment.

"Now, the purpose of this fund is to provide for football and for baseball and for moving pictures on shore and moving pictures on the ships. And I will say that when the committee went abroad in 1918 on the battleship Arkansas—and we were about fourteen days on that ship—every night there was a moving picture show.

"I want to say this to my friend," said Representative Hicks, of New York, following the conclusion of Mr. Butler's remarks. "There is one feature of it that I think he will be interested in knowing about, and what is being done with this fund in part. Whenever a ship approaches a port, say the port of Hongkong, they have a series of colored photograph films which illustrate all the historical points in that city, and that reel is run off for several nights before they enter the port. A little booklet is then furnished to the places to be given to every man, so that when a man steps over the gangplank he will know the main places of interest to visit in Hong-kong. That is done at every port."

Selznick Buys "The Eleventh Hour.
A story recently purchased by Myron Selznick, head of productions for the Selznick Pictures Corporation, is "The Eleventh Hour," announced as the joint work of three well-known writers, namely, Merle Johnson, Isola Forrester and Mann Page. Mr. Johnson is a member of the Selznick Scenario staff, and Miss Forrester and Mr. Page are photoplay and fiction writers with many screen successes to their credit.

Selznick Signs Four Actors for Forthcoming Productions

MYRON SELZNICK, head of productions for Selznick Pictures, has engaged Charles Gerard, Warren Cook, Bernard Randall and Philips Tead to portray important roles in three pictures now in the course of preparation and production.

Mr. Gerard, well known as a portrayer of heavy roles, will characterize "Summers" in the picture called "Whipers" in which Lewis J. Selznick presents Elaine Hammersin as star. "Whipers" was written by Marcus V. Connolly and pictured by George Proctor, William P. S. Earle is directing the production.

Mr. Cook has signed to play the part of Senator King in "The Flapper," by Frances Marion. Under the direction of Alan Crosland, Lewis J. Selznick presents Oliver Thomas in this production. Mr. Randall will portray Shepley in "Whipers" and Mr. Tread will characterize Nace in the same production.

Plans Pretentious Sets for Selznick's "The Figurehead"

WHAT is claimed to be one of the most pretentious, lavish, elaborate productions ever undertaken by Lewis J. Selznick, president of Selznick Pictures, was revealed recently by the Selznick production department, of which Myron Selznick is head. The production in question is Eugene O'Brien's sixth Selznick vehicle, "The Figurehead," now being filmed at the Selznick West Coast studios. The story was written by John Lynch, scenario editor of the Selznick corporation, and scenarioized by R. Cecil Smith.

Robert Ellis, directing the picture, is reported as having one of the most grandiose sets that throw into bold relief some of the striking scenes of the story written by Mr. Lynch.

Supporting Eugene O'Brien in his sixth Selznick production is Maurice Luxford, amateur golf champion of New Zealand, who has been in the picture four months. Prior to the World War he appeared with legitimate road companies throughout Australasia.

In point of costliness, intelligence to detail and all the other requisites necessary to a perfect production, "The Figurehead" is said to give but a slight glimpse of the magnitude of future Selznick pictures.

"Trailed by Three" Makes Big Initial Booking Record

THE reported signing of practically every house listed as a "Pathé serial regular" for the entire fifteen episodes of "Trailed by Three," the latest Pathe co-starring Stuart Holmes and Frankie Mann, which is to begin its run on April 4, is probably due to the Pathe serials department as evidence that another serial success has been achieved by that concern.

As the main, the reviews in the trade papers commend to exhibitors the real showing of great popular appeal, reflect the opinions expressed by the exhibitors after "Trailed by Three" was shown at pre-views at the various Pathé exchanges.

The advertising helps issued by the company in connection with the picture have met with a general approval from exhibitors. The trailer reel has been highly commended as one of the best possible advance advertising mediums. The show book is one of the biggest and most complete Pathe has gotten out on a serial. It comprises thirty-two pages of publicity matter and ideas for newspaper and stunt advertising campaigns. The advertising layouts present a great variety of form and style for one inch space to full page layouts for the newspapers and a half dozen or more suggestions for the exhibitor who uses stunt methods, in addition to forms, circular letters and very attractive lobby displays.

Building Studio in New York.

A motion picture studio is now being erected at Jackson and Westchester avenues, New York City. The building will cover a plot 224 feet by 175 feet. Stages, carpenter shops, paint shops, property rooms will all be situated on the second floor, and fifty dressing rooms will be equipped with all the latest improvements. Three floors, 40 by 70 feet, will be devoted exclusively to the use of directors.

The operation is being conducted by the Jackson Film Studio Corporation, William L. Bonte, president, and Frederick N. H. O. Resier, treasurer. The executive offices of the company are at 1493 Broadway, New York.

Bonte Heads Select Art Department.

Including George William Bonte, for twenty years manager of the art department of the New York Herald, as the art director of the Select art department, Lewis J. Selznick, president of Selznick Pictures, has added one of the best known artists of New York to what is probably the most complete art department in the industry.

For many years Mr. Bonte has been recognized as one of the leading lights of his profession. And the past score of years have found him supervising all the art work of the New York Herald. When the Herald was combined with the Sun, Mr. Bonte resigned and last week joined the Selznick organization.
Miami Valley League, Soon to Convene,
Adds Over 200 Members in Two Months

A F. KINZELER, secretary of the Miami Valley Exhibitors' League, with head-quartars at Dayton, Ohio, states that this body has added over 200 members to its present strength within the last two months. Mr. Kinzeler further states that two organizers have been hard at work during the past two months and that wonderful results have been obtained.

These men are Homer V. Gay, former exhibitor, and C. J. Donlin, a local theatre owner. Both report that exhibitors of Ohio, West Virginia, Kentucky and Indiana are most enthusiastic over the Miami Valley Exhibitors' League and that they have given their wholesome support in the form of memberships. In some localities entire circuits of theatres were enrolled for membership, such as the eight theatres owned by Fred Dolly, of Louisville, and the Hiller Circuit in Indiana. Most of the towns visited by these men were enrolled 100 per cent., and no opposition was encountered.

Committee Will Visit New York Men.

With a present membership of 207, the new additions to the league will make it one of the strongest in the country. It is affiliated with the New York State Exhibitors' League, and these two strong organizations are considered models for every other group exhibitor in the country. According to Mr. Kinzeler, a convention will be called either late in May or the first week in June.

A committee from the league will go to New York in the near future for a conference with Sidney Cohen, Samuel Berman and Charles O'Hallan, of the New York State Exhibitors' League. It is known that the Miami League is heartily in accord with every move made by the New York executives, and this applies especially as regards their attitude toward commercial advertising in films. The officers of the Miami Valley League will refuse any film which attempts to camouflage commercial advertising, and threaten to cut from the film all scenes in which the camouflage advertising appears.

Another membership drive will be started within the next month, and it is hoped that another 200 members can be obtained.

"Bringing Up Father" Series
Booked by Strand Theatre

BREAKING INTO SOCIETY," the first comedy of the famous "Bringing Up Father" series, released by International for distribution through Pathe, has been booked by the Strand Theatre and the Miami Valley debut of Johnny Ray on the screen as Mr. Jiggs, and Margaret Fitzroy as Mrs. Jiggs will be staged at that noted theatre. The booking of the comedies is in keeping with the well-established policy of the management in seeking clean, lively comedies for the theatre's patronage and in this case the added advantage of having Mr. Jiggs in his first New York appearance is secured.

The first comedy is to be played for the entire week beginning March 28. Believing in the wide popularity of the famous comic series so well known to New Yorkers, Jack Eaton, the manager of the Strand, will widely advertise the comedies and they will be featured on the marquee of the theatre.

Many Newspaper Tie-ups

Reports from all sections of the country indicate that the comedies will start off with a large number of advance bookings. Many newspaper tie-ups have already been arranged between theatre owners and newspapers in which the comic strip featuring Jiggs appears. The theatres will announce the newspaper running of the strip, while the newspapers will tell their readers where the comedies may be seen. Practically all of the newspapers are featuring the debut of Jiggs on the screen in news stories.

See How Prosperous They All Look. They're Metro Exhibitors.

Among those in the group are: H. Pittman, Royal Theatre, Clearwater, Fla.; C. R. Barrillf, Royal, Waukesha; W. A. Taylor, Hex, Arcadia; B. L. Garner, Canio, Lakeland; W. S. Reynolds, Arcade, Fort Keyes; J. D. Woodcock, Columbus; Blissingham; J. E. Williams, Grand, Winter Haven; H. G. Gilf, Rex, St. Petersburg, and George Hoffman, Auditorium, Lakeland. There was a meeting in the Lakeland Auditorium on February 15. Mr. Hoffman is manager of the Auditorium.
Twenty New Picture Concerns Formed to Produce, Distribute and Build

LOOK them over carefully, folks, and see what is happening in your territory. Below is a chronicle of twenty moving picture corporations, including producing companies, exchanges and theatre concerns, which have just recently entered the lists of the industry.

Most of the papers of incorporation were filed in Delaware, of course, but the list ranges from Brooklyn to Los Angeles and back to Oil City, Ill. A list of recent incorporations in New York State will be found in another article in this issue.

Los Angeles, Cal.—Standard Film Laboratories has been incorporated with $700,000 capital.

Wilmington, Del.—National-Central Theatres, Inc., has been organized with $200,000 capital to conduct places of amusement.

Wilmington, Del.—Herbert Pictures Enterprises has been incorporated with $100,000 capital to lease and rent moving picture films.

Wilmington, Del.—Ohio Theatres, Inc., has been formed with $250,000 capital to build and conduct places of amusement. The company is organized with $1,500,000 capital to conduct general exchange business.

Boston, Mass.—Broadwell Productions has been incorporated with $300,000 capital to produce photoplays.

Brooklyn, N. Y.—Milfred Amusement Corporation has been incorporated with $450,000 capital by H. C. Miner, 232 West Ninetieth street, New York.

Wilmington, Del.—Baltimore Amusement Company has been incorporated with $100,000 capital.

Wilmington, Del.—Reno Film Company has been incorporated with $1,000,000 capital to manufacture moving picture films.

Wilmington, Del.—Egan Amusement Pictures, Inc., has been incorporated with $100,000 capital to manufacture moving picture films.

Evansville, Ind.—Standard Realty Company has been incorporated with $600,000 capital to erect theatre.

N. Y.—Authors, Stage and Screen Plays, Inc., has been organized with $100,000 capital by H. G. Kosch, 1476 Broadway, New York, to produce moving pictures.

Akron, Ohio.—Thomas Theatre Company has been incorporated with $105,000 capital.

Los Angeles, Cal.—Beverly Studios, Inc., has been organized with $100,000 capital.

San Francisco, Cal.—Pacific Motion Picture Studios has been incorporated with $300,000 capital.

Wilmington, Del.—Adams Amusements, Inc., has been organized with $1,500,000 capital to conduct places of amusement.

Wilmington, Del.—Monarch Theatre Supply Company, has been incorporated with $60,000 capital by T. L. Croteau, M. A. Bruce and others.

Portland, Ore.—Ore-Cal Film Company has been incorporated with $100,000 capital by A. D. Frost, Josephine E. Frost and others.

Coal City, Ill.—Coal City Theatre Association has been incorporated with $6,000 capital by B. O. Mills, J. B. Ross, B. C. Nicholson, C. A. Miller, C. G. Anderson and others to operate moving picture and vaudeville theatres.

Cayuga Falls, Ohio.—Portage Theatre Company has been incorporated with $150,000 capital.

Crowds Like Racing Scenes in "The Sporting Duchess"

TELEGRAF and clippings of half-page newspaper ads are exhibited by Vitagraph as proof that its current production, "The Sporting Duchess," is providing a race track treat throughout the country. Thousands of persons who have never seen a real racing event, are being attracted to screen theatres to see the reproduction of the great English Derby presented in "The Sporting Duchess."

The newspaper spreads and illustrations demonstrate that Vitagraph's publicity department has hit upon an electric idea with its racing theme. Editors are shown to have seized the illustrations of plunging horses as a live feature. Beyond the exploit of the race, the picture and its star, Alice Joyce, are receiving plaudits. The feature has been pronounced by exhibitors to be a "big order."

George Zeppos, manager of the Rex Theatre, Wheeling, W. Va., presents an example of how the film showmen are exploiting this feature. He inserted two half-page and three quarter-page ads in his local newspapers, focusing attention on the thrilling race track episode. The subject received many columns of editorial comment in addition.

As a result of this campaign and the intrinsic merit of the picture, he reported two days of big box office success.

Famous Players-Lasky Puts Mulhall Under Long Contract

FROM the office of Jesse L. Lasky, first vice president of Famous Players-Lasky Corporation, comes the announcement that brokers of the most popular of the younger leading men of the screen, has just been placed under a fourteen-year contract for roles in Paramount Arcturus pictures, including special productions and those with noted stars.

Jack Mulhall, who is the possessor of more than ordinary good looks, a smile that is genuine and spontaneous, youth and buoyancy, made his first appearance for Paramount in "Wild Youth," a J. Stuart Blackton picture. Later he played a part in Cecil B. De Mille's "Don't Change Your Husband" and in "The Whispering Chorus," always acquitting himself with high honors.

Despite his youth, Mr. Mulhall is a pioneer in the pictures, having been with the old Biograph in juvenile roles.

New Picture for Constanse Talmadge

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 he return from Palm Beach, has quite recovered her usual good health, and will return to the studio to begin work on "The Perfect Woman," which is Emerson-Loos original story, on April 4. David Kirkland will again direct Constance Talmadge.
THE last few days have witnessed more concerns incorporating in New York State for the purpose of engaging in the motion picture industry than during any similar period in its history. This prediction, as the picture was first conceived. During the last week, the following concerns have incorporated for the amounts named.


Hodkinson Makes Drive on “The Lone Wolf’s Daughter”

EXHIBITOR demand for Louise Glauin productions bearing the J. Parker Reid name has resulted in signing by W. K. Hodkinson, managers of contracts far in excess of 500 bookings on “The Lone Wolf’s Daughter,” all of these contracts being in New York State and amounting to at least $50,000 population. This thrilling Louis Joseph Vance melodrama has attained a booking against opposition which is often equalled by the pictures of any of the greatest stars of the screen.

Louise Glauin’s success in “Sahara,” followed by another success in “The Lone Wolf’s Daughter,” has “made” her as an emotional heroine. Through the medium of “The Lone Wolf’s Daughter,” Mr. Read and Mr. Vance have done for Miss Glauin exactly what David Belasco did for Lenore Ulric in “Tiger Rose”—made her a star of great drawing power and lifted her to the sell-out stage with still a third production, “Sex,” just as Miss Ulric has reached that position in “The Son-Daughter.”

It is unusual that a star through her fine work should accomplish this already seen by the public should play in 6,000 theatres, or more than 33 1-3 per cent. of the total number of theatres in the United States.

Vitagraph Claims Invention of Storm-Defying Airplane

SECRET race that has been going on for months among aeronautical laboratories to perfect a storm-defying airplane is now revealed this week by a report from Vitagraph. The film company appears to have “let the cat out of the bag” at the same time that it won the race for invention.

Vitagraph reported a week ago that it had obtained an airplane equipped with stabilizer and horizontal propellers, capable of flying straight up, sideways or backwards, and of standing in still air. No sooner did this statement appear, than a half dozen other studios issued aerials from their manufactories proclaiming similar achievements.

The film company is arranging to use its newly perfected machine for scenes in “The Girl from the Sky” which is now being made under the direction of Tom Terriss. The picture is an adaptation from the novel by Gouverneur Morris en entitled “The Aeroplane.” Vitagraph declines to tell who was the inventor and designer of its machine. It is expected that the full details of how it was designed and constructed will be released when the machine receives its formal baptism.

Goldwyn Aids Campaign for Better Films for Children

GO-OPERATING with the management of the Hudson Store, one of the largest department stores in Detroit, Harry R. Guest, Goldwyn press and service department assistant, has secured valuable publicity for Goldwyn Pictures. On Saturday morning, March 6, a special screening was arranged for the children of Detroit in the auditorium of the store, seating 500. This free performance was liberally advertised in the Detroit newspapers. The pictures selected were first year Goldwyn releases, “Polly of the Circus” and “Sunshine Alley.”

The showing had the backing of the Women’s City Club, numbering leaders of the social activities of the city. The Goldwyn productions were selected for the Better Motion Pictures for Children Campaign.

“The Figurehead” Cast Announced.

From the Selznick West Coast studios comes the report containing the first announcement engaged for Eugene O’Brien’s forthcoming production, “The Figurehead.”

In the cast are included names of players whose reputations are well back to the earlier days of the screen. For instance, Kate Price is listed in the production.

Kate Price has been engaged in many Selznick productions, and whose name is known to thousands of “fans” is also listed in the cast. Among others in the production, the names of Fred Niblo, who has directed or has been screenwriter for over a dozen movies, are Edward Stevens, Anna Q. Nilsson, Joseph Gerard, Frances Parks, Sheridan Foster, Mary Forbes, Sylvia Freeman, James Durfee, Kitty and a Mrs. Devlin.

Lynne S. Metcalfe
Who is scenario editor for Bray Pictures Corporation.

Metcalfe Now Goldwyn-Bray Industrial Scenario Editor

THE Bray Pictures Corporation, producers of the Goldwyn-Bray Photogram—"The Magazine on the Screen"—announces that Lynne S. Metcalfe, formerly general manager of Moving Picture Age and Sunday editor of the Chicago Tribune, has been appointed director of the industrial scenario department of that company.

Mr. Metcalfe was for ten years connected with leading newspapers in New York and Chicago in an executive capacity and has been for some years a successful writer of magazine articles, moving picture scenarios and advertising. He was managing editor of the Animated Newspaper Supplement, the weekly moving picture magazine reel produced for forty-six of the country’s leading newspapers in 1916. He has specialized in the creation of ideas and their development on paper and celluloid and is hopeful of the future of the industrial end of the motion picture business.

Mr. Metcalfe will conduct the bureau devoted to the study of the various business films to be made by the Bray studios and will superintend the writing of the scenarios. It is the Bray policy to make this an important department, owing to the high quality of studio and laboratory work turned out under the Bray special patents and processes which have been taken advantage of by many of the biggest industrial concerns in the United States.

Enid Bennett Begins on New Play.

Enid Bennett, Thomas H. Ince star, is this week beginning work upon the production of Marjorie Benton Cooke’s novel, “The Incubus,” which has been scenarized by Agnes Christine Johnston. Elaborate interior sets which have for some weeks been in construction at the Ince Studios, will lend color to the picture. The drama will be directed by Fred Niblo.

King Starts Second Production.

Having completed “The Road to Arcady,” a five-reel comedy drama feature starring Virginia Lee, Burton King is preparing for his second independent production, which will be under way shortly. “The Hidden Path” is the working title of the new story, which is said to be a strong story of the redemption of a man from the depths of degradation through love.
Universal Anticipates Great Demand for Wholesome Comedies This Summer

THERE is going to be an unusual demand for comedy on the screen next summer, and it is due to the fact that the greatest Paramount successes, "Easy to Get," "The Life Line," and "Victory," have been declared "far too wholesome." The top box office attractions of these past seasons are being turned to the lighter drama. By this I do not mean the slapstick farces that passed for comedy in years gone by, but real humor, contained in real stories, played by real actors and directed by men with a sense of the ridiculous. The public will demand clean, smart comedies, in which all the laughs are not derived from the subtitles.

In accordance with instructions from Mr. Laemmle, Universal has begun a series of comedy productions that will cover the entire range of humorous entertainment. Five-reel comedy features will be presented by Eddie Lyons and Lee Moran, which, it is promised, will be as bright as any current Broadway farce. The first of these, from the pen of Edgar Franklin, playwright and magazine writer, is entitled "Everything and Nothing," and has just been completed at Universal City. Eddie Lyons and Lee Moran have the assistance of such players as Anne Cornwall, Katharine Lewis, Willis Marks, Narcy McDonald and Elizabeth Witt, who constitute a strong cast.

Howe Completes "Restaurant Riot."

"A Restaurant Riot," a Rainbow comedy, has just been completed under the direction of J. A. Howe. In filming some rain scenes at the studio an accident occurred which suspended production of the comedy for the rest of the day. During the shooting of one of the scenes the hose burst and shot a powerful stream of water directly at the cameraman, who was knocked off his feet. The deluge destroyed several hundred feet of film.

Jacobs Will Not Join Leonard

Contrary to an announcement recently made to the effect that Joseph A. Jacobs, associated with Sid. Ascher, in Ascher's Enterprises, Inc., producers of "The Evil Eye," Roy L. McDonald serial, in which Benny Leonard, lightweight champion of the world, plays the leading role, will not join Mr. Ascher on the coast. Mr. Jacobs states, "Both Mr. Ascher and myself expected to join Benny Leonard and his company at Hollywood, where the final episodes of "The Evil Eye" are being made, but since Mr. Ascher has left there have been such increased activities at this end of the line that I find it impossible to leave New York at this time."

The Unwritten "Law of the Yukon" Says That If It Is Cold the River Will Freeze.

Edward Earle, on the left, believes it, and so does Evelyn Grealis in Charles Miller's forthcoming production.

Report Two More Films for Paramount-Arctraft Release

SCHEDULED for Paramount-Arctraft release on March 28, in addition to the super-special, "Dr. Jekyll and Mr. Hyde," are Maurice Tourneur's special production, "My Lady's Garter," and Marguerite Clark in "Easy to Get."

In "My Lady's Garter," Mr. Tourneur is declared to have put over another big melodramatic winner and a fitting successor to "Summer Life," "The White Heat," "The Life Line," and "Victory." Screen fans like thrillers and they also enjoy a good love story. Here, in an adaptation of Jacques Futrelle's well-known mystery romance, are both.

All of the Tourneur artistry of production is present, it is declared, while the cast is fully up to the Tourneur standard. In fact, it might well be called an all-star cast, including as it does Wyndham Standing, Sylvia Breamer, Holmes Herbert and Warner Richmond. The adaptation of the story was made by Lloyd Lonergan.

Izola Forrester and Mann Page, who wrote "In Pursuit of Polly," one of Billee Burke's greatest Paramount successes, are the authors of "Easy to Get." Julia Crawford Ivers adapted it to the screen, and Walter Edwards directed. Handsome Har- rison Ford, as the husband, has much to do with making the picture all sunshine, and Rod LaRocque, Helen Greene, Herbert Barrington, "Kid" Broad, H. Van Bausen and Julia Hurley are also in the cast.

DeMille Ready to Start New Picture.

William DeMille states that he is almost ready to begin work at Hollywood on the second of his special productions for Paramount Arctraft, namely, "Conrad in Quest of His Youth." He is merely awaits the arrival of Thomas Meighan, who is to have the leading role, from New York. Meighan went East and thence to Cuba to make "Picturama Clothes" for the screen and will be in Hollywood, presumably, early next month. Work will then be started on "Conrad in Quest of His Youth," for which a strong cast has been chosen, including Kathleen Williams, specially engaged; Margaret Loomis, who is just now leading woman for Bryant Washburn in "What Happened to Jones."

"Dangerous Days" Proves to Be Big Box Office Attraction

F ROM an idea and an ideal, the production of Eminent Authors Pictures has become a profitable commercial reality," said Felix F. Feist, vice president and manager of sales for the Goldwyn Distributing Corporation. "We thought it was a big thing to get the big stories for the screen and put them on with fitting casts. We are sure about it now. Such pictures as the Eminent Authors are making assure the exhibitor both prestige and profit. Just as surely as big stories are the only sound foundation on which to build big pictures, they are also the cornerstone or the keystone of the arch of exhibitor showmanship.

"Mary Roberts Rinehart's "Dangerous Days" has proved a great box-office attraction from California to New York, from the California Theatre in Los Angeles to the Strand in New York, and the Strand in Brooklyn. Queen's Theatre in Wilmington, Del., has booked "Dangerous Days" at the highest price ever paid there for a feature production."

April 10, 1920
Replete with Epigrammatic Subtities.

Vitagraph announces that it will present shortly a picture which possesses subtleties that exhaust the language of epigram. The picture is entitled, "The More Excellent Way." Anita Stewart is its star.

Mr. and Mrs. George Randolph Chester receive the credit for the unusual editing and title writing. It is declared that throughout the subject, which is in itself an epigrammatic story, the subtitles are couched in the most adroit, vivid and forceful terms.

Melford Takes Company to Sierras.

With a complete equipment, a great number of extras and the entire cast for his special production, "The Translation of a Savage," George Melford has departed for the high Sierras in quest of snow scenes, which will form an important part of the picture. In the cast are Mabel Juilene Scott, Milton Sills, Elliott Dexter, Winter Hall, Ann Forest and a number of others. Mr. Melford will remain for at least two weeks in the mountains, and will return via San Francisco, and from that port will take an ocean voyage with his company for some scenes on the ocean.

Pollock’s Career Basis of Success on Stage and Screen

Two have been a press agent, a play reader, and a dramatic reviewer, to top off as a catch-as-catch-can educator in Leipzig, Germany, in Salt Lake City and in San Salvador, might well be regarded as a sufficiently varied experience for a successful American playwright, and that is a sketch of the career of Channing Pollock, co-author of "Clothes," the satirical drama, which achieved big success on the stage, and which Metro will shortly produce on the screen.

Mr. Pollock is a typical product of the American theatre. His knowledge of dramatic craftsmanship was gained not from the library, though Mr. Pollock is a lover of books, but from firsthand experience back of the asbestos curtain. It was this training that resulted in his many stage successes, and notably in the season’s particular hit, "The Sign on the Door."

Other plays by Mr. Pollock which succeeded "Clothes" were "The Little Gray Lady," "Such a Little Queen," in which Elsie Ferguson starred, and "The Secret Orchard." Mis most recent successes have been "Roads of Destiny," "The Crowded Hour," written in collaboration with Edgar Selwyn, and "The Sign on the Door," which has been called the best melodrama ever written in America. The screen production of "Clothes" will be commenced shortly at Metro's sixty-first street studios. Arthur Zeliner is writing the scenario.

Regent Likes Carey Pictures.

E. H. Bingham, of the Colonial and Regent Theatres, Indianapolis, has announced that the Regent will henceforth be known as "The House of Thrills."

In an interview recently, Mr. Bingham said: "An exhibitor should cater to the tastes of his patrons by all means. If they like thrillers, give them thrillers, and give them good ones."

"The management of a theatre is not so far different from that of the management of a large store. Both must give their patrons what they want if they hope to retain their patrons by all means. It is much more difficult, however, for an exhibitor to learn the tastes of his patrons in a short time. We found that our patrons lean especially to pictures of the Harry Carey type, such as "The Right of the Law," which contains many thrills."

BOUND 'round with optimism and smiles that mirrored the pleasures of a four weeks' sojourn in New York City, Thomas H. Ince and J. Parker Read, Jr., arrived in Los Angeles as prominent members of the local press and a party of relatives, and associates of the Ince studios in Culver City, bade "welcome home" to the crusading producers.

Messrs. Ince and Read voiced enthusiastic regard for the cordial reception tendered in Gotham by exhibitors and publishers of representative trade journals, New York dailies and various magazines devoted to the motion picture industry. According to the producers, their visit in the East was one continuous cloud of "get together" affairs and banquets and the interests assumed in the future plans of the "Big Six" Associated Producers was both encouraging and inspiring.

"I take this second opportunity to thank the exhibitors, motion picture press, New York newspapers and magazines for their most courteous and sincere receptions," said Mr. Ince. "The publishers and representatives of Moving Picture World, Motion Picture News, Exhibitors' Trade Review, Wire's Daily and other journals demonstrated a co-operative spirit that pleased us greatly."

Messrs. Ince and Read also expressed their appreciation of the welcome accorded during the stop-over in Chicago. Scribes of the Windy City dailies, included among whom were Virginia Dale, of the Evening Journal; W. H. Holland, of the News; Rob Reel, of the Post, and Mae Tinee, of the Tribune, greeted the delegates at the Hotel La Salle and devoted much space in their respective columns to a review of the current and coming movements of the "Big Six."

Asked his opinion of trade conditions in New York and Chicago, Mr. Ince replied very emphatically that the forecast is replete with big opportunities for both exhibitor and producer.

W. O. Hurst Will Be Studio Manager for Whitman Bennett

W. O. HURST, for the past year supervisor of production of non-fiction subjects for famous Players-Lasky Corporation, has tendered his resignation, effective on March 27, to join Whitman Bennett as studio manager. The resignation of Whitman Bennett as production manager for Famous Players was announced two weeks ago and is now pending. Mr. Bennett has signed up Lionel Barrymore for a series of pictures and will enter the producing field for himself. In his new capacity Mr. Hurst will have charge of the studio for these pictures, the old Triangle-Columbia studio in Yonkers having been secured for production.

Mr. Hurst entered the motion picture field more than five years ago after fourteen years association with either the production, direction or writing of musical comedy and stock plays. For the last half decade he has been associated with Kalem, Paramount-Bray animated cartoons and the Paramount Photograp. In his most recent position with Famous Players-Lasky he had charge of the Paramount Magazine and the production of industrial and educational subjects.
THE MOVING PICTURE WORLD

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**Pathe Records Heavy Advance Bookings on “Deadlier Sex,” Big Theatres Sign**

WITH practically every large theatre in the Metropolitan district under contract to show the latest Blanche Sweet production, "The Deadlier Sex," and with the leading theatres throughout the country bidding for dates, the picture is destined to be the greatest success of Blanche Sweet's career, according to all reports received at Pathe exchange.

As a result of its popularity in the premiere at the Broadway Theatre the picture has been highly commended by B. S. Moss and will be shown at his Regent Theatre and at his Flatbush theatres. Many other big New York theatres have booked the production. All the Keith and Proctor houses will show the picture and the Fox and Loew houses have also contracted for it. In Connecticut it will be played at all the S. Z. Poli theatres.

The fact that the story is from the pen of Bayard Veiller, author of "The Thirteenth Chair" is also a factor which has been instrumental in creating the success of Miss Sweet's latest picture.

All of the action of the picture is in the great outdoors and the scenic background of the story is remarkable for its sheer grandeur. After the young Wall Street magnate, played by Mahlon Hamilton, has been kidnapped by the young woman representative of "The Deadlier Sex" he is taken to the great North Woods where he is taught the ways of the North-West clothing. After this narrowness of life when money-grabbing is its only inspiration. This angle of the picture made a great appeal.

In addition to an extraordinary advertising campaign designed to appeal directly to the public and to produce results for the exhibitor an exploitation campaign has been successfully launched which will insure the widest newspaper publicity. A series of articles on "The Deadlier Sex," written by Blanche Sweet, has been syndicated and the stories will run for a month in hundreds of leading newspapers.

"Girl of the Sea" Gets Big Booking.

"The Girl of the Sea" is credited with being among the first productions that have been booked solid over the entire circuit of Southern Enterprises, according to a statement by Tom N. Parsons, manager of the Republic Distributing Corporation's branch in Dallas.

Mr. Parsons, according to his statement, has started a whirlwind campaign on the Republic production, "The Girl of the Sea," and has closed contracts with Southern Enterprises for showings in sixteen towns, including every key city in that territory.

**Northern Children's Society Gives Pearl White Nugget**

DELIGHTED that Pearl White is making an Alaskan picture under the direction of Charles Giblyn, the Native Sons and Daughters of the Golden North, an organization composed of boys and girls born "north of 53," has decided to send the star a piece of nugget jewelry as a token of their appreciation for her work in "Tiger Cub," the Alaskan story by George Goodchild which is being finished at the Fox studios in New York.

The honor which the Native Sons and Daughters of the Golden North will confer on Miss White will mark a new era in the history of that organization, which is composed of the children of the hardy pioneers who blazed the trails into that northern territory in the latter part of the last century and the first years of the twentieth century. It stamps with approval the efforts made by William Fox, Miss White and Mr. Giblyn to produce a photoplay typical of the country "north of 53."

The exteriors of the picture were made at Archie's Island in northern New York. The interiors were constructed in the Fox studios in New York and are said to be exact duplicates of cabins built by Alaskan pioneers.

**Goldwyn Issues Good Press Book on “Dangerous Days”**

EXHIBITORS who have found little to praise and much to criticize in some exploitation tactics will find this book very helpful. Producers should see the press book just issued by Goldwyn Pictures Corporation in connection with the Mary Roberts Rinehart, Eminent Authors Picture, "Dangerous Days," which is scoring a box office success at first-run theatres throughout the country.

This press book is filled with practical suggestions from cover to cover. Moreover, its contents are varied enough to meet the needs of all types of theatres. Many of the exploitation ideas are given in a simple, inexpensive, easily arranged and of the kind certain to draw business. The book will repay careful study by any exhibitor planning to run "Dangerous Days," for even if he does not adopt the suggestions precisely as they are given, he is certain to get some fresh angles on the handling of a picture of this type.

The inside cover pages carry a strong advertisement worth display space in newspapers. Other advertisements adapted to spaces of all sizes, are printed on the center pages of the book; then come some good suggestion paragraphs for display in theҰсынбы аның тақырыптарына үшін де, төмendezі бірнеше аралықтар.

"SLAM BANG JIM" Advance Bookings Indicate Success

SLAM BANG HUM, an American, is living up its name with big advances to bookings. It has sold to exhibitors all over the country before the prints were even before the first rush dates.

Within the past few days extended runs have been contracted for at the Alcazar, Chicago; the Criterion Theatre, at Washington, D. C.; the Strand at Portland; the Majestic at Beloit; the 20th Century at Chicago; Dreamland at Akron; the Casino at Gary, and the Liberty at Springfield.

Never has William Russell appeared in such an assortment of thrilling and funny experiences as the role of the absent-minded and careless Jimmie Page requires. Harvey Clark, as a New York millionaire, traveling about the "wooly West" on a little mountain burro, armed to the teeth, and quaking before the sheriff's posse, taking them for stick-up men, brings many laughs.

**Read Announces Bosworth's Next.**

J. Parker Read, Jr., producer of the Louise Glaum and Hobart Bosworth's productions, upon his return from New York, announced that Hobart Bosworth's next starring vehicle would be an adaptation of the story written by Jack London's widow, Charman K. London, and the star. The two in collaboration have turned out a vivid story of the South Sea Islands, which story takes Bosworth away from the northland, a locale with which he has been happily identified in his past film performances.

*SPLASH" Cast of "Invisible Divorce."*

Lewis J. Selznick president of the National Picture Theatres, in announcing "The Invisible Divorce," the third production for that organization, brings to light for the first time the collaboration assembled by Harry Rapi, supervisor of productions at the West Coast studios.

"The Invisible Divorce" is under the direction of Thomas R. Mills. It was written by Leila Burton Wells and picturized by Catherine Reed.

The cast includes Walter McGrail, Leatrice Joy, Walter Miller, Grace Darmond, Tom Bates, J. B. Ryder, Pidge Ryder, John Barry, Claire Kane Barry and Peter Carr.
Russell Working on Fifth Fox Picture.

Two hundred miles north of San Francisco, in the largest lumber region in California, two hundred feet high as a background, William Russell, Fox star, is making his fifth Fox feature, Julius G. Furthman's "Big Jim O'Kane," under the direction of Edmund L. Flynn. Real lumberjacks have been employed to give true atmosphere.

Vitagraph President Plans
Record Output for Company

ALBERT E. SMITH, president of Vitagraph, has arrived in Los Angeles from New York to arrange for the greatest output in the history of his organization. He will spend several weeks at the studio in Hollywood, preparing the way for his motion picture production in Los Angeles and in planning the year's schedule with W. S. Smith, general manager of the western studios.

Mr. Smith expects 1920 to create a record for the industry and is expanding his Hollywood studios grounds by ten acres and increasing activities there to ten units. Vitagraph now has twenty acres in Hollywood, and its original site of ten acres has been utilized to the limit, and the additional ten acres will be occupied by more stages and permanent sets.

With two special 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 as well as a Larry Semon production under way and three separate Big "V" comedy companies working high speed.

"The Silent Barrier" is the First Louis Tracy Offering

THE first of the Louis Tracy Productions acquired last week by Inter-Ocean Film Corporation for exclusive foreign distribution, is "The Silent Barrier," adapted from Louis Tracy's popular novel of the same name. William Worthington, the director, is presently supervising the direction of the initial Tracy picture.

The cast in this production includes Sheldon Lewis, Corrine Barker, Florence Dixon, Donald Cameron, Gladys Hulett, Fuller Melish, Joseph Burke, Jack Raymond, and F. Kubor, regularly prominent before the celluloid screen.

The Inter-Ocean Film Corporation plans to launch an extensive advertising and publicity campaign in behalf of the Louis Tracy Productions in foreign territories.

Date for Directors' Ball Approaching

Those who have registered most pronounced enthusiasm in anticipating the Motion Picture Exhbitors' Association supper dance, April 10, Hotel Biltmore, New York, are the fortunate ones who were among those present at the festive occasion in 1919.

The entertainment committee will have "to show" the guests of the previous function if they hope to surpass the unique features and high quality of entertainment, but from all reports it is expected the program will be most surprising.

On account of the great many members of the Association being out of the city, on location or directing elsewhere, a number of those have failed to send in lists of people to whom they would have invitations sent. It may happen, therefore, that some may be overlooked who would like to attend. In that event, if application for tickets is made direct to M. P. D. A. headquarters, it will be taken care of.

New Zealand's Independent Exhibitors Would Buy Accessories Direct from Us

EXPLANATION of a cablegram received by Moving Picture World some time ago from the Independent Motion Picture Exhibitors' Association of New Zealand, which read: "Please notify all manufacturers Exhibitors' Association decided to deal direct; present conditions unsatisfactory," is contained in letters and pamphlets received last week. Secretary L. W. Fowler writes as follows:

"The word 'manufacturers' as it appears in the cable does not only mean makers of films but also means, and more particularly so, the makers of machines and other picture accessories. The fact that one of the best machines is marketed by a firm of film suppliers who are also large exhibitors is not very satisfactory to the independent men, who do not hire films from that firm because, it is alleged, they attend only in the number of the independent men come a very bad second. The same remark applies to 'spares' and other things.

"Exhibitors therefore prefer to deal direct with the makers or, at any rate, not be compelled to purchase from opposition exhibitors. About half a dozen years ago, the supplying of film in New Zealand was a monopoly in the hands of a firm of large exhibitors and it was necessary to start a new theatre. The advent of Paramount and Fox has effected a considerable improvement, and one of the objects of the association, the first and only one in this country, is to prevent the film supply business from again becoming a monopoly, which would be a most disastrous circumstance for those who have recently created theatres.

"Do you think, Mr. Editor, that it is in the best interests of the business that supplying of films should be a monopoly or that film suppliers should be large exhibitors who crush the small ones? We do not, and that is one of the many reasons for the association and the desire to deal direct with manufacturers."

Java Signs for Selznick News.

After penetrating way down deep into the heart of South America, Louis Brock, export manager for the Selznick Pictures Corporation, has announced that contracts have been closed for the sale of Selznick News in Java and the Straits Settlements. "And while the natives are partaking of their favorite beverage," says Mr. Brock, "they will also have the pleasure of absorbing the live news of the entire universe as portrayed by Selznick News."

V. P. Whitaker Returns from Tour of Thirty Big Cities

V. P. WHITAKER, general representative of Select Pictures Corporation, has returned to the home office following a tour of more than thirty cities and which covered a period of more than five months.

Mr. Whitaker left the home office in New York on November 1, 1919, and returned on March 22, 1920. He visited every Select branch in the West and South and a number of key cities.

The results of his tour are more than satisfactory to the Select officials. Scores of big contracts were closed as a result of his co-operation with the branch managers and in many instances theatres which never before used Select or Selznick productions are now in the first run list.

From Baltimore, the last stop on his schedule, Mr. Whitaker hurried to Washington to visit his family and then went to New York to assist home office officials in preparing for the annual convention next week.

Secures National Pictures Franchise.

According to Lewis J. Selznick, president of National Picture Theatres, Inc., Max Spiegel, manager and proprietor of the big Newark Theatre in Newark, N. J., has secured 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 far reaching in significance.
Charles Hutchinson, the daredevil serial star now under contract to Pathe.

**Demand for “Silver Horde” Obliges Making Extra Prints**

REPORTS from the Goldwyn branch offices show an unprecedented demand for Rex Beach’s next Goldwyn picture, “The Silver Horde.” The western division under A. S. Aronson leads the field with interest running strongest in San Francisco, Seattle, Los Angeles, Denver and Salt Lake City. J. A. Koeper, the Goldwyn manager at Seattle, claims that his section is the greatest Rex Beach territory in the country. Extra prints of “The Silver Horde” are being made to meet the demand.

One of the surprise productions on the Goldwyn list of current releases is the Eminent Author’s picture, “The Street Called Straight,” by Basil King. It introduces a new kind of motion picture and one that is proving to have much appeal. A. S. Aronson was greatly impressed with “The Street Called Straight” from the first showing, and the western territory supports his judgment. Washington, D. C., gave the picture a great reception at Tom Moore’s Theatre. The Goldwyn managers, L. M. Kemy at Dallas and Nat Bashar at Pittsburgh, also report strong trade demands in their territories.

George A. Hickey, at Goldwyn’s Buffalo branch office, is leading the field on the bookings for Jack Pickford’s first Goldwyn picture, “The Little Shepherd of Kingdom Come.”

**It’s Now Queen Pauline Frederick.**

Pauline Frederick, Goldwyn star, has been chosen Queen of the California Raisin Carnival, which will be held at Fresno, the center of the great raisin industry. This carnival, an annual event that attracts thousands of visitors, goes under the poetic title of “The Carnival of the Sun Maid.” April 30 is the date named for this year’s festivities.

Miss Frederick will enter Fresno at the head of the colorful pageant procession.

Charles Hutchinson, Serial Daredevil, to Appear in Four Serials for Pathe

CHARLES HUTCHISON, the star whose performance in “The Great Gamble” has won him his reputation as a screen daredevil and stunt man, has signed a contract to star in four serials for Pathe. The contract effective from the moment the first picture Hutchinson will do for Pathe under the new agreement is to be produced at the Robert Brunton studios in Los Angeles under the supervision of Robert Brunton. The scenario has been selected for the first picture but no information as to the author or of production plans were given, further than a statement by one of the officials of Pathe that a picture on the scale of “Daredevil Jack” as regards settings and details of production would be provided.

Mr. Hutchinson left New York Tuesday, March 23 for the Coast. He was accompanied by his wife and stated that he would make a stopover in Pittsburgh to visit with his parents prior to his arrival in Los Angeles, according to present plans, in the middle of April and expects to find everything ticks in the Brunton studio for him to commence work.

**Began Career with Victor Company.**

Hutchinson made his first appearance as a serial star with Pathe in “Wolves of Kulturn.” His second picture, “The Great Gamble,” has been pronouced one of the best stunts produced. It is credited with having actually done all the stunts shown in his pictures and as never having called in the services of a specialist for a special feat of daring during his career.

He began his picture career as a member of the old Victor company after several years of experience on the dramatic and vaudeville stage.

In announcing the new contract Pathe states that the return of Hutchinson to the serial program of that company is an important step toward the fulfillment of the announced policy of Pathe to furnish their exhibitors with the biggest and best serial productions possible.

**Lichtman Reaches Coast; New Sales Plan Increases Business.**

A. L. LICHTMAN, general manager of the department of distribution, Famous Players-Lasky Corporation, has reached Los Angeles on the Western leg of his journey during which he is visiting the various exchanges of the corporation from which Paramount Aircraft pictures are distributed. He has been a visitor at the Lasky studio, Hollywood, for several days, confering with Jesse L. Lasky, first vice president; E. D. Meille, director general; and others.

Herman Wobber, district manager, stationed at San Francisco, has been in Los Angeles in company with Mr. Lichtman and Harry Ballance, manager of the Los Angeles exchange, has formed a third member of the party on various excursions to the different studios and allied companies’ plants in Southern California.

Mr. Lichtman is enthusiastic over the condition of business affairs throughout the country. He reports that the newly developed plan of distribution as agreed upon at the former session in New York has resulted in increased business and satisfaction in every district and in accordance with the recent announcement by Mr. Lasky of a “fewer and better” pictures inaugurated by the organization, exhibitors everywhere are displaying the keenest interest in the current and forthcoming released by Paramount Artcraft.

**Tom Mix Returns to Scenes of His Deputy Marshal Days**

U. S. P. in the Sierra Mountains, at Sonora, Tom Mix, the Fox star, and Jacques Jaccard, his director, have completed the exteriors of “No Limit Carson,” described as one of the wildest and most thrilling features that Mix has made. This section is first enacted by white men—Mexicans—in 1847. The gold rush which brought the settlers to the Pacific Coast started in the very town which forms the background for the Mix feature. In 1849, the Americans drove the Mexicans out of the country and settled it themselves.

The town is known as “Silver Horde” and the white men stood elbow to elbow and fought for the right to dig the precious metal from the earth. Each succeeding generation has found it more difficult to find the gold. The district now has become a great cattle center and has produced also during the past few years some excellent timber.

After the richer placer diggings had been worked out, Mexican labor returned. The people in the southern republic were a bad lot and it took considerable effort to keep them from breaking the law. Finally it was decided that the Mexicans should be stopped at the border and word was sent Arizona to keep the Mexicans from coming into Sonora, where there was no work for them.

The deputy marshal who received the order in Arizona was Tom Mix. The original message sent by Mix to the sheriff of Sonora acknowledged receipt of his message is still on file in the town, where the exteriors of the next Tom Mix feature weremade, and when the Fox star reached Sonora the sheriff was the first to greet him.

**Ince Special in Cutting Room.**

“Out of the Snows,” the Ralph Ince special production for the Selznick Pictures Corporation, is reported having progressed so rapidly that that scene were filmed at the Selznick Fort Lee studio on Saturday March 20.

Myron Selznick stated that the cutting of the picture is well under way. Zena Keefe plays opposite Mr. Ince in “Out of the Snows.” The story was written by E. Lord Corbett.

**Selznick Buys “Gilded Butterfly.”**

Myron Selznick, head of productions for the Selznick Pictures Corporation, announces that he has purchased “The Gilded Butterfly,” from the pen of Earl H. Miller, Earl H. Miller is the nom de plume of Bradley King, author of “Carnival of Shadows,” in which Olive Thomas was starred by Lewis J. Selznick, president of Selznick Pictures. Bradley King, or Earl H. Miller, is a woman and not a mere male author, as her names would indicate.

When in New York our friends are urged to “Get in Personal Touch” with Sam Spoden—he wants you to know you are here, and all about it.
Isaac Wolper Predicts Big Production in Near Future of Well-Known Poems

In a recent statement to the trade, Isaac Wolper, president of the Mayflower Photoplay Corporation, predicts that large-scale production of famous poems will soon become an established fact. The steady production of both past and current stage plays and works of printed fiction, says Mr. Wolper, coupled with the inflated valuation placed on available plays, is thought to be a serious shortage of screen stories. The field of poetry, he asserts, offers a logical means of relieving the stringency.

Mr. Wolper characterizes the works of celebrated poets as a "vast reservoir of splendid picture themes, waiting to be tapped." In the mad scramble for high-priced stage plays, books and magazines, he says, producers have neglected almost entirely a fertile source of picture themes.

The Mayflower 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 great pictures of the future will be those inspired by works of poetry.

"The merging of good story themes is becoming more acute every day," says Mr. Wolper. "The demand so greatly exceeds the supply that producers are forced to pay fantastic prices for available material. The scarcity is a very real and vital problem demanding a quick solution. Original screen versions will be forced on producers circumventing the problem, but are not entirely solving it.

Poetry Inspires Fine Inspiration.

We do not look to the poem for plot or dramatic incident. These are mechanical things that skilled technicians can provide. Plot is the least important of the three and, as Wolper points out, the one that should be easiest to adapt. Poetry gives us something finer and deeper. It gives us a living thing, an idea, a beautiful thought. It is ideas that pictures of the most appeal, ideas that lift a picture far above the commonplace level. Analyse 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.

By using the basic ideas of celebrated poems, and interpreting them by means of logical dramatic material, a producer can achieve a two-fold purpose. They can develop a sufficiently serious line of stories to meet requirements and offer to the public a finer and more meaningful type of production.

That Mr. Wolper has great faith in the adaptability to pictures of poem themes is indicated by the fact that Robert W. Service's famous poem, "The Law of the Yukon," has been selected as the basis of Charles Miller's initial production to be presented by Mayflower. Around the spirit and ideas conveyed by the Service poem, Director Miller is said to have woven a story of great dramatic force and human appeal.

West Coast Film Publicists in Association Have 'Mouth Organ'

THE MOUTH ORGAN comes to Moving Picture World every week as a result of the Motion Picture Publicity Writers of Los Angeles. It is mimeographed, and its trim-end columns call to mind and supply attendant shudders the weeks when Moving Picture World's staff poked the face of a typewriter, chased commas, captured quotes and wrote wide-measure for reproduction and publication—al a Literary Digest's pioneering.

Ted Taylor is editor of The Mouth Organ and its mast head tells us that the Studio Publicists Association has C. Walter Huntington as its president; Harry Hammond Beall, vice president; Allan T. Risley, treasurer, and Emma-Lindsay Squier, secretary. Meetings of the S. P. A. are held, we don't know how often. Bi-weekly is the publication schedule for The Mouth Organ.

Miss Kennedy Heads Cast to Produce "Truth" for Goldwyn

PICTURIZATION of Clyde Fitch's masterpiece, "The Truth," is now under way. The Goldwyn company, which recently purchased the screen rights to the play, has begun work on the new production at its eastern studios on East Forty-eighth street. Madge Kennedy will play Becky Warder, whose penchant for little lies led to the brink of a ghastly tragedy, and the rest of the cast, which numbers only seven persons, includes Zelda Rogers, going to be a Skipper; Genevieve Crespi, the same part she took in the original Broadway production of "The Truth" when Clara Bloodgood was starred.

Lawrence C. Windom has been engaged especially to direct the picture. He needs no introduction in picture world. Robert B. McIntyre, eastern production manager for Goldwyn, said that the engaged cast was the highest-priced group of players thus far engaged by him. Frank Doane will play the part of Stephen Roland, the scape-grace father of Becky; Helen Green will portray Lydia, the jealous wife who involves Becky in the net of her suspicions; Kenneth Hill will play the husband, Tom Linden, who is completely deceived by Becky's amorous attentions; and Horace Haine will take the part of Jenks, the Warder Butler.

David Butler, Newest Star of Screen, Says: "Watch Us Shoot"

HIGH cost of material and construction which deters so much building operations in other fields seems to have no effect upon the plans of moving picture magnates this Spring. Never in the history of picture-making have so many new studios been declared to be projected or under way. As an instance of determination to produce under modern conditions despite inconvenience or barriers that would ordinarly retard the project, is the case of D. N. Schwab Productions, Inc., who are preparing to launch David Butler as a screen star. Butler presentations will be in the hands of a group of enterprising men who are "sold" to the idea of pictures to be made on David Butler ideas.

Mr. Butler has not, as yet, announced the name of his director of presentations. He says that when he names him the trade will not be confused or perplexed in preparing to make the best pictures it is humbly possible to produce.

Young, experienced with experience quite out of keeping with his years, has given Mr. Butler an enthusiasm for "doing things" that seems likely to reach fruition in the backing of D. N. Schwab Productions, Inc.

Goldwyn Buys Irvin Cobb's Play, "Boys Will Be Boys"

IN line with its policy of securing the outstanding book and stage successes of the most popular writers of the day, Goldwyn Pictures Corporation has just purchased the screen rights to Irvin S. Cobb's "Boys Will Be Boys," which was adapted for the stage by Charles O'Brien Kennedy and presented by Joseph Hart at the Belmont Theatre on October 13, 1919. The picture possibilities of this story, which is rich in characterization and human interest, are deemed particularly good. It will be handled with a view to bringing out in full the humor of Irvin Cobb. As the usual for the rights to the play was only closed a few days ago, the Goldwyn executives have not yet had an opportunity to decide upon the details of production. It is probable that within the next week an announcement will be forthcoming relative to the players selected for the leading roles.

Goldwyn's interest will center in the choice of an actor for the role of Peep O'Day, the delightful character that was portrayed on the stage with success by Harry Beresford. The story, with its rural background and truth to life in characterization and incident, affords other excellent opportunities for telling performances, but the central figure in the picture, as in the play, is bound to be Peep O'Day.

'Twas "The Speakeasy," So Censors Spoke Harshly

THE Manitoba Board of Censors could not see its way clear to pass the Mack Sennett comedy "Speakeasy," which is a travesty on the situation which is found in many "dry" localities. The reported reason for condemning the comedy was that it made light of the "police system." An appeal from the board's decision was made by the Famous-Lasky exchange and arrangements were made for a private showing before local police officials in order to secure their opinion in the matter.
Every Famous Players-Lasky Exchange to Have Exploitation Representative

ONE of the most important announcements made following the recent sales convention of the Famous Players-Lasky Corporation in Chicago, was that concerning the proposed expansion of the exploitation department. At the convention it was the opinion of all present, salesmen as well as executives, that the exploitation men had more than justified their existence, so to speak, and that the force ought to be augmented so that every Famous Players-Lasky exchange in the country should have an exploitation representative.

Both President Adolph Zukor and Al Lichtman, general manager of distribution, were unreserved in their praise of the work accomplished by the department under the supervision of Claude Saunders, and Mr. Saunders was forthwith given authority to so enlarge the personnel and scope of the department that practically every town of importance in the country eventually would be able to avail itself of the services of an exploitation expert.

List of Appointees Announced.

Since returning from Chicago Mr. Saunders has been largely occupied with the details of his new exchanges, and within the past few weeks nearly fifteen new men have received assignments to the various exchanges. In some cases old members of the original personnel of the department, have been given new assignments, the larger and more important centers as a rule being placed in charge of the older men.

The list of appointees is now practically complete, the following being the present personnel of the force: A. G. Birch, Denver; E. O. Child, New Orleans; Frank A. Cassidy, Chicago; Norman H. Dixon, Des Moines; Oscar A. Doob, Cincinnati; John P. Goring, Kansas City; Edgar Healy, New York City; John D. Howard, San Francisco; Benjamin Laskin, Charlotte, N. C.; Walter M. Alpert, Atlanta; Alvin H. Alpert, Jersey City; G. F. Klar, Philadelphia; John P. McConville, Buffalo, N. Y.; Paul L. Morgan, New Haven; Hal Oliver, Omaha; Eli M. Orwitz, Detroit; N. K. Parkhurst, Salt Lake City; Norman Peck, Portland, Oregon; Herman Phillips, Washington, D. C.; H. Wayne Pierson, Atlanta; Al Price, Los Angeles; Charles Raymond, St. Louis; Daniel Roche, Chicago; W. Stanley Shayer, Minneapolis; Fred E. Walters, Cleveland; Leslie F. Whelan, Dallas; Charles L. Winston, Boston.

In choosing these men, Mr. Saunders exercised the greatest care, picking none but tried and proved showmen. Every man without exception has had long experience in some branch or other of the show business, nearly all of them having served as advance agents of successful theatrical attractions and many of them having had previous experience in the exploitation of motion pictures. Not a few of them, moreover, have been in the newspaper business, an experience which has stood them in good stead in their present work.

Established Reputation.

"The best feature of the work of our department," said Exploitation Manager Saunders, "is the fact that we have sold the exhibitors on the proposition. When we started in not a few exhibitors were skeptical, and of these nearly all practically refused to be shown. But there were exhibitors—big ones, too—who welcomed the aid we offered them and gave their complete co-operation. The result of the work accomplished by our men in putting over George Loane Tucker's 'The Miracle Man,' the first of our super-specials, was an eye-opener. So when Cecil DeMille's 'Male and Female' came along, we had a record to point to.

Records Continue To Go.

"What happened? Where 'The Miracle Man' broke records, 'Male and Female' broke them again. The demand for the production men increased 100 per cent. Then came 'Everywoman' and there were more new records set up. And so it has been with 'The Copperhead,' 'On with the Dance' and the other super-specials. Moreover, the expansion of the department makes it possible for us to give personal attention to second and third-run houses, and in many instances houses of these classes have duplicated the successes scored in the larger centers."

In connection with the work of the exploitation men in the field there is now being issued from the home office what is called "The Money Sheet." This is a compendium of exploitation information, each "Money Sheet" being devoted to a single production, by Gordon H. Place, formerly editor of Progress-Advance, and he is assisted by H. S. Fuld.

Miss Barriscale in Super-Specials.

Robertson-Cole announces that after the present Barriscale series has been completed, a contract recently signed will be put into effect by which Bessie Barriscale in the future will star nothing but super-specials for Robertson-Cole.

The making of this new contract with B. B. Features Company, places Bessie Barriscale in a position to produce four super-specials a year, and with the recent announcement of Robertson-Cole that only those productions that can meet the Robertson-Cole standard shall be released.

Fausto Theatre, Havana, Plays to Capacity with Paramounts

S. R. O. signs have been at work continuously in the Fausto Theatre, Havana, the first run house for Paramount-Artcraft pictures in Cuba, according to information received by E. E. Shauer, in charge of the foreign department of the Famous Players-Lasky Corporation. Although the theatre has a seating capacity of 1,600, it is crowded continually during the exhibition of the Paramount-Artcraft productions, and is establishing new records for box office pulling power in Cuba.

The Fausto is owned and operated by the Caribbean Film Company, distributors for Paramount-Artcraft productions in Cuba, Porto Rico, West Indies, Venezuela and Central America. As first run house for Paramount-Artcraft pictures it has become one of the most popular theatres in Havana. It is located within a block of the new government palace, and because of this location is in a position to cater to the highest class of picture patrons.
Baltimore Sunday Bill Wins at Second Session

By Wire to Moving Picture World

The bill permitting Sunday motion pictures in Baltimore after 2 P.M., with referendum introduced by Representative George D. Iveson, Jr., of Baltimore, failed in the House of Representatives, Annapolis, on Monday night, March 29, lacking the constitutional majority. The Baltimore delegation was divided, eight members voting against the measure, fifty-two or “yes” were required for passage. The vote was forty-eight for and forty-two against.

On the night of March 31, the bill was reconsidered and passed with the referendum. The vote was fifty-five for and thirty-eight against. Political action is reported as responsible for the change in decision. It will be voted on next November.

Rivoli Theatre Patrons See Miss Binney’s “Stolen Kiss”

That large body of exhibitors, who, like buyers in the jewelry, clothing, and other trades, get a line on what is from things shown in New York City, will find some food for thought in the Rivoli Theatre’s choice of Constance Binney in “The Stolen Kiss” for the week of April 4.

Not only does this booking make it nine straight for Realart Pictures Corporation in the Broadway houses, but it emphasizes the fact that the Rivoli has booked its third Realart picture. Others previously shown were “The Fear Market” and “Anne of Green Gables.”

“The Stolen Kiss” is an adaptation of the popular novel, “Little Miss-By-the-Day,” by Lucille Van Slyke. Constance Binney plays three roles. In the early part of the picture she is Felicia Day at the age of 10 years and her mother, Octavia Day. In the later scenes of the picture she plays Felicia Day as a young lady in her “teens.” Rod La Roque plays the leading male role. Others in the cast include Frank Losee, Robert Schaible, Bradlye Barker, Richard Carlyle, George Backus, Edna Davies and Ethel New. Kenneth K. Webb directed and George Falsey did the photography. The scenario was the work of Kathryne Stuart.

Insurance Cut for Picture Showmen as Chamber of Commerce Gets Into Action

A DD one more to the record of accomplishment in co-operation by picture showmen—the Theatre Owners’ Chamber of Commerce, composed of picture men doing business in the metropolitan district, has secured an insurance rate that cut in half the long-standing tariff prevailing since the earliest day of picture exhibition. By an arrangement, based on representation of the justice of their claims, 230 theatres represented by this new organization of exhibitors, have had their rate reduced from 52 cents per seat to 21 cents.

The Theatre Owners’ Chamber of Commerce is, at present, little more than a “lunch club,” meeting every Tuesday at the Hotel Astor for “eats” and conferences. Tuesday, April 16, the organization will be made permanent by the election of officers to supersede the following temporary roster:

William Brandt, president; Hy Gainsborg, secretary; Samuel Bock, treasurer; Adolph Stockhammer, sergeant at arms.

Tuesday’s election is not expected to create any particular “stir,” as the organization is more keen on results through co-operation than it is active in “politics.”

Sane Methods Achieve Results.

The matter of insurance was the first proposition taken up by the Chamber of Commerce. Since pictures have been exhibited theatres have been clasped with bowling alleys, shooting galleries and the like as “risky.” At the outset, considering the “store show,” this basis was reasonable enough, but in later years modern constructive and building for safety has had the picture theatre an altogether different “risk.”

The owner of these 230 theatres represented in the Chamber of Commerce went about their mission in business-like manner. They compiled a list of fifty picture houses of the first class, situated in New York City and its vicinity, and proved to the insurance people, with whom they were negotiating that not one of the fifty theatres had ever had an accident since the day they were opened.

Attention was called to the modern construction of every theatre that has been built in recent years; construction supervised by the authorities and strictly up to requirements. The “shooting gallery” type of “store show” was shown to be obsolete—and the prevailing schedule unjust. That rates were cut in half proved the soundness of the representation.

Will Inform Interested Showmen.

Should any picture showmen desire further details they may be obtained by addressing Hy Gainsborg, Hotel Astor, New York. A pamphlet has been prepared for distribution among showmen and will be sent on request—although it would do no harm to enclose a postage stamp for mailing.

What the Chamber of Commerce most desires to express is the success of co-operation. With showmen working together, so much more may be accomplished than through divided effort. The matter of insurance is but one of the matters that will come to the attention of the new organization. Sticking together and working as a unit, the Chamber of Commerce expects to accomplish a great deal more of benefit to showmen in this section.

Famous Players Signs New Contract with Ethel Clayton

The re-engagement of Ethel Clayton on a long-term contract has been just announced by Jesse L. Lasky, first vice president of Famous Players-Lasky Corporation, which assures the public that this star will be seen in many more Paramount Artistic pictures. A particularly interesting feature of this announcement is that it has been arranged that in October Miss Clayton will go to Lor-lk to make two photoplays in the London studio of the Famous Players-Lasky Corporation.

At least two plays have been especially selected because of their fitness to Miss Clayton’s characteristics and they will be made with a London background, which will, it is believed, prove exceptionally effective.

Ethel Clayton has always expressed a desire to make pictures abroad and is naturally overjoyed at this prospect. Further details concerning her forthcoming vehicles will be made known shortly. At the present time she is engaged under the direction of Paul Powell in making a drama titled, “All in a Night,” much of which is laid in the Orient.

“No Sugar Needed in My Tea While You’re Around,” Says Robert Warwick to His “Sweetie.”

This is five o’clock (pardon, daylight saving) six o’clock tea in Paramount’s coming drama, “Thou Art the Man.”

Robert Warwick can be heard to say, “Thou art the girl for me.”
To Release First Goldwyn-Bray Comic
with Cartoons and Lampoons April 18

THE Goldwyn Company announces a new release, the Goldwyn-Bray Comic, a single reel subject that will be distributed weekly, beginning April 18. It will be prepared at the Bray Studios, as is the Goldwyn-Bray Pictograph, also a single reel which is firmly established as one of the most popular releases on the market. The Comic will in no way encroach upon the specific field of the Pictograph.

The new issue is a split-reel presenting a comedy cartoon in the first half and what are termed "Lampoons" in the second. In material and treatment it will be unlike anything heretofore presented on the screen, enlisting the services of the foremost cartoonists and humorists of the country.

During the first half of the film, the motion picture public will renew old friendships. Happy Hooligan, the Shenanigan Kids with the Captain and the Inspector, also Judge Rumhauser and his pal, Silk Hat Harry, will again make their appearance on the screen. All of these characters are known to hundreds of thousands of newspaper readers, and their humor is more contagious than ever when conveyed through the animated black and white figures on the silver sheet.

The cartoons, produced by the International Film Service for Bray Picture Corporation are the result of the combined efforts of Gregory LaCava, John Foster, Vernon Stallings and of Max Fleischer of "Out of the Inkwell" fame. The brief stories in which these characters figure contain many surprises of plot and crisis.

Jabs at Follies and Foibles.

The "Lampoons," comprising the last half of the release, present jabs at the follies and foibles of everyday sayings, together with the best jokes of the week selected from the press of the world. The Bray company has secured the services of an efficient staff headed by one of the cleverest editors in the country to make "Lampoons," the original lampoons or lampoons' will be like nothing else. They will have a flavor and a tang of their own.

The Bray Pictures Corporation believes it is fortunate in securing the exclusive marketing rights to the International car-
Vitagraph President Aids in Rescuing Daredevil Actor Torn by Savage Bear

A RMED with rifles, shotguns, clubs and lariats, members of "The Courage of Marge O'Doone" company, led by Albert E. Smith, president of Vitagraph, recently risked life and limb to recapture a savage 1,000-pound grizzly bear in an exciting four-mile cross-country chase. One man was nearly killed and twenty others were severely lacerated.

Vincent Howard, well-known daredevil of the films with a reputation for fearlessness gained from his performance in Vitagraph serials, leaped from his horse at the head of the flying column and attacked the bear with a club. When A. E. Smith and the others came to his rescue the bear had torn the left side of his face away, gouged his eye, and the laceration across his body proved that he had missed being disembowled by an inch. He may lose the sight of the eye. Surgeons grafted new skin onto his face.

A. E. Smith, Director, and Welch Also Hurt.

President A. E. Smith and Director David Smith showed marks of the encounter, as did Niles Welch, the leading man, and nearly a score of others.

"Get the grizzly alive!" was the order of A. E. Smith when the giant beast escaped. It has registered in many of the scenes and desperate measures were warranted to save retaking most of the picture. Mr. Smith, therefore, instructed that the bear was to be killed only in an emergency.

The population of Chadsworth, Cal., and the surrounding country was aroused when the grizzly's escape became known. Scores of motor cars followed the chase. The pursuit led over roads and fields, into canyons and along precipices and once in front of a speeding passenger train.

Several times the grizzly was surrounded, but escaped again. Twice he was lassoed, but once he snapped the lariat with his teeth and again the train cut the rope as the giant beast leaped across the tracks hardly a yard ahead of the pilot.

Bears Fought Forty Minutes.

The grizzly finally reached the edge of a cliff and turned on his pursuers. Howard, the severely injured man, grasped the piece of rope still about the beast's neck and with a club attempted to subdue him. The bear, with one pass of his paw, ripped Howard from his left eye to his waist, tearing out half of his face. Had not Mr. Smith and the others come up Howard would have been killed.

All this excitement, naturally, put the grizzly in an excellent mood for a vicious fight with the other bear and a highly realistic scene was enacted under the direction of A. E. Smith. The bears fought for forty minutes with four cameras constantly turning. The one that figured in the escape was the victor, as intended by the story, and while these scenes will afford but a few moments of action on the screen in the finished production of "The Courage of Marge O'Doone," they will be unsurpassed as an exciting incident.

Henry Siegel Is Appointed New York District Manager

OFFICIAL confirmation of the appointment of Henry Siegel, former branch manager of the New York Select exchange, as district manager for New York has been made by Sam E. Morris, general manager of Select Pictures and the Republic Distributing Corporation.

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 salesman for the World organization 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. His rental, collection and operating methods were so efficient that he was transferred to New York where for the past few years he has been managing the Select exchange.

The recent promotion of Mr. Siegel as district manager for New York will be more than welcomed by the many exhibitors who have had the pleasure of knowing him. He is a sterling character and honorable pursuit of all transactions concerning the productions of the Selznick Pictures Corporation.

Critics Praise "Fighting Shepherdess."

Anita Stewart's Mayer-made First National production, "The Fighting Shepherdess," which is playing at the New York Strand Theatre this week, elicited much favorable comment from the metropolitan critics.

The "Tribune" declared that in the picture Miss Stewart did the finest work of her entire career.

The "World" said: "The Fighting Shepherdess is well worth looking at."

Similar favorable criticisms from other first-run cities would indicate that the picture has a universal appeal and will add much to Miss Stewart's popularity.

The Moving Picture World carries a message to exhibitors in small towns by the hundreds where telegrams seldom, if ever, visit in their travels. It is to benefit this great prosperous exhibitor element that the World is compiled—as much to help the little fellow as to help the "first run" man in the larger cities.

Philadelphia Broker Visits Famous Players-Lasky Studio

WHEN Chauncey P. Colwell, prominent broker of Philadelphia, visited the West Coast studio of Famous Players-Lasky recently, the first question he asked was: "Why and how is motion picture production such a 'Big Money' game?"

The visitor explained that his firm, Cassatt & Company, had played a big part in marketing the recent stock issue of Famous Players-Lasky. "I learned then of the millions and millions invested in this one great producing company, but I am frank in saying that I did not understand it. I have never been inside a motion picture studio and am here for two reasons—first, for pleasure, and second, to solve the problem I have been unable to solve thus far—and that is the need of the immense investment, why the millions and millions of capital is required."

—Mr. Colwell, who was accompanied by his father, Louis Streit Colwell, Montreal capitalist, was taken on an extended tour of the big Lasky plant.
Selznick Presents William Faversham as Star in “The Man Who Lost Himself”

WILLIAM FEVERSHAM has been engaged by Myron S. Selznick, president of Selznick Pictures, to appear in star productions. Mr. Faversham adds to the Selznick forces, which have already brought to high points of motion picture production, a personality that has packed theatres for years. His record of successes in Civic and Amateur Theatres occupies two full columns and the favorable criticisms of productions in which he has appeared have filled many hundreds of columns in the press. Taken as a whole, Mr. Faversham is considered an actor pre-eminent, whose screen abilities and personality are equal to his stage presence and talents.

The first production in which Mr. Faversham will star is already well on its way to completion. It is called “The Man Who Lost Himself,” from the widely read story of the same name by Ernest Stackpole. The combination of story and star is augmented with the addition of George D. Baker, who has produced for the screen some of the subjects which have taken rank with the best. Among these is mentioned “Revelation,” whose box office value was seconded only by the satisfaction it gave to those who saw it.

Mrs. DeWolf Hopper Plays Opposite.

Prominent in the cast of the Faversham production is Mrs. DeWolf Hopper, who has the role opposite the star. Her appeal in this part is said to be irresistible, and it is confidently expected by Selznick officials that she will become an individual honer in “The Man Who Lost Himself.”

The initial Faversham subject for Selznick is described as a absorbing drama with comedy touches. It concerns an American young man who finds himself stranded in England, dejected and unknown. The manner in which he extricates himself from his predicament affords Mr. Faversham the same splendid opportunity for the characterization that won for him a pre-eminent amateur, the great actors of the American stage.

The work he does in “The Man Who Lost Himself” is in character and treatment to that which gave the theatre-goers of this country in “Lord and Lady Algys,” the biggest comedy hit of its time. As an expert high-class, refined drawing room comedy, it can be said that there are few actors who compare with Mr. Faversham.

Phil Ryan Now with Associated Exhibitors

PHIL RYAN, who recently resigned his position as feature sales manager for Gaumont, has become connected with Associated Exhibitors, with which organization he assumes duties under General Manager F. C. Quimby, which will bring him into intimate touch with the holders of franchises and sub-franchises in the association.

Mr. Ryan is known personally to thousands of exhibitors throughout the United States and Canada, and his knowledge of the industry is such as to serve him in a position of inestimable value to the organization—particularly in its connection with the application of the sub-franchise part of the system. As is well known, the holders of sub-franchises that Mr. Ryan will be concerned most directly. In his new position, Mr. Ryan will work in close association with Mr. Quimby, with whom he also progressed while both men were with Pathe. Under Mr. Ryan’s supervision the feature sales of Pathe swelled to extremely complimentary proportions.

Mr. Ryan has been in the motion picture business for quite a number of years. He joined Pathe on his return from France, where he served in the Field E. F. Previous to his joining the army Mr. Ryan was district sales manager for Universal in Kansas City. During his period of service he established enviable records. After that he was responsible for the promotion of several successful motion picture ventures.

First National Now Reveals Secret of “Don’t Ever Marry”

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, when further information being available at the First National headquarters or exchanges. Now, as to the secret of “Don’t Ever Marry,” is the title of Marshall Neilan’s second independent production to be released via First National, following “The River’s End,” the well known and justly popular screen hit.

The second Neilan offering is an adaptation from Edgar Rice Banning’s story, which created wide interest when it ran as a serial in the All Story Magazine. Every exploitation opportunity available in connection with the star, as well as the benefit of what is conceded to be one of the most extensive and novel campaigns ever prepared for the picture. “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. The picture is now finished and will receive its final treatment at the Rothacker laboratory within the next week. It is expected in New York within the next two weeks and prints will be available for review at the First National exchanges throughout the country.

Fay Tincher Plays in Next Christie Two-Reel Comedy

FOLLOWING the release of “ Petticoats and Fants,” the latest Christie two-reel comedy featuring Bobby Vernon, which, by the way, is Vernon’s first appearance in the head role of one of the Christie’s two-reel specials, Fay Tincher will start work in a new two-reel fun film that will appear within a week at the Hollywood studio.

After casting about for over a month to find the proper type of story in which the comedian can appear to best advantage, a story titled “Belinda’s Bluff” has been secured from Maie B. Haves, a scenario writer, which is to be the basis for the next Christie two-reel offering. W. Scott Darling is now writing the continuity for this original story, while William Beaudine has been assigned to the direction. The story is a farce comedy, not unlike the comedy roles in which Mr. Tincher has appeared on the screen in the D. W. Griffith company.

Earl Rodney, Helen Darling, Jimmy Harrington, and others of the Christie stock players will also appear in the new comedy. Of the twelve two-reel Christie comedies produced last year, Miss Tincher appeared in six.
Consensus of Trade Press Reviews

Here are extracts from available reviews printed in the five motion picture trade papers.

The Strongest
(Rene Adolphe—Fox)

M. P. W.—The strength of the production is to be found in the simple strength of its conception and in its development. Tells an entertaining story.

N.—Clemenceau's name may carry this picture by itself.

T. R.—It contains numerous rare moments, when the spectator is genuinely touched.

W.—Badly handled production with a big name attached to it.

E. H.—There are exploitation possibilities of great merit, which should result in successful engagements wherever the picture is exhibited.

Shod with Fire
(William Russell—Fox)

M. P. W.—As a whole, it is not up to the William Russell standard, though it tells a consistent story, with occasional strong moments.

N.—Its romance, atmosphere and simple heroes will surprise the average picture-goer.

E. H.—This is the range of the stars exhibits good horsemanship throughout the picture. The story is well suited to his work.

W.—Russell's popularity may help this over its own rough spots.

The 13th Commandment
(Ethel Clayton—Paramount)

M. P. W.—The story will undoubtedly please most patrons.

N.—A strong, real story, particularly timely.

T. R.—A production of undoubted box office value and well worth the attention of exhibitors.

W.—Very human and humorous picture, dealing with the lady- parasite.

The Devil's Riddle
(Gladys Brockwell—Fox)

M. P. W.—The number as a whole is produced with only average skill, but is strong in plot and continuity.

N.—It will please those who wish to see a romantic picture which ends happily, and does not insist upon thrilling suspense before the last reel.

T. R.—The story is generally convincing, even though in certain spots good manners and naturalness are sacrificed for dramatic effect.

W.—This one doesn't measure up to the standard of plain, unvarnished melodrama.

E. H.—The development of the story seems improbable in a few instances, but, as a whole, the picture is interesting and easily followed.

Alarm Clock Andy
(Charles Ray—Paramount-Ince)

M. P. W.—It will please and satisfy most photoplay audiences.

N.—Charles Ray scores again as hush- hush youth.

T. R.—Up to the usual Ray standard of story, direction, and performance, without regard to the cast.

W.—Typical Charles Ray picture that should score big.

E. H.—While not up to the most successful Charles Ray productions, it is a very pleasing comedy-drama, which should be well received.

The Daredevil
(Tom M. Mix—Fox)

M. P. W.—A swiftly moving, humorous production containing much action of a stirring sort, and well in the best of recent Westerns.

N.—A first rate entertainment—one that travels on high throughout and which is punctuated with unadulterated thrills and humorous touches.

T. R.—Anyone looking for thrills, fast action and laughs, can't afford to overlook "The Daredevil," the newest Tom Mix release.

W.—Tom Mix chalks up a whale of a thriller.

E. H.—His plays have a well-established following, and this is one of the best of them.

Excuse My Dust
(Wallace Reid—Paramount)

M. P. W.—It is a fine production and will certainly please with its speedy action and entertaining comedy.

N.—None better when it comes to entertaining.

T. R.—Registers a very pleasing sequel to "The Roaring Road."

W.—Plenty of automobile atmosphere mixed with straight comedy and thrills.

E. H.—The production should meet with approval that is universal.

The Forbidden Woman
(Proctor-Kimball—Equity)

M. P. W.—The picture is one that seems likely to meet with public favor.

N.—Artistic production of poorly developed plot.

T. R.—If properly exploited it will attract all admirers of Fox subject Young and also win many new ones for her.

W.—Conventional and ill-treated story disappointing.

E. H.—Is well qualified to duplicate the success scored by "Eyes of Youth."

A Manhattan Knight
(George Walsh—Fox)

M. P. W.—It is seldom that a melodramatic feature holds such a well-sustained pace as does this five-reeler Fox subject, adapted from a novel by Gelett Burgess.

N.—Crock melodrama makes lively picture.

T. R.—Something is happening of a strenuous nature from start to finish, and the hero's opportunity to rescue and dangerous predicaments keep him so busy that an amusing flavor spices the events.

W.—Novel and very well produced crock entertainment.

E. H.—Interest is sustained and at no time is the outcome obvious. George Walsh performs his strenuous activities and he has been given a good supporting cast.

Too Much Johnson
(Bryant Washburn—Paramount)

M. P. W.—A broad force and, judged in its entirety, is not up to the standard of recent Washburn productions.

N.—Is not the Washburn standard.

T. R.—One of the most entertaining comedies in which this star has appeared in recent months.

W.—Not up to the Washburn comedy standard, but it may be.

Lifting Shadows
(Emmy Wehlen—Pathé)

M. P. W.—The cast is very good all through and the story entertaining.

N.—A program that for thrills and excitement beats any serial we have seen in a long time.

T. R.—An excellent cast, a lavish production and extremely beautiful gowns worn by Emmy Wehlen, combine to make "Lifting Shadows" decided important than the story.

W.—Wild-eyed melodrama about stereopticon film "Bolshevists."

E. H.—Is a pleasing love story, with the Bolshevist movement in America as its setting.

The Loves of Letty
(Pauline Frederick—Goldwyn)

M. P. W.—Should provide a fair entertainment wherever shown.

T. R.—Measures up to the exhibitor's demands for an averagely strong feature offering.

W.—Below the average program offering.

The Dream Cheater
(J. Warren Kerrigan—Hodkinson)

M. P. W.—Wherever its suggested meaning is taken seriously, the whole product will rank as good entertainment.

N.—Makes clean, entertaining picture.

T. R.—An excellent state to it is just another movie gone wrong.

W.—Muchly muddled picture based on short story by Balzac.

$30,000

(J. Warren Kerrigan—Hodkinson)

M. P. W.—The majority will no doubt believe this the mystery surrounding certain incidents.

W.—It will pass as average entertainment with most audiences and be a delight to the admirers of the star.

E. H.—An example of a very good story gone wrong in the making.

W.—Below the average standard of Kerrigan productions.

E. H.—It presents J. Warren Kerrigan in a role well suited to his talent, with a well chosen supporting cast and a better-than-average story.

The Third Woman
(Carlyle Blackwell—Robertson-Cole)

M. P. W.—The whole product is a fair entertainment.

N.—Might be classed as fair entertainment.

T. R.—Capable direction and clever acting by an all-star cast combine to make this picture a stellar attraction.

W.—Poorly produced picture that goes to waste.

E. H.—While rather an elaborate production, it is well made and has many interesting scenes of life in Indian villages.

The Veiled Marriage
(Anna Lehr and Ralph Keilard—Hallmark)

M. P. W.—In spite of the production's defects, the picture contains elements which the ordinary public likes; and there is a chance for its popularity in the average picture house.

N.—Is not only improbable but impossible, still it is worked out with enough melodramatic flavor to provide a few moments of interest.

T. R.—An average production.

W.—Ordinary production involving old John Barleycorn.

E. H.—The story is of the type that has scored successfully in the past and is well told from the beginning to end.

The Woman Game
(Elaine Hammerstein-Wehner-Selznick)

M. P. W.—With a theme that stands the test of time and the wear and tear of centuries and scenarios, a dramatic construction both forceful and original. "The Woman Game" is no doubt a production that should please modern tastes.

N.—Many interesting elements make entertaining picture.

T. R.—As a high class picture in every detail of construction.

W.—A clever story, well handled, that always proves popular.

E. H.—Is the screen version of a decidedly novel and interesting story, in which Elaine Hammerstein has accomplished more than in any of her previous vehicles.
Sidelights and Reflections

TO judge from the scarcity of screen stories in the past that correspond to the realistic novel, the moving picture public must obviously prefer to see the solidly realistic and comparatively unromantic stories by and for the more intimate of the average folk. These are stories of domestic life, of commercial life, of small town life, and life as far removed, it seems, from the world of the most sincere realism and the least sentimentality. At rare intervals we get such unflavored mental food as "Behind the Door," but for the most part our screen has been given largely to stories that removes much of its strength and then mixed with an pleasant taste formula that makes it palatable to the majority of film followers.

The preceding paragraph has not been written in a spirit of recrimination, but solely to record a fact which is common knowledge that most men and women read novels, attend the spoken drama and patronize moving pictures merely for entertainment. The drab realities of existence are not to be tolerated by the masses, that enforces the entire output of the disilluminizing realists.

D. W. Griffith must have had this thought in mind when he decided to make "The Idol Dancer." It is a tale which, with the frank materialism of the realist, would have had the unloveliness of Burke's "The Chimp," and the drabness of a drab little turned into the exquisitely beautiful screen story known as "Broken Blossoms." The two leading characters of "The Idol Dancer" needed only the touch of a Burke to change the story into an unsavory tale as the only "Limehouse Nights." The girl, a compositon of Japanese, Siamese and Chinese, is a man, a beachcomber, sodden with brandy and callous to all moral restraint: strange material for a love story, a romance with the intangible charm and idealized character蜿蜒。 The first step toward this goal Mrs. and Charles Dana for the girl, and Richard Barhthelms for the derelict. The rest was easy. Knowing that the public would accept the claims made for the intangible virtue of the one and the imbued integrity of the other when personified by these players the director had only to throw his men and women against a rich background of tropical sea and land and weave into their romance any glowing color that suited his fancy, to the display of the realists and the enjoyment of the other nine-tenths of the paying public.

But there are other phases to the commercial value of tempering the dark shades of life to the picture passion. The opening week of the engagement of the Paramount-Artcraft screen version of "Dr. Jekyll and Mr. Hyde" in New York saw the first day's business at the Rivoli break all previous records and the cinema that has been forced to hand in their money at the box office within success on the following three days have smashed another record. And the Stevenson story in film form is largely a thing that have been largely upon how a thing is done.

LATEST REVIEWS and COMMENTS

CONDUCTED BY EDWARD WEITZEL, ASSOCIATE EDITOR

IN THIS ISSUE.

Dr. Jekyll and Mr. Hyde (Paramount).

The Blood Barrier (Pathé).

The White Dove (Robertson-Cole).

Old Lady 3 (Metro).

Her Five-Foot Height (Universal).

The Brand of Lopez (Robertson-Cole).

The Harvest Moon (Hokinson).

The Tattlers (Fox).

Vanishing Traits (Campbell-Selig).

Comments.

"Dr. Jekyll and Mr. Hyde"

John Barrymore Presented in Special Production Made by Paramount-Artcraft.

THE critical review of "Dr. Jekyll and Mr. Hyde" appears on page 239 of this issue. The complete story of this special Paramount-Artcraft film with emphasis on exploitation angles and catchlines appears below.

The Story.

Dr. Henry Jekyll, a philanthropic physician, is often reproached as the St. Anthony of London. He is tall and handsome and presents a very suave and charming figure. One evening after his work, he takes dinner with Sir George Carew, who has a daughter Millicent. Dr. Jekyll is introduced to the girl, and after a conversation with Carew, Dr. Jekyll asserts that it is his belief that every man has two sides, and that he is tempted to yield to it. Put of the care of Carew take him to a low grade music hall, where he is attracted by a dancer named Theresia.

Dr. Jekyll is successful in producing a mix of the two to separate the good and evil in men and provide two separate bodies which are independent of each other. He proceeds to drink the blend and becomes Mr. Hyde, a hideous looking creature. By drinking an additional dose he changes to Dr. Jekyll's normal self.

As Mr. Hyde he visits the poorest quarters in London and becomes enriched and hopeless. He makes the man leaving all his wealth to Mr. Hyde. He frequently visits the music hall and is seen with Miss Eddy Dunn, who also visits the man on his death bed and then, as she has taken his wealth, he changes into Dr. Jekyll and murders Miss Eddy Dunn. He takes the money and uses it to travel, to drink and to murder in the streets.

The film is a story of the frank sort, with high emotional moments, and sub-titles that are in keeping.

Sylvia Breamer and Robert Gordon play the roles of the heroine, a married woman, and endeavor to force the desired formulas from him. Willy Dunn plays the villain, a villainous almost to the point of mania. There is too great resemblance between the latter character and Eddy Dunn, who appears as the chauffeur, but the confusion does not matter greatly. At the same time, it is better to avoid similar types in depicting tense scenes such as are shown in this film.

The plot has to do with the efforts of foreign agents to obtain a certain set of dye formulas in possession of the hero. They make use of a friendship for the heroine, a married woman, and endeavor to force the desired formulas from him. Willy Dunn plays the villain, a villainous almost to the point of mania. There is too great resemblance between the latter character and Eddy Dunn, who appears as the chauffeur, but the confusion does not matter greatly. At the same time, it is better to avoid similar types in depicting tense scenes such as are shown in this film.

THE MOVING PICTURE WORLD

April 10, 1920

Editorial and Comments

"The Blood Barrier"

Pathe Releases Six-Part Blackton Production of Strong Melodramatic Interest.

Reviewed by Robert C. McLain.

THIS six-reel Blackton Production, "The Blood Barrier," released by Pathe, is based on a story by Cyrus Townsend Brady. The story is brought to his melodramatic top-swing. It has a strong plot interest, is brightly photographed and possesses a pronounced general interest. It is released in the form of a four-reel episodic drama with sub-titles that are in keeping.

Sylvia Breamer and Robert Gordon play the roles of the heroine, a married woman, and endeavor to force the desired formulas from him. Willy Dunn plays the villain, a villainous almost to the point of mania. There is too great resemblance between the latter character and Eddy Dunn, who appears as the chauffeur, but the confusion does not matter greatly. At the same time, it is better to avoid similar types in depicting tense scenes such as are shown in this film.

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**The White Dove**


Reviewed by Louis Reeves Harrison

Plainly serious and less obviously ironical, "The White Dove," a Robertson-Cole special, has to do with those morals and emotions which are usually a century or two ahead of the laws supposed to regulate them. It is an English subject's protest against the Englishman's point of view of morality in marriage—it must be entirely that of the wife. The husband is a detestable old drunkard as he pleases. Locke portrays the Englishman as one who permits his wife to breathe freely at times, but lets her know that the rascal is an uncertain, undependable sort of a fellow, to be relied on until the next payday. He is a morbidly intolerant and feminine frailty breaks under a strain and he becomes a hen-pecked and pitiable creature. This intricate conclusion saves the story.

H. B. Warner impersonates his role with dash and force. Miss Linda Darnell is a good-natured, plump, plucky young woman of the outerward forms of society, who deigns everybody around him for their sins of commission and omission, including his brother-in-law. He repeats at last and confesses himself a Pharaoh, see compensates, but the part is without much of a hold on sympathy, and the humor is very good. The direction fails to bring out strong emotional revelation. The story as a whole is, however, satisfactory.

**Exploitation Angles:**

Play up Warner and make good use of the Locke name to draw former fans of his classical plays. This novel is an amusing story with the bearing this story has upon the marriage relationship. This will be for people who do not want literature. Between the two approaches you should be able to gather in the populace.

**"Old Lady 31"**

Emma Dunn Repeats Stage Success in Metro Adaptation of Rachael Crotters Play.

Reviewed by Margaret I. MacDonald.

RACHAEL CROTTERS' play, "Old Lady 31," adapts itself well to screen adaptation. As seen in the Metro production, it is a good work in character, containing a wealth of human interest, enough of comedy, and sufficient pathos to make appeal to all who can see it. The old couple, whose sorrows at losing their all are alleviated in allowing the old man to become a member of the household along with his wife, are irresistible in their appeal.

Fine individuality is given to each member of the cast, and the combining of Blossy, whose unquenchable romanticism is one of the amusing features of the play. The opening scenes of the picture move rather too slowly, but the couple is improved by narration, and there is evidence of a slight degree of moving picture technique in trying to stick closely to the lines of the stage presentation.

Henry Harmon as Captain Abe Rose is sure to carry the house with him, and Emma Dunn gives a delightful interpretation of the character of Angie Rose. Clara Knott lends distinct individuality to the role of Blossy, and Lawrence Underwood as Captain Samuel Pettie as Mike, are characters one remembers, partly by reason of their good work and partly by their association with the comedy moments of the play.

**The Story.**

The old couple in "Old Lady 31," Abe and Angie Rose, have invested their savings in mining stock which has proved worthless, and they have nothing left for them but to sell the old home. With the hundred dollars left after their debts are paid, Angie is to be sent to the Old Lady's Home, a place where they were glad friends of Angie's, take a vote on whether Abe should be allowed to remain with Angie. And the vote is for whether it would be a disgrace to allow one man to live alone in a home with thirty "girls." The decision is against him. But when Angie goes with him to the gate to bid him good-bye, the gate is closed, and he melts, and they send a message after Abe, telling him that they will be delighted to have him remain Old Lady 31.

A few weeks of coddling, and a little persuasion on the part of Captain Samuel Darling, results in a return to the home, the home's most romantic maiden, and the garden, the castle over the moat.

**Program and Exploitation Catches:**

Play up Warner and make good use of the Locke name to draw former fans of his classical plays. This novel is an amusing story with the bearing this story has upon the marriage relationship. This will be for people who do not want literature. Between the two approaches you should be able to gather in the populace.
The story of old Spain forms the basis of the Robertson-Cole production, "The Brand of Lopez." Susse Hayakawa, the star of the picture, plays the role of a matador who is in love with an operatic singer, and while the story is rather insipid, Hayakawa to a great extent covers its defects by the skill of his acting. Florence Turner plays the feminine lead in a manner that compels admiration. She is the right type to impersonate the daughter of a proud Spanish family, and is never lacking in her conception of the requirements of the part. The picture makes no play for the spectacular, and the bull-fight which might be anticipated, will be looked for in vain, in spite of the fact that the bull-fighter. The romance of the matador absorbs the first part of the production, while the latter part is given over to vengeance emotions.

This is not the strongest of the Hayakawa productions by any means. As already said the worth of the star is quite overshadowed by its sentimentalization, and of course the production is moderately entertaining. Mayme Kelso and Evelyn Ward also do attractive work in the picture.

**The Brand of Lopez**
Sessue Hayakawa Sustains His Reputation for Careful Playing in Robertson-Cole Production.

Reviewed by Margaret I. MacDonald.

A STORY of old Spain forms the basis of the Robertson-Cole production, "The Brand of Lopez." Susse Hayakawa, the star of the picture, plays the role of a matador who is in love with an operatic singer, and while the story is rather insipid, Hayakawa to a great extent covers its defects by the skill of his acting. Florence Turner plays the feminine lead in a manner that compels admiration. She is the right type to impersonate the daughter of a proud Spanish family, and is never lacking in her conception of the requirements of the part. The picture makes no play for the spectacular, and the bull-fight which might be anticipated, will be looked for in vain, in spite of the fact that the bull-fighter. The romance of the matador absorbs the first part of the production, while the latter part is given over to vengeance emotions.

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authority on thought suggestion, is not a clear conception; a more careful character study of this character might have resulted in better results.

The role of Dora Fullerton as portrayed by Doris Kenyon is attractive, but the part is not overflowing with opportunities. Miss Kenyon is a serviceable actress, playing a variety of pretty clothes, Wilfrid Lytell does his best to make the role of William Holcomb, a young actor-playwright, heroic. His opportunities are also limited. Some attractive sets have been used in the picture, and it has many qualities to please lovers of music and romance.

THE TATTERS
Maddaine Traverse Featured in Five-Real Fox Subject of Dramatic Strength.

Reviewed by Robert C. McLiray.

This Fox subject, "The Tatters," is a notable one from a dramatic standpoint, one of the best of recent features judged from handling and acting alone. The performers, who include Maddaine Traverse, Jack Rollens and Ben Deely in the leading roles, have been given a full opportunity to play their parts and they do it with remarkable skill. The production stands out in marked contrast with many features of late that expect a particular to be transferred from the stage to the screen, but Miss Traverse and these others have not come through it so successfully.

Maddaine Traverse portrays a genuine woman, of the trustful, unsuspecting sort, and she does it with a grace and finesse that make her a villain in compelling fashion. Jack Rollens presents the juvenile role in an intelligent, forgetful manner.

The production as a whole is powerful and expertly made.

SELECTED REVIEWS

Bess Rutherford. In "The Tatters," is a happy wife and mother, except for one accident in life. This is the fact that her husband, Tom Rutherford, drinks heavily. They give a party one evening. During the party, Tom tries to teach his son, Jack, to drink. He makes such a degrading exhibition of himself that Mrs. Rutherford, who is his sister, calls her son a long-time admirer, Jim Carpenter, when he asks Mrs. Rutherford to procure a divorce from Tom and come to him.

In the subsequent scenes Bess has procured her divorce, in New York City. Jim, the boy, is seen choosing an apartment, where she is installed surrounded by every luxury that money can buy. The situation is postoned the promised marriage frequently.

In the course of time young Jack Rutherford, who is then twenty years of age, comes to New York. He suspects nothing until Mrs. Dexter, who is the boy's mother, calls him to see the girl again. Jack finally learns that his mother is an object of scandalous contempt with the Carpenter family, who also is secretly hoping to win Gladys Dexter, and in the resulting scene Carpenter is shot and killed. The tragic end is softened by the fact that the New York part of the story is all a dream, and Bess and Rutherfords are happily reunited at the close.

Program and Exploitation Catches: "The Tatters." Drama, with Maddaine Traverse in This Dramatic Production and Determine.

Maddaine Traverse in the Compelling Role of a Genuine Woman, Trustful and Unsuspecting—See Her at Her Best in "The Tatters."

Her Husband Was Addicted to Drink—It Came as a Shock to Bess. Bess Was the Man She Promised to Marry Better Than the Man She Left:—She Was a Trustful Woman and Returned to Her First Love—What Made Her Do It? See "The Tatters" for the Answer.

Exploitation Advice: Play up Miss Traverse and make a lot of talk about the actress, and the dramatic situation in which Mrs. Dexter finds herself and pique curiosity as to the outcome, Don't overboost, but make a good campaign for this picture.

"Vanishing Trails" Selig Serial Has Splendid Western Atmosphere and Features Franklyn Farnum.

Reviewed by Margaret L. MacDonald.

This Selig serial, "Vanishing Trails," foreign rights of which are being handled by the New York Naval Company, is a real western, and presents many interesting features including some remarkable scenes, and they do it with remarkable skill. The production stands out in marked contrast with many features of late that expect a particular to be transferred from the stage to the screen, but Miss Traverse and these others have not come through it so successfully.

The "Tatters" is strong in story interest and almost flawless in the matter of direction. It deals convincingly with a situation that in itself reflects a hard and almost hopeless case of real life, but it is real and a strong presentation such as this carries a valuable message to the world. Many a woman has found herself in the same compromising position as that of Mrs. Rutherford and have not come through it so successfully.

Maddaine Traverse portrays a genuine woman, of the trustful, unsuspecting sort, and she does it with a grace and finesse that make her a villain in compelling fashion. Jack Rollens presents the juvenile role in an intelligent, forgetful manner.

The production as a whole is powerful and expertly made.
Current Film Release Dates

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FOX FILM CORPORATION

SPECIALS.
The Strongest (Harras) Vol. 43: P-1241.
Should a Husband Forgive? Vol. 43: P-1181.
While New York Sleeps (All-Star).

WILLIAM FARNUM SERIES.
Wings of the Morning. Vol. 43: P-673.
Heart Strings (William Farnum—Six Parts). Vol. 43: P-399; C-R 1919.
The Adventurer (William Farnum—Six Parts). Vol. 43: P-1660; C-R Vol. 44: P-134.
The Orphan (William Farnum—Six Parts). TOM MIX SERIES.

Desert Love.

FOX ENTERTAINMENTS.

Planes of the Flesh (Gladye Brockwell). Vol. 43: P-146; C-R 1915.
The Silver Bullet (Buck Jones).


Her Elephant Man (Shirley Mason). Vol. 44: P-1125.


A Manhattan Knight (George Walsh). Vol. 42: P-2173.


Leave It to Me (William Russell).


The Talk of the Town (Madalaine Traverse).

EXTRAORDINARY SPECIALS.
Salome (Theda Bara).
The Honor System (All-Star).

A Daughter of the Gods (Annette Kellerman).

Cleopatra (Theda Bara).

Les Misérables (William Farnum).

SUNSHINE COMEDIES.

Her Naughty Wink.

Her Private Husband.

The Heart Snatcher.

The Great Nickie Robbery.

A Light Weight Lover.

Trailing for Husbands.

MITT AND JEFF.

The Chemists.

The Great Nickie Robbery.

Mutt and Jeff.

The Price of a Good Squeeze.

Chewing Gum Industry.

Hula Hoop Dance.

The Beautiful Model.

FAMOUS PLAYERS—LASKY

JANUARY.
The 13th Commandment (Ethel Clayton—L.-6721 Ft. Vol. 43: P-166.
Too Much Johnson (Bryant Washburn—L.—443 Ft. Vol. 43: P-942.
The Tree of Knowledge (Robert Warwick)—L.—489 Ft. Vol. 43: P-624.
The Copperhead (Lionel Barrymore—Special).—L.—3351 Ft. Vol. 43: P-733.

DOUBLE SPEED.

Double Speed (Wallace Reid)—L.—1144 Ft.; C-R 1920.
All-of-a-Budden Peggy (Marguerite Clark) L.—446 Ft.; C-R 1914.

WORLDWIDE DISTRIBUTION


GOLDWYN DISTRIBUTING

Bonds of Love (Pauline Frederick). Vol. 43: P-864.


Water, Water, Everywhere (Will Rogers).

The Silver Horde (Rex Beach Production).

The Sherry Case (Pauline Frederick). Vol. 43: P-1115.


Partners of the Night (Vol. 45: P-1145.

Dangerous Days (Rex Beach Production).

The Street Called Straight (Basil King—All-Star). Vol. 42: C-R Vol. 44: P-134.

The Woman and the Puppet (Geraldine Farrar—Seven Reels). Vol. 44: P-142.

BRAY PICTOGRAPHS.

(One Reel).

Wireless Telegraphy.

Neutralists.

High Cost of Courting.

Two Indians and an Eclipse.

FORD EDUCATIONAL.

(One Reel).

Jan. 4—Dentistry.

Jan. 11—Bubble.

Jan. 18—Just Kids.

Jan. 22—The Peculiar Smile with a Grain of Salt.

Feb. 1—The Flying Road.

Feb. 1—In High Spheres.

Feb. 20—Silverware.

Feb. 28—Tick-Tock.

Mar. 22—Brothers.

Mar. 14—With Every Meal.

Mar. 22—Alligator Hunt.

AMERICAN FILM COMPANY

"FLYING A" SPECIALS.


The Honey Bee (Mrs. Marguerite de Sylva).

The Dangerous Talent (Margaretta Fisher).

The Blooming Cactus (C-R Vol. 44: P-134.

Siam BANG Jim (William Russell).

The Thirteenth Piece of Silver (Margaretta Fisher).

W. W. HODKINSON

BENJAMIN B. HAMPTON—GREAT

AUTHORS PICTURES, Inc.

The Sagebrusher (Hampton Production). Vol. 45: P-297; C-R 1919.

ZANE GREY PICTURES, Inc.

The Desert of Wheat (Six Parts—Hampton Production).

DAN CURTIS (Hampton Production).

J. PATRICK READ, JR. PRODUCTIONS.

The Lone Wolves Daughter (Louise Gaum—Seven Parts). Vol. 43: P-1918.
Current Film Release Dates

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**PATHE EXCHANGE, INC.**

**Releases for Week of February 15.**

**Releases for Week of February 22.**

**Releases for Week of March 7.**

**Releases for Week of March 14.**

**Releases for Week of March 21.**

**Releases for Week of March 28.**
The Dastardly Sex (Blanche Sweet—Six Reels). Vol. 43; P-2174.

**ROBERTSON-COLE**

The Beloved Chester (Law Cody). Vol. 43; P-431.
Haunting Shadows (H. B. Warner). Vol. 43; P-432.
The Third Generation (Betty Blythe). Vol. 43; P-777; C-R 2002.
The Boggar Prince (Sessue Hayakawa). Vol. 43; P-778.
The Luck of Geraldine Laird (Barrie Barrassi-cale). Vol. 43; P-1113.
Seeing It My Way (Zia's Pits). Vol. 43; P-1622; Ex. 1796.
Who's Your Servant? Vol. 43; P-1441.
The Flame of Fortune (Beatrice Michelena). Vol. 43; P-2007.
The White Dove
A Woman Not Understood (Heddie Barret-scale). Vol. 43; P-129.

**Supreme Comedies.**

**MARTIN JOHNSON.**

**ADVENTURE SCENICS.**

**METRO PICTURES CORP.**

Fair and Warmer (May Allison). Vol. 43; P-1184.
The Best of Luck (Six Parts). Should a Woman Tell? (Allos Lake). Vol. 43; P-1185.
The Willow Tree (Via Dula—Six Parts). Vol. 43; P-1185; C-R 1619; Ex. 1222.
The Eyes of W— (Bert Lytell). Vol. 43; P-1116; C-R 2002.
The Walk (The May Allison—Six Parts). Vol. 43; P-955.

**STRONGER THAN DEATH (Nazimova—Seven Parts).** Vol. 43; P-82.
Nothing But the Truth (Taylor Holmes—Six Parts). Vol. 43; P-644.
A Modern Salome (Hop Hampton). Vol. 43; P-773.
The Very Idea (Taylor Holmes—Six Reels). Vol. 43; P-1527; C-R 2002.

**TRIANGLE**


**UNIVERSAL FILM MFG. CO.**

**Releases for Week of February 2.**

**ROGUE AND RICHES (MacLaren).**


**Releases for Week of February 16.**
No. 9 Of The Lion Man (The Dungeon of Da) Feb. 14—Roots of the House (Emo Fearless—The Racing Old Clothes for New (Lyons-Moran—One
Current Film Release Dates

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**Releases for Week of March 29.**

*Burnt Wings* (Frank Mayo and Josephine Hill).
No. 8 of Elmo the Fearless (The Fatal Crossing).
No. 14 of The Lion Man (Desperate Deeds).
Gutting in a Baby (Lyons-Moran—One Reel).
The Virgin of Stamboul (Priscilla Dean—Seven Reels). Vol. 44: P. 140.
Light Hearts and Leaking Pipes (Zip Monberg and Virginia Warwick—Two Reels).
Finger Prints (Robert Reeves—Western—Two Reels).
Heart News No. 12.
International News No. 12.
New Screen Magazine No. 55.
Universal Current Events No. 12.

**Releases for Week of April 5.**
The Road to Divorce (Mary MacLaren). Vol. 43: P. 127.
No. 9 of Elmo the Fearless (The Assassin's Knife).
No. 15 of The Lion Man (The Furnace of Fury).
Downing an Uprising (Lyons-Moran—One Reel).
A Champion Lover Called (June Love—Rainbow—Two Reels).
When the Cuckoo Called (Magda Lane and Frank Burns—Western—Two Reels).
International News No. 15.
New Screen Magazine No. 60.
International News No. 16.

**VITAGRAPH**

**SPECIAL PRODUCTIONS.**
The Fortune Hunter (Earle Williams—Seven Reels). Vol. 43: P. 1277.
The Spook Who Fooled the Ghosts (Alice Joyce—Seven Reels). Vol. 43: P. 1840.
Captain Swift (Estelle Williams).

**STAR PRODUCTIONS.**
The Darkest Hour (Harry T. Morey). Vol. 43: P. 1870.
When a Man Loves (Earle Williams). Vol. 43: P. 434.
The Darkest Hour (Harry T. Morey). Vol. 43: P. 944.
The Juggler's Net (Anita Stewart).
The More Excellent Way (Anita Stewart).
The Silent Avenger (William Duncan—15 Episode Serial).
The Invisible Hand (Antonio Moreno—15 Episode Serial).

**LARRY SENON COMEDIES.**
The Head Waiter (Two Reels).
The Grocery Clerk (Two Reels).

**BIG Y COMEDIES.**
(Two Reels)
Loafers and Lovers (Montgomery and Rock).
Squeaks and Squawks (Jimmy Aubrey).
Saying Goodbye (William and Rock).
Maid and Muscle (Jimmy Aubrey).
Throbs and Thrills (Montgomery and Rock).

**O. HENRY FEATURES.**
(Two Reels)
The Roads We Take (Jay Morley).
A Philanthropist in Bohemia (Edna Murphy).
The Passing of Black Eagle (Joe Hytza).
The Ransom of Mack (All-Star).

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**FIRST NATL EXHIBITORS**

In Old Kentucky (Anita Stewart). Vol. 43: P. 1445.
The Beau Market (Katherine MacDonald). L-6018: Vol. 43: P. 774.
Two Worlds (Constance Talmadge). L-5985: Vol. 43: P. 939.
Evening Shadows (Alice Darling). L-6237: Vol. 43: P. 1681.
The Turning Point (Katherine MacDonald). L-6077: Vol. 43: P. 1633.
In Search of a Sinner (Constance Talmadge). Vol. 43: P. 8095; C.G. L-644: P. 127.
The Inferior Sex (Mildred Harris Chaplin). Vol. 43: P. 1717.
The Family Honor (King W. Vidor). The Notorious Miss Lisie (Katherine Mac Donald).
March 1—the Fighting Shepherdesses (Anita Stewart). Vol. 44: P. 141.
March 22—the Idol Dancer (David Wark Griffith). Vol. 44: P. 133.
April 11—Don't Ever Marry (Marshall Nelson Production).
April 15—the Love Expert (Constance Talmadge—John Emerson—Anita Stewart).
April 25—Passion's Playground (Katherine Mac Donald).
May 3—The Yellow Typhoon (Anita Stewart).
May 31—David Wark Griffith Production.
June 21—Constance Talmadge Production.
July 19—Yes or No? (Norma Talmadge).
August 2—Curtain (Katherine Mac Donald).
August 16—Jack Knife Man (King Vidor).
August 30—Forty Minutes from Broadway (Charles Ray).

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**HALLMARK PICTURES CORP.**

Carmen of the North (Anna Bole). The Velled Marriage (Anna Lehr and Ralph Kellogg).
A Dangerous Affair. Wit Wits. Wit vs. Wits.

**SPECIALS.**
When a Woman Stares. Life's Greatest Problem. The Other Man. The Littlest (Junior Special).

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**L. J. SELZNICK ENTERPRISES**

Great Than Fame (Elaine Hammerstein). Vol. 43: P. 536.
**STATE RIGHT RELEASES**

**ALEXANDER FILM CORPORATION**
March 15—The Lone Hand (Roy Stewart). Vol. 43; P. 2015.

**GROSSMAN PICTURES INCORPORATED**

**HALL ROOM BOYS COMEDIES**
Jan. 27—G. T. and Neck.

**JANS PICTURES, INC.**
Love Without Honor (Oliver Tell—Six Reels). Vol. 44; P. 111.

**MAIDEN’S FILM CORPORATION**
The Lone Arm (Henry Walther). Vol. 45; P. 2245.

**REELCRAFT PICTURES CORPORATION**
Texas Guinan Westerns. Vol. 44; P. 1760.

**SAFE PICTURES**
April 9—The Master Key (Vera Reynolds). Vol. 44; P. 553.

**SPARKS PICTURES**
March 22—The Story of a Woman (Charles B. Stone). Vol. 44; P. 1215.

**TAYLOR PRODUCTIONS**
725 Seventh Avenue.

**W. H. PRODUCTIONS**
The Superman (Six Reels). Vol. 44; P. 454.

**WATERFALL PRODUCTIONS**
March 21—Rival (Ruby Foote). Vol. 44; P. 575.

**WILMA PRODUCTIONS**
March 11—The Road (Harry Seago). Vol. 44; P. 545.
Are You About to Equip a Road Show?
Then This Article Will Interest You

FROM C. W. Gorden, of Pittsfield, Massachusetts, comes the following inquiry in regard to the equipment for a first class road show.

Any information you can give the writer on the details make up of a first class road equipment will be greatly appreciated. Would not be satisfied with projection that was not equal to the best even if I have to pack a regular Power's or Simplex, for I might sometime wish to use it in a permanent location. What do you suggest in that line? What auto stands up best whose engine could be used to drive the D. C. generator, and what make and capacity of generator has been found serviceable and adaptable. What booth meets, in general, the requirements of over-exacting authorities? Any information will be of great help to the writer, who is generally familiar with permanent equipment, but not with road apparatus.

We turned the manufacturers loose on the problem and the following suggestions which resulted are likely to prove of value to many other prospective showmen besides Mr. Gordon.

Nicholas Power Company Advises.

With the rapidly increasing demand for motion pictures in various fields not covered by the regular picture houses, theatres and buildings possessing a permanent projector equipment, a need has developed for a practical road equipment. In many instances only the standard projectors will satisfy the public even in the small and more remote localities.

As a rule, people in these places have seen a professional performance at least once and are apt to demand that all shows shall approximate such performances. Therefore, to obtain satisfactory results the traveling exhibitor will find that he requires one of the well-known standard projectors. These will eventually prove both profitable and economical and their use involves no special difficulties that cannot be overcome.

The Bureau of Commercial Economics is using Power's Projectors in all parts of the world and has fully demonstrated that the traveling projection equipment is practical under the most trying conditions. Trucks sent out by the Bureau of Commercial Economics have been sent to the plantations in Java and to the colonies of the Dutch East Indian Government, Iceland, Greenland, the Straits of Belle Isle in Newfoundland, Battle Harbor on the East Coast of Labrador.

Tell Us Your Troubles

WHENEVER any exhibitor or house manager runs up against a snag in the matter of equipment—its choice, use or installation; whenever you are in doubt as to just what you should do to make a new house attractive or improve an old one—ask the "Better Equipment" Department and we will dig up the dope for you. BUT don't forget to enclose a stamped return envelope with your inquiry.

world and has fully demonstrated that the traveling projection equipment is practical under the most trying conditions. Trucks sent out by the Bureau of Commercial Economics have been sent to the plantations in Java and to the colonies of the Dutch East Indian Government, Iceland, Greenland, the Straits of Belle Isle in Newfoundland, Battle Harbor on the East Coast of Labrador.

At the mines in Chile, Peru and Bolivia, along the Amazon and throughout the Orient and Levant, the Bureau of Commercial Economics is also operating on a large scale with traveling projection equipment. Surely if the traveling projection equipment can be operated with little trouble in such remote places, the American exhibitor ought to anticipate no difficulties that his own energy, enterprise and ability cannot easily overcome.

The Excelite Incandescent Lamp equipment, developed and manufactured by the Nicholas Power Company, Inc., has made it possible for traveling exhibitors to obtain a light weight electrically operated motion picture projector.

The exhibitor can operate this from a small 1/2 k. w. 32-volt gasoline electric generator which will supply ample electric force. The Excelite Incandescent Lamp equipped projector operating with T-20 600 watt, 30 volt, 30 ampere Monoplane Mazda lamps, will give excellent results where the throw does not exceed 75 ft. and the picture is not to be larger than 24 x 24 ft.; if, however, the T-20 500 watt, 30 volt, 30 ampere Monoplane Mazda lamps are used a picture 10 x 13 ft. may be projected for bows not exceeding 90 ft.

A Weight Saver.

One advantage of the Excelite Incandescent lamp has over the arc lamp is that it gives a constant and brilliant illumination, absolutely free from flicker. Then again the incandescent lamp equipment considered in its entirety is much lower in cost than the arc lamp outfit; and last, but not least, the weight of the small gasoline generators above described is considerably less than the heavier type required to operate an arc equipped motion picture projector.

There are numerous makes of gasoline electric generators on the market, capable of developing enough and 30 ampere, and if equipped with an 80 ampere hour storage battery, a generator of this type is of ample capacity for the operation of the 600-watt lamp; while if a 160-ampere hour storage battery is used, the 900-watt lamp may be operated with equal success.

Traveling exhibitors have encountered their chief difficulties through having on their circuit towns not provided with local electrical service, but this trouble has been successfully overcome by the use of the gasoline electric generator.

The type of illuminant used has heretofore

---

Projection Outfit of U. S. Bureau Commercial Economics.

Interior of motor truck projection room with generator, Power's projector and phonograph; also exterior view of same truck.
TYPHOONS ARE PATENTED

United States of America granted the first patent on Typhoons in 1909 covering a period of seventeen years. Additional patents have since been granted and others are pending. These patents are owned and controlled exclusively by us.

YEARS OF EXPERIENCE

Our customers receive the benefits from these patents, and also the advantages of many years' experience in developing and perfecting the mechanical working parts of the Typhoon Cooling System.

PATENT INFRINGEMENTS

Similar equipments even though inferior in construction and design may still infringe on our patent rights. A guarantee by anyone selling an equipment infringing on our patents does not release the owner from liability.

MAKESHIFTS EXPENSIVE

Millions of dollars have been and are continually being wasted in attempts to secure proper cooling and ventilation of theatres. Why not save this expense by installing the Typhoon Cooling System now?

TYPHOON GUARANTEE

It is well to consider our financial responsibility without which the guarantee would be worthless. After careful consideration you will find the Typhoon Cooling System is the only one you can afford to own.

Write for Catalogue "M. P."

Typhoon Fan Company

ERNST GLANTZBERG, President

281 LEXINGTON AVENUE

NEW YORK, N. Y.

1044 Camp Street, New Orleans, La.

255 North 13th Street, Philadelphia, Pa.

64 West Randolph Street, Chicago, Ill.
been a serious problem for traveling exhibitors, as the "lime-light," is very unsatisfactory. Whether traveling by rail, horse-drawn vehicle or automobile, the traveling exhibitor has been compelled to use this "lime-light" as an illuminant and its cost was almost prohibitive. Costing three to four dollars an hour to operate and throwing a light which would not permit showing a really fine exhibit, the "lime-light" was, to say the least, "unsatisfactory" as an illuminant for moving pictures.

Economy of Operation.

Manufacturers of gasoline electric generators claim that they may be operated at an approximate cost of from five to six cents an hour. It will, therefore, be easily realized by the prospective buyer of a road equipment that, although the initial cost of the generator equipment is much higher than the first outlay for the calcium gas lamp, the gasoline generator will pay for itself within a short time.

When the requirements of the traveling exhibitor do not exceed that of the Excellence equipment, he may purchase a small generator and install it in a light weight automobile.

This will be large enough to accommodate such other equipment as may require in addition to the projector. Our exhibitor is ready for business and may travel through the various localities on the circuit quite independent of the local electric service.

Upon arrival at his destination, exhibitor can easily install the projector. In the building, the automobile is placed close by and a length of cloth is made, up the panel board of the generator to the projector. The exhibitor may now proceed with the show. When the performance is over, the projection apparatus is easily dismantled, placed in the automobile and the journey to the next town made either the same night or the first thing in the morning. In this way the circuit may be covered in accordance with schedule.

Outside Lights As Well.

The generator will not only supply ample electrical energy for the operation of the motion picture projector, but will also furnish light enough for a few lamps outside of the building. Traveling exhibitors will readily see that this is excellent advertising and attracts a great deal of attention in the smaller towns. The resourceful exhibitor may even go as far as to include in his equipment a small circuit of lights that may be readily installed in the various halls in which he exhibits. If properly designed this circuit can be taken down with the same ease as that with which it is put up. A switch in the booth is used for controlling these lights and under these conditions, it is the opinion of the manufacturers that the small town community may enjoy pictures projected in a manner closely rivalling the performances given in the larger towns.

The lamp equipment we have described would not prove practical for the exhibitor whose requirements are such that he will be compelled to project pictures of larger proportion or at greater distances than the specifications mentioned. Under these conditions, he should consider the use of a projector equipped with an arc lamp, operated by direct current.

Requirements of Arc Light.

The electric arc lamp used in motion picture projectors and operated by direct current is a type particularly suited for the electric generator, capable of developing 3 k.w., or, in other words, 60 volts and from 25 to 50 amperes. The 3 k.w. generators vary in weight from 175 to probably 550 lbs., while the 3 k.w. generators average from 400 to 1,500 lbs.

Generators of this type greatly add to the weight of the equipment, but offer the advantage of greater illuminating power. Pictures much larger in size and at greater distances may be projected with excellent results.

Many exhibitors are of the opinion that by simply purchasing the electric generator, this can be installed in an automobile and operated by the automobile engine. However, in most cases this is not practical, for the 3 k.w. generator requires only from 1 1/2 to 2 h.p. to drive them, and the 3 k.w. generator a 3 to 6 h.p. engine.

While it is true that any one of the standard projectors will give good results, for a traveling exhibitor, the Projector is not particularly well adapted to the needs of the traveling exhibitor. It possesses certain points of light, weight, and flexibility which make it well suited to road work and the fact that it has been so extensively used by the Bureau of Commercial Economics must be taken as strong evidence that it meets the exacting requirements of this line of work. However, the exhibitor will find that it is necessary to write to the manufacturers to secure definite information as to generators that will be supplied in an article of this nature.

The Universal Motor Company Tells How.

The Universal Motor Company, of Oshkosh, Wisconsin, gives the following pertinent advice regarding generating plant. Mr. Gorden believes that Mr. Gorden would find it to his advantage to carry a first-class projector, preferably a Powers or Simplex. Usually, road shows prefer to use a truck of about two-ton capacity. This permits the carrying of a tent for show purposes, where this is desired. The electrical equipment could most probably be covered to the best advantage by one of our 4 k.w. electric generating sets. This could be used for projection purposes as well as for lighting the hall in the if the show intends to use a hall or for the tent where one is carried, either the 60 or 110 volt system has advantages in the beling of the voltage in which accessories are much more readily obtainable. The 60-volt outfit has been found to be easily adapted to the arc, which may be done by means of the set rheostat, which permits a regulation of voltage from approximately 50 to 62 volts. Where the 110-volt outfit is used in conjunction with an arc, it is necessary to reduce the current.

We believe that all additional information
Let Us Help You With That Load

We can take that hot weather load off your back. We can make your summer business the best of the year.

Your profits in hot weather depend on making your house attractive to the public—refreshingly cool—comfortable. That's what will pull the business for you all through the summer.

The Monsoon Cooling System will do it for you—EASILY.

We have helped hundreds of other exhibitors to a Better Summer Business. Send us the coupon below—now—while you think of it.

Monsoon Cooling System, Inc.
Room 652, 70 West 45th St. New York

Monsoon Cooling System, Inc., Room 652, 70 West 45th St., New York, N. Y.

Please send me a copy of your booklet explaining how I can increase my hot weather business.

NAME

THEATRE

ADDRESS

No Vibration in the DeVry!

You can balance a DeVry on a tea cup and it produces motion pictures as if shot from a stone wall.

You can put the DeVry 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 DeVry!

A projector which stands up to that test is what professionals need for previewing.

To a Film Exchange, also, a DeVry is invaluable.

We ask that you let us give you a DeVry 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 DeVry. So light! So handy! So compact! Remember, a poor projector kills a good film. So see the DeVry before you decide. It is endorsed by the best and most successful people in the motion-picture profession.

A letter, or the coupon below filled out and signed, lets you see for yourself. Why not send the coupon today?

De

The DeVry Corporation
1256 Marianna Street, Chicago

New York Office — 141 West 42d Street

The DeVry Corporation, 1256 Marianna St., Chicago, Dept. 3.

☐ Yes. You may give demonstrations of the DeVry, without obligation, at the following address.

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A complete line of new style units for corners of theatre lobbies. Especially designed to fit irregular shaped columns and sloping entrances. Next, attractive and complete, it enables the passerby to see at a glance the entire program.

Send sketch for prices and ask for new 1920 catalog.


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Canadian Representative— J. T. Meules, 387 Blury St., Montreal, Canada.

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"WE NEVER DISAPPOINT"

THE MOVING PICTURE WORLD

April 10, 1920

desired on our product can be obtained from our bulletin No. 8.

Leon Brown, of 1114 Pierce avenue, Houston, Texas, has traveled for a number of years with an outfit of this type. He is putting out an additional show and we feel assured will be glad to give Mr. Gordon the benefit of his experiences both in connection with our product and to all other requirements on this type of outfit.

The U. T. E. Helps.

The United Theatre Equipment Corporation, of 1604 Broadway, New York, makes the following suggestions:

The Power's 6A road equipment has always been a considered standard for that class of work on account of its being fitted with collapsible legs, light stand, and at the same time retaining the feature of a heavy lamp house with the regular mechanism. This outfit will give the same class of projection as the regular professional model used in permanent installations.

We do not wish to go on record as saying that this outfit will stand up better than another for use in connection with driving a generator for motion picture projection. We can truthfully say, however, that more Ford cars are being used for this class of work than others—possibly because there are more cars of that make in existence. Any standard car would serve, as it is only necessary to lock up the hind wheel belting from the same to the pulley of the generator which would rest on its own sliding base.

There are a number of standard good generators upon the market which are available for this purpose, and our Mr. Hallberg has designed one for this purpose, which is being successfully used. A generator of 16 amperes capacity should be sufficient for good projection.

As to Booths.

Each State has different laws for traveling shows. The inquiry does not say whether the show will travel in Massachusetts only, and would suggest application to the State Bureau in Boston, if that is necessary in the matter of a booth for traveling purposes.

If, in addition to the above, it is desired to use additional lights from the generator, it would be necessary to rig up a little switchboard with rheostat control and ammeter and field meter. Mr. Gordon would need two lengths of No. 6 switch cable to connect from the generator to the motion picture machine, which would be located some distance from the power.

Typhoon Fan Company

Will Move Its Office

On April 10, The Typhoon Fan Company will move its office from the present address, 281 Lexington avenue, New York, to their new headquarters 343-347 West Thirty-ninth street, in the same building with the Typhoon factory.

The entire second floor will be devoted exclusively to the general offices and engineering department. This is the second time within the past two years that it has been necessary for the Typhoon Company to move, owing to the rapid growth of business.

The company has received orders during the past week for the installation of the Typhoon Cooling System in the following houses:


4 K. W. Electric Generating Set

60 or 110 volts for stationary or portable moving picture work and theatre lighting. Smooth, steady current, no flicker. Portable type with cooling radiator all self-contained.

Send for Bulletin No. 39

UNIVERSAL MOTOR CO.

OSHKOSH, WISC.

PERFECTION IN PROJECTION

Gold King Screen

10 Days' Trial
No. 1 Grade, 75c: No. 2 Grade, 60c.

Stretchers Included

TRY BEFORE YOU BUY
Sold by all the leading supply dealers throughout the country.

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YOUR DEALER, OR

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The Musical Marquee. Write for Catalogue

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EXCLUSIVE DECORATORS

of Theatres and Motion Picture Houses

Let us submit an estimate.

William G. Andrews Decorative Co.

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TransVerteR

Automatically supplies only such voltage as are required. No waste of current in ballast.

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Right Photographically.
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200-foot De Franne Topical. Record-Breaker. All Aluminum Case. Trick Crank. Outside Focus. Tessar lens. Unheard-of value $110.00

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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.
How to Easily Increase the Durability of Film

The difficulty sometimes experienced in projecting new film, frequently resulting in unsteadiness and premature breakdowns, 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 available at small cost.

In the making of the light sensitive emulsion of motion picture film one of the chief ingredients is gelatine, a glutinous 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 gelatinized by heat, tending to render it soft and tacky, particularly in moist atmosphere.

As used in motion picture film, the first point at which the gelatine comes in contact with an unsaturated atmosphere 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 flint-like deposit.

Careful Waxing Beneficial.

As the film passes through the projector, the hardened deposit of gelatine continues to accumulate and offer 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.

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.
COMMERCIAL LABORATORY WORK
In all its branches, receives INDIVIDUAL attention.
Has the QUALITY and PUNCH which SELL prints.

RELEASE WORK
Specially equipped for QUANTITY production.
Uniform SUPERIOR QUALITY such as only EXPERTS with scientific supervision can produce.

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If you have work requiring EXPERT SCIENTIFIC knowledge, we are BEST qualified to do it.

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B. F. P. on The Great White Way
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B. F. PORTER, BROADWAY'S PROJECTION ENGINEER
Cinemaquipment Center, Entire Second Floor, 729 Seventh Avenue, at 49th Street, New York
SITUATIONS WANTED.

MANAGER, live wire, twelve years' experience, booking specialist, expert projectionist, with New York bureau; superior references. William E, M. P. World, New York City.

FIRST CLASS ORGANIST desires immediate engagement in high class picture theatre. Experienced picture player. Thoroughly trained musician of international reputation. Fine library. Organ and good salary essential. Arthur Edward Jones, Hotel City View, Hagerstown, Maryland.

AIST of unusual ability desires connection as assistant art director or in similar capacity. Architect graduate of Beaux Arts School of Paris. Experienced covering every phase of photoplay art. References of high standing on application. Paul Oscar, 114 West 111th Street, N. Y. City.

CAMERAMAN—Camera and lamps, experienced in exploitation, wants position or proposition. Go anywhere. Holmes, 360 West 59th Street, N. Y. City.

YOUNG MAN, 29, with real ambition, high school and business college education, including advertising course, wants opportunity to learn picture theatre management. Address "C. B. M.,” care M. P. World, N. Y. City.

PROJECTIONIST, at liberty April Ist. Six years last concern, chief operator, also assistant manager. Wishcs position New England as assistant manager or operator, age 24, Massachusetts licensed, also electrician. If you need reliable man that can produce the goods, answer this ad. "E," care M. P. World, N. Y. City.

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HELP WANTED in Library, male and female, must be experienced in all departments. "J.3" care M. P. World, N. Y. City.

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"BEHIND THE MOTION PICTURE SCREEN" a complete treatise on making and taking the pictures, price $2.65, postpaid. BASS CAMERA COMPANY, Chicago, Ill.

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ABOUT TO BUILD or renovate? Check up on cost, comfort, and safety. Let your architect go wrong because you don't know what you want. Modern Picture Construction by Edward Kinsella, is a book you need. 270 pages, fully illustrated, Chicago Publishing Co., 516 Fifth Avenue, New York City, N. Y.

NET PROFITS $14,000 per annum. The business is managed entirely by hired help. If you run the business yourself, you can increase to $20,000 per annum, net. We offer for sale one of the finest and the most compact, modern, up-to-date moving picture houses in the central part of New York State; seating capacity, 600; standing room for 110; admission, 22 cents for regular shows, for special features 25 cents; and equipment actually worth $650. Our client went in at a $500.00 investment in a small city and has no time to devote to this proposition. Will accept $500.00, $250.00 cash, balance bond and mortgage at 5 per cent. Any bona fide buyer who has $2,500 can have a trial month to substantiate this remarkable proposition. If we were permitted to put this advertisement in the local paper at any price, we would not be able to write the proposition. WILL, the oldest established moving picture theatre broker in the United States, established 1896, 59-B Elliott Square, Buffalo, N. Y.

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April 10, 1920

THE MOVING PICTURE WORLD

317

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"A Bright, White Light"
"A Picture Projected Without a Flicker"

The Speer
Directo-Hold-Ark Combination
For Direct Current

The Speer
Alterno Combination
For Alternating Current

A carbon for every operating condition, and all carbons GUARANTEED

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If you're not selling tickets fast enough—if you are having trouble keeping tabs on your tickets and cash receipts—if your tax accounting involves laborious figuring, you want a—

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Let us submit the full facts on this wonderful ticket selling and registering marvel.

Our 1920 catalogue tells you all about the 1920 Model AUTOMATICKET REGISTER, and gives information on box office protection you should have. Send for it right now.

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Can not be surpassed for critical definition, flatness of field, brilliancy of image and illumination, and we maintain absolute uniformity of quality. That's the reason they are used in nearly every theatre in the United States and Canada.

Gundlach-Manhattan Optical Co.
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Ideal for the salesman and lecturer, for editing and examining films in theatres and studios,

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<td><strong>LEWIS M. SWAAB</strong></td>
<td><strong>New York, N.Y.</strong></td>
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**Note:** The map shows various areas linked by service lines, indicating the distribution network of Simplex. Each area has a list of companies providing equipment and services, facilitating the distribution of products across the United States.
The materials used in the peerless SIMPLEX are as honest as those which Mother Nature builds into her rugged mountains.

-and our policy of honest manufacture together with that of our organization dealings has done much to entrench our product in its pre-eminent position.

"as tho carved out of imperishable granite"

THE PRECISION MACHINE CO. INC. 317 East 34th St... New York
An Affidavit

95% Power’s

H. E. VAN DUYNE

M. E. VAN DUYNE

Pacific Amusement Supply Co.

ESTABLISHED 1898

MOTION PICTURE MACHINES AND SUPPLIES
EXPERT MACHINE REPAIRING

Distributors for
NICHOLAS POWER CO. BAUSCH & LOMB BALOPTICONS
PORTABLE PROJECTORS

800 SOUTH OLIVE ST.


Nicholas Power Co.,
90 Gold St.,
New York City, N. Y.

Gentlemen:

We take pleasure in advising you that over 95% of all projectors used in all studios and film laboratories in and around Los Angeles are Powers Cameragraphs.

In almost every case other machines have been carefully tried out with the result that the respective studios have standardized on your projector.

We are subscribing our affidavit certifying the correctness of these several statements. We are also sending under separate cover letters from fifteen of the more important organizations which show beyond question that we have made no extravagant claims for the popularity of the Powers Cameragraph.

With best wishes for continued Powers success, we remain,

Yours very truly,
Pacific Amusement Supply Co.

By H. E. Van Duyne.

Manager.
MOVING PICTURE WORLD

FOUNDED BY J.P. CHALMERS IN 1907

The Combination to the richest vault of thrills the screen has ever held.

Magnetic BERT LYTELL
In the Most Sensational Melodrama of a decade

ALIAS JIMMY VALENTINE

Written by PAUL ARMSTRONG Scenario by FINIS FOX

Maxwell Karger METRO Director General

Published by Chalmers Publishing Company, 516 Fifth Avenue, New York
Concerning Ritchey Posters

RITCHEY posters stand forth plainly and boldly! They are never washed out, colorless, hackneyed in design and unconvincing! They are powerful poster conceptions, attractively conceived and executed, and they carry conviction always!

They dominate through the sheer force and sincerity that are their essential characteristics. Their persuasive message is so clearly and concisely enunciated as to seem altogether irrefutable. As a result they carry an absolute conviction, for they never suggest or phrase a thought or mood antagonistic to the person who looks upon them.

They call an insistent attention to the wares of the exhibitor. For him they perform the invaluable service of selling his tickets. They are his main aid and his chief adjunct. At all times they have served him faithfully and well, and they thoroughly merit the great esteem he has for them.

If he is called blessed who makes two blades of grass grow where there had been but one before, what should be said of the RITCHEY poster, which fills so many seats that would otherwise remain empty?

RITCHEY LITHO. CORP.
406 WEST 31st STREET, NEW YORK
TELEPHONE, CHELSEA 8388
FOR A FIVE REEL FEATURE
A-N-D you get it with our REGULAR SERVICE, NOT A CENT OF EXTRA COST

EXPLOITS OF THE NOTORIOUS GERMAN SEA-RAIDER

Released in 4 Chapters thru UNIVERSAL
STARTLING AUTHENTIC REAL SPECTACULAR ASTOUNDING

"PICK OUT YOUR HUSBAND" ONE-EVERY-WEEK IT'S TRULY

"PICK OUT YOUR HUSBAND"

This Week

INTERNATIONAL NEWS

STARRING MORAN

"PICK OUT YOUR HUSBAND"

THIS WEEK
An exquisite picture, tender, memory-haunting and deeply appealing to hearts that hold the "faintest spark of love's passion."

Doris Keane

in Edward Sheldon's Celebrated Play

"Romance"

Directed by

CHET WITHEY

UNITED ARTISTS CORPORATION

MARY PICKFORD  CHARLIE CHAPLIN
DOUGLAS FAIRBANKS  DWIGHT GRIFFTTH
HUGH ABBRAMS  Others
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.V. GRIFFITH
Hiram Abrams, General Manager
Announcement

To all those engaged in motion picture producing and exhibiting, announcement is hereby made of the granting to DAVID WARK GRIFFITH of a patent (No. 1334853) on methods and apparatus for projecting moving and other pictures with color effects.

Mr. Griffith's patent, issued on March 23rd, 1920, on application of May 14, 1919 (Application serial No. 296,964) covers the following specifications:

"The process of producing colored pictures on an opaque screen which consists of throwing pictures by a projector onto one surface of said screen and simultaneously illuminating the screen with diffused colored light from a bank of colored lights thrown onto the same surface of the screen in a direction oblique to the stream of light from the projector."

"In an apparatus of the class described, an opaque screen, a projector for throwing pictures onto one surface of said screen, a bank of differently colored lights with several colors out of the path of light from said projector and adapted to throw colored diffused light onto the same surface of said screen, and means for selectively rendering said lights active and thereby the color of the light thrown from said bank onto said screen."

This method of lighting was first introduced by Mr. Griffith in his production of "Broken Blossoms" on May 13th, 1919, at Geo. M. Cohan Theatre, New York, and in spite of the knowledge that patents were then pending, one New York producer and one New York exhibitor deliberately attempted to copy Mr. Griffith's invention. These and all others are hereby warned against the use of Mr. Griffith's methods and apparatus.

Signed
ALBERT L. GREY
General Manager
GRIFFITH PRODUCTIONS
720 Longacre Building
New York City
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.
THERE are all kinds of fun in each Owen Moore-Selznick picture made. The unusual versatility of the star is always borne in mind when his stories are selected.

You provide a complete "variety show" when you offer:

Lewis J. Selznick
Presents
Owen Moore
in
"THE DESPERATE HERO"

By Edgar Franklin
Scenario by Zelda Crosby
Directed by Wesley Ruggles

DISTRIBUTED BY SELECT
"There's Always Room at the Top"

—That's why the

SELZNICK NEWS REEL

is being so easily placed in Motion Picture Theatres throughout the country.

In the beginning there were merely news reels. Then came experience and organization, provided by Lewis J. Selznick to make

SELZNICK NEWS "Different"

This short length feature is worthy your attention NOW.

Distributed by Select
CHARLES HUTCHISON
in
"The Whirlwind"
written and directed by JOSEPH A. GOLDEN
Produced by ALLGOOD PICTURES CORP
THE FASTEST MOTION PICTURE EVER MADE

Serial Production worthy the Highest Class Theatre
C. R. Macauley Photoplays Inc. presents
BERNARD DURNING
STARR 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
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.

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."

COMEDY ART
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—
J. Parker Read Jr. presents
LOUISE GLAUM in SEX
By C. Gardner Sullivan
Directed by Fred Niblo

Immediately Booked By
Harry Moir's Rose
Mark & Goodman Houses

Chicago

Eakin's Capitol
Goodville's Emporium

Woodlawn Theatre

Chicago

Capt. James' Capitol

Southwest Exhibitors' Circuit

Lorado Theatre

St. Louis

Immediatley Booked By
Mark & Goodman Houses

And 10 more theatres in

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Pennsylvania

Springfield, III.

Kansas City

Milwaukee

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Springfield, Mass.

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"The Secret Formula"

A Slashing Modern Story of Big Human Interest,
Surprises! Thrills! Romance! Action! Lively Adventure!

A splendid opportunity for the
High-grade Independent Exchange

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729 Seventh Ave. New York City~ Telephone 2223 Bryant
F.L. FERGUSON, GEN. MGR.
Edgar Wins All Hearts

McElliott writes in the New York "Daily News:"

"'Edgar and Teacher's Pet' is sheer joy to the jaded picturegoer.

"Johnny Jones, with his small boy belligerence, his sincere conviction that the world is pitted against him, is no actor, but real.

"The haughty princess charming is Lucille Ricksen, who looks as if she might be at least nine years old. And Edgar's opponent in a fierce battle is Buddie Messenger, round and spectacled and serious—'Teacher's Pet' to the life.

"I hope you'll take my tip and watch out for these 'Edgar' comedies. You'll not be sorry."

Take our tip and book these delightful two reel comedies.
You'll not be sorry!

SAMUEL GOLDWYN PRESENTS
BOOTH TARKINGTON'S
The Adventures and Emotions of Edgar Pomeroy
EDGAR AND TEACHER'S PET
DIRECTED BY E. MASON HOPPER

GOLDWYN PICTURES CORPORATION
THRILLS AND SPILLS
ACCIDENT AND INCIDENT
HIGH SPEED ACTION
ADVENTURE

In Every Reel of

THE ADVENTURES OF HELEN
(Adapted from "The Hazards of Helen")

20 EPISODES (OF 2 REELS EACH)

And the Star is

HELEN HOLMES

THE ORIGINAL DAREDEVIL

INDEPENDENT EXCHANGES will find this a good paying proposition. For unsealed territory apply to Aywon Film Corp., 729 Seventh Avenue, New York, N. Y.

EXHIBITORS everywhere will find it a money-maker. They should book it from one of the following exchanges:

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DIVISION OF FILMS
Cable Address: "PENNIMPORT," New York—All Codes

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30,000 FEET OF

MAKE BENNY LEONARD

A TREMENDOUS BOX

ROY L. McCARDELL
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J. GORDON COOPER
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ASCHER'S ENTERPRISES, INC.

FOREIGN RIGHTS CONTRO
THRILLING ACTION

IN "THE EVIL EYE"

OFFICE SUCCESS!!

STUART HOLMES  RUTH DWYER  MARIE SHOTWELL
AND A POWERFUL SUPPORTING COMPANY
DISTRIBUTED BY

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LED BY E. S. MANHEIMER
Bathing Girls
Athletic Girls
Seminary Girls
Society Girls
Thin Girls
Fat Girls
Slender Girls
Voluptuous Girls

AND

PERFECT EVA NOVAK

“UP IN MARY’S ATTIC”

THE SUPER-FEATURE COMEDY
That equitable WANDA HAWLEY contract—Kansas City saw it and "Considered a preview of this subject entirely unnecessary."

LIBERTY THEATRE
1104-1106 MAIN STREET
KANSAS CITY, MO.

April 2, 1920

Mr. J. S. Woody, General Manager,
Realart Pictures Corp.,
469 Fifth Avenue,
New York City, N. Y.

Dear Mr. Woody:

I am wasting no time, taking no chances, instead have signed contract on "Miss Hobbs," featuring Wanda Hawley.

I have been so pleased with the instantaneous success which Realart productions have met among my patrons, also with the fairness of Realart's policy in declining to ask the exhibitor to sign a series on this particular star at the outset, that I considered a preview of this subject entirely unnecessary.

Following Wanda Hawley's career, her success in all her recent productions, I figure this vehicle, "Miss Hobbs," staged so successfully on the legitimate stage and by so well known a writer as Jerome K. Jerome, could not be other than a picture of unusual merit.

Congratulation, Realart!

Yours very truly,

[signed]

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 or write—

REALART PICTURES CORPORATION
469 FIFTH AVENUE - NEW YORK
MR. STATE RIGHTS BUYER

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
1920 Edition

"TILLIE'S PUNCTURED ROMANCE"

with

Charlie Chaplin
Marie Dressler
Mabel Normand

Mack Swain
and
Chester Conklin

STATE RIGHTS NOW SELLING

TOWER FILM CORP.
71 West 23rd St. New York City.
March 18, 1920

Mr. F. C. Aiken,
Vitagraph Inc.,
Chicago, Ill.

Dear Mr. Aiken:

Enclosed please find check for $1416.38 same to cover guaranteed rental and percentage on Alice Joyce in THE SPORTING DUCHESS. The amount is arrived at as per attached statement.

We are also enclosing contracts covering the additional percentage, as per your request.

Assuring you that it is a pleasure to enclose a check for this amount for THE SPORTING DUCHESS, and with the very best of personal regards, I am

Very truly yours,

[Signature]

Manager
MERRILL THEATRE CO.
WHEN Inter-Ocean Film Corporation was organized, five years ago, it defined its policies as an export concern specializing in the distribution of American films in foreign territories.

In explaining its policies, Inter-Ocean Film Corporation realized that the American Producer who conducted a business largely confined to national boundaries usually concentrated his sales efforts towards domestic distribution and gave little or no attention to his foreign film sales.

That was five years ago. At that time Inter-Ocean Film Corporation occupied an insignificant suite of offices; today the expansion of its business has necessitated the exclusive use of a five-story building.

Success has crowned its efforts.

During its brief career as an export house, Inter-Ocean Film Corporation has taken over the problems of export distribution, and brought the old-world markets to new-world merchants.

If your problem is the distribution of your product in foreign markets, then you need our experience and facilities.

Let us cover the world for you!

For Information Communicate At Once With

London Office
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INTER-OCEAN FILM CORPORATION

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STATE RIGHT BUYERS

CAN BUILD UP A GOOD REPUTATION FOR THEIR EXCHANGE ONLY BY SECURING THE BEST PRODUCTIONS—THE DAYS OF MEDIOCRE PICTURES ARE PAST—THE GREATEST CRITICS ALL AGREE THAT THE BEST TWO-REEL WESTERN PICTURES EVER MADE ARE THE SERIES OF TWELVE—WITH

FRANKLYN
FARNUM

SUPPORTED BY

“BUCK” JONES and LOLA MAXAM

DIRECTED BY
LEON DE LA MOTHE
PRODUCED AT
SELI'S STUDIO, LOS ANGELES, CALIF.

These Twelve Western, Two-Reel Pictures are that sort that can stand billing as the feature attraction—Any one of them is good enough to draw over many of the so-called features of greater length.

EVERYTHING IS READY

Wonderful posters, photos, an exquisite advertising and publicity campaign book that is complete. It shows how to put these twelve two-reel western money-makers across with a wallop.

TERRITORY SOLD
AND BOOKING AT THE FOLLOWING EXCHANGES:

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DOLL-VAN FILM CORP.
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FLORIDA, ALABAMA, GEORGIA, SOUTH CAROLINA and TENNESSE
SAVINI FILMS, INC.
63 Walton Street, Atlanta, Ga.

VIRGINIA and NORTH CAROLINA
TRUART PICTURES CORP.
7th and Franklin Streets, Richmond, Va.

COLORADO, UTAH, NEW MEXICO,
WYOMING and SOUTHERN IDAHO
ARROW PHOTOPLAYS CO.
1735 Welton Street, Denver, Colo.

WEST VIRGINIA and WESTERN PENNSYLVANIA
APEX PICTURES, INC.
416 Penn Avenue, Pittsburgh, Pa.

MICHIGAN
STRAND FEATURES
201 Film Exchange Bldg., Detroit, Mich.

INDIANA
DOLL-VAN FILM CORP.
1066 Merchants Bank Bldg., Indianapolis, Ind.

EASTERN PENNSYLVANIA and SOUTHERN NEW JERSEY
S. S. BLOOM
534 North 13th Street, Philadelphia, Pa.

CALIFORNIA, ARIZONA and NEVADA
ALL STAR FEATURES DISTRIBUTING CO.
121 Golden Gate Avenue, San Francisco, Cal.

OHIO
THE GREENWALD & GRIFFITH EXCHANGE
Belmont Bldg., Cleveland, Ohio

GREATER NEW YORK, WESTCHESTER COUNTIES and LONG ISLAND
SOL. LESSER EXCHANGE
725 Seventh Avenue, New York City

NORTHERN NEW JERSEY
FRANK GERSTEIN, INC.
130 West 46th Street, New York City

TEXAS, OKLAHOMA and ARKANSAS
SOUTHWESTERN FILM CORP.
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NEW YORK STATE ABOVE WESTCHESTER COUNTY
MERIT FILM CORPORATION
126 West 46th Street, New York City

MARYLAND, DELAWARE and DISTRICT OF COLUMBIA
TRUART PICTURES CORP.
7th and Franklin Streets, Richmond, Va.

KANSAS and WESTERN MISSOURI
CRESCENT FILM CO.
315 Floyd Bldg., Kansas City, Kans.

SOUTHERN ILLINOIS and EASTERN MISSOURI
UNIFIED FILM SERVICE
3625 Olive Street, St. Louis, Mo.

FOREIGN RIGHTS—DONALD CAMPBELL, 130 WEST 46TH STREET, NEW YORK CITY

FOR ALL OPEN TERRITORY ADDRESS

CANYON PICTURES CORPORATION
130 WEST 46TH STREET

NEW YORK CITY
Do You Remember
Joseph J. Dowling as "The Miracle Man"? He plays the part of the Colonel in

"KENTUCKY COLONEL"

—a wonder picture, wherein even the love of man for woman is overshadowed in the love of man for man!

Elinor Field, Francis McDonald, Frederick Vroom and Lloyd Bacon are in the superbly chosen cast. Directed by William A. Seiter. From the novel by Opie Read.

For Territory Write or Wire

JOE BRANDT, General Representative

NATIONAL FILM CORP. OF AMERICA
1600 BROADWAY

HARRY M. RUBEY, President
NEW YORK
BLAZED TRAIL PRODUCTIONS, Inc.
OFFER TWELVE OF

THESE RELEASES
NOW BOOKING
1. The Danger Patrol
2. Across the Line
3. The Hidden Pit
4. Lurking Peril
5. The Heart of Big Dan
6. Code of the North
7. When Big Dan Rides
8. The Flying Knife
9. Tell Tale Tracks
10. Fangs of the Wolf
11. The Face at the Window
12. Fate's Chessboard

L. CASE RUSSELL'S
Smashing Two Reel Dramas, based on the stirring adventures of BIG DAN MARVIN, ROYAL CANADIAN MOUNTED POLICE. Each of these thrilling stories contain meat enough for five reelers, but stripped of all frills and padding and boiled down to two reels they meet the ever growing demand for something new, different and to the point.

Miss Dakota Lawrence and John Lowell
are co-starred and are supported by a cast of well-known players.

NOW BOOKING AT LEADING EXCHANGES

For World Rights Communicate with

ARROW FILM CORPORATION

W. E. SHALLENBERGER, President

220 West 42nd Street, New York City
PRESENTATIONS

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Emily Stevens

"THE PLACE OF HONEYMOONS"

WITH MONTAGUE LOVE

Miss Jose Collins

"NOBODY'S CHILD"

WITH GODFREY Tearl

Grace Davison

"THE HIDDEN CODE"

Louise Huff

"WHAT WOMEN WANT"

PIONEER COOPERATIVE DISTRIBUTION SYSTEM

PIONEER FILM CORP., 130 West 46th St., N. Y. C.; 145 Franklin St., Buffalo, N. Y. (N. Y. C. and Erie, N. Y.); PIONEER FILM CORP., 412 Prospect Ave., Cleveland, O. (Ohio and Ky.); PIONEER FILM CORP., 63 Elizabeth St., Detroit, Mich. (Michigan); PIONEER FILM CORP., 812 Prospect Ave., Cleveland, O. (Ohio and Ky.); PIONEER FILM CORP., 63 Elizabeth St., Detroit, Mich. (Michigan); PIONEER FILM CORP., 105 Golden Gate Ave., San Francisco, Cal. (Cal., Ariz., and Nev.); PIONEER FILM CORP., 532 Walnut St., Cincinnati, O.; EASTERN FEATURE FILM CO., 57 Church St., Boston, Mass. (New England); MASTERPIECE FILM ATTRACTIONS, 1235 Vine St., Philadelphia, Pa. (Pa., N. J., and R. N. J.); M. & H. EXCHANGE, 720 S. Olive St., Los Angeles, Cal. (Cal., Arts, and Navy); EQUITY DISTRIBUT. CO., 403 Davis St., Portland, Ore., Wash., Idaho, and Mont.; SCREEN-ART PICTURES, Inc., 138 Lexington St., Ewing, N. J. (N. J., Pa., and N. C.); GREATER STAR PRODUCTIONS, Consumers Bldg., Chicago, Ill. (Ind. and Wis.); CRITERION FILM SERVICE, 67 Walton St., Atlanta, Ga., Tex., Ohio, Ala., N. C., and S. C.); AMALGAMATED EXHIBITORS CIRCUIT, 105 Bay St., Toronto, Ont., 242 Henry St., Montreal, P. Q., 87 Union St., St. John, N. B.; S. & S. FILM & SUPPLY CO., 414 Penn Ave., Pittsburgh, Pa. (Pa., and W. Va.); EMPIRE FILM CO., 501 Palace Arcade, Honolulu, Hawaii (Hawaii, San Diego, N. Calif. & Pt. L.; 130 WEST 46TH STREET, NEW YORK CITY
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

WILLIS I. ROBERTS

W.H. S. SMITH

VIRGINIA NIGHTINGALE
"The Woman He Chose" is drama—good drama. For the filming of the story, it has a technique that no American producer has equaled. For sheer power of putting all realistically into your mind, it is not to be touched in anything that motion pictures have heretofore done."—Chicago Herald and Examiner.

"THE WOMAN HE CHOSE"
from the entrancing, exciting novel: "THE GIRL FROM THE MARSH CROFT"
by Selma Lagerlof
WINNER OF THE NOBEL PRIZE FOR LITERATURE

NOW SMASHING RECORDS AT THE ZIEGFELD CHICAGO

U.S & CANADIAN RIGHTS CONTROLLED BY MICKEY FILM CORP. 220 S. STATE ST. CHICAGO

H.O. MARTIN SPECIAL SALES REPRESENTATIVE
In Preparation

Mountain Madness

by Anna Alice Chapin

Directed by Lloyd B. Carleton
A Picture That Is Different

This is positively the most novel and unique theme ever presented in pictures.

Think of it. A young girl, realizing that this is the day of specialization, eschews athletics, science and philosophy and goes in for specializing on the emotions.

She's a love doctor. And what she doesn't know about love could be put in a thimble.

She'll open your eyes and those of your patrons. She pulls off the greatest series of love matches history ever recorded. And she does it in a way that will make 'em split their sides with laughter.

A John Emerson–Anita Loos Production

Directed by David Kirkland
Photographed by Oliver Marsh
Technical Director, Willard Reineck
TALMADGE

as

She Makes a Home Run Every Time at Bat

Constance Talmadge is now acknowledged the screen's greatest comedienne!

Every picture she makes is a winner. And each succeeding picture is better than the one preceding.


Constance Talmadge is one of the best box office bets of the year and getting better with each picture. Tie up with her pictures as you would with a life-saver in a wreck.

A First National Attraction

Foreign Representative: David P. Howells, Inc.
729 Seventh Avenue, New York City
Play Up Marshall
It Pays At

He made:

"The River's End"
"In Old Kentucky"
"Rebecca of Sunnybrook Farm"
"The Unpardonable Sin"
"Daddy Long Legs"

Now Booking

"DON'T EVER MARRY"

From the story by Edgar Franklin
Adapted to the screen by Marion Fairfax
Photographed by Henry Cranjager and David Kesson
Lighting effects by Howard Ewing
Technical Director, Ben Carré
His name is connected always with great pictures. The public knows him, and will go to see a play directed by Marshall Neilan because they know it will be good. Since he has been producing independently he has made still greater pictures. Grab the next one quick. It's a scream!

A First National Attraction

Foreign Representative: David P. Howells, Inc.
729 Seventh Avenue, New York City
Watch for Katherine
As to Applauding Pictures

A n inquiring reader in the Evening Sun asks why spectators at a motion picture show indulge in applause, expressing the opinion that such action is asinine and irrational. Seven correspondents in a subsequent issue express as many views as to the custom. One sets forth that producers are begging the public to applaud so that they may know what is liked and wanted. "Movie audiences are only reacting to the same impulses which affect them in theatres where the actors appear in person—they respond automatically," says another.

"The public absolutely governs the class of pictures presented on the screen, so far as its taste can be learned," writes a producer. "If the audience applauds certain situations then it will get certain situations until it no longer wants them. If it could be brought to 'boo' or to hiss pictures it does not like then it speedily would get better pictures."

It is the observation of this writer that applause at the conclusion of the showing of a picture is rare and that the manifestation of approval is just as likely to be displayed in a house charging a high admission as in one where the box office may be passed for 11 cents. If audible approval—that is, other than laughter—of a motion picture is rare it is all the more significant, and the exhibitor who forwards to the distributor any details concerning such applause does the latter a distinct service.

Destiny and the Screen

T he other day a prominent American dramatist who lately has been won over to implicit belief in the destiny of the moving picture put his finger on one of the greatest needs of the screen when he pointed out the lack of proper classification of its product. The theory that all pictures are made to appeal to the same class of patrons was a good working principle at one time, but with every important advance in screen art it becomes more and more apparent that the moving picture is to have as many forms and to cater to as many different tastes as the stage or the printing press. In the words of the playwright just referred to, "The moving picture is now beyond the control of any human power, and will fulfill its destiny; and any man or body of men who attempts to prevent it from following certain channels will merely eliminate themselves."

The prominent in the past that are no longer factors in the business and artistic branches of the picture were left behind because they tried to hold in check a force that was as much beyond their control as is the relentless current of the Niagara River.

Each day sees new gains for the screen among the class of people that have been the last to acknowledge its worth—the so-called "highbrows." Before the birth of the film, the world proclaimed the works of the great masters of the drama and the kindred arts. The lesser examples of the intellectual efforts of past ages went practically unsung. It will always be so, and the same condition will always be true of the screen. As the masterpieces of the shadow stage rise above the general level of their contemporaries the eyes of the many will be directed toward them and the public prints will be filled with their praise.

It is only within the last three years that the daily press of this country has contained anything approaching reviews of individual moving pictures that were worth the reading.

Today the leading critics on most of the big dailies are not above devoting a column to a careful estimate of a moving picture of unusual merit. Last Sunday's New York Times had a long article on John Barrymore in "Dr. Jekyll and Mr. Hyde." The writer went into the subject as critically as the Barrymore stage performance of "Richard the Third" was treated in the same publication. In Boston the papers were equally alive to the importance of the occasion.

In England the production of "Broken Blossoms" brought the leading London critics to the theatre where the picture was being shown, and such men as William Archer and A. B. Walkley were enthusiastic over its artistic triumph. Within the last year there has been a quiet but deep stirring of the artistic waters of the screen. Eminent novelists and famous dramatists have brought their experience to the moving picture and expressed a newly awakened faith in its future.

Nothing can prevent the moving picture from advancing in intellectual strength and in widening its field of endeavor. In other words, the moving picture is bound to classify itself.

Certain persons interested in the making or the showing of pictures may deplore the getting away from the simple film fiction that has delighted so many of picture patrons in the past and contend that the screen is for the popular amusement of the masses, but they will never be able to hold back the onward sweep of the moving picture toward a higher expression. It is a part of the scheme of things for the betterment of mankind.

A Pleasant Duty

T here is to be held at the New Amsterdam Theatre, New York, on the evening of Sunday, April 11, an entertainment that deserves the best support the motion picture industry can give it. It is for the benefit of Sidney Rankin Drew Post of the American Legion, the unit of former service men named in honor of the fine young man who, in the ranks of the Royal Flying Corps, was the first American actor to fall in the late war. The members of the post are drawn from the motion picture and theatrical business. Of them there now are 300. There are going to be many more, as the organization hardly has got started.

If you are in and of the motion picture industry and situated within the metropolitan district on Sunday night make it a point to be present at the New Amsterdam to enjoy the fine bill incidentally, but chiefly to give your material and moral support to the men who represented your industry in the war.

Another National Convention

I n addition to the National Convention soon to be held as a result of the movement initiated at the sessions of the New York State exhibitors at Utica indications now point to another gathering, called for Chicago for April 26. The convention projected by Willard C. Patterson, president of the Southeastern Theatre Managers' Association, will take up one of the important subjects outlined for discussion at the other and later gathering—that of the producer-distributor exhibitor. As it will be simultaneous with the annual meeting of the First National Exhibitors' Circuit it is likely Chicago will be a lively motion picture city during the last week in April.
Some Short and Snappy Stuff

Congress Plans No Ban on Films of Oklahoma Bandits

The Oklahoma Bandit story which has been the subject of much discussion in recent weeks appears to be one that will not die. The subject of the Senate Commerce Committee investigation into the films made by John Ford and others in Oklahoma is still under consideration. The investigation has been extended to include other films made in the state.

Clubwomen Petition Congress for More Drastic Censorship

A petition has been presented to Congress by the National League of Women Voters asking for more drastic measures in the matter of censorship. The league has been active in this matter for some time and now feels that the time has come for stronger action.

Triangle Ends Its Contract With United Picture Theatres

The Triangle Theatres Company has broken its contract with United Picture Theatres, according to announcements made by the companies. The reasons given for the breakup are not clear, but it is understood that the companies have been at loggerheads over certain points.

Goldwyn Sues Thomas Ince Over Title of Production

Mr. Goldwyn, producer, has sued Mr. Thomas Ince for infringement of copyright in the title of a production. Goldwyn claims that his play, "Dazzling Days," is the same title as that used by Thomas Ince for a production. The suit is being handled by Mr. Goldwyn's lawyer, Mr. Thomas Ince.

Many Exchange Managers and Exhibitors to Get Together

The Washington Exchange Managers Association is planning a meeting this month and has invited the exhibitors in the states of North Carolina, Virginia, and Maryland. The meeting will be held in Washington, D.C., and will be attended by representatives from the various states. The purpose of the meeting is to discuss the present situation and to work out a plan for the future.

New York Assembly Considers Amending City License Law

The New York State Assembly has introduced a bill which would amend the city license law to conform with the requirements of the Federal Emergency Administration of Public Works. The bill is described as a necessary step in the administration of the city license law.
Secured from Sundry Sources

To Have Public Auction of Philadelphia's Opera House

The Metropolitan Opera House, Broad and Poplar streets, Philadelphia, will be sold at public auction on April 28. The production of grand opera has been a losing financial proposition, despite the successful appearances of famous artists, because of the many deficits in the year when the property has not been in use.

One report has it that the du Pont interests will buy the property. This might conflict with the plans of the United Artists to present its product in the Opera House within a short time. In the event the building is used for motion pictures, it is said, the Metropolitan Opera House Company, New York, which owns it, may use the Academy of Music in the future.

Independent Producers Form Sales and Exploiting Group

The convention of independent producers, which began at the Hotel Knickerbocker, New York, on Friday, April 2, was continued until Wednesday, April 7. It was held behind closed doors. It was not until the eleventh hour that Joe Brandt outlined the proposed plan of those who attended.

"A limited number of independent producers must get together and create their own sales and exploitation company," declared Mr. Brandt. Instead of the negatives from the producers being handled on the present state rights basis they will be distributed through the sales and exploitation organization, which will be a franchise to exchange of such a group of exchanges, such as the one called 'The Sales Company,' organized in Chicago, and to similar exchanges in other places.

"These exchanges will handle the pictures of the sales company on a basis wherein the producers will participate in the gross earnings of the picture. A committee of organization was appointed with Harry Sherman as chairman.

There are twelve independent producers who signed their intention of joining such an organization. As soon as this plan of organization is completed full particulars will be given.

Baker Signs Bert Williams to Star in Two-Reel Comedies

That Tarkington Baker's plans are rapidly coming to a head is evidenced in his announcement that he has signed Bert Williams to star in a series of two-reel comedies. In recent seasons Williams has been featured in the Ziegfeld Follies and his work has been distinguished for its high quality and particularly for its faithful delineation of negro character.

The comedian next season is to be starred at the head of his own company in a production which early in the year will be given a run at a Broadway theatre.

Mr. Baker plans that some of the Williams pictures will be made at the coast. Later the picture production activities will be transferred to New York City. Bert Williams will write exclusively for Baker productions.

Theatre Owners Ask Metro to Stop Using Loew's Name

President Richard A. Rowland, of Metro Pictures Corporation, has been asked to take the name of Marcus Loew off the Metro product. The request was made in the form of a resolution, unanimously adopted, at a recent meeting of the Theatre Owners Chamber of Commerce, of New York. The reason given is that the public does not know of Mr. Loew as a producer of pictures but as the owner of a chain of theatres, and that his name on the Metro product advertises his theatres.

"I wonder what Mr. Loew would charge me for the same kind of advertising?" one of the members asked.

Officers and Directors Chosen.

The following officials, directors, and committees were chosen at this meeting: president, William Brandt; first vice-president, William Landau; second vice-president, Charles Goldreyer; secretary, H. Jainsboro; treasurer, S. C. Bock; sergeant-at-arms, Al Haritin; finance committee, Max Barr, Charles Saphier and Sam Sonin; board of directors, elected for one year, David Ficker, S. W. Anderson, John Manheimer, Harry DeG. Robinson, Rudolph Sanders, David J. Hennessey, Charles Steiner and Louis Blumenthal.
Ontario’s Theatre Ticket Tax Exceeds Revenue Derived From Liquor Licenses

THE theatre ticket tax for the Province of Ontario is more than replacing the revenue formerly derived by the provincial government from liquor licenses, according to the treasurer’s department at Toronto. During the last year that spiru...
Circuit Officials Are Now Perfecting Plans for April Convention In Chicago

INDICATIONS that a score of representative theatre owners from practically every territory will attend the annual convention of members of First National Exhibitors' Circuit, to be held at the Congress Hotel, Chicago, beginning on Monday, April 26, are evidenced through letters and telegrams seeking additional details about the sub-franchising plan coincident with the work of the Associated First National Pictures organization.

It is toward the perfection of all details regarding the convention that the executive committee of First National and the Exhibitors' Defense Committee, composed of members of the circuit, are bending every effort in a series of conferences now being held in New York City. Mapping out the proportionate method of sub-franchising the various districts is being accomplished with a large statistical staff which has been at work for months under the directors of the executive committee, while the Exhibitors' Defense Committee is looking into plans to present the convention in April.

Seek Public Attitude Toward Prices.

Prospects are that the convention will be by far the largest of any in the history of the organization. Every section of the United States will be represented by the motion picture interests of the respective territories, and it is likely that exhibitor sentiment throughout the country will manifest itself at this gathering. It is certain that the relative territorial situations, insofar as motion pictures are concerned, will be given the fullest discussion, and it is far more certain that an index as to public attitude toward admission prices and the various types of productions will likewise be gained.

Question as to whether the convention will be confined to franchise holders has been ended with the positive announcement that the gathering will be conducted after the same fashion that characterized the meeting held in 1919 in New York at the Astor Hotel. Executives from every First National exchange will assemble for the general consideration of exchange problems. The striking results brought about by the meeting in 1919 is considered evidence that the more important problems of exchange management existing today will be solved in a most gratifying manner.

Exhibitors inquiring as to whether the convention was entirely in the interests of arriving at an equitable basis of sub-franchising the various territories, have been informed that while this matter will be a most salient feature, various other matters of vital import will necessarily play a big part in the convention.

Determining Percentage Allotments.

Probably the most significant feature of First National's plans pending the convention is the fact that a department of statistics has been determining percentage allotments for every independent theatre in the country. This work has been made the foundation for the new sub-franchising plan and upon it rests the basis for arriving at figures that not only insure the highest possible returns to exhibitors, but at the same time apportion the quotas in such manner that comparative instances will show that overcharging is safeguarded and that each exhibitor will be made a proposition that best insures his interests, although a uniform and general method of arriving at estimates has been accomplished.

In addition to the sub-franchising work and the announcements of the Exhibitors' Defense Committee, the question of First National's alliance with additional independent producers is also a matter of great importance. It is said that the number of new production propositions fostered by independent directors, stars and producers and submitted to members of First National, will be given a hearing at the convention.

Those Who Will Attend.

The following First National franchise holders will either be present or represented at the convention:


The following exchange managers will be present with one or more of their salesmen:

C. R. Beacham, Atlanta; Thomas B. Spry, Boston; P. W. Smith, Buffalo; R. C. Seery, Chicago; R. H. Haines, Cincinnati; W. E. Lusk, Cleveland; Leroy Bickel, Dallas; J. H. Ashby, Denver; S. S. Schwartz, Des Moines; Harry Scott, Detroit; Floyd Brown, Indianapolis; L. D. Balsly, Kansas City; C. E. Buchanan, Little Rock, Ark.; D. Berthon, Los Angeles; Lee L. Goldberg, Louisville; H. J. Fitzgerald, Milwaukee; J. F. Cubberly, Minneapolis; A. J. Ferte, Montreal; M. Keeler, New Haven; A. M. Fabian, New Jersey; C. J. Briant, New Orleans; J. Klein, New York; J. Brainard, Oklahoma City; C. E. Holah, Omaha; H. J. Heenan, Philadelphia; J. Skibboll, Pittsburgh; Carl Senning, Richmond; S. J. Baker, St. Louis; L. L. Hall, Salt Lake City; S. Y. Edwards, San Francisco; F. V. Fisher, Seattle; M. S. Bernstein, Toronto; J. F. O'Loughlin, Toronto; W. P. Dewees, Vancouver, and B. C. Cunningham, Washington, D. C.

California Praises "Uneasy Feet."

"Uneasy Feet," the first release by Comdyart through Special Pictures Corporation, was applauded at its showing in Goldwyn's California Theatre, Los Angeles, according to a telegram just received. Managing Editor Robert H. Poole ran the film a second time in response to requests from the audience. All the press criticisms were favorable.

The Rialto Theatre, New York, has signed for a second week, with an option on a third week. The Rivoli, New York, has also signed for a second week. Reports from twenty-two exchanges indicate heavy bookings for Comedyart. Its second picture, "Ima Vamp," was released on April 4.

Fairbanks Buys Original Story.

Douglas Fairbanks announces that he has purchased an original story by Louis Weadock, which may be produced in the near future. Mr. Weadock, who was formerly a newspaper man and magazine writer, recently spent four months in the scenario department of the Fairbanks studio.

We Don't Think It Would Be Very Monotonous to Be with Bessie Barriscale in Such Nice Pictures. Nevertheless, they call her "The Monotonous Mrs. Sands" in her latest Robertson-Oote production.
When Jacob Smith Takes Pen in Hand In "Rambles" He Can Always Land.

"Way Down East," as a film, should be as enjoyable as the play.
We won't have to listen to the sound of the gong.
(Unless it is "exhibitor exploited.")
The daily newspapers announce the death of a censor at the age of seventy-four.
Why are they allowed to live that long?

Color schemes in pictures? Why not, the matter with the announcement that Arthur White has hooked up with Walter Green?

Some folks may get the idea that "Buried Treasure" refers to somebody's hidden likker.
(That's what made it a best seller.)

If "Male and Female" did $266,000 in ten weeks, as claimed, we presume some male got most of it.

Now that Mildred and Charlie are back, who is going to make the pies that Charlie throws?

Good Detective Work.
Lewis J. Selznick, after some quiet sleuthing, has found "The Man Who Loved Himself." His name is Faversham, once a matinee idol on the stage.
When Pavy opened his first Selznick salary envelope he bubbled like a kid in whispered astonishment said:
"How long has this thing been going on?"

Vitagraph's "Three Keys" will be distributed, of course, from Key Cities.

Our Contribution to the Filmdrive Aid to Y. W. C. A.
Keeping up with the rental gyps and the advancing cost of stock, the old ex-chequer palsied. We, therefore, can kick in no kale.

But to make up for financial shortage we offer this synopsis for a picture to be made by some hopeless producer, the war-tax to be turned over to the Y. W. C. A. fund.
As it has been used only 1,807 times as the basis of photo-playing its novelty will surely appeal:

A waif attracts the interest of an aristocrat who influences her success upon the stage and then, recognizing the girl's innate goodness, overcomes the family objections and marries her.

The Housing Problem.
"Children Not Wanted" (Pioneer).
"The House Without Children" (Pioneer).

Paramount is issuing an exploitation paper called "The Money Sheet.
Another name for "the swindle sheet?"

"She's only a moonshiner's daughter," says the Home Sector, "but I love her still."

Not the Ones Some Folks Tell Around Here.
"A good story," headlines Louella Parsons, "can stand several rewrites.

"Off to a Good Start."
"I have been kissed," declares Martha Mansfield, "in the first scene of every picture I have made.

Joseph Schenck was interested in "The Beloved Cheat" when he saw it at Loew's theatre.

The fans will soon rubber at "Gumshoe 4B" if Vitagraph don't give the story a new film title.

Despite many dramatic critics Theda Bara has not even thought of a poorhouse, has not drawn one and probably will never inhabit one.

Western "exhibitor" who always books timely subjects has selected "The Woman and the Puppet" for Dog Show Week.

Wall Street, at least, is taking a great deal of stock in the future of the screen.

Herbert Feldman'sTypewriter

Herbert is a pufflicist for Universal. He tells us what a producer's me for him! Herbert thinks of a pufflicist at various hours of the day.

8 A.M.—Golly, that was a fine sleep. Part of Saturday afternoon, two whole nights and all day Sunday. I feel stiff—but comfortable.

9 A.M.—Here he comes to start another day; to beat me in the face and swear because I can't spell.

10 A.M.—Gee, I can't understand how he can look himself in the face in the mirror. I often wonder how he conscience feels after he writes the stuff he does.

11 A.M.—Thank St. Underwood. He's gone into the projection room. The only time I get any rest is when he's in there. He's in there a lot, thank St. Remington. He thinks if he don't pass on a picture it can't go.

12 M.—If he went where he telephoned he was going to he'll be a little toad in a big puddle and his lunch will cost him most a day's work.

3 P. M.—He got back in time to go in and get a "statement" from the boss. Gee, but he had a narrow margin to go on!

3:30 P. M.—I'm getting jealous. Did writing his stuff in longhand. Must-a been a mighty important "statement" he got inside just now.

4 P. M.—He's hoppin' me again. When he wants to write a story about a million dollar production—it's for me!

5 P. M.—Here's where he covers me up like a canary bird. The end of a pufflicistic day.

Mary Pickford, in "The Duchess of Sueda," should certainly be a clean up.

Right away some printer goes and makes Griffith's newest, "The Idol Danger"—which is not so bad, considering the plot.
W. C. Patterson Issues Call to Arms, Urging Show-Down on Theatre Question

CALLS for a meeting of every independent exhibitor in the country, to be held in Chicago on April 26, are being sent out this week by Willard C. Patterson, president of the Southeastern Theatre Managers' Association, and manager of Sig Samuel's Criterion, of Atlanta, for the organization of an Exhibitors' Defense League to evolve a national plan of action in defense of their individual interests against the activities of producing and distributing concerns that are buying, leasing or building theatres in various territories.

According to advices from Atlanta, Mr. Patterson has sent letters and telegrams to hundreds of independent theatre owners throughout the country, outlining a general plan of action which he proposes as a tentative basis for exhibitor consideration of the most direct and practical solution of the situation. As the president of the Southeastern Theatre Managers' Association, which has 375 exhibitor members, Mr. Patterson has been a prominent figure in southern theatre operators' affairs, especially in directing that organization's offensive against representatives of producing and distributing companies which, he declares, have sought to invade the theatre field as competitors of independent exhibitors in that territory.

Time for a Show-Down.

"Theatre competition from producers," he says in a statement accompanying the announcement of his call for a national meeting, "appears that it is time for a show-down between the independent exhibitors and the producer factions which, even now, are competing with them in a small way, comparatively, and which have plans definitely made for very widespread and formidable opposition in every community with consequence in the country."

"How long will it be until big producing units, whose pictures we are showing today as independents, step into our lobbies and announce that they have leased, bought or lease their way 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 to fill their production?"

"I am president of an organization with a membership of 375 independent exhibitors, and this is exactly the condition and menace that confronts every one of them. There is no longer any use in saying that this producer-exhibitor competition can never amount to anything of consequence. It is that very attitude of passiveness which is making possible the successful and uncombated consummation 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 shown.

Want to Know Producers' Stand.

"The 375 independent exhibitors want to know definitely just how far these producer-exhibitors intend to go. The responses from exhibitors to the trade paper statements of three weeks ago on this question prove conclusively to me that there are scores of independent exhibitors in every territory who want an answer to the same question.

"So that there may be concerted action by the independent owners whose houses soon will be in direct competition with producer-owned theatres, I have sent out a call to every exhibitor whose name I could obtain to meet at the Congress Hotel to organize a league, or its equivalent, which will learn from the several producing concerns in question exactly what they intend to do in the future and what we can do."

Producer units that are constantly gaining greater theatre representation by ownership or purchase of controlling interests, 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 a pledge of our good faith and a certificate of our honesty of intent with the producers and distributors who depend upon us for their existence.

Must Get Pictures from Other Sources.

"If the producers are seriously intent upon owning theatres in which to show their own productions, then the independent exhibitors must realize immediately that he has to look to other sources for his pictures."

"If the situation has come to this point—and there are many certain indications that it has—let us, as independent exhibitors, find it out at once, so that we can make our plans to continue our motion picture existence. We cannot, over-night, develop 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 if we, as independent exhibitors losing one film service to producer competition, seek to take established independent stars and brands away from another independent exhibitor, we are going to pay dearly for the theft, and the other independent chap is going to face a desperate predicament. It has taken time, money, patience and endless slowmanship for independent exhibitors to establish their respective theatre patronages for the very stars and production brands which the concerns controlling them now propose to put on their screens in their own producer-exhibitor theatres as direct competition for us.

No Real Understanding.

"If we must look to other production sources, if we must 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."

"There never has been any real understanding between the independent exhibitors and the producers who have theatre-monopoly ambitions. Now one must be had. Every exhibitor who values his place in the future as an exhibitor will be in Chicago on April 26 to add the weight of his opinions to a solution of this national menace which, this week, next month, next fall or next spring—some time within the year—will strike, like a bolt of lightning next door, across the street or around the building."

"From his theatre, rearing an edifice of equal or greater pretentions as a theatre to drive him into bankruptcy or years of struggle for bare expenses or less."

"The responses I have had to date convince me that the Congress Hotel on April 26 will be a place where motion picture history will be made."

Reviews printed in Moving Picture World are based upon the production exactly as it will be shown upon your screen. And they are dependable, fair and honest in their expressions.

Come Outa the Kitchen, Madge—You're No Associate of the Frying Pan—and Don't Take Board from Strangers.

Madge Kennedy must be trying to save "Dollars and Sense" in her latest Goldwyn picture.
Nature Faking in an Infant Industry

From Moving Picture World Ten Years Ago

ET one of the oldest (in point of grinding) "projectionist'' lead off this week's record of "Ten Years Ago," although William Reed takes the plot back several years beyond the guage. Mr. Reed, who is vice president of Atlantic City, Local No. 310, I. A. T. S. E. & M. P. O. U. S. C., escorts films to the screen of the Steel Pier, situating the famous Board Walk, these days. Writing from Atlantic City, Mr. Reed says: "Looking through the March 13 issue I noticed the invitation to 'tell about yourself' and my thought turned back a few years. I have before me a copy of Moving Picture World of May 15, 1919, with its pink cover and 38 pages of the issue of March 13, 1920, with 165 pages. That of itself shows how the industry has grown.

Preparing for "Silver'' Anniversary.

"April 23, 1920, will be the twenty-fourth anniversary of moving pictures projected on the screen—not referring to 'Miss Jerry,' with slides, but to photographs on film. The first showing in America was at Koster & Bial's Music Hall. Data can be had at the Public Library in New York. "Ask for files of April, 1896, and see the write-up in the Herald or World. So many professional writers get their dates several years writer in Saturday Evening Post claims he saw moving pictures at the World's Fair, 1893 — when in fact it was a machine that had pictures on a large glass dish that revolved with a 'stop' movement. "I saw the same machine at Mechanics Fair, Boston, in 1893. Another writer in Moving Picture World of March 10, 1917, claims he saw moving pictures at the World's Fair, 1893 — when in fact it was a machine that had pictures on a large glass dish that revolved with a 'stop' movement.

That Matter Being Settled—

We take up the case of H. T. Snowden who is at present engaged in "exploitation stunts" for the Detroit Branch of Robertson-Cole's organization. Snowden remarks: "I notice in your periodical that you desire scandal from folks who were in the industry ten years ago, so I will call your hand and raise you four years. "If we go back to the days when a phonograph did the bally-hoo and H. T. Snowden was speeding the steeds with a pair of coconuts shells. Back to the days when the song slides came in cracked and operator's top was twelve berries. "When special representatives, exploitation experts, title editors, managing directors and projection engineers were unheard of. When an Edison Exhibition Model machine, two hundred undertakers' chairs (rented), a muslin sheet and a white-washed front represented a cinema palace. "It was then that I, H. T. Snowden, was acting in all capacities at the Theatorium, Muncie, Ind. My duties were as follows: Arriving at the theatre at eight a.m. I proscribed a broom, mop and a duster and proceeded to put the house in shipshape order. "If the action in the picture permitted it, I spent the balance of the time back of the curtain giving almost perfect imitations of everything that moved in the picture. Should she contain "colored magic" — caught tickets at the gate and relieved the operator. In addition to these duties, I carried a banner on the street during the noon hours and ushered on Saturdays.

"Bill'' Swanson, 18 Reels Strong.

"At the time William Swanson had the largest film exchange west of New York at 102 Clark street, Chicago, Ill. I believe his stock consisted of about eighteen single reels. There were two theatres in Indiana — the Bijou at Indianapolis and the Theatorium at Muncie. "Let us turn over a page. A year later we find nine theatres in Indianapolis and four in Muncie. During the lapse of this time some one slapped me on the back with a copy of 'Wait Till the Sun Shines, Nellie' and told me I was a singer. Believing him I proceeded to finish the patronage of the theatre, Middletown, Ohio, with illustrated songs. "My sojourn in Middletown was not long, as I was informed from 'very reliable sources' that it was only a matter of a few weeks before the picture business would be a thing of the past. Like a askl I dopped and entered vaudeville, doing a six a day and no parade. "Three years later I returned to the old love in the capacity of salesman for the International Feature Film Company, and was assigned to the coal mines of Southern Indiana, where I was introduced to the art of padding a 'wimble sheet.' This little turn I have just related brings us up ten years ago when the industry was flourishing (a few houses were getting a dime) and pictures were over one reel in length.

Turn Now to Musty Tomes.

To Moving Picture World dated April 16, 1910, Samuel B. Roosfield contributed a column under the heading "Music and Motion Pictures." Written at a time when "piano, stool and cover" constituted a three piece band, the column was ahead of the game as then played. Later "Rooxy'' carried his threats into execution and it took him under four years to do so.

Independent manufacturers of moving pictures held a meeting—to discuss a proposed agreement formulated by the Motion Picture Distributing and Supply Corporation. It was explained that the Sales Company was a corporation formed by the New York Motion Picture Corporation and the Independent Moving Picture Company.

Horsley, of the Nestor Company; Bowles, of the Pantograph; Dimmentrass and Whittam, of the Heirloom; and other producers; the Columbia Film Company; Fricus, representing Lux and Le Lion; Hoffman, representing Eclair; P. A. Powers, speaking for himself, and A. G. Whyte, sales agent for Nestor, were in attendance. History makers in THE Industry—some of them still present and some of 'em long since forgotten.

Days of "Personal Liberty.'

Film showmen were less restricted by law in some things ten years ago. For instance, "fight pictures" were in vogue every time a couple of scamps staged a bout. The Nelson-Wołhast pictures were being marketed by the Great Western Film Company—a finish scrap in the fortieith round. "None of the other cameramen digging after the thirty-eighth round," as the fight lasted until after sundown.

G. M. Anderson and Essanay company were on a ranch near Golden, Colorado, making "Westerners" to beat the herd. "When the Cat's Away,' 950 feet, was a current film. "Hallberg in the Hospital'' was a careless headline that meant only the installation of Hallberg Econonomizer and a Motograph in Mobile State Hospital, Ward's Island, New York City.

"Bill'' Kalem Wright, Exploitationist.

William Wright was giving press exhibitions of the Roosevelt Pictures for Kalem in Central-West cities. An early example of showmanship and "exploitation''—exhibitors and exchangers being included in the audiences. The Kalem Company had just produced for the American Photophone Company the first of a series of "Talking Pictures." Another paragraph referred to Gommoni's Chronophone, a system synchronizing the phonograph with motion pictures. "A $300 Idea for $5'' was advertised by the Oklahoma Photophone Company. It showed how to exploit their shows with "The Woman in Red.' In these days picture showmen get "$500 ideas' in every copy of Moving Picture World for a dollar and a half. Fifty-two $500 ideas a year—not a bad investment, we'll say!

There was a quarter page advertisement printed in German. Couldn't read it then; can't read it now and never want to be able to read it. Tough enough to assemble sufficient English to get past in present company!

The managers of the Pastime Theatre, Madison, Me., reported that the illustrated song, "The Cottage on the Hillside Far Away,' proved to be their best drawing card in a long time. Rather tough on pictures.

New, regular honest-to-goodness NEWS, written in Moving Picture World ten years ago. May have said that before—but it still goes.

What were YOU doing ten years ago? Kick in.

W. K. H.

Shanahan Succeeds Kopfstein.

Wistaria Productions, Inc., desires to announce the the trade the appointment of R. E. Shanahan as sales manager, succeeding Jacques Kopfstein, who has severed his connections and is no longer identified with this corporation.
Threatened Enforcement of Sunday Law Alarms Quebec and British Columbia

CONSTERNATION has been caused in moving picture theatre circles of two Canadian provinces as the result of proposals by the respective provincial governments to enforce drastic legislation that seriously affects the operation of the theatres. In the Province of Quebec a move has been made to enforce the Lord's Day act, a federal law, which will compel all theatres to close on Sundays.

In the Province of British Columbia the legislature proposes to collect an amusement tax which represents 20 per cent. of the gross receipts of all theatres. In both cases it is the belief of the exhibitors that the operation of their houses will be seriously impaired.

In Quebec a peculiar situation has arisen in that some doubt exists as to the authority necessary for compelling the theatres to close on Sundays. L. A. Tasche- reau, acting prime minister, has issued an explanation in which he points out that the provincial government has advised the exhibitors that they are violating a federal statute by conducting Sunday performances. Mr. Doherty, of Ottawa, federal minister of justice, has stated, however, that the enforcement of the Lord's Day act comes under the jurisdiction of the provincial authorities.

Conflicting Opinions.

Chief Tremblay, of the Montreal Police Department, has warned Montreal exhibitors that they must close their theatres on Sundays, but declares that he has not been authorized to enforce the order. On the other hand, Mayor Cousineau, of Hull, Quebec, announces that he will refuse to enforce Sunday closing because he believes that the Lord's Day act is a restriction upon the personal liberty of the people.

Not Enforced in Quebec.

Quebec is the only province in Canada where the Lord's Day act has not been enforced. The activity on the part of the Quebec government follows a decision by the supreme court of appeal against R. L. Vallee, proprietor of the Casino Theatre, Sherbrooke, Quebec, by which his appeal from a conviction for operating his theatre of Sunday has been disallowed.

Mr. Vallee was first prosecuted two years ago by an alleged representative of the Lord's Day Alliance and he has fought the case continuously since his conviction by the police magistrate at Sherbrooke. The Lord's Day Alliance is said to be behind the move of the Quebec government in the present general development.

In British Columbia, on the Pacific Coast, the exhibitors are also up in arms over the proposal of the provincial government to impose an amusement tax which will be equal to 20 per cent. of the theatre's gross receipts. A large deputation, representing the exhibitors of Vancouver and Victoria, waited upon the Provincial Cabinet at Victoria on March 26 to protest against the carrying out of the measure, but the only definite statement secured from Premier Oliver was that the province needed the money.

Higher Prices Impossible.

The assertion was made by the deputation that the theatre business of the West Coast cities is near the breaking point owing to the increased costs of operation, and it was pointed out that admission prices are now at the highest level possible. If a further increase is necessary due to the new amusement tax, it is believed that patronage will be seriously affected.

Attention was drawn to the fact that the proposed tax is heavier than the theatre ticket tax imposed by another Canadian province. In Ontario, the ticket tax works out to approximately 7½ per cent. of the gross revenue of the theatres, but, of course the patrons pay this tax themselves. In Quebec the civic ticket tax is even relatively lower than in Ontario.

May Stop Building Operations.

That a number of theatres have not been permitted to make any profit was shown by specific cases. Clifford Denham, proprietor of the Royal Theatre, Victoria, declared that his house had not made a dollar since it was built. The statement was also made that the Orpheum Theatre in Vancouver had not shown any profit on a $625,000 investment.

The highly interesting statement was made that the tax proposal would have such a far-reaching effect that the three large theatre companies which have arranged to build handsome theatres in Vancouver, aggregating an outlay of upwards of $1,500,000, would undoubtedly drop these projects. Two of the big companies interested are the Allen Theatre Enterprises and the Famous Players' Canadian Corporation.

The deputation included a number of the influential theatre men of the Pacific Coast. Those who made up the delegation were: Frank Patrick, Charles Royal, W. P. Nichols, R. Jamieson, R. Milne, J. R. Muir, George B. Fantages, Clifford Denham and R. Brown.

Gives "Other Men's Shoes" Special Run in Twin Cities

FIRST run accounts on Edgar Lewis's special Pathe production, "Other Men's Shoes," have been augmented by the addition of the Ruben and Finkelstein theatres in Minneapolis and St. Paul. A week's run has been accorded the special as part of the circuit's leading houses in the Twin Cities. Other first-run theatres booking the production the past week include the Albany, Albany, N. Y.; Penn, Uniontown, Pa.; Strand and Knickerbocker, Cleveland; Colonial, Lansing, and Palace, Tulsa, Okla.

Wherever "Other Men's Shoes" has been played it has won the plaudits of the exhibitor and his patrons. One of the most recent tributes paid the productions comes from A. S. Widman, manager of the big Centennial Theatre, Warsaw, Ind., who writes the Chicago office of Pathe 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."
The Barrymores? Sure! Carpentier? Sure!
All the Stars to Shine at Legion Show

I

If there has been any doubt in the minds of Broadway or followers of the theatre as to the all-star bill announced by the S. Rankin Drew Post for the benefit performance at the New Amsterdam Theatre, Sunday night, April 11, the latest report from the business offices of that post shows this group of ex-service men to be a live and wide-awake affair.

Heading the bill is no less a trio than the Barrymores, Ethel, John and Lionel. This feature of the bill alone is among the most exceptional ever offered to the theatre-going public of New York. Never before have these three representatives of the famous family appeared together on one bill, and all Broadway is astir over the affair. It is expected that the theatre will be sold out the early part of the week, and those who have already secured their seats are now considering themselves fortunate.

A Galaxy of Favorite Stars.

Among the others of the Broadway stars who will do their share on the eventful night, and who are now rehearsing under the personal direction of R. H. Burnside; general manager of the Hippodrome, are many prime favorites, whose individual following will do much to pack the New Amsterdam.

Sam Bernard will be there; Irene Bordoni will be there; Clifton Crawford, he of the nimble feet, will be there; Ernest Truex, comedian of the stage and screen; Richard Travers, screen star and world war veteran, as well as the popular Adele Rowland, will be there.

Not to be satisfied with such an aggregation the Drew Post announces the latest additions, which include the old favorite, James J. Corbett, who will do his stunt with Jack Wilson, famous black-face artist.

It is reported that the influential members of the post have already secured assurances that Enrico Caruso will be present. This, at least, is announced by the publicity committee of the post.

Caruso May Be There.

The knockout punch on the bill, from the sporting angle, comes with the news that Georges Carpentier, Frenchman, world's war hero, bridgemen and challenger for the heavyweight championship of the world, will speak to the audience from the stage. It is said that the handsome French fighter will deliver on this occasion a message from France to the American Legion.

Permission for the appearance of Carpentier has already been secured through the genial M. Deschamps and Mr. Curley. The motion picture producing firm of Robertson-Cole, to whom Carpentier is under a starring contract for the screen, has gladly offered its fullest co-operation to the members of the post and promised to have the popular hero on hand.

Will Make You Feel “Swell.”

Frank Morgan, known throughout the country as one of our most versatile character actors, will present a sketch, supported by his own company, Demarest and Colette, the latter also a member of the post, will offer a novelty vaudeville skit, and an octette of singers from the United States Navy Glee Club will make you feel the ocean rolling under you in long, deep swells.

The opening overture and the national anthem will be played by a navy orchestra and the Navy Recruiting Service Band.

Mrs. Sidney Drew will do her share behind the “lights.” The Drew Post, as you must know, was named in honor of Mrs. Drew’s stepson, S. Rankin Drew, actor and director, who was the first American actor to fall in battle.

Mrs. Drew is the president of the Women’s Auxiliary recently formed, and the women are doing splendid work in this drive for funds with which to erect a gymnasium for the post.

The Last Word on the Show.

The latest announcement from the committee indicates there is doubt as to the ability of John Barrymore to be present by reason of the sudden illness of the player. Ed Wynn will be master of ceremonies.

Additions to the bill are as follows: Lionel Barrymore, in the last act of “The Copperhead”; Dorothy Donnelly; Minnie Dupree & Co.; Bird Millman, queen of the wire; Charles Silvernail, twenty-six months overseas, in service and entertaining; Augustus Thomas, introducing six Congressional Medalists, three of whom are members of the post.

In the foyer will be the paintings of Joseph Cummings Chase, A. E. F. painter, guarded by one man from each branch of the service.

At precisely 11 o’clock, regardless of what may be on the stage at the time, a marine bugler will sound “Taps” in memory of the dead, the audience standing.

Frank Keenan’s “Dollar for Dollar”
Hailed as Masterpiece After Showing

A

NNOUNCEMENT has been made by Paul Brunet, vice-president and general manager of Pathé Exchange, Inc., that the latest Frank Keenan production, “Dollar for Dollar,” will be released on May 2. The picture is another powerful play of the type created in the last year by Mr. Keenan, and according to the unanimous opinion of all who attended the first showing at the Pathé home office, it will be generally regarded as another masterpiece of the able actor and director.

The picture is a drama of high finance and society and Mr. Keenan has surrounded himself with an excellent cast of screen favorites, several of whom have been with him in other successes. Among them are Kathleen Kirkham, Harry Van Meter, Kate Van Buren, Jay Belasco and Errolte Claire. In direction Mr. Keenan was assisted by Elliott Howe and the author of the story, Ethel Watts Mumford.

“Dollar for Dollar” is regarded by those who have closely followed Mr. Keenan’s work as the highest type of a Keenan picture. It is full of big and gripping situations and the characters are people of real flesh and blood.

Expresses Human Philosophy.

“With a little blood mixed up with all the good,” as Mr. Keenan expresses it, the theme has to do with the human philosophy that all men are possible criminals and all criminals are possible men. Some of the deft manipulations of the men behind in politics are touched upon and Mr. Keenan shines as the power behind the elected officials.

The exterior scenes are said to be worthy of particular mention in any discussion of the picture. Some views of a party in the mountains discloses the rugged artistry of nature and gives the tone of the great outdoors to the picture. These scenes were taken at Bear Valley in the mountains of Southern California. The interiors are of the same standard which has characterized every work of Frank Keenan.

MOVING PICTURE WORLD
April 17, 1920

Movie Moral: Don’t Buy More Than You Can Pay for or Else the Lawyer You Will See.

Emil Bennett is shown here in two important scenes taken from “The False Road,” a Paramount release.
Convention of Select and Republic Sales Force Closes; No Details Given

The second annual convention of the Lewis J. Selznick Enterprises, including both the production and Republic Distributing Corporation, came to a close Friday, April 9, following five days of conferences and social activities that brought home forcibly to all members of the Selznick and Republic families that these organizations under Mr. Selznick's leadership were forging ahead rapidly. The Astor Hotel, which has housed many conventions in its time, was the scene of activities, which began on April 5.

More than seventy-five branch managers, exploitation men, representatives and executives of the home office were present at the meetings. 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. The consensus was that the general quality of the pictures offered was responsible for the big increase in bookings.

See Collier's First Picture.

Other high lights of the convention which indicate further 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 of the final print of Collier's forthcoming feature, "New Butler," starring William Collier, long one of the most noted comedians of the American stage. When it was announced 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.

The convention also offered the opportunity for the Selznick branch men and representatives to welcome into the organization Hopter Henley, recognized as a leading producer and director, who is to direct big subjects for Mr. Selznick. Although the acquisition of three such promising and notable men would seem to be quite enough for one week, Lewis J. Selznick asserted that the near future will bring even more proof of the strengthening of his organization as the leading producing and distributing unit 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, which has already established itself as a record-breaker.

Five Business Sessions Held.

During the five days of the convention there were five business sessions, at which all matters relating to the plans for the coming future year 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 members of the organization in a pointed and significant address. Upon Mr. Selznick's appearance at 11 o'clock on Monday morning, April 5, the assemblage greeted him with cheers, after which he introduced Mr. Sam Morris, who presided at the meeting. Mr. Selznick, in his brief talk, charmed 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, widely known editorial writer, whose editorials are being produced for the Screen by Mr. Selznick, was next introduced by Mr. Morris and made a brief address. On the following day of the convention several of the Herbert Kaufman subjects were screened and made a deep impression upon all who saw them. Upon roll call at the Tuesday afternoon sessions, every branch manager was asked if these editorial features in pictures were the greatest short stuff they had ever seen. Three of them had been shown in the morning on Tuesday.

Others Who Made Speeches.

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 Perisho, assistant to Lewis J. Selznick; David Selznick, the firm's able financial 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 McClintock, exploitation director for the Selznick Studio, and district manager for the Pacific Coast, and Phil Kauffman, general manager of the Canadian branches.

A luncheon followed the Monday morning session, at which representatives of the trade press were guests of honor. Addresses at this luncheon were 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 they met the stars and directors, among whom were Olive Thomas, Elaine Hammerstein, Zena Keefe, Ralph Crose, George Archainbaud and William F. S. Earle.

The social side of the five days was not neglected, and was entered into with as much enthusiasm as the business sessions. On the opening night of the meetings the convention witnessed the performance of "A Happy Friar" at the Astor theatre. Tuesday night a double social program was scheduled, including "The Hot Tent," starring William Collier at the Astor, and "Ziegfeld Frolic," at the New Amsterdam at midnight. "As You Were," a musical comedy, was presented on Wednesday night, bringing the theatre parties of the week to a fitting close.

All of Friday was given over to business sessions.

Those Who Attended.

Those in attendance at the convention included Select branch managers Charles Walder, from Albany; W. R. Liebman, Atlanta; Benjamin P. Rogers, Boston; A. W. Miller, Beadell, Chicago; J. A. Conant, Cincinnati; S. W. Webster, Cleveland; C. C. Ezell, Dallas; Ben S. Cohen, Denver; James O. Kent, Detroit; Samuel Sas, St. Louis; C. C. Reid, Kansas City; W. A. Mack, Los Angeles; H. A. Rathner, Minneapolis; Morris Silver, New Haven; H. G. Till, New Orleans; Henry Siegel, New York; C. W. Taylor, Omaha; Maxwell Milder, Philadelphia; Leo F. Levison, Pittsburgh; S. W. Hath, St. Louis; T. C. Malcolm, Salt Lake City; H. L. Knappen, San Francisco; Hugh Rennie, Seattle; J. U. McCormick, Washington, D. C., and V. P. Whitaker, general representative and E. C. Fielder, field representative.

Canadian Managers Present.

The Canadian branch managers included Phil Kaufman, manager; Harry E. Kissock, from Calgary, Alta.; Earl W. Kramer, Montreal, Que.; James Travis, St. John, N. B.; Barnet, Toronto, Ont.; W. T. Bailey, Vancouver, B. S.; Dan Freeman, Winnipeg, Man.

The exploitation representatives present were Ed Danforth, from Atlanta; A. J. Sharrick, Buffalo; L. A. Young, Philadelphia; W. M. Merkle, Boston; James Carrie, Chicago; Edward Carrier, Cleveland; F. J. Scheuerman, Cleveland; Edwin Silverman, assistant manager, Chicago; and those from the Select New York office included Mr. Rotchford, assistant general manager; Charles Steele, general auditor; Lee Kugel, director of publicity and advertising; Watt L. Parker, plan book editor; Randall White, in charge of advertising; James Solomon, service department; Lee Ferguson, associate of publicity, and Lowell Cash, of the publicity department.

Republic Managers Present.

The Republic branch managers present were M. Cohen, from Albany; Harry E. Goldberg, Atlanta; E. C. Fielder, Boston; T. W. Brady, Buffalo; Paul Bush, Chicago; R. C. Thompson, Cleveland; Tom N. Parker, Dallas; John Child, Denver; R. Peckham, Detroit; J. Weil, Kansas City; Haddam Stephens, New Orleans; M. Norman, sales manager, New York; J. H. Hill, Omaha; W. R. Priest, Philadelphia; Fred Salinger, Pittsburgh; Edward C. Mix, San Francisco; W. G. Carter, St. Louis; H. S. Meyer, Seattle, and Robert F. Smelzer, Washington, D. C.

Love's Silhouette.

Margaret Fisher in King Baoiot in American Film's Thirtieth Piece of Silver.
Neither Norma nor Constance Talmadge Intend to Quit Circuit, Says Schenck

ALLEGATIONS that a sales executive for a producing and distributing organization made misstatements of facts to members of First National Exhibitors' Legion, that independent theatre owners concerning the activities and intentions of Joseph M. Schenck, president of First National Talmadge Film Company and the Constance Talmadge Film Company, are contained in a statement made this week by officials of the organization which they bind the practice they charge as "a premeditated attempt to victimize and terrorize the exhibitors with lies and slander."

The statement following receipt at the general office for First National of telegrams from its members in the Far West, requesting verification or denial of the statements complained of, 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 not true," declare the First National officers. "We have heard of several previous instances when information has been published by exhibitors by him, that there are certain peculiar sales executive or his associates, in which Mr. Schenck's affiliation with First National was described as temporary, that he was not satisfied and that he written that he had failed to accept their offer of a contract, made at the time he signed the agreement which gave the circuit distribution of a special attractions starring Norma and Constance Talmadge. Beyond the bare fact that his organization tried strenuously to have Mr. Schenck sign with it instead of First National, there is not a particle of truth or substance in these statements.

What Schenck Wrote to Schwab.

"So that exhibitors may have at least the premise of a few facts direct from Mr. Schenck, I am involving myself in making public the following letter from him, addressed to H. O. Schwabe as secretary-treasurer of First National, and in which states his personal attitude in the matter:

"Rumors have been circulated in the past under the effect that Mr. Schenck has discussed the making of a contract for Norma and Constance Talmadge pictures at the expiration of my present contract with your concern. I have paid no attention to them up to the present time."

"Recently I received a communication from J. J. Von Herberg, a member of the First National Exhibitors' Circuit, informing me that a representative of one of the leading distributing organizations in the picture industry made a statement to him, said Von Herberg that I have signed contracts for the two above-mentioned stars with that distributing organization, the contracts to expire at the expiration of my present contract with your organization. This statement is absolutely untrue and incorrect, and I take this opportunity to disavow it completely, as I believe it is both injurious to me and to my stars."

"All dealings with your organization have been so satisfactory that I have absolutely no reason to contemplate changing my affiliations, and to do so without any cause would reflect ingratitude on both myself and my stars."

"Kindly deny it in the trade papers just as specifically as you possibly can, and I am ready to back you up in your denial. To convince you of the truth of my statement to you (although I know that you do not need any evidence—my word to you is sufficient) I will give $5,000 to any charitable organization you designate if any distributor, in addition to you any evidence or proof of my having signed contracts with them for Norma or Constance Talmadge pictures."

"In conclusion, I want to say that my relations with you at the present time are so agreeable and satisfactory that I do not contemplate making any change, and I hope that you to continue to do business with you for years and years to come!"

"Joseph M. Schenck"

Frances Marion off to Europe.

Frances Marion, Cosmopolitan Productions' scenarist, who is responsible for the scenarios for "Homoeruse," directed by Frank Borzage, and "The Kid and His Wife," directed by Robert G. Vignola, is on the way to Europe in connection with an important contract for Cosmopolitan Productions. Miss Marion will spend some time in England and the continent in conference with some famous authors whose literary compositions will be screened by Cosmopolitan Productions.

Harry M. Crandall Succeeds Kendall as President of Associated Exhibitors, Inc.

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 this week at the offices of the organization. Mr. Crandall succeeds Messrs. 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, who is treasurer is to be followed by H. H. Wellenbrink, who now is secretary and treasurer, as well as a member of the board of directors.

The recent 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. Quimby that, while arrangements for at least one source of product practically were completed, and while assurances of several other channels of such agreement were forthcoming, there still remain formal details to be gone through which make it inadvisable to make any announcements public at the present moment.

Change Will Not Affect Plans.

Mr. Quimby stated that the changes in executive personnel would in no wise affect the work of the organization. He is known to have been negotiating with many important individuals and factors in the industry for 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 strong enough to make the organization a leader among the "big fellows" from the moment the first gun is fired.

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, to which he is affiliated, required so much of his time that he could not possibly do justice to the Capitol and to the Associated Exhibitors at the same time.

Capitol Theatre Keeps Kendall Busy.

Mr. Kendall explained also that, inasmuch as the Capitol Theatre Enterprise already is engaged in the production of pictures to a small extent and, undoubtedly, on a larger scale when a much larger scale, he felt that such activities would not be consistent with a continued office in the Associated Exhibitors.

Kentucky Legislature Fails to Pass Censorship Measure

THE Kentucky Legislature recently adjourned without getting around to final passage of the moving picture censorship bill, which was passed by one division and rejected by the other, which is said to cause considerable trouble if it got through. This board would have been composed of a women's correspondent, Women's Clubs' Federation, State Exhibitors and State Superintendent of Education, each to receive $1,000 annually. However, application bills had practically no chance of either with the Senate or Governor, and the work of the house was lost. The section to have received $500 a year, and expense held to $8,000 annually, while $1 a week will have been the censorship charge.

The Legislature did enact a new license bill into law, under which all theatres will pay twenty cents a seat as a state tax, on top of their city tax. On a house seating 1,000 persons, the licence tax will be $2,000 a year to the state, as against $40 prior to the passage of this law. However, the picture houses got off lightly alongside of the hotels, which pay fifty cents a year a room, and others were hit as hard.

McAadoo and Price Resign from the United Artists

WILLIAM GIBBS McAADOO, general counsel, and Oscar A. Price, president, have retired from United Artists Corporation. No statement is forthcoming as to their plans for the future, and it is generally expected that neither will be at this time. Mr. Price also has been a director of the corporation. Hiram Abrams, general manager, left New York City on April 1 for the West Coast.

What prompted the resignations of Mr. Price and Mr. McAadoo is the subject of considerable speculation. The former is reported to be a heavy stockholder in United Artists.

The first annual meeting of directors and stockholders will be held on Monday, April 12, in Wilmington, Del., instead of in New York City. Those who are expected to be present are Mr. Price, Dennis F. O'Brien, representing Mr. and Mrs. Douglas Fairbanks; Nathan Burken, representing Charlie Chaplin, and Albert H. T. Banzhaf, representing David W. Griffith.

That Mr. Abrams may succeed Mr. Price is being discussed as a possibility by the trade. He is in Los Angeles, and it is anticipated that he will be in time to present the resignation letter. McAadoo and Price resigned from the United Artists.
Circuit Statistics Afford Exhibitors
Chance to Justify Admission Charges

A PRACTICAL statistical compilation affording exhibitors infinite opportunities to justify respective admission prices and at the same time to compare personal responsibilities with those of several hundred other showmen has just been completed by First National Exhibitors' Circuit.

Covering a total of 238 theatres in eighteen states and twenty-one cities, this bit of practical research has brought out, a number of notable features, several of the city that have held true under severe tests and the outstanding fact that only about 5 per cent. of the first and second run theatres seating 1,000 people or more have a smaller top admission price than 25 cents for night performances.

Seeking further than surface reasons for the fact that the larger houses charge the highest of admission prices and generally are the most successful, even in a proportionate way, First National's compilers find that usually a special feature attraction is responsible for the high scale of prices. A typical accounting for the fact cites the case of a western theatre where a uniform 25-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.

Interesting Observations.

The management decided to keep the admission price at 35 cents for a two-weeks' tryout. The idea was a success. Special features were booked and today the price is popular locally. If there is an exhibitor conclusion that can be drawn, it is the fact that experience has shown that the most practicable method of raising the admission scale is to book a special feature, advance prices and through the use of succeeding features keep the price up to that scale.

A number of interesting exhibitor observations can be drawn from the table of statistics below. For instance, contrary to the law of "larger theatre, larger admission price," it was discovered that the Tivoli Theatre, Saginaw, Mich., seating 3,000 people—100 per cent. more than any other theatre in the city—has a 10-15 cent admission scale, whereas eight second and second run theatres seating between 250 and 300 people have a uniform admission price of 20 cents.

Another novel case may be cited concerning a condition at Pittsburgh. Here, three theatres, the William Penn, Garden and Alhambra, all seating between 1,000 and 1,200, have an admission scale that ranges from 17 to 22 cents. These theatres are second run houses, whereas the Grand, Olympic and Liberty, all seating more than 2,000, have a scale that ranges from 25 to 35 cents.

Lowest Frisco Price Is 20 Cents.

It is interesting to note that two out of twenty San Francisco theatres seat less than 1,000 people, and that the top admission price goes no lower than 20 cents. The Central Theatre, of that city, with 400 seats, charges a general admission price of 25 cents. Prices here are on a higher scale than elsewhere, regardless of what may be said about inexpensive living conditions in California. The Imperial, Strand, Rialto, California, Portola, Tivoli and others have a top price of 75 cents or more and a number of second run houses have a scale the top price of which is 50 cents.

Denver presents another interesting case to the exhibitor. In this city are twenty second run houses charging an admission price of 10 cents. Seating capacity of these theatres ranges from 50 to 900. The Thompson Theatre, with 1,100 seats, charges night prices of 20 and 25 cents.

One of the several first run houses with a seating capacity of 1,000 or less and charging an admission price of 20 cents for night performances is the Alhambra Theatre, Indianapolis.

An odd condition exists at Springfield, Mass., where three second run theatres have a proportionately higher admission scale than the first run houses. The smallest admission price of the Philip, Strand and Garden—second run houses—is 17 cents, while that of the Palace, Broadway and another theatre is 10 and 15 cents.

Statistics Tell the Tale.

The statistics compiled by First National Exhibitors' Circuit follow in table form:

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<thead>
<tr>
<th>Theatre</th>
<th>Capacity</th>
<th>Run</th>
<th>Prices</th>
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<tbody>
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<tr>
<td>Norman</td>
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<td>East B'way</td>
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<td>Crown</td>
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<tr>
<td>Preston</td>
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HARTFORD, CONN.

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<tr>
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<tr>
<td>Strand</td>
<td>1,450</td>
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<tr>
<td>Rialto</td>
<td>800</td>
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<tr>
<td>Crown</td>
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MONTGOMERY, ALA.

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SAGINAW.

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<td>Majestic</td>
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<tr>
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PITTSBURGH.

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<td>Columbia</td>
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How May Allison Has Changed—A Few Months Ago She Didn't Know Cigarettes, Powder Puffs or Vanity Cases Existed.

"The only reason she is seen this way is because it is the type of role she plays in "The Cheat" for Metro."
<table>
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<tr>
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<tbody>
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</tr>
<tr>
<td>Lyric</td>
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<tr>
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<td>500</td>
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<td>15-25</td>
<td></td>
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<tr>
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<tr>
<td>New Garrick</td>
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<td>New Boston</td>
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<td>New Garden</td>
<td>600</td>
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<td>15-25</td>
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<tr>
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<tr>
<td>Sussex</td>
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<tr>
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**Harry Crandall Urges Theatres to Aid in Fulfillment of Americanism Program**

Harry N. Crandall, of Washington, D. C., chairman of the exhibitors' branch of the Americanism Committee of the Motion Picture Industry, has just returned from a trip which brought him as far west as California and into the territory of exhibitors in nearly all the larger cities of the country.

Mr. Crandall was very enthusiastic over the way that exhibitors are taking hold of the Americanism movement in the industry and has set to work on elaborate plan in the hope that every single exhibitor in the country, behind the movement and will make it a success.

The statement sent out by Mr. Crandall to exhibitors this week follows, in part:

"I am proud of the way exhibitors 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."

**Put Aside All Differences.**

"However, there yet remains a great deal of work to be done and it is for this reason that I am writing to you today. We exhibitors, an important body in the country will attack us if we fail in this movement.

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 theatres. It will impress upon you at this time that not a single cent of profit is to be made by anyone connected with the industry. In fact, exhibitors and distributors will lose thousands of their own dollars in order that this campaign shall be successful.

"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. Hundreds of people have requested that I show this picture especially to the foreign element and to the children. If you have not already played this picture it is your duty to do so.

Urges Use of Trailers.

"I also want to impress upon the exhibitors the importance of using the trailers that have been made. They are now being shown by the various distributing companies and should be used at the end of all big feature pictures. Franklin K. Lane, Normal, who is the author, and chairman of the Americanism Committee, spent much time preparing and writing these trailers himself."

"If you have not already done so, will you not have all slides made at once containing the subject matters of these trailers and have them three or four each performance? In my recent trip throughout the country I found that many exhibitors were doing this and were meeting with good results."
In China, Where Time Is No Object, Theatre Patrons Decline to Go Home

BUSINESS in the China motion picture houses has been nothing to boast of lately. Many strong counter attractions are moving around the big centers and there are yet more to come. It cannot be said that our picture houses are asleep either, as some remarkably good programs have been offered of late, but what with the cafes and cabarets and vaudeville companies all making a strong bid for patronage, competition has been keen, and with our very small foreign population, comparatively speaking, it becomes a hard task to fill every vacant seat, or anything like it, whatever the attraction may be.

The Apollo Theatre, Shanghai, is screening really high class features and the management puts out strong advertising. In fact, some of their publicity stuff is of a most attractive character and there is no doubt that the combination of good offerings and proper advertising is responsible for the full houses seen here lately. The Victoria Theatre, Shanghai, has put on one or two big features, including "The Honor System" and "Virtuous Men" and are now covering our walls with posters announcing Nazimova.

Commit Suicide to Escape Evil Spirits.

We are in the midst of the Chinese New Year holidays just as I write this, starting on January 29 and continuing more or less for about a month. New Year's Day and the days following are, with the Dragon and Moon Festivals, the only time when the Chinese cease their exaggerated activity. Like our Easter, the date upon which the New Year falls is regulated by the moon and is generally about the middle or end of February. For days past the streets have been thronged with Chinese making their purchases of food and gifts. Many shopkeepers are said to sometimes sell at a loss in order to realize money to meet their liabilities, for New Year's day is the greatest of the four annual settling-up times of the Chinese. He who cannot pay his debts then is said to have a capon's destiny, in allusion to the number of fowls killed at the festival. The doors of his shop may be carried away and evil spirits allowed to enter his premises. In these circumstances many commit suicide.

Creditors Ape Diogenes.

It is not considered good form to dun anyone for a debt on such a joyous festival as New Year's day, so the creditor looks about with a lantern in the broad daylight. By a social fiction the sun is not supposed to have risen, for there is the lantern, it is still yesterday and the debt can be claimed. Every shop and house has red inscriptions on door posts, junk, in fact, on almost everything. The inscriptions are generally the work of literary men and sold at tables in the streets.

Theatres and motion picture houses are crowded during the festival, and even the foreign theatres share in the increased business, due to the fact that all business is absolutely at a standstill for three or four days, and time hangs heavily out here at this period of the year when outdoor recreation is impossible.

In the Chinese picture houses performances commence about 2 p.m. and continue with short intervals until the early hours of the following day. Sometimes whole families will sit and see the same picture through several times. Time is no object, and as all kinds of food and refreshments are being constantly offered for sale, there is no need to return home for meals, and as they are out to spend the cash why not spend the day in the theatre.

Censoring an Unprofitable Business.

Peking, of all places in the world, now has organized a censorship on films. Before exhibited every picture must be examined and approved by a government censorship board. There is only one foreign theatre in Peking, the remainder, probably not more than six, are Chinese. Except Hongkong, where censorship is somewhat strict, no other place outside of Peking demands this, though on more than one occasion the foreign police authorities in Shanghai have exercised the right to stop the exhibition of any picture endangering the morals of the people.

Much has been said and written regarding the wonderful progress of the picture business in Canton. I paid this city a visit a few weeks ago and was very much surprised to find most things that had been written about the business were greatly exaggerated. Business is not good and the prices offered for features and super productions were absurd, and the reason assigned was lack of patronage and the small prices charged for admission. I found on investigation that this was true. There are several theatres, and every one that I visited was poorly attended and certainly not showing much of a profit to the owners.

Isis Takes New Lease of Life.

The Isis Theatre, Shanghai, formerly run by A. Rumjanh, has now been taken over by Tsung Hwen-dauing, who also runs the Great World, a very popular place of amusement for the Chinese during the summer months. It looks as if the Isis, under its new management, is in for a new lease of life. It is probably the largest cinema house in Shanghai and caters more or less to Chinese and other Orientals.

The New World, an amusement concern, which is not to be confused with the Great World, situated in what may be considered the best location in Shanghai, and doing a big business in pictures during the summer months, was recently closed, failure being attributed to indifferent management. I noticed, however, the place had opened its doors again on China's New Year's Day with flying the American and Chinese flags. I learned also that a fresh start was being made, and there is no doubt that with wise and careful management it can be made into a very profitable amusement house.

"The Inner Voice" Is Silent Because Silence Is Golden in Such Scenes as One and Two.

But we'll bet it's all "outer" shouting in the closing picture. E. K. Lincoln is the star in this production made by the American Cinema Corporation.
D W. Griffith Patents Apparatus for Picture Projection with Color Effects

D. W. Griffith has received from the Patent Office at Washing-
ton the exclusive right to make, use and vend certain methods and apparatus for the projection of motion and other pictures with color effects.

The Griffith patent, which covers a term of seventeen years, will give the producer ample protection against the copying of his lighting effects in color as first introduced by him in connection with the showing of "Broken Blossoms" at the Cohan Theatre, New York, last May.

It has been said that several producers attempted to appropriate the Griffith method of lighting immediately after the initial showing of "Broken Blossoms," and that in spite of warnings from Albert L. Gray, of the Griffith offices, the practice was continued. This time the distributing company will make application for a patent to protect Mr. Griffith's interests, with the result that the Griffith method and apparatus now are fully protected.

The Griffith patent covers a wide range of lighting for the projection of both motion pictures and photographs, and covers the process and the mechanism by means of which pictures may be projected upon an illuminated screen which has colored lights blending with the pictures shown.

"Oblique Stream of Colored Light." The Griffith process is described as follows:

"Producing colored pictures on an opaque screen, which consists of throwing pictures by a projector onto one surface of said screen and simultaneously illuminating the screen with diffused colored lights thrown on the same surface of the screen in a direction parallel to the stream of light from the projector."

The apparatus patented is as follows:

"An opaque screen, a projector, a bank of colored lights out of the path of light from said projector and for the purpose of throwing diffused colored light onto the same surface of said screen, so that a colored picture is shown when the apparatus is in use.

The patent on the Griffith production of "Broken Blossoms" will recall the curious, vibrant mauve and salmon pink tints that came and went across the surface of the films and the changing shadows during the unfolding of the story and added attractiveness to the play.

Robertson-Cole Secures Screen Rights to Arsenic Lupin Stories for Period of Year

R o b e r t o n - C o l e has announced the purchase of the rights to contain the complete screen rights to the Arsenic Lupin detective stories, which were written by Maurice Leblanc, and which with coloring accomplished series of criminal studies and romances from a world standpoint. The Robertson-Cole contract will cover a period of years, and during this time the distributing company will have the exclusive right to use all the stories from the collection.

Arsenic Lupin, a character who has the central role in all these stories, is the master criminal of fiction. He has even been pitted against Sir A. Conan Doyle's famous detective, Sherlock Holmes, and he repeatedly bests in one of the most popular books of the Arsenic Lupin series, the book known as "Arsene Lupin vs. Sherlock Holmes."

"$33" to Be the First.

The pictures which will be based on the Roberton Lupin stories for distribution by Robertson-Cole are not the first screen productions which have been made in this country. Paramount-Archtent and Vitagraph have each made one pictured version. The present plan is to release a limited number each year and to market them as specials. Work on the first production is to start shortly.

Roberton-Cole is the original publisher for the Arsenic Lupin series of stories dealt directly with Joseph Menken who controls the world rights. The first one of the stories which will be put on the screen is "831," one of the most dramatic and mysterious of the whole series of Arsenic Lupin stories.

Nowell to Portray Leading Role.

Robertson-Cole has under contract for appearance as the leading character of this picture George A. McDermit. Nowell was born in Portsmouth and was graduated from the University of Pennsylvania. He had a stage career in which he supported Blanch Bates, Amelia Brockwell and William Faversham, before going on the stage. Recently he has been

Maryland Lawmakers Pass Sunday Bill, Giving Baltimore City Vote Privilege

T he bill permitting moving pictures on Sundays after 2 p. m. in Baltimore City, which was introduced in the House of Delegates by George D. Persson, Jr., of Baltimore, has passed both branches of the legislature at Annapolis, Md. The voters in Baltimore City will be given an opportunity to vote on the measure at the election which will be held this November, as the bill carries a referendum.

In both Houses the measure failed to pass when it was first taken up, due to not having a constitutional majority. Later it was reconsidered in each chamber.

The moving picture exhibitors, who strongly backed this bill, and who were led in the fight by A. McDermit, manager of Loew's Hippodrome, included Charles E. Whitehurst and Louis A. DeHoff, of the Whitehurst Theatrical Enterprises, who were represented at Annapolis by Elmer J. Cook, an attorney; Joseph Castellberg and Bernard Depkin, Jr., representing the Castellberg & Depkin-Nicholson interests in Baltimore; Guy L. Wonders, of the Wilson Theatre; Wallace High, chairman of the legislative committee of the Exhibitors' League, of Maryland.

At first the league maintained a neutral attitude, stating that it would let the people decide. Later the board of directors was called and a vote taken on the question, and it was found that there was an overwhelming majority of the theatres in Baltimore who were in favor of Sunday opening.

In a statement published on March 28, the league expressed its favor of Sunday moving pictures outlined their stand. Operators' Union, Local 181, opposed Sunday opening.

Gladys Brockwell Plays in Two Films During Same Day

C O M P L E T I N G work in "Rose of Nome," a Alaskan stage play, particularly for her by Barbara DeMarr Deely, and in which she was directed by the veteran Edward J. LeSaint, Gladys Brockwell, Fox star, stepped at three before the camera in the role of Elmore Duane, central character in "Sister to Salome," on the same day she finished her previous vehicle.

"Rose of Nome" was finished by Mr. LeSaint in the morning and the scenario checked. The cameraman of the director, during luncheon at the studio, the star and director studied the story of "Sister to Salome," and at the end of the meal Miss Brockwell went to her dressing room and donned her make-up for the new tale written for her by Julius G. Furtman, who is in consultation with the Fox scenario staff in California.

That same afternoon the first scenes of the new picture were shot—meaning that the director himself enjoyed not even a day's rest from the tiresome work of the great out-of-doors picture she had just completed, where William Gillette, once so opposite the charming star in "Sister to Salome," Ben Deely will be seen as the heavy.

"STREET CALLED STRAIGHT" IS SELECTED FOR SUNDAY EVENING CHURCH SERVICE

A NOHER indorsement of the spiritual quality of Basil King's "The Street Called Straight," produced by Goldwyn Pictures Corporation as an Eminent Authors Pictures, comes in the news that the film has been selected for showing at the Chicago Church, Dallas, following the regular Sunday evening service.

The picture has already been run at the Queen Theatre, Dallas, where it attracted so much attention that there was a general demand for its presentation before the Screenplain exhibition.

Basil King's story, an adaptation of his novel of the same title, is exerting a great influence throughout the country in converting religious bodies to a recognition of the good in playhouses.

Recently it was made the subject of a sermon at the cathedral in Los Angeles and everywhere it has been highly endorsed by organizations interested in developing the moral consciousness of a community.
Educator Takes Issue with Managers Who Fear Effect of Non-Theatrical

The Moving Picture World in its issue of March 20 told of the concern manifested by Washington City exhibitors and exchange men at “the increasing proportions of the ‘non-theatrical’ business.” Complaints were being heard that schools, churches and community centers were cutting into their business. A member of the grievance committee operating in Virginia, Maryland and North Carolina, following complaints from a number of the larger cities in the territory, drew up statements in strong terms, declaring the community shows were becoming a menace to the community picture business. The following letter has been received from a prominent educator, one who has had much experience with motion pictures in school work. If any exhibitor or exchange man cares to take issue with the Moving Picture World will be glad to print his views.

We read an interesting article in the Moving Picture World which was headed “Schools and Churches Cutting In Regular Trade; Washington exhibitors protest in alarm.” Poor exhibitors of Washington, D. C., how they feel they are being raped and pillaged by their patrons or they have been paying too much attention to their box office and not giving enough time to the creation of good-will.

Essentially, the theatre is the place for entertainment; the church, school and community centers for religious, secular or social education. It is a mistake to make a school or church out of a theatre and the reverse is equally true. If the “grievance committee” will hold its 25 cent price (admission) just a wee bit farther from their eyes, they might be able to see the larger field of usefulness in which they themselves may work.

How About the Other Side?

The Washington exhibitors wall about alleged competition which the churches are giving, but do they ever consider the other side? When a preacher discovers that the motion picture men are running full blast seven days a week from 11 a.m. to 12 p.m., and when he discovers that the movies do get the crowds, he would be narrow indeed who could not see how the motion picture may serve God as well as man.

Who dare blame the preacher who uses the cinema to draw a fair share of attention churchward? Foolish and shortsighted, church will not make use of so valuable an instrument as the motion picture projector. By the investment of a few hundred dollars it is possible to pack the vacant pews.

Mr. Theatre Manager, you make no apology for the fact that you run your theatre on Sunday and thereby compete with the church. You have six unhampered days in which to bid for the business. The church asks of no one. You will make a plea for a liberal Sabbath, but you forget the idea of more liberality in the church.

“Consistency, Thou Art a Jewel.”

Truly, “Consistency, thou art a jewel.” If I were a preacher (and I am not) I would put a motion picture projector in my church, if it was necessary to serve my boys and girls, young men and women of five reels of celluloid in order that I may bring the word of Christ, I surely would do it. No manager who opens his theatre doors during the Sabbath day would have any license to object.

Now for a glance at the school and community center. Surely the “grievance committee” isn’t serious when it purports to try to make anyone believe that the time will come when the exhibitor will say to the exchanges, “We cannot pay you $20 a day for your picture, because our receipts have fallen off, etc.” And surely the committee is attempting to be facetious when it tries to draw an analogy between the saloon business and the motion picture business.

No One Class Should Have a Monopoly.

We fear the “grievance committee” is guilty of making a generality from one statistic. The matter of competition is more apparent than real. If the exhibitors are compelling the schools to compete, whose fault is it? No one class of people have or should have a monopoly on any good thing. Why should schools not offer the best?

The “grievance committee” ought to get into immediate touch with motion picture exhibitors of Pasadena, Cal., and Alta, Iowa, for some tips as to how they may tie up to the schools for the mutual advantage of both parties. After all, just good feeling all the way round, and what is more—excuse me—there was some competition at Pasadena when the exhibitors, themselves, were bidding against each other to determine who would be the man to give his picture to the schools (notice that phrase well or it may be that you will get rid of Mr. Carlson, a former school man now in the industry, proved to the exhibitors in Pasadena that motion pictures in the schools actually help the show business.

Creating Good Will.

The theatre manager in the little town of Alta, Iowa, pays to have some pictures run in the local consolidated school. He has learned how to cash in by expending a few dollars to create good-will. The youngers see the picture in the afternoon at school, then go home to tell their parents about it. The theatre is packed at night by whole families.

Just one more illustration. There is a certain chain of motion picture theatres owned and operated by a Chicago show concern, the name of which is as familiar to theatrical men as Eastman is to film men. In a certain Michigan city this show concern has rented an opera house at a high figure merely to control the local show business. Some of the local people, got the community center idea into their heads and wanted to use the opera house. Naturally the Chicago show syndicate controlled the situation. What happened? The Chicago concern rented the building to the community at $15 a night plus cost, for heat and light—then threw in a free film program for good measure.

Worth $1,000 a Week.

Other theatre men who had the same breadth of vision as has been evidenced by the Washington, D. C., “grievance committee” declared that the Chicago concern was surely throwing away perfectly good dollars. Not so; instead of throwing away money the venture is worth $1,000 a week to the Chicago syndicate. People who never before had been inside of a theatre got the motion picture habit by attending the free shows. The managers of this Michigan city have not been running around trying to clamp on lids of censorship, nor have they been lifting any other bag of tricks with which to frighten exhibitors.

The same representative of the Washington “grievance committee” fears that awful time when some so-called non-theatrical organization will be able not only to produce, but to dictate the kind of pictures it wants, the prices it will pay and the way the pictures are to be distributed. Let every one hope the members of the “grievance committee” are better prophets than their other statements would warrant assuming.

Co-operation Defined.

A great difficulty producers heretofore have experienced in the so-called non-theatrical field is to determine what schools, churches and community centers want, how much they can pay and how they will take care of the film. Settle all these points, you solve the problem and the success of a film producer will be assured. The producer will welcome the day when he may be able to know before he starts just how great the demand will be for his product.

In the last analysis the “grievance committee” has no grievance at all. It needs to learn the meaning of the word “co-operation,” which has been defined by Lucas E. Wilson as follows: “Co-operation means so to conduct yourself that others can work with you.”

NON-THEATRICAL.

“The Slim Princess” Mustn’t Help Eat the Cone—It’d Make Her Stout. Mabel Normand surrounding “Jimmie” Rogers, son of Will Rogers. Mabel always plays and “Jimmie” once in a while for Goldwyn.
Scenarists Have Not Reached Development Attained by Magazine and Stage Play Writers

The greatest need of motion picture producers today is to develop writers for the future—specialists in screen material—because only in that way will the motion picture, in the standing of the true literature, the highest form of pictorial expression, which is its destiny," said Mr. LeBaron in a scenario for Cosmopolitan Productions, at the studio in 127th street and Second avenue, New York.

"Unfortunately, the stage still shows us writers who do not compare with the magazines, the book publishers, or the stage as a medium of original expression. We are not their equals because we have not their material. We merely take what they have already brought out in original form and recreate it to new material. We write new stories; we tell somebody else's stories over again. That is not our real province. Ultimately, I believe, we shall have a literature of our own which will be just as great as the literature of the printed word or the literature of the spoken word."

Successful at Play Writing.

William LeBaron is well qualified to hold down the position of editor. He has been a magazine editor for many years, during which time he has had a hand in the development of many promising writers. Prior to his association with Cosmopolitan Productions he was editor of Collier's Weekly, and he is also well known as a playwright. His first two plays are "The Very Idea," which played all last season at the Astor Theatre, New York, and "Doss's." In the meantime he has written two musical hits at the Globe Theatre, New York. He is one of the few writers who have been able to make a success both at the magazine and at the stage. The association with the motion picture business is due, according to his own statement, to his belief that eventually the screen will attain as high a literary quality of its own as is enjoyed today by the magazines and the stage.

"The stage is anything but my mind," said Mr. LeBaron, "that so far as the scenario department is concerned, the screen is still in its infancy. Nor, in my opinion, will the motion picture come into its own until it has established a story source within itself."

Scenario Writers Can Improve.

"While we have many of our scenario writers whose weekly salary mounts up to a thousand dollars, we have not one writer who is as expert in his or her field as any one of thirty or forty playwrights. The reason I can name is in the production of stage plays, or magazine writers in the production of magazine stories. I mean to say that playwrights and magazine writers have achieved a higher degree of excellence and perfection at their respective calling than have any of our scenario writers at the screen."

"Contrary to first impression, this is rather a common condition, because it shows that, however good some playphotographs are, there is still room for improvement. And the improvement lies with the producers themselves."

"The idea, as I see it, is to encourage able writers to take up the screen. A magazine writer has his story with his magazine in mind. The playwright writes his play with the stage in mind. The technique is different, but both involve the same knowledge of the screen's latitude and scope. We have playwrights who can take a magazine story and make a play out of it not only to do them proud, but to uphold the best traditions of the stage. But we have no scenarists who know their trade as well as the playwrights know theirs and who can turn out as many stories as we need this form of expression. We must make it profitable for them both from a literary and artistic point of view and the cost of producing it must go towards the production and development of screen material. To do so we must establish established writers. We must establish some sort of a union whereby the writer will profit from his writing in accordance with their value for the screen rather than for the stage. We must establish a royalty arrangement like the playwrights will do."

Wilson to Make Serials for Manheimer.

E. S. Manheimer, one of the pioneers in the serial field, has recently signed up Ben Wilson, the screen star, to produce two serials for the current year. Neva Gerber will play the leading feminine role.

Charging Abuse, Washington Managers to End Sending Films for Examination

Charging that exhibitors have abused the privilege, the exchange managers of Washington, D. C., have decided to discontinue sending out of films for screen examination. It seems that several cases have recently developed where films have been sub-rented or loaned to clubs and societies for private viewing. A number of exchange companies here are interested in the matter because of their ability to market their product and there is a rumor to the effect that the Federal Trade Commission is appraising it.

One complaint involves the unauthorized use of a feature film in Baltimore, where it had been sent for screen examination and in some manner loaned to a manufacturing concern for exhibition for its employees. This was brought to light when an exhibitor having a theatre in the neighborhood of this concern declined to book the production on the ground that it had already been seen by a large number of people. The exchange was deprived of a first run booking.

Screen Exhibitions in City.

One of the exchange managers stated that in the rush to do business with the Baltimore exhibitors the exchanges have been sending out more films than any single exhibitor could view, and that at one time there were twenty-three or thirty films in the lobby of one of the theatres to be shown after the close of the regular performance. Cases were also reported where films were ruined during screen examinations by the carelessness of the operator in rushing the film through and because of worn-out machines, the exchange deriving no benefit from the transaction. On and after April 15 no Washington exchange will send out for screen examination in any out-of-town theatre any production. Arrangements are being perfected whereby regular screen exhibitions will be given in this city, to which all of the exhibitors will be invited.

The exchange managers are anxious to cooperate to the fullest possible extent with the theatre men, but are not desirous of subjecting their merchandise to unauthorized use and unfair trade practices. The matter of the unauthorized use of films in the cases already reported will be considered by the Washington Exchange Managers' Association.

Start Work on "Marooned Hearts."


Prominent in the cast of "Marooned Hearts" are Zena Keefe and Tom Lytell. George Archibald will direct.

Mildred Harris' Next Picture.

Mildred Harris Chaplin's second First National release, "Polly of the Storm Country" is now ready. The release date will probably be set shortly. It is entirely different both in theme and treatment from "The Inferior Sex" and gives ample opportunity for the display of versatility which Mrs. Chaplin is known to possess.
Expect Enactment of Laws Regulating Child Problems and Advance Deposits

WITHOUT opposition, two bills of importance in motion picture industry, each introduced by Senator Cotillo, were passed in the New York State Senate on April 7 and stand a good chance of ultimately becoming laws through favorable action on the part of the Assembly. The first of these bills, if it becomes a law, will provide that contracts between 10 and 16 years to be admitted unaccompanied in the motion picture theatres of New York City, and once inside the building, shall be under the supervision of a matron whose references have been approved by the children’s society. The services of this matron will be paid, according to the bill, by the proprietor of the theatre, who will also pay not more than the legal cost of returning a child to an orphanage.

The bill serves to put the regulation of children inside rather than outside of the theatre and is a constructive measure which it is believed will be a good example of state-wide in the near future. Children will be allowed within the theatres after school hours and up until 8 o’clock at night, likewise on Saturdays, Sundays and holidays.

Situation Fraught With Danger.

At the present time, thousands of children attempt to enjoy motion picture shows, but in doing so they seek to have any assistance that may be offered when they meet at the entrance to the theatre, buy their admission tickets. The situation is one which is fraught with considerable danger to the children and one which, if it is hoped, the passage of Mr. Cotillo’s measure will remedy to a considerable extent. It is believed, also, that if the bill becomes a law it will encourage photo-play more suitable to children.

The second bill passed in the Senate on April 7 is a measure for the removal of what is known as the so-called advanced payments, running into the tens of thousands of dollars and on which no interest is paid and which, becoming a part of the company’s general funds, are frequently involved in bankruptcy at the loss of the exhibitor.

Arthur James Resigns from Fox Film to Form Own Publicity Organization

ARTHUR JAMES, who successively directed the publicity and advertising for Mutual Film Corporation in the days of its greatest prominence, for the Metro Pictures Corporation for four years during which time he was a member of one of the big factors in the industry and for Fox Film Corporation since July, will on April 17, 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 big pictures.

He will have his headquarters in New York City and will have branch offices in Washington, Chicago. John Scamen will be in charge of the Chicago office, with headquarters in the Monadnock Building, and the Washington representative will be Theodore M. Knappen, with headquarters in the Southern Building. Carolyn Lovey, who was formerly 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 as a representative of Mr. James.

Praises Fox and Sheehan.

Mr. James made the following announcement: “It has been my good fortune and experience of more than six years in publicity and advertising activities for motion pictures, that a selling force it presents 50 per cent. in business importance. I do not believe that publicity will make a poor picture a success, nor that an indifferent director can be elevated to greatness solely by the same process, but I do believe that publicity will make a great picture greater. Directors and stars a chance 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 company.

“I tendered my resignation to Fox Film Corporation with a sense of deep personal regret. This firm has given me a chance to serve and has engrossed the organization and because of the full and free opportunities given to me to be active in its behalf, and I cannot omit a word of the highest praise for the showmanship and the fine personal qualities of William Fox and W. R. Sheehan, the big figures in the great organization.

Fire, P. A.

“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 will shortly be made, I trust, very much acquainted. The National Council of Defense and the American Business League will receive my immediate attention together with the Motion Picture clients. In each case I shall give the campaigns my personal attention."

Mr. James has been actively identified with the growth of the motion picture industry, having served with the National Association and as the first president of the Associated Motion Picture Advertisers.

New Contract Indemnity Association to Seek Abolition of Deposit System

THROUGH the formation in Albany, N. Y., on April 7, of what is termed the New York State Motion Picture Exhibitors’ League, of which Sydney S. Cohen is president, a most important step was taken toward uniting and putting together with the necessity of a deposit on the part of the exhibitor by guaranteeing all film contracts between manufacturers, distributors, members of the league and producers, A. A. Fennyvessey, of Rochester, has been named chairman.

The association is really the outcome of a movement that has been under way for some little time, and which came to a head at the meeting of the executive committee of the State Motion Picture Exhibitor’s League in Albany. It is now proposed to take up with the manufacturers the question of doing away with the deposit system in guaranteeing the contracts which the members have with the producers.

The Charter Members.

The association starts with the following membership: the general offices, Rochester; A. A. Fennyvessey, Columbia, A. C. Hayman, Niagara Falls; Walter Hayes, Buffalo; Sydney S. Cohen, New York; H. Mann, Buffalo; A. A. Fennyvessey, Waterville; E. J. Schacht, Waterville; O. M. Gillette, Waterville; W. S. Berman, Brooklyn; R. D. Berman, Buffalo; and T. J. Green, Watkins Glen.

Heavy Bookings on Hank Mann.

Arrow Hank Mann Comedies are apparently becoming more popular with each new release. Letters and wires have arrived from the offices of the Arrow Film Corporation congratulating W. E. Shallenberger, president, upon the manner in which the pictures are taking with motion picture theatre audiences all over the country. The Hank Mann series have been booked into the largest houses in the land, among them the Strand, Chicago; the Roxy, of Los Angeles, and the Capitol, New York.
Dramatic Critics of London Newspapers Give High Praise to "Broken Blossoms"

REPORTS received by Guy Crosswell Smith, Ltd., foreign correspondents for D. W. Griffith's "Broken Blossoms," indicate there is among London film capacity a much greater interest and attention, and meeting with as much success in London as it did in New York. It is being presented three times daily at one and a half that the Alhambra, to capacity audiences. It is now in its third week, and as there has been no diminution in the audience, it looks as if it were for an indefinite run in order to accommodate all who wish to see it.

What is said to have been one of the most distinguished audiences that ever attended a London theatre was present at the premiere at the Alhambra, including as it did, Ambassadors, Cabinet ministers, Peers, Members of Parliament, Royal Academicians and celebrated authors.

Prior to the first to the Alhambra, a private showing was arranged by Emil Withermeh, who controls the British rights. This was not only attended by leading figures of the films in Great Britain, but by the dramatic critics of the leading English newspapers, and it is claimed by them that these critics have taken the cinema seriously and reviewed a film as they would a dramatic stage production.

A curious coincidence in connection with this showing of Griffith's "Broken Blossoms" is the fact that it was a Griffith film "The Birth of a Nation," which five years ago, achieved the same result with the New York dramatic critics. As in the case of "The Birth of a Nation" in New York, the unanimous verdict of the London critics on "Broken Blossoms" was favorable, and it was heralded as a distinct advance in the art of the cinema.

Great interest is shown by the papers to the production and the wonderfully effective acting of Lilian Gish, Richard Barthelmess and Donald Crisp. William Archer, one of the world's foremost critics and writers on the drama, says, in "The Star," that the production is technically a considerable advance over anything that has previously seen. * * * The acting is really remarkable. Lilian Gish makes a wonderful career as the Little Belle. Lucy. Mr. Barthelmess, as the Chinaman, produces admirable effects with great economy of means; and Mr. Donald Crisp, as Batting Thurman, is like an allegorical type of cruelty.

The "Post" said "it is quite an event in the history of film-craft and is one of the first steps on the road to really artistic wordless plays; while the "Morning Advertiser" says: "An extraordinary medley of love, purity, pathos, revolting brutality and incidents of life in the underground admirably portrayed to the accompaniment of "Broken Blossoms" holds one spell-bound without an interval from first to last."

The critic of the "Daily Chronicle" writes: "What is undoubtedly the finest tragedy ever set upon the screen has come to us from America. I have been waiting to see 'Brotherhoods' for months, and now the picture surpasses expectations." Says "The Evening Standard": "It is a triumph of the camera, the screen, and most interesting of all, it shows that the art of the cinema is steadily advancing and is becoming, like opera, a blending of several arts. In the London cinema," while "The Daily Sketch" says: "No words could add to the dramatic intensity with which the silent figures enact their story. There is 'atmosphere' produced by superb photography, an excellent setting to music, and the result is pure tragedy such as the screen has never before achieved."

"The Daily Mail" says: "Depressing as the story may seem, the whole production is filled with genuine art which raises it above any film drama yet made and opens a new road for the expression of the highest dramatic art on the screen."

Spring Is Here!

So much love-making has been going on among the boys and girls of Watertown, N. Y., in the motion picture theatre, that managers are now about to use slides requesting their patrons to refrain. Newspapers in New York commented quite freely and often in an unsympathetically amusing way on the situation.

Laemmle to Revive the Star Series Plan;
Six Players To Be Featured in 48 Pictures

PREVIOUS to the release of the "Big Twelve," "The Big Money Twelve," and the "S. R. O. Twelve," Universal released the Star Series Plan. While the three series have been most successful for exhibitors, there has been an insistent demand for the release of the star series plan, and Carl Laemmle, president of Universal, has not only agreed to put the old plan into effect again but extend it considerably.

The star series plan contemplates forty-eight exceptional pictures produced in rotation by six popular Universal stars. The first and second series will be released the first week of July, and will be followed every week.

Mr. Laemmle was not only guided by the expressions of universal managers, but the leading exchange managers of the organization were consulted. 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 is the most popular, and one which enables any exhibitor to obtain high class Universal pictures suitable for his particular theatre and patrons.

Mary Thurman Painfully Burned When Incense Burner Exploded

Mary Thurman, who is featured in the Allan Dwan productions, "In the Heart of a Fool," and "The Scooter," under Dwan, was painfully burned in her apartments in Los Angeles, when a Chinese incense burner exploded.

Miss Thurman's face was scalded with burning incense. The presence of her maid in the room at the time, saved the little star from serious injury.

Although her face was painfully blistered, Miss Thurman declares that she will be able to commence production on the next Allan Dwan picture May 1.

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 heat of the summer.

"Particular attention 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 giving. We have a number of popular magazine story series by well-known authors, several original screen stories of unusual merit and the rights to several successful plays have been obtained."

Hubbard in Charge of Scenarios.

"Douglas E. Doty, known as one of the ablest fiction buyers and writers in the magazine world, has been engaged to occupy a prominent post in the Universal scenario department. He has just arrived at Universal City."

"Ben 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 Universal to take charge of the scenarios for the star series."

Clergy Rejects Sunday Repeats.

Ministers in Carthage, N. Y., declare that they do not wish the local moving picture theatres opened on Sundays even if the proceeds would be turned over to religious and charitable purposes. Last night the local board passed a resolution to permit the theatres to run on Sundays provided they were open for charity to the churches. Without a single exception the pastors, through the local ministerial association, have declared themselves against the scheme, saying that they do not want any such funds and that the move was one that plainly commercializes the Sabbath.
We Have with Us To-day
Dynamic Ella Fabrique, Who Combines Feminine Intuition with Business Acumen

Being just natural," as Ella Fabrique expresses her character, is the simple reason why Detroit's woman manager of a photo-PLAY house has made a remark-able success of her work.

But that isn't all, for Ella Fabrique is a woman of 22 summers, pretty, plentifully supplied with the intuition of her sex.

lots of Detroit's dynamic energy, beside "being just natural." So she knows what her patrons want, and for these manifold reasons she is acquiring a young but sub-stantial fortune through the sale of thrills, heart throbs and a great deal of laughter. It is not because Miss Fabrique just happens to know what her pleasure-seeking audiences desire that she watches them go away satisfied. It is because she has studied these audiences as well as her own emotions and has learned the pro-vincial tastes appealing to that part of the city which her theatre serves.

So Miss Fabrique knows exactly just what sort of chills the folks like to have play tag up and down their spines, just the right kind of sob stuff to furnish a delightfully sleepy time for her feminine subjects, and the variety of humor that will produce a regular man's-sized, vest-button-bustin' laugh.

A Vanity Bag? No, a Job.

When the war made men almost as scarce as brass nickles, and Warren and Cohen, owners of Detroit vaudeville and photo-PLAY theatres, were scouring Detroit for a competent man to manage their Col-isuem Theatre, a neatly dressed young woman appeared at their office.

"What do you want?" questioned Cohen, expecting an inquiry for a glove or a vanity bag lost in one of the theatres.

"A job."

Explanations followed.

*I never ran a theatre in my life," Miss Fabrique told Mr. Cohen, "but I know just the way the Coliseum fans would like to have one conducted."

The young woman followed this with a smile that would have done credit to Doug Fairbanks and so ended all argument. Her only stipulation was that she should not be annoyed by any mere men employees prancing around her and that she should be given free reign in the selec-tion of pictures and in the conduct of the house.

Abstracts and Cats Denied Admission.

The managing of the theatre was more than some men might dare to tackle. Among other disagreeable matters was the presence of a "gang" of youngsters, which the neighborhood harbored, of the sort whose chief ambition in life is to make themselves known by creating disturbances ranging from sheer devilishness to the innocent pleasure of bringing a cat into the theatre and then pulling its tail.

But the gang that terrorized the Coliseum in pre-Fabrique days died a sudden and ignominious demise. Miss Ella quite radi-cally blacklisted every gangster and denied him admission until his reformation was complete. The grown-up kids that at tempted roughhouse tactics were invited with severe respectfulness to enjoy the outside air. The house became a model of refinement.

The young manager's smile and her strictness are not her only assets by any means. She flings a wicked paste brush or tack hammer when it comes to sticking up posters, and if the operator should fail to appear on time she steps right into the asbestos-lined booth and shoots an accurately focussed film from the projecting machine, like a veteran. Other times she will hurry back to the box office and throw Uncle Sam's silver around like a bank cashier, or check up the releases with a pencil and turn out next week's program for the waiting printer.

Played Detective Successfully.

Nor is that all. When Warren and Cohen suspected a cashier and a ticket taker at one of their theatres of prac-ticing a small graft whereby they pocketed a fourth of the box office receipts, they did not hire an expensive private detective to discover the offenders. Instead Miss Fabrique was sent to the theatre to be put to work. It was explained that she was a stunned actress whom Messrs. Warren and Cohen desired to aid until she could get an engagement. The very first day Miss Fabrique learned full details of the petty grafting as well as all party con-cerned.

Miss Fabrique came to the conclusion many months ago that movie patrons relish the spice of vaudeville, no matter how amateurish, just as long as it is re-fined. Immediately she initiated an ama-teur booking office of Detroit talent which she furnishes to a dozen other movie houses; the cream of her amateur circuit she plays at her own theatre.

Miss Fabrique is maidenly reticent about the secrets of her success, but she has said that movie owners would do well to heed the fact that men follow women's notion of entertainment.

Big Demand Created for Cotton Pictures.

Gerald F. Bacon's six-reel production, "Blind Love," starring Lucy Cotton, is the fourth play by Max Marcin, author of "Cheating Cheaters," "The Eyes of Youth" and "The House of Glass," to be adapted for screen presentation. The picture was released recently on the independent mar-ket by Nathan Hirsh, president of the Aylon Film Corporation, and reports from buyers in the New England and Western territories are to the effect that the book-ings are above average.

Buyas Rights to "Road of Ambition."

Myron Selznick, president of Selznick Pictures, announces that he has purchased the rights to the novel, "The Road to Ambition," written by Elaine Sterne. "The Road to Ambition" was especially pur-chased by Mr. Selznick as a starring vehicle for Eugene O'Brien.

Reviews printed in Moving Picture World are based upon the production exactly as it will be shown upon your screen. And they are dependable, fair and honest in their expressions.
Director Miller Overrides Precedent in Producing “The Law of the Yukon”

PRECEDENTS that have stood for years were completely disregarded by Charles Miller in making “The Law of the Yukon,” the first of his series of specials for Mayflower Photoplay Corporation. The picture is about completed and will be released soon by Realart Pictures Corporation. It is inspired by Robert W. Service’s famous poem in the volume, “The Spell of the Yukon,” published by Barse and Hopkins, New York City.

More than 100,000 feet of film were exposed in making the picture this winter at Port Henry, N. Y. This amount was used in the two takes of all scenes and presented a heavy task to Mr. Miller in cutting to the required 6,000 feet for the final negative.

Director Miller has proved, according to Mayflower officials, that “atmosphere” in a dance hall need not connotate orgy and lust and that touches of “atmosphere” merely suggested can be made as effective as those actually represented.

In the scenes picturing one of the most famous dance palaces of the Yukon country, Mr. Miller has achieved an animated portrait of local color as it is found in the resorts of the Northwest, without resorting to the banalities associated with dance hall scenes since the early days of motion pictures. Not one drink is seen to be taken. Gambling is subtly suggested, not pictured. The female attaches of the place disport themselves with an abandon tempered by discretion. There is a light but not the customary long drawn out, rough and tumble affair. It is brief but thrilling.

Director Miller is reported to have handled the scenes of tempestuous whirl of pleasure in the Alaskan dance hall so that they glow with life and color and yet are free from anything that might be considered objectionable.

George Eastman Sails for Orient from Seattle April 10

GEOEGE EASTMAN, head of the Eastman Kodak Company, will sail for the Orient from Seattle on April 10 as one of a party of American business men who have been invited to be the guests of the Welcome Association of Japan. The party left New York, where the Kodak Works are located, March 30, and is expected to spend eighteen days in Japan and one day in Honolulu, and arrive back in San Francisco on May 30.

The Welcome Association is made up of the leading men and members of the royal family of Japan. The party has been invited to visit Japan for the purpose of sightseeing and the promotion of intimate relations between Japan and America. Such national figures as Frank A. Vanderlip, president of the National City Bank of New York; Darwin P. Kingsley, president of the New York Life Insurance Company; Jacob Gould Schurman, president of Cornell University; and Lyman J. Gage, former secretary of the United States Treasury, are included in the party, made up of about a dozen leading men in American life.

Carpentier Special Will Have Big Appeal to Americans Who Were Under Arms and Others

GEORGES CARPENTIER on the screen will be an irresistible attraction to the 4,000,000 Americans who were under arms in the great war, to their families and their friends. This, Robertson-Cole, which is to present the noted Frenchman in an American society drama pictured by John G. Adolfi, believes to be the surest bet in connection with the distribution of the Carpenter production which is to be released before many weeks.

It feels that the Frenchman’s appeal to former soldiers and those who are close to the ex-service men will be more certain, even, and more powerful than the many other angles of appeal which Carpentier will have. In making this assertion Robertson-Cole is in no wise discounting the fame of Carpentier as pugilistic champion of Europe, his repose as a war aviator, his honors won through the highest decorations of France and her allies, and his social distinction in the great centers of the Old World.

The company, which will distribute the Carpentier picture, points to the eagerness with which Carpentier is being entertained in New York by American Legion Posts, and to the great call which has come for him from ex-service men all over the country. Robertson-Cole is counting upon the 4,000,000 former soldiers as the nucleus of a nationwide audience for the Carpentier picture, which they feel will have a wider appeal than anything else of a similar nature ever produced.

Work already has been started in the Solax Studio, New Jersey, on the Carpentier picture. During the first two weeks that the noted Frenchman was in New York, John G. Adolfi, who is directing the production which Carpentier is making for Robertson-Cole, was busy in settling the details. He has now engaged a company which will support Carpentier adequately and little time will be lost in turning out this release, which is to be released in the late spring.

Ore-Col Film Buys Post Story.

The Ore-Col Film Corporation, recently organized in Portland, Ore., with A. D. Frost, president, and O. D. Woodward, vice-president, have purchased the “Black Sheep,” by Will Payne. This dramatic story was published in the Saturday Evening Post in November and has just been issued in book form under the title of “The Scarred Chin.” The continuity is being written by Mr. Arthur Maude.

The Ore-Col Film Corporation has secured the services of the well-known director, John B. O’Brien.

“Wedding Bells” for Constance Talmadge.

There has been considerable bidding recently among motion picture producers for the film rights to the delightful comedy, “Wedding Bells,” which has had a successful run this season at the Harris Theatre, featuring Wallace Eddinger and Margaret Lawrence. But the prize goes to Joseph M. Schenck, who has just purchased the rights for Constance Talmadge. “Wedding Bells” is by Salisbury Field.
Hugo Riesenfeld, Director of Rialto, Rivoli and Criterion, Seen at Close Range

By EDWARD WEITZEL

The name of Hugo Riesenfeld are well known to everyone who makes any pretensions to keeping in touch with the development of the motion picture. As the director of the Rialto and the Rivoli Theatres, on Broadway, New York City, his face is familiar to the patrons of both houses. But of the man himself, the one who accomplishes a task that requires not only thorough knowledge of music but of showmanship and management, and to a vast amount of mental and physical application, only his intimates have any conception.

And on the twenty-fifth of this month he takes up his additional task as supervising director of the Criterion Theatre, in Times Square.

Evidently he belongs to that highly organized class of select souls whose one system of relaxation consists in accumulating new responsibilities and thereby lengthening their hours of work.

Quiet Efficiency Marks Riesenfeld.

In looking for the hidden springs of a man’s nature, it is always well to begin by giving his temperament careful study. When Hugo Riesenfeld comes quietly through the door at the Rialto or down the steps at the Rivoli and takes his place at the conductor’s desk, he reminds one of a man whose profession it was to perform the most death-defying feat known on the stage. This sounds like a strange statement, but it is true, not only to temperament. In this, the cultured musician and the man who relied solely upon his nerves of steel and his powerfully developed muscles have much in common.

Curiosity took me back on the stage one night when my friend, the acrobat, was filling an engagement at a local theatre. His turn had just started and I stood in the wings and watched him do the first part of his act. It was hard, nerve-wracking work. When this was finished, he stepped into the wings and gave the motorcyclist a last inspection, while the stage hands wheeled into place the lattice-work steel globe inside of which he was to ride. As he ran his eyes carefully, he checked and double checked every inch of one thing and another, and not for an instant did he betray any quickening of the pulse from fear or doubt of himself. His attitude was that of a person who has made every necessary preparation and had himself so well in hand that his thought was to accomplish the desired result with quiet effectiveness. When his music came, he bore me a pleasant good night and stepped out before the audience with that same air of unobtrusive efficiency that is Hugo Riesenfeld’s chief characteristic.

His Reputation in Europe.

It is told of Mr. Riesenfeld that when he came to this country he was actually difficult about seeking an engagement for the strength of his past associations. A member of the Royal Imperial Opera Orchestra, Wagner’s musicians at Bayreuth, he was content to let his ability speak for him, and did not found in his knowledge of the better known film players. Gloria Swanson and Thomas Meighan were present the Sunday before the opening was to be shown at the Rialto, and Dorothy Dalton came during the run of “Aphrodite” at the Century. Mary Miles Minter and Jeanie Macpherson, the scenario writer, have been among the director’s guests. Friendly, informal affairs, these teas, with now and then an interchange of opinion on the merits of the program at either the Rialto or the Rivoli that is enlightening to both persons in the conversation.

Nearly all the guests have arrived by the time Mr. Riesenfeld has seen that the bills at both houses are in good working order and he is at liberty to sit down and store away a sandwich and a cup of tea where they will do him the most good. He comes quietly along the hall, enters the room with no indication of having just spent seven hours of the closest application to his arduous duties and is ready to discuss any and every subject that arises.

Trapping an Interview.

Last Sunday afternoon Mr. Riesenfeld was seated at the piano when I entered his office, ready to make a selection from the musical setting of “Dr. Jekyll and Mr. Hyde” to illustrate his answer to a question from one of his guests. Without the slightest intimating of the trap, he agreed to trap him into a short interview, I engaged him in conversation at the first opportunity.

Mr. Riesenfeld, of whom I listened and made mental note of, presented in the form of aphorisms, their terse discernment stands out like an electric light sign in front of the Rialto theatres:

The day is coming when Broadway from Times Square up will be a street of lights, illuminating practically nothing but motion picture music houses.

The public is demanding music—but the exhibitor must sacrifice that demand as meaning more and more music.

You can give the public an hour of music for the same price that you now give twelve or fifteen minutes. Don’t try it—it takes more art to keep your numbers down to twelve minutes or, better, five minutes.

Don’t let praise of your music numbers turn your head. The music, after all, is the thing; the PICTURE is THE THING.

Foolish critics talk about high-brow drama and low-brow pictures. Moving picture audiences for the most part make their own. They do not judge pictures by drama standards nor by picture standards. They do find two kinds of entertainment for the same reasons. The motion picture is the best friend music ever had.

Donald Crisp Will Direct Wanda Hawley’s New Picture

PRESSURE of other work has forced Sam Woods to resign the assignment to direct Wanda Hawley in “Miss Hobbs,” her first production for Realart Pictures Corporation, and Donald Crisp, well-known director of comedy dramas, has been obtained in his place.

Mr. Crisp has directed the last five pictures in which Bryant Washburn has appeared, last of which, “The Six Best Cellars,” has been reported to have enjoyed unusual success. He has for some time sought the character actor for the screen, but recently has devoted most of his time to directing.

In the Griffith production of “Broken Blossoms,” Mr. Crisp played the role of the prize fighter, and his work was described by dramatic critics as a masterpiece of screen acting. He is equally proficient as an actor and as a director, but in the later work has had his best success with comedies.
Tamar Lane Says "Mad Scramble" for Big Authors Is Producers' Camouflage

Tat too much stress is being laid on the importance of the "big author" to motion pictures is the belief of Tamar Lane, production manager of the Character Pictures Corporation. He says: "It has been amusing during the past few months to watch the producers in their mad scramble to secure 'big authors,' vying with one another to get an imaginary corner on the imaginary market. It seems time that some one gave the infant industry a new bottle of milk and scratched up the surface a bit. The producers who are scrambling to get these 'big authors' are merely covering up their inability to secure good stories by a camouflage of big names. The worst of it is that the exhibitors are paying dearly for it.

"This does not mean that Character Pictures is averse to buying the works of successful authors and playwrights, as we have already purchased several, but they were not bought because they were written by 'big authors,' but because they were 'big stories.' And that is what the screen needs. It matters not who writes the stories."

Neglect Scenario Writers?

"Before the 'big authors' were awarded such royal receptions and treated with such deference they should first show at least a sympathy in their motion picture work and evidence an ability to write as well for the screen as our own original scenario writers. The main trouble with the motion picture business today is that it has been paying too much attention to the 'big authors' and neglecting other and more able talent.

"If one searches the records of the motion picture it will be found that the 'big authors' have done no means contributed to the majority of successes to the screen. It has been lesper known authors and scenario writers who have done the most towards advancing the photoplay, such as John Emerson, Anita Loos, Frances Marion, John Lynch and C. Gardner Sullivan. These writers, having already proven their ability to create the material that is needed for the screen, are a much greater asset to the motion picture than authors who are unknown quantities."

Houdini Guest of Magicians.

Houdini, star of the Paramount Artcraft Pictures, "The Grim Game" and "Terror Island," writes from Glasgow, where he is fulfilling a vaudeville engagement, that he has appeared in person at trade showings of the first named picture in London, Birmingham, Liverpool and Glasgow, and that the film is being received with high favor. Houdini was guest of honor recently at a session of the Glasgow society of Magicians.

Indications Point to Big Success for Directors' Ball

The biggest affair of the season in motion picture social circles, as well as an 'after-Easter' event of interest to many friends and attaches of the industry, is the Motion Picture Directors' Association Ball, Hotel Biltmore, Saturday, April 10.

Interpreting the dancing, the music for which will be furnished by two Orlando orchestras, will be entertainment of a quality hitherto unknown in connection with an affair of the kind. Only members of the entertainment committee know what the great surprises are to be, and, after all they have said "it had better be good."

Supper will be served in the banquet hall adjoining the large ball room, and the entire sixteenth floor will be taken over by the association for the evening.

Many requests for invitations and tickets are now coming into headquarters from those who were unintentionally overlooked, and who desire to attend. According to advance sale of tickets it will be a big night for the picture producers, directors, players and their friends.

The continuity of the dance, for which many favorite numbers popular this season have been selected, looks as if lovers of fox trots to old fashioned waltzes will have their dancing ambitions realized. There are boxes in the M. P. D. A. headquarters, said to contain favors, which are being secretly guarded until Saturday night.

Ince Announces Series of Specials by Vance

The first of a series of big special attractions written by Louis Joseph Vance is planned to enter production at the Thomas H. Ince studios within the next ten days. "Beau Revel" is the name of the drama depicting the undercurrents of the transgressing smart set, heads the list of Vance stories to be pictured and produced under the personal supervision of Thomas H. Ince.

Louis Joseph Vance, who recently signed an agreement which gives the Ince studios exclusive motion picture rights to his original stories and published novels, is at present in New York City, where his work on the continuity of "Beau Revel" is nearing completion.

Big Features to Follow Vance Story.

Following on the heels of the initial Vance special will come six or eight more big feature productions from the pen of the noted author and traveler.

Thomas H. Ince and his writing staff are now engaged in selecting principals and players to portray the unusual characters suggested by the original "Beau Revel" story. The locale of the piece is along New York's Great White Way, where the "Beau Revel" of Broadway's "shimmy-ized" cabarets becomes entangled in certain romantic complications which involve his son, Dick, and lead to startling dramatic situations described by the author as establishing a new trend in originality and novelty of conclusion.

"A Child for Sale" Latest Ivan Abramson Production

The civilized world has made rapid progress in art and science. Inventions that are making life worth while are the order of the day. In order to supply the energy necessary to mechanically perfect the realization of inventions, nature is being harnessed. Man stops at nothing! Progress, no matter at what cost! But is it progress; is it an age of enlightenment, when community indifference creates or fails to remedy conditions under which parents are forced to sell their children on the open market in order to save them from grim want?

Writers have from time to time attempted the thankless task of focusing on this deplorable condition the attention of the thinking public. It has been left to Ivan Abramson, the well-known author and motion picture director, in his last dramatic creation, "A Child for Sale," to center the attention of the public to the issue of the hour. Every angle of the problem, not sex, that the story sets forth is outlined in the various situations. Mr. Abramson possesses an advantage over other producers in that he is his own manager, author, scenarist and director, and in this case it is his happy lot to put his ideas upon the screen exactly as he conceived them. "A Child for Sale" is perhaps the strongest of his long line of picturized photo-drama, with beautiful love interest interwoven, which no doubt will command the close attention of every kind of audience.

One of the accomplishments of the picture is the evolution of Creighton Hale into a dramatic artist.
G. Spencer, of St. Johns, N. B., is now at work making a number of films at the Unique Film Company in St. Johns, N. B., costing in the neighborhood of $10,000. He has purchased property immediately adjoining the studio which he will build an annex. He reports business in the provinces as very satisfactory.

William Worthington, directing "The Silent Barrier," took the entire company, including Sheldon Lewis, Florence Dixon, Corinne Barker, Gladys Hulette and Jack Raymond, also 150 extras, to Gedney Farms Hotel, Westchester, N. Y. on March 23 to March 29 to make a series of special scenes. William H. Crandall, the proprietor, and Mr. Sheelans, the manager, together with many of the guests, assisted in the portrayals. The co-operation and the many courtesies extended by Mr. Crandall greatly facilitated the completion and accuracy of the reception and ballroom scenes.

J. M. Franklin, of Halifax, Nova Scotia, has forwarded to us report of the Fourth Annual Convention of the Motion Picture Exhibitors League of the Maritime Provinces of Canada. The booklet is a complete record of the motion picture interests of Canada and a ready reference to the general conditions of the Maritime Provinces. R. J. Macadam is president, J. M. Franklin is secretary and W. C. McKay, treasurer.

Joseph K. Barry, formerly of the Tanhouser Laboratories at New Rochelle, N. Y., is now representative for the Democracy Laboratories (formerly Edisons) 2826 Decatur avenue, Bronx, New York City.

Lester W. Adler, New York Realart exchange manager, spent a week this month at Atlantic City in seeking a much needed rest.

George Betton Massey, in charge of the motion picture departinent of the Jacksonville (Florida) Chamber of Commerce, is one of the busiest men in that section, meeting and greeting the motion picture people who come to the town and setting forth the many inducements and advantages of locating there.

Arthur H. Ashley, formerly of the Vitagraph and World Films, now vice president and general manager of Poets Photoplay, Inc., expects to start producing his first feature on April 15.

Frederick W. Perkins, who is in charge of the motion picture work of the Department of Agriculture in New York last week, looking up the news weeklies and pictorials.

William Mock, of New Milford, Conn., announces that his new playhouse at New Milford will be opened on Monday, April 12. He has arranged to make it one of the events of the season at many attractive features.

Horace E. Mortimer, until recently connected with the Allen interests of Toronto and a former New York World and City News representative is now in the publicity department of Robertson-Cole.

Arthur Irwin, formerly with Select at St. Louis as branch publicity representative, is now resigned and now back in New York.

Bill Voder, Pathe's branch manager at Dallas, was at the home office in New York week of April 5 in consultation with Elmie Pearson, general sales manager.

Realart Pictures Corporation will hold its convention and general get-together on Monday, May 17, at the Hotel Astor, New York.

E. H. Kaufman, of the Intercean Film Corporation, will have charge of the newly acquired World Studio Equipment Company of Brooklyn for the territory west of Denver and the foreign market.

H. J. Klutho, who owns the Klufto studio at Jacksonville, Fla., is an enthusiastic booster of the merits of the Southern metropolis as a producing center. He says: "It's nearer New York and it is the logical point of contact with the East."


William Danziger, who was recently appointed as the Universal publicity man at Cincinnati, has been brought from that city by New York to write fan magazine news. Maurice Ridge succeeds him at Cincinnati.

Numa Pictures Corporation is negotiating for five or six acres of land on Long Island along which they will erect their own studio for the production of its new feature which is already in course of formation.

Byron Park, of the Park-Whiteside Productions, left this week for the middle west. He will visit Detroit, Cleveland, Chicago and other cities.

Louis Rosenbluh, manager of the New York exchange of the Fox Film Corporation, has the exchange reception room fixed up like a "palm room," giving a Cafe de Paris or Churchill atmosphere to it, which puts the exhibitors in a receptive and responsive mood.

Ben Morganroth, of the Republic Distributing Corporation, is back at his desk again, after five weeks of severe illness.

Jack Rose, character comedian, formerly with S. L. K. Corporation, is jobbing at the several studios at Jacksonville, Fla.

Dell Henderson, Harry Millarde and Charles Gilyen, all members of Motion Picture Directors Association, are working on the same floor of the Fox studio at Fifty-fifth street and Tenth avenue, New York.


William Dillon, of the Strand Theatre, and Charles Hamer, of the Crescent Theatre, Ithaca, N. Y., will return to New York City in the early part of the week of April 5. Mr. Dillon went from New York last week while Mr. Hamer left for Buffalo. While here there were several big features the once over. The Star, Crescent and Strand theatres of Ithaca are to be consolidated under the ownership of the Ithaca Theatres Company, Inc.

Edward Dustin, branch manager of the St. Louis Pathe office, was visiting the home office in New York the week of April 5 in conference with the head exchange manager.

David Howell has been engaged to handle "The Whirlwind" for Selznick in Connecticut territory.

Julia Gwin, formerly a feature writer for Hearst publications, is now located at Augusta doing work for the Colita Constitution and The Southern Picture News. She writes that her heart aches for New York and longs for New York to return here.

C. A. Meade, secretary of the C. B. Price Company, Inc., has returned from an extensive trip to Chicago where he attended the convention of the state rights buyers and independent producers and sold the Ithaca Darkfeather Indian dramas in every territory he visited. At Kansas City the Crescent Film Company made the purchase. The Union Film Service of St. Louis bought the state rights for its immediate territory. The Minter United Amusements purchased the rights for Detroit and vicinity. Dave Warner took the rights for Cleveland. Co-Partner Attractions, Inc., made the purchase at Pittsburgh.

Harry Germain, formerly publicity director of the Rialto Theatre at New Haven, has been appointed manager of the house operated by the Paramount.

Arthur Leslie, the enterprising exploitation expert, is interested in promotion and organization work for two private corporations in the industrial field. As soon as plans have been fully developed he will make announcement in the trade journals.

J. Rantz and W. L. Brownell, who said they represented Robertson-Cole, were in Jacksonville, Fla., taking scenes a few weeks ago.

T. Kimwood Peters, former technical director of the World Film Corporation, will start in May on a world-wide expedition. The outfit is known as The Peters' Photographic Expedition, to penetrate to the possible locality of the globe, proceeding via Hawaiian Islands to Japan, and so on. Mrs. Peters, who is an expert camerawoman, will accompany the expedition. The credentials from the United States Army, Navy and Marine Corps, as well as from the New York World Picture, The National Geographic Magazine, will serve various commercial and educational interests.

Pat Hartigan, for many years a Vitagraph player and a director for Kalem also known as a heavy lead in many productions, has been playing for Selznick under
The direction of Ralph Ince in a coming Selznick mounted Northwest police feature "Out of the Snows," in which Mr. Ince also played the lead.

LeStrange, casting director for Selznick Enterprises, has one of the nicest little private offices to be found. But Mr. LeStrange finds about 300 ambitious professionals jammed outside his entrance every time he is present. So the latest stunt conceived by his able brain is a fire drill. When he wants to get in he has a fire drill—and they all rush out—while Dick walks in and out of the building and does another thing. The same when he wants to get out. Some stunt.

Pearl Doles Bell, author and artist and member of the Fox staff, rode the big elephant in the "spec" at the Garden Friday night. Mr. Bell is thinking of writing another circus story for William Fox—let's hope it's another like her first, "Her Elephant's Name," in Regent. Shirley Mason made her Fox debut as a star.

Arthur James, supervisor of advertising and publicity for the Fox Film Corporation delivered a discourse to the members of the S. Rankin Drew Post, American Legion at the last meeting, which was held at Keen's.

Leo E. Dwyer, of Dwyers Brothers & Co., Cincinnati, arrived in New York Thursday, April 8. He will remain over the week-end.

Walter McNamara, who went to the Coast as a scenario writer for Mack Sennett a couple of years ago, returned to New York on Wednesday, April 7. Walter is the author of "Traffic in Souls."

Merritt Crawford, assistant publicity director of about loose friends of the honor of host at the wedding of Jack Latham, a medal of honor man on Easter Sunday. Latham is a lieutenant in the Machine Gun Company of the 35th Infantry, New York, of which Mr. Crawford is captain.

J. Soskin, until very recently treasurer and general manager of the Sterling Films, Ltd., of Toronto, was in New York the week of April 5. The Sterling Films were sold through the Amalgamated Exhibitors Circuit of Canada. Mr. Soskin is making plans to launch out as an independent distributor and for that reason came to New York to view some special features that are available.

E. J. Walton is general manager of the Ybor City, Fla., theatres—Casino, National and Rivoli. Mr. Walton took these theatres over from the Lynch Enterprises on March 1. Prior to this he was a banker in the State of Washington. E. C. Travis is his business associate.

Phil Kaufman, managing director of Select pictures in Canada, came on from Toronto to attend the Selznick convention in New York. Phil is one of the best known and liked representatives in the industry.

W. A. V. (Bill) Mack, who was Selznick's Coast manager, is to assume charge of the Philadelphia branch office.

The special extra of Selznick News Weekly was photographed at 2:45 p.m. on Wednesday, April 7, and shown at the evening premiere at the Capitol Theatre, New York, the same day. It was a portrayal of the employers' convention in connection with the labor at the Engineers' Club, New York.

EQUITY PICTURES second Clara Kimball Young production "The Forbidden Woman" is carrying away honors in every city in which it is shown, according to telegrams and box office reports received by the company. In New York, where it is already shown the picture, and has broken records in all parts of the United States.

"The Forbidden Woman," by comparison, is causing new reports to issue in that it's even excelled as obtained by exhibitors with "Eyes of Youth" and promises to surpass that picture by many hundreds of days of additional rentals and longer runs.

At the Capitol Theatre, New York, the picture proved to be one of the greatest attractions in the history of that house. "The Forbidden Woman" opened to more than 20,000 admissions Sunday, and more than 22,000 Monday, which record Managing Director Bowes described as the largest business day that is known since it opened. In his statement on business done, which continued record breaking throughout the entire week, he credited box office personnel and the Capitol staff perfect cooperation in every respect.

At the California Theatre, San Francisco, the picture broke all records and the little part of the show was the business of the first half. This record was duplicated at the Kinema Theatre, Angeles, where it was described as "Clara Kimball Young's greatest production."

The picture opened at the Playhouse Theatre, Chicago, March 27, and created a sensation the first day when it broke all records, and Manager George Smith has promised the biggest night showing of the picture to accommodate the crowds—this being the first time in the history of the theatre that the house had sustained a midnight showing.

The record breaking business established Sunday continued the entire week, in spite of the fact that it was Holy week; the one week in the year capacity houses are unknown and box office receipts dwindle perceptibly. To date, "The Forbidden Woman" has amased all records held for the Playhouse, Chicago, and has exceeded by many thousand admissions, the record established there by "Eyes of Youth." The picture is booked for a period of three weeks, and is now entering on its second weeks' record.

Marshall Neilan Announces the Cast for His Second Independent Picture

FOLLOWING "The River's End," which is being discussed as one of the most successful pictures of the year, Marshall Neilan will present "Don't Ever Marry," a contemporary magazine story of the same name by Edgar Franklin.

"Don't Ever Marry" is said to have a multitude of humorous situations. Mr. Neilan has assembled an all-star cast which includes no less than ten prominent players. Leading the roster is the household name of Owen and Tom Moore, who is best remembered for his work in "The Unpardonable Sin," "The Man of the Wild," with Elsie Ferguson, both of which were directed by Mr. Neilan; "Sahara," with Louise Glaum; "Glorious Lady," with Grace Moore, and "A Regular Girl," with Elsie Janis.

Opposite Mr. Moore is Marjorie Daw, who has added to her wide popularity by her characterization of Mary Josephine in the first Neilan production, "The River's End." Previous to that she was with Lasky as well as leading woman for Douglas Fairbanks.

For the part of the alleged vampire, Mr. Neilan engaged Christine Mayo, who entered pictures after a short career on the stage and has recently come to the front by her acting in "Fair and Warmer" with May Allison, "Raffles" with John Barrymore, and "Gung Ho." Betty Bouton, another in the cast, is a girl of rare beauty and may soon be one of the leading actresses of the screen. She will be remembered as one of the supporting players in "Daddy Long Legs" and "Heart of the Hills" with Mary Pickford, and "Patriot of the South" with Jerry Mar-shall Neilan's 12-year-old boy star, plays the peephole kid and little need be said of his accomplishments.

League Will Investigate Finances of Cooperative Exhibitor Organizations

In connection with a meeting of the executive committee of the New York State Motion Picture Exhibitors' League in Albany, the league officers were on April 7 authorized to carefully investigate the financial condition of all co-operative exhibitors' film organizations to ascertain just how responsible each may be from a financial standpoint and one which will protect the exhibitor. Methods of doing business will also be carefully gone over and at the conclusion of the investigation a full report will be sent to each member of the state league.

This move intends not only to protect exhibitors but likewise to destroy certain individuals who hold on to the notion of hodgepodge stock being marketed and fostered on the general public who, finding their stock later on to be of little or no value, have turned the cold shoulder to the motion picture theatres and unreservedly declared the entire outfit to be crooks.

If it is found necessary members of the league, on advice of the officers, will utilize the programs and screens in protecting the general public from purchasing stock in motion picture companies whose sole object in organization is but to fleece the general public.

A report of the league insurance committee revealed that considerable sums has been made for the members the past year by reason of the liability insurance having dropped from 22 to 11 cents, while the fire insurance also dropped from 25 to 35 per cent. This was brought about by the league submitting to the insurance companies showing the small losses that had been sustained in either liability or fire insurance in motion picture theatres and that these figures justified a lowering of the prevailing rate.
Murray W. Garsson Preparing to Make Several Pretentious Two-Reel Films

After a trip through the South and Middle West in connection with "A Dream of Fair Women," Murray W. Garsson, general manager of Foundation Film Company, has returned to New York. This picture is in two reels and features the winners of a Fame and Fortune competition conducted by Motion Picture Magazine, Motion Picture Classic and Shadowland.

Mr. Garsson reports that exhibitors are enthusiastic over the manner in which this picture is being received by their audiences as it provides the opportunity to see four of the country's most beautiful girls selected out of a list of more than 100,000, and in many instances exhibitors are conducting local beauty competitions. Newspapers and photographers are finding valuable assistance and local pride is being manifested.

Mr. Garsson is a believer in the appeal of the two-reeler, and is convinced that the time is coming when producers and directors will restore it to its former prestige. "America is the birthplace of the short story," says Mr. Garsson, "and has developed it into one of the great literary art forms, and what is true of the short story can be equally true of the motion picture."

"A Dream of Fair Women," in addition to its unique cast, is founded on Tennyson's poem of the same name, and because of the success of this picture, Mr. Garsson is planning to produce several pretentious two-reelers. New York, New Jersey and several Southern states were recently sold in this picture. Mr. Garsson will leave soon for a trip to the State right exchanges in the Far West.

Numa and Artclass Erect Big Studio on Long Island

A studio comprising four stages and complete laboratory facilities is to be erected by the Messrs. Numa and Artclass Corporations, to be erected on Long Island. According to the announcement, work will start within a month and it is expected that four companies will be at work by June. A ten acre tract has been purchased for the site.

Messrs. Weisz also state that quarters for a complete "agency" for supplying animals for the screen will be maintained on the land. There are already eighteen lions and two orang-outangs, and a camel and elephant are under contract, and Walter Beechworth is due to arrive from Cuba soon with five more lions.

Work will begin on further animal and adventure pictures presenting Gene Pollard, featured in "The Return of Tarzan" within a short time. Walter Miller Art-class feature players will start work soon on the first of a series of society plays.

Both Numa and Artclass will remain at the Yonkers studio until the Long Island quarters are ready.

Harry Cohn Is Producer of Hall Rom Boys Comedies

Jack Cohn, president of Jack and Harry Cohn productions, has announced that Hall Rom Boys Comedies are no longer produced by the National Film Corporation of America. This popular series is now being produced under the personal supervision of Harry Cohn in the Behrman studios at Culver City, Cal. Three releases have been completed since the Cohns took over the Behrman studios six or seven weeks ago.

They are "Oh, Baby," "This Way Out" and "Four of a Kind." The latter was received at the New York office last week.

Jans Second Production Receives Much Praise at Private Showing

The second of the Jans Pictures, Inc., starring Olive Tell, "A Woman's Business," adapted from the book, "Nothing a Year," by Charles Belmont Davis, was privately shown recently and is said to have received great praise, exhibitors and buyers declaring it to be an exceptionally strong box-office attraction.

"A Woman's Business" was made under the personal supervision of B. A. Rolfe, and is the second of a series of super-features in which Miss Olive Tell plays the lead, and she is announced as having an exceptionally suitable role, while the supporting cast is above the ordinary, and that the production has been made in an elaborate manner.

Big Demand for Pioneer's "Dr. Jekyll and Mr. Hyde"

Heldon Lewis, in Pioneer's version of "Dr. Jekyll and Mr. Hyde," is reported as enjoying great success in all parts of the country. In New York territory the demand for this picture has been such that several additional prints have been ordered to fill first-run contracts.

Herman Rifkin, of the Eastern Feature Company of Boston, who holds the Pioneer franchise for New England, indicates that "Dr. Jekyll and Mr. Hyde" will be the greatest success that has ever been shown in that territory under the Pioneer banner. Every exchange of Pioneer Co-operative Distribution System are announced as having doubled its order for prints, with the result that the laboratories handling the Pioneer work are running night and day.

Work on the other pictures, Marie Doro in "Midnight Gamsols" and Emily Stevens and Montague Love in "The Place of Honeycombs," is progressing rapidly and these pictures will be released on the dates originally set. Mary Anderson in "Bubbles," which has been given a month's showing on billboards, is also meeting with success not only in the New York offices, but at other exchanges centers.

Feature Exploitation Planned for Kremer's "Screen Smiles"

The animated topical weekly, "Screen Smiles," will be given an exploitation campaign equal to that accorded the average feature film, says Victor Kremer. There will be a novel one-sheet, 22 by 28, illustrated, and serving as a stock sheet for each release, also a two-color herald showing cartoons and bright sayings from the reels.

There will also be a unique lobby display, presenting a glimpse of the science of animated photography, special slides and stories for newspaper use.

How "Screen Smiles" Is Introduced.

View shown in center dissolves into the one on left, then changing to completed main title as shown on right. This attractive series is released by Victor Kremer Film Features, Inc.
Louis Burston Enthusiastic Over the Future of Serials

SINCE attending the recent convention of state right leaders in Chicago, Louis Burston is more enthusiastic than ever regarding the future of serials. "The public is definitely interested in the direction of film stories, serials and otherwise," he declared. "It is not going to be the same old thing as it was in the days of the silent picture. Today’s public demands a high level of consistency, a swift succession of incidents and a common sense expression of the emotions of characters, with the result that the footage may be used for vital drama instead of unnecessary detail," he declared.

Mr. Burston negotiated many sales on "The Hawk’s Trail" during his convention, and is now busily engaged in preparing for the market his next serial, with Francis Ford as the star, in which a novel effect is achieved by the presence of tiny actors and miniature players in most of the scenes.

Quick Sales on Harry Carey Film

Film Specials announces that within three days it has disposed of bookings to state right buyers over fifty per cent. of United States territory on "The Square Shooter," starring Harry Carey. This is said to be the only Harry Carey picture ever offered on state rights, and inquiries for territory and bookings are being received from all over the country.

Brandt Announces Extensive Program Now Under Way at Studios of National

JOE BRANDT, the new director general of the National Film Corporation, announces that an extensive program under way at National studios.

Mr. H. Kohn is concentrating on two-reelers while Harry M. Rubey, president of National is producing features.

The following productions are either finished or are now being filmed: twenty-six two-reel comedies featuring Polly Moran; Grace Cunard in twenty-six two-reel series-comics, and twenty-six single reel "Smiling Bill" Jones comedies; also twenty-six single reel issues of Will Rogers’ "Illiterate Digest."

The National feature productions now ready are "Nobody’s Girl," a five-reeler starring Billie Rhodes, and a seven reel picture "Parted Curtains" with Henry B. Waithall in the leading role. "The Valley of Silence," a five reel western comedy in which Betty Blythe is starred also appears on the list. In addition, the Norma Talmodge film "Captive Mary Carstairs" is being re-edited, and Mr. Brandt reports that already considerable territory has been sold on this reissue.

George H. Davis, who is at present making his headquarters in Mr. Brandt’s office reports that territory on "Confession" has been sold in record breaking time, all sections being disposed of except Ohio, Kentucky and Tennessee, and that foreign rights except continental Europe have also been sold.

Five Salesmen Appointed for Kremer’s New York Exchange

VICTOR KREMER announces the formation of a sales force to handle the Chaplin reissues distributed by his exchange in New York and northern New Jersey, "The Champion," "The Jimney Elopeement," "Work" and "By the Sea."

Ira H. Simmons, general manager of the exchange known as New York Independent Masterfilms, Inc., has picked five capable salesmen. George Faulkner, Jr., the son of George Faulkner, the First National exchange for New Jersey, will handle New Jersey sales. Ira H. Kohn, formerly with Aywon, will cover New York City; in addition there will be two other salesmen covering Brooklyn, and an extra salesman for the Bronx.

This sales force will be equipped with an extensive line of exploitation material and will assist the exhibitors in securing the fullest possible result with the Kremer attractions.

Cohns Advance Release Date for New Issue "Screen Snap Shots"

Following a conference with independent buyers, Jack and Harry Cohn have advanced the release date on the first issue of "Screen Snap Shots." This series is being produced in Los Angeles by Lewis Lewyn, a former newspaperman, and its purpose is to escort patrons of photoplay houses through the mysteries and intricacies of motion picture production, and to show famous stars as they appear in private life.

The first issue will be released in a few weeks and will contain studies of Nazi- mova, Bessie Barriscale, Bert Lytell, Alice Lake, and Warren Kennedy. It was shown recently to several buyers and, as one expressed himself: "It is the answer to one of my problems, it means entertainment and instruction for my audience, and is the type of material they all like."

Kohn Plans News Weekly

The Marion H. Kohn Productions, which includes several features, including the Grace Geary westerns, the Morgan comedies, the Smiling Bill Jones comedies and Will Rogers’ Illiterate Digest, is planning to add another strong link to its chain in the form of a news weekly. Marion H. Kohn, president of the company, announces that negotiations are now under way, and further details will be announced later.
The Moving Picture World

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Newspaper Tie-Up Working Well on "Hall Room" Films

The newspaper tie-up undertaken by Jack and Harry Cohen in connection with the exploitation of Hall Room Boys Comedies is well under way. This tie-up is a mutual one, by means of which the newspapers who use the famous Percy and Vicke Hall Room Room comic strips are given publicity in the film versions, and the films are given publicity in the newspapers.

Many Inquiries on Carey Film.

Film Specials announces a big demand for its Harry Carey feature, entitled "The Square Shooter," five reels. From every territory inquiries have been coming in by wire, mail and telephone, and they believe a record will be established in marketing this production.

Arrow Productions Selected to Meet Exhibitors' Needs, Says Shallenberger

It was only after a most careful study of the field that rights to the new produc tions company now has ready for release, were acquired," says W. E. Shallenberger, president of Arrow Film Corporation. "Among them is "Love's Protege," which I believe to be an ideal subject for the independent field as it is today.

"There is in it a charming romance, a good mystery element, and a scenic setting that heats anything of the kind I have had the pleasure of seeing in months.

"Love's Protege" was photographed in the beautiful country of the West, and the type of story which has been very popular. It tells of a beautiful mountain girl, Miss Carew, who is played by Miss Catherine Schell. In the white dress, romps through the five reels of a veritable mountain flower. "It is a picture which will lend itself well to exploitation. No picture in which Miss Carew has hitherto appeared offers her in a more advantageous role. She is given a world of opportunity to display her rare charm and winsome talent. At a preview given several western exchanges recently, all were enthusiastic, predicting a great success for the picture."

Arrow announces a special press book has been prepared, in keeping with the spirit and beauty of the picture. All aid in the exploitation of feature productions will be provided.

Meade Reports More Sales on Mona Darkfeather Films

A. MEADE, secretary of C. B. Price, Inc., has returned to New York after attending the recent meeting of stockholders in Chicago, and also visiting Detroit, Cleveland and Pittsburgh. In Detroit he sold the Mona Darkfeather series to Minter United Amusement Company, and in Cleveland he sold the Dave Warner films.

The Price company announces that more than half the territory has been sold on this series, and exhibitors report they are meeting with splendid success. Attractive advertising accessories have been prepared including an illustrated mailing card cataloging the releases.

The new production soon to be offered by C. B. Price Co., Inc., is announced as not only having a big star, but a title that will be valuable and will lend itself well to exploitation.

Victor Kremer Enthusiastic Over "Skinner's Dress Suit"

Victor Kremer, president of Victor Kremer Film Features, Inc., is highly enthusiastic over the possibilities of his recently acquired production, "Skinner's Dress Suit." In my opinion it is one of the finest comedy dramas ever filmed. Starring Bryant Washburn, a screen favorite, the picture is even better than the story from which it was made, and which appeared originally in the Saturday Evening Post."

Comedy and drama are cleverly intermingled through the production, and the humor of the tale is enhanced by a series of cleverly written sub-titles rich in humor. A capable supporting cast of well-known screen players appear with Bryant Washburn. The lesson driven home of Skinner and his dress suit is applicable to thousands of men who have probably found themselves in Skinner's fix.

Rogers' "Illiterate Digest" a Clever Bi-Weekly Release

Will Rogers' "Illiterate Digest," the one reel novelty film which will be issued every other week by Marion H. Kohn Productions, will answer the demand for topical films according to Joe Brandt, eastern representative for the Kohn interests. This is described as a mixture of the editorial columns of a newspaper and its comic sheet. The wit and sarcasm of this Follies star being injected into a series of epigrams on current topics, interspersed with comical shots of the star. "The first three issues are now ready for release. A trade showing will be arranged shortly.

Jans Pleased with Press Reviews.

Herman F. Jans, president of Jans Pictures, Inc., has expressed pleasure at the manner in which his initial state off ering, "Love Without Question," was received by the trade in general, including buyers and critics of the trade press, as result of the trade showing at the Strand Theatre. He feels that this bears out his judgment as to the needs of the independent theatre owner, and further that his second productions will soon be ready for a trade showing.

All Indian Cast Makes Arrow Offering Unique

That no more unusual picture was ever offered state rights buyers than "Before the White Man Came" is claimed by Arrow Film Corporation. This feature tells a story of a tribal war between two factions of Indians in the Old West. The fact that every member of the cast is an Indian, and that the thrilling struggles of the western plains before the advent of the white man are done over again for the camera, is said to make it an ideal subject for road showmen and for special showings and worthy of a place on any program, also because of its historical and technical exactness.

Feature Ready for Release.

Arrow has already many letters and telegrams, and while territory has not yet been offered for sale, there is already a demand for the rights. "This feature is ready for release," says Mr. Shallenberger. "We purchased it because we deemed it of the type needed at this time, and because it has received the praise of every exchanger who has seen it."

Big Store Used for Comedy Scenes.

In the filming of Reelcraft comedy, "Bargain Day," in Chicago, some of the scenes were taken in Marshall Field's store, and it is said that this is the first time this establishment has been used in connection with a moving picture. The scenes were taken under the supervision of Frederick J. Ireland, vice-president and supervising director of Reelcraft Pictures Corporation, who is also chairman of the film division for the big drive to boost Chicago.
When a Peach Becomes a Bear.

Loisile Rubey appearing in “The Son of Tarzan” serial for the National

Prizes Offered to Ministers for Best Sermons Based on the Modern Magdalenе

MINISTERS throughout the United States and Canada are said to be exercising great interest in the contest announced by Lester Park and Edward Whiteside, 500 Fifth avenue, New York. Prizes of $50 down to $2 are offered without restrictions for the best sermons on the modern Magdalenе. The sermons are to be made in connection with the new film, “A Good Woman.” No definitions of the title are drawn—the minister who competes has the privilege of making the morality laws as stringent and conventional as he chooses, or he may throw the doors wide open and protect the fallen woman.

A committee of distinguished men will serve as the judges. Headed by Dr. Frank Crane, it will contain a well-known Catholic priest, a Protestant minister, a Jewish rabbi and a free thinker. Theological dogma will not enter into the discussions of the committee. Each sermon on these points: “How convincing and logical is the definition of ‘A Good Woman?’ How much aid, salvation and progress can be accomplished by the practice of sermons? Is it what God Himself would sanction?”

The contest closes May 1. All sermons must be mailed before midnight of that date to be considered eligible. The judges immediately will read the manuscripts and decisions will be made as soon afterward as possible. The names of the winners will be published broadcast throughout the United States and Canada. Prizes will be awarded immediately after the decisions have been reached and the winning sermons will be published in a book for distribution throughout the world. All sermons must be accompanied by return postage.

A pamphlet has been published to aid the contestants in making a right start. It will be sent to any regularly ordained minister, rabbi, priest or theological lecturer on request. Address Seaman Contest Editor, Suite 203, 500 Fifth avenue, New York.

Company Formed by Hammell and Unger Will Reissue Mack Sennett Comedies

A NEW entrant in the list of state rights distributors is Majestic Pictures, Inc., J. J. Unger, formerly sales manager for Triangle, is president, and John A. Hammell, who was New York exchange manager for General Film and also for Pathe is treasurer.

The company has secured the negatives of the productions made by the old Majestic company and originally released through Triangle, consisting of one and two reel comedies made by Mack Sennett and distributed under the Keystone brand. From 150 to 200 of these subjects will be selected and reissued in blocks of twelve.

Many well-known players who have since been starred or featured in other brands of comedies appear in these productions, such as Alice Howell, Mabel Normand, Ford Sterling, Chester Conklin, Charles Murray, Fatty Arbuckle and others. Mack Sennett himself appears in several of these comedies, and many of the subjects have several of these comedians in the cast.

This company also has, in addition to the above, seven of these comedies which have never been released. Two are two-reelers and five are one-reelers, so several feature productions which will also be reissued, including Sessue Hayakawa in “The Typhoon” and George Beban in “The Italian.”

National Announces Titles for Flanagan and Edwards Comedies

National Film Corporation of America announces that the first four of a series of twenty-six two-reel comedies featuring Eddie Foy, Sr., and George Edwards have been completed. “The Road to Ruin,” “His Wife’s Husband,” “In and Out” and “A Bridger’s Bride” are the titles.

Releasing arrangements will be made by Joe Brandt, eastern representative of National, and the releasing of this series through some of our organization is being contemplated by the company.

Canyon Company Has Sold Majority of Territory on Franklyn Farnum Films

JACK WEINBERG, president of Canyon Pictures Corporation, reports that a majority of the territory on the Franklyn Farnum series of two reel westerns have been sold. Northern Illinois has been purchased by J H Van Film Corporation, 207 South Wabash avenue, Chicago; Florida, Alabama, Georgia, North Carolina, Tennessee, Indiana, Inc, 63 Wabash avenue, Atlanta; and Virginia and North Carolina by Truant Pictures Corporation, Seventh and Franklin streets, Richmond.

Arrow Photoplays Company, 1750 Welton street, Denver, has secured rights to Colorado, Utah, New Mexico, Wyoming and Arizona. Inc, 414 Penn avenue, Pittsburgh, has West Virginia and Western Pennsylvania, while Strand Features, 201 Film Exchange Building, Detroit, has Michigan.

Indiana rights go to Doll Van Film Corporation, 1606 Merchants Bank Building, Indianapolis; Eastern Pennsylvania and Southern New Jersey to S. S. Bloom, 251 North Thirteenth street, Philadelphia; California and Arizona to Star Feature Distributing Company, 191 Golden Gate avenue, San Francisco; Ohio to the Greenswald and Griffith Exchange, Belmont Building, Cleveland; Great New York Westchester County and Long Island to Sol Lesser’s New York exchange, Northern New Jersey to Frank Gersten, Inc, 139 West Forty-sixth street, New York.

Southwestern Film Corporation has secured rights for Texas, Oklahoma and Arkansas by Merit Exchange, 126 West Forty-sixth street, for New York north of Westchester County, Truant Pictures Corporation, for Maryland, Delaware and Virginia, for New England, and Union Film Service, 3628 Olive street, St. Louis, for Eastern Missouri and Southern Illinois.

Sol Lesser, R. M. Savini, and in fact practically all of the buyers of this series have ordered additional prints to take care of the demand, says Mr. Weinberg. The star in this series is well known for his work in feature production, while a prominent member of the cast is Buck Jones, who is now being starred in five reel features by another producing company.

Herman F. Jans Second Picture

Is Ready for State Right Market

Following the successful showing of the first Jans picture, “Love Without Questions,” the company has received inquiries regarding the second production, “A Woman’s Business.” This feature, made under the direction of B. G. Weinh, is now ready for the market, and a release date will be set as soon as prints are forwarded to the various exchanges.

Foreign rights for this production have been sold to the Export and Import Film Company, and Canadian rights to Jules and J. S. Allen, while domestic territory is being rapidly disposed of.

“Secret Formula” Released for State Right Circulation

THE announcement is made by F. L. Ferguson, general manager of Etanle Film Corporation, that his firm has acquired the “Secret Formula” for state rights distribution. Prints are ready and territorial sales are already in negotiation.

“The Secret Formula” is declared by Mr. Ferguson to be a story and production particularly adapted to the independent market. Its houses will be the only ones where there is no time or inclination to build up stars or exploit any particular film-brand. Good entertainment from the viewpoint of sensational photo-playing is the basic claim of Mr. Ferguson for the sale of his offering.

Details and exploitation matters will be handled by Etanle Film Corporation in correspondence with quick buyers. Managers who seek this information will find General Manager Ferguson ready to “do the needsful” not alone in selling territory but in following up the sales in exploiting “The Secret Formula.”

Radiosoul Opens an Exchange

Radiosoul Films, Inc., have opened an exchange at 126 West Forty-sixth street, for the project of distributing “There Was.” This company is at present working on its second picture, “The Eternal Feminine,” which will be released as a super feature, and in which Victor Seastrom is again the director and star.
A RUBBERNECKING that stretches from the Verdugo Foothills to the Pacific Ocean is performed with the scent of the orange blossoms of Glendale on the north and the smell of the sad, salt sea at Long Beach on the south; and with Chic Sale, Isadore Bernstein, Al St. John, Gilbert P. Hamilton, Ward Lascalle, Louis H. Thompson, Helen Holmes, Sam, Jack and Abe Warner, a blood-thirsty tiger, and 'Slim' Pickett, as local color.

The trip to Long Beach was a pleasant picnic. Louis H. Thompson and Sales Manager Roberts, of the Special Pictures Corporation, chartered a fleet of taxicabs and invited the trade paper representatives and members of the local press to go down and look their studio over.

Sipping Soup as a Mode.

It was some party, the memory of which will linger long. We had lunch at the Hotel Virginia, a beautiful place over-looking the sea, and gave the aristocratic guests of the hotel a treat by allowing them to see a bunch of newspaper writers and movie devotees, and a movie director wandering about the place. We showed them that we know how to sip our soup from the side of our spoons as well as those who eat in swell dumps all the time.

After lunch we went over to the studio and watched Ward Lascalle dope out stuff for a Comedyart film, and listened to him tell about what he thought of the comedy directing. Lascalle is one of these chapas with ideas. In the first place, he doesn't believe in comedy stars.

No Limit to Humor, Says Ward.

"The ordinary comedian is a specialist," he said. "Some of the best comedy stories ever written are turned down by producers because they do not fit the peculiar abilities of that fellow. There is no limit on humor, and no limit to the number of comedy situations that can be evolved if the cast is big enough and flexible enough.

"The director should not be limited to one comedian and a cast that bend all of their efforts to working up to him and helping him out his gags over. We think the story should be the most important part of a comedy, and it does not matter what kind of a story we get, we'll find the actors to Louis H. Thompson and Sales Managers that will play it up."

Just Look at "Slim."

"Los Angeles is the best place in the world for comedy types. I don't care what kind of a type a story calls for, whether it be white, black, big, little, old or young, we can find it in an hour or so. Take the comedy we are working on now. It calls for a very large actor—not a fat man—just a big chap. Look at Mr. Pickett over there."

I looked at Mr. Pickett. It was difficult to look at anything else as long as he was anywhere near around. "Slim" Pickett is a gentle, young chap from Missouri who stands six feet, ten and a half inches, and whose weight is 250 pounds without them. I also talked to Mr. Pickett, who has a keen sense of humor along with his height and is not at all embarrassed by his unusual proportions.

Perfect Proportions.

"You see," he said, "if I weighed any less with my height, I'd be skinny; and if I was any shorter with my weight, I'd be fat. As it is, I'm just about right."

"Slim" is an engaging chap and an actor of ability. He was playing the part of a bridge-pipe in the picture Lascalle was making, and his interpretation of "the silent agony that afflicts all bridgepilots" is going to get a laugh when the film is released, if nothing else does.

I was accompanied by Jack Arthur, Jr., the worthy advertising manager of this sheet, on the trip to Glendale. Going out I expatiated somewhat on the wonders of the Astra studio, and told Mac how I had once seen Ruth Roland making a scene for a serial out there with a cave full of tigers as a setting, and that as Miss Roland was working there again we'd probably see something thrilling.

Seeking a Legitimate Tiger.

Mac said he would just love to see a tiger in a scene, but when we got to Astra every last company was out on location. Louis J. Gasnier, the big boss of the place, was in the city on business, and Kenneth O'Hara, studio manager, was out of the building to buy the week. "Ken" was so put out over the fact that he didn't have any stuff going on to show us that he offered to go out on one of the stages and act a little himself. We said that might do if he had a pretty fair-sized tiger to support him. But all the tigers were busy, he said, and he promised to phone in and let us know when they are ready to stage the big airplane stuff they are going to use in a few days, and we hit the Los Angeles newspapers.

Red Splashes on the Floor.

Going back Mac said that Sam Warner had told him they were using wild animals in "The Danger Trail," a serial that Warner Brothers are making with Helen Holmes as the heroine, and that maybe we could accumulate a thrill by going down there. So we went down to Sam's place—and to keep anybody from getting jealous—Jack's place and Abe's place.

Too late again. But we almost saw a tiger. We went over to the stages where Gilbert Roland was cutting the cast through the fifteen episode of the serial, and the first thing that caught the old eagle eye was a lot of red splashes on the floor of the stage.

Helen Registers Ennui.

"Gee, Gosh, Heck," I exclaimed, quoting from Little Benny's notebook. "How many people have you killed here today?"

No, we all told Helen Holmes.

"It's been a quiet day."

"Then that gore," I said, pointing to the sanguinous spots on the floor and shudder- ingly, "is nothing worse."

"No," said Miss Holmes, yawning politely, "it is real blood—tiger's blood."

"How come," I asked, quoting from Octavius Roy Cohen, and shuddering again.

"We had a tiger in the scene," responded Miss Holmes, "and it wanted to bite somebody, but it was not written down in the scenario that anybody was to be chewed up by a tiger, and the beast got so angry that it bit itself. Really, it's been a dull day."

Al Uses the Old Bean.

After this we went out on the lot and found Al St. John ornamenting a shady spot, and, using his right bright apparatus, doping out gags for his next comedy. Anyone who thinks the life of a comedy director is one of lowlier and skillets, has got some more mental exercise coming to him, according to Al.

"I write all my own stuff," Al told us, "because I can't find anybody that can produce the kind of stuff I want. Lots of people can write comedy stories, but few of them can figure out new gags; and that's what we need a lot of.

How Would a Prohibitionist Have Fared?

Al was a life-saver at Long Beach before he went into the pictures, and he told us some good story about how he had fourteen lives to his credit; and how it was sometimes necessary for a life-saver to strike the person he is trying to save on the chin and knock him unconscious before he could be saved.

Speaking of the Pacific Ocean made me think of water. Al very keen that way, and thinking of water made me think of prohibitionists and how they like to fool around water, and I asked Al if he had ever saved any prohibitionists.

He said he didn't remember, but at that moment a far-away look came into his eyes and a smile broke on his face.

New Title for Charles Ray Picture.

Charles Ray's forthcoming Thomas H. Ince production, previously announced under the title of "An Old-Fashioned Young Man," has been changed to "An Old-Fashioned Young Boy." It will be released as an Ince-Paramount-Artcraft picture. The story is one of the cleverest of the series and abounds with original situations and numerous dramatic "punches" singular of Charles Ray's "old-fashioned" walkup.
An Artistic and Financial Triumph

The reputation of all fine pictures, worthy of that description comes as a matter of natural consequence. Pictures of the finer sort; those of exclusive atmosphere, artistic distinction and financial certainty are immediately recognized among showmen who pass the word along. In "THE FORBIDDEN WOMAN" with Clara Kimball Young, success in overflowing measure has attended exhibitions everywhere, especially where intelligent exploitation has been done. It is one of the season's most exclusive productions, of rare class and atmosphere. Playing engagements can be arranged thru any Equity Franchise Holder or by communicating with

HARRY GARSON
Presents
Clara Kimball Young
in
"The Forbidden Woman"
From the famous book
By Lenore J. Coffee
Advertising and Exploitation

By Epes Winthrop Sargent

Denver Theatre Declares in on Line in Which Someone Presents the Story

EVIDENTLY the American theatre, Denver, has grown tired of letting the producers do all of the "presenting" in their advertisements, for this cross page elevens reads to the effect that "The American Theatre, Samuel Goldwyn and Rex Beach take pleasure in Presenting--" the first Eminent Authors' picture. We don't see why not. The theatre is just as much concerned in the presentation as the producers. They are entitled to as much credit. That "presents" line is stupid, at best, and was originated to mark the Charles Frohman productions from those of Daniel and Gustave, and there it served a definite purpose, but presently Klaw and Erlanger began to present and now everybody's doing it.

This display offers some interesting points, and it gets over cuts in a manner which few newspapers can guarantee. Where the cuts can be printed up to show, this frame style is good, but it would be taking desperate chances in some cities to endeavor to put over so many cuts in the hope of having them reproduced. What we like most about it is the large, legible type faces, but the manner in which the author and the title are given equal distinction through the use of a reverse strip is not to be overlooked. This has been handled with exceptional skill.

—P. T. A.—

Meloy Ran a Seven Column Spread in a Paper with Only Six Columns to Page

HOW to get a seven column spread into a six column page is a problem suggestive of trying to put a quart into a pint bottle, but it was solved by W. C. Meloy, of the Strand, Shelbyville, Ind. Mr. Meloy wanted to use a smash for "Everywoman," and the mat was framed for a seven column paper. The local sheet used only six columns and most of the craft would have decided that it could not be done. Mr. Meloy was built of stronger stuff.

He persuaded the newspaper to lift the bar in the chase and set the display across two pages, the space between the two type pages giving him enough for the seventh column and using only three columns on each page. It made a striking appearance and worked so well that it should pay to run an all type advertisement in that style just once if only for the attention it will attract. And for the same attraction Mr. Meloy used a 72 sheet stand, using a 24 sheet with five threes on either side. That seems to be going some. He had the boards, so it was simple matter to build it up with the material at hand, and there were ten different threes to work with for this picture. A photograph cannot do justice to the splash made, but it was some splash.

Mr. Meloy is a heavy advertiser as these two samples will show. One is a four twelves and the larger a fourteen. Shelbyville is not quite as large as New York or Chicago, but Mr. Meloy and his son, Paul, manage to keep the town stirred up to a pitch of metropolitan activity. They are not afraid to spend money on the papers and they go strong on stunts of the right sort to supplement the more conventional work.

—P. T. A.—

What Would YOU Do to a Man Like This?

SUPPOSE you were a man and suppose again that the Fox bathing girls came to town "in person," and suppose still more than some crabbled old press agent took the best part of a page to tell all about them and stuck in some pictures of the girls, and then added the line, "But ladies, this is a show you should not let your husband attend. Watch Your Husband." What would you do to a man like that? Yet that is what the press man of the Garden, Baltimore, did in the Sunday Sun. It was fine for the bachelors, but playing it low down on the husbands, but it made talk and perhaps some of the husbands were not out of luck. Let's hope so.

—P. T. A.—

Hangover Topline Gets Larger Space Than Advertiser Really Pays Cash For

PROBABLY this stunt will not work in many places, and certainly not in the cities, but a display with an overhang top line can be made to get a big display for a smaller space than the advertisement seems to suggest. The example is from Detroit and was used by the Washington for a contest page already described in the columns.

For the reason that the house took the entire page and laid off the space to the hook-up advertisers, it could lay it out as it pleased, but probably the majority of the papers will object to this broken space, but you can ask them, and if they reply in the
affirmative you can do better for your money than with a square
cornered space.
It is good enough as an idea to make it worth the trying, say

Try This Overhang Sometime If You Get a Chance.
in the form of a cross page space for a couple of inches and a
drop down the two middle columns. If you can make it stick,
please send in a copy of the advertisement for reproduction.

P. T. A.

Pathe-Blackton 24-Sheet

ALTHOUGH this twenty-four sheet for the the new Blackton
production does not come up to the Pathe art standard
in the matter of effective drawing, it would not be surpris-
ing to find that people went to see what Miss Bremer was making
such an awful face about. It is not as pleasing as most of the
Pathe product, but it is striking, at any event. It will stand
out well on the boards, which, after all, is the chief function
of a stand of paper. There can be no question as to the atten-
tion it will attract.

P. T. A.

Teaser on Jack Dempsey

THE Princess, Milwaukee, used a teaser campaign to put over
the Jack Dempsey serial, "Daredevil Jack." Many of the
smaller exhibitors took full pages for this serial, but the
Princess cleaned up with a ten inch showing just the lower
portion of the face. This worked because the fans pride them-
selves upon their ability to spot the players and worried them-
selves sick trying to place this star, only to find, when the
campaign broke, that he was not one of the regulars. As a
result many of the fans "got" Dempsey who might not have
been interested with a straight advertising campaign of any size.

P. T. A.

Here's a Photograph Frame Scheme

HERE is a way in which you can vary your photographic dis-
play when you want to call particular attention to the photo-
graphs. It is being worked by the New York Telephone
Company to good effect in its window display in the training
school. It has had made up a set of pictures about the size of the
22 by 29 lobby display photographs supplied by most production
concerns, but showing the various aspects of the telephone service.
Instead of being framed flat and being like the hundreds of other
frames along Broadway, they use a cutout showing curtains parted
and held aside by figures of girls.
The prints are set behind these like a cyclorama drop so that
the sides curve in to the back of the frame, the degree of curvature
being determined by the metal backings. Because the front frame

would cut off a part of the picture were it to run completely
around, the backings are made larger than the width of the
picture, so that the frame barely cuts off the edges. With a light
behind each frame these pictures gain a prominence denied the
usual lobby frame. You, the theatre owner, can do it for you
and a local artist can paint the designs, which are better when
done in black or grey since bright colors would detract from the
photograph.

P. T. A.

Toronto Shows Two Excellent Examples
of How to Put Cuts Into Ad. Layouts

USUALLY the five column space of the Strand, Toronto,
shows to better advantage than from but for once the
reverse is true and in this pair of displays the narrower
measure gets the best of it, largely because the cut works so
well. This work is now being done by George H. K. Mitford,
and he has written copy to match the display. It starts off
with an "IF" followed by the premises of the story and suggests
that this would make a capital offering, going on to say that
this is just what the story of "A Girl Named Mary" is.

A Five Elevens and Four Fourteens from Toronto.

The small circular cut works to the situation described while
the larger cut, though it tells nothing of the story, makes a
good attractor none the less. In the left hand example we think
that the effect would have been better had a larger cut been
used and the circles dispensed with. The inner circles have a
tendency to diminish the apparent size of the cut and without
them the gain would have been double in that a larger cut
could have been used which would have looked larger than it
really was. The outer circles work well and would be sufficient.
This is merely the application of the theory of lines. Lines
within lines apparently reduce the size.
The panels on either side of the cut work well and are
properly balanced, one telling the story and the second telling
of Miss Clark in the story; selling from both angles. This is
the essence of good advertising. You have two angles from
which to sell, presuming that the story is all right. You can
sell the star to her admirers and to those who may desire to
see a person they have read about, and you can sell the story
to those who do not care for stars but who may be interested
in the play. And since there are two angles, the best approach
is to deal with each separately, as has been done in this case.

P. T. A.

Dropped, But Still Good

THE Doric Theatre, Kansas City, which started out with a
big issue and two and three color covers, has dropped
down to a four page news print section with a coated
cover. It is considerable of a drop, but the virtual four pager
is so well edited that it does its work as well as the larger
size. The first page gives a talk of the play, with the cast and
smaller features, the second page is devoted to the story and
the star, the third is given to general reading and the back page
to the underline. It is a neat arrangement and the stuff is well
written. It works better than an eight page stuffed with black
advertisements and a lot of dead clip stuff, though our cut and
paste department now gives program editors smartly written news
instead of dead press talk for his columns.

P. T. A. Is What You Need!
Press Book Ornaments Were Better Than Cuts

Too Much Cut Means Too Little Title as a Rule

CUTS may be valuable for attractors, but when they are permitted to crowd the title, then the cut ceases to have value. Here are two displays, the top part of one and the full layout of the other, both five elevens, from the Colonial, Toledo. In the lower example the figures stand on either side of the space and frame in the title, which is fairly well lettered. In the top the two figures are placed to the right and a second cut is worked in, with the result that the size of the lettering for the name is reduced and the title is so crowded that it does not gain a quarter of the prominence, though the reduction is only slight. The fact that with the cut placement and the consequent layout of the lettering, the two designs are so sharply in contrast that it is difficult to believe that they are the product of the same artist. The Semon lower half is the same in both displays and cannot be spoiled, but crowding with cuts does the space. Cuts are of value only when they help to get over the text, and at this late day no one is going to thrill at the sight of a man with a gun holding up another man. It has been done too often. It pays to stand right over the artist, although time does not always permit this precaution.

-P. T. A.-

Matching the Art Work to Title Sold the Production

NOT much exception can be taken to this four elevens from the Metropolitan, Cleveland, for "Even as Eve." William Friedman has not only used Adam and Eve, as many others have done, but he is almost alone in that he used our common parents without creating the suggestion that this is a play of the Garden of Eden. By giving prominence to the modern figures he has shown that it is a play of today, but the lighter sketch above gives the hint that the story is as old as the creation of humanity. With a striking cut to get the attention, he has built up with a clear display which fairly leaps at you from the page. It cannot well be hidden, no matter what else may be put on the page beside it. It cannot be blan-keted by other open spaces and masses of type will only make it the more prominent.

In some sections "A drama of feminine wiles" would not be enough selling talk, but in such a case it would be a simple matter to run a twelve point bank of selling talk where that line now appears, leaving the typographical appearance practically as it is at present. About the only possible suggestion to offer is that the sketch of Chaplin might have been made about one inch higher without spoiling the display. Mr. Friedman builds his advertising on the theory that it is not space which counts, but what you do in that space to make people desire to see what you have to offer. He has made large spaces because he feels that large spaces have the better chance, but he knows that space alone never sold enough extra tickets to pay for the additional space.

Crowded Spaces Look Bad and Do Not Sell Tickets

L. SIDNEY, of the Washington, Detroit, sends in a three fours which is too crowded to be distinctive. We think this would have looked better had the type been kept clear of the background. Had the figure been retained, but the landscape omitted to provide for mortising to "GREAT DAYS' Pleasure!"

-The Lost City-

A Full Page in Which the Best Part is the Border.

These top and bottom page ornaments were the best things in the book, but we do not believe that they were issued in cut form. The presumption is that Mr. Kretzer realized the value of these sketches and had them reproduced himself. They give a touch to this display which none of the scene cuts could possibly have given. There is a trifle too much copy for the page, but it is set to-be—leading and is an intelligent example of the well filled page.

About the only comment to offer is that dropping the "featuring" out of the title would have been better, though staggering the words works well. There should have been white space under the "Lost." And think what a nice, economical title this is, "The Lost City."

Don't Even Boast a Printer

ATELY we have seen some good work from A. N. Miles, of Eminence, Ky., last being the "It's Easy to Make Money with Moonshine" tack card. In sending in a program, to supplement his monthly page-a-day calendar, he explains away some of the tricks that he has to send his work over to New Castle, the next town. He does not even have a local printer, but has to send away for his work, but that does not stop him from hustling where many small town managers would go past several print-shops and never thing of getting out special stuff. Mr. Miles does not even have a local paper, but has to use the county sheet in which two other towns also advertise.
Framed His Closing Notice in Funeral Black

Playing Up the Cutouts
Got a Pretty Lobby Show

Using cutouts on top of the marquis for a good showing, Mr. Duncan of the Colonial, Lincoln, Neb. Helping along, he masked in his box office with a snow-clad hut, but the cutouts did most of the work. “Back to God’s Country” is a twelve page special in which the handling of black and white was poorly done. This example shows a much better treatment of mass and gives plenty of room for display, but then it is a cross page elevens. It makes a decker to creep into the spaces where once it was received with honor, as a great triumph, but the Casino, Yuma, Arizona, seems to be entitled to a place in the hall of fame for getting a two page hook-up in a four page paper.

Putting it into percentages, a 50 per cent split is going some and is better than a twelve page special in a 48 page issue. Twelve advertisers came in with the house and they all played up on the title to help along. It is not the size of the place, but the size of the man which counts.

“An Unusually Pretty Three Elevens.”

Gary Designs Nifty Ad.

Two Dollars a Copy, Postpaid

MOVING PICTURE WORLD

April 17, 1920

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An Unusually Pretty Three Elevens.

Gary Designs Nifty Ad.
to Supplement Press Book

R.
Gary, the service man in the Goldwyn exchange, Kansas City, sends in a design to supplement the press book material for the Liberty. There does not seem to be a lot to it, but there is. It sells on the appearance of the advertisement itself. Reduction spoils the full effect of the display, which is nearly three elevens in the original, dropping 150 lines, but it gives an idea of the nice balance of the space.

The most certain way to sell an attraction is to tell about it, but now and then someone turns up an advertisement which in itself is so tasteful as to create the impression that the story must be good because the advertisement itself is so slightly, and this display falls into that class. We think it sold more tickets simply because it was so good to look at. The reverse panel used only letters large enough to get over, and the art work is as good as they make it. We don’t blame Mr. Gary for being proud.

Get Yourself a

P. T. A.

Two Dollars a Copy, Postpaid
This Man Gets What's Coming from Ad-films

Texas Manager Solves One Problem of the Showing of Advertising Reels

SOMETIMES it happens that managers suffer from overconfidence. They are not as good as they think they are. F. M. Ferguson, of the Hippodrome, Wolfe City, Texas, goes to the other extreme. He's good and he doesn't know it. He writes that he wishes this department gave more space to the consideration of the small town manager's problems, and then he shows how he is quite competent to handle his own by a casual mention of his work on the advertising film proposition which is keeping the rest of the exhibition world stirred up.

Mr. Ferguson sends in a bundle of advertisements for criticism and explains that he is in a 1,500 town where he must place most of his reliance on newspaper advertising and circulating because he is handicapped for material with which to work. Then he tells how he swung the ad reels and does not seem to realize that he was doing something.

Made It a Hook-up.

One of the local dealers in patent stock feeds was promised the use of a two-reel advertising film for Purina feeds for a week if he could get it run, and he came to Mr. Ferguson for a price. Mr. Ferguson purposely named a stiff price for the running of the reels and then, when the dealer wilted, he made a counter proposition.

He would run the reels at no cost if the dealer would make enough newspaper noise to make it sound like an event instead of a sting.

He did not want to add the reels to his program and have everyone wondering what his idea was, but if the dealer would take a page to tell about it, he would make no charge for running the pictures and help him with the publicity.

Wolfe City is in a stock raising section and a majority of the people are interested in feed. He would be interested in the pictures if they were presented in the proper light.

Creating an Atmosphere.

To shed the light the dealer took a full page in the weekly, which appears on Friday, announcing that the following week the reels would be run "in addition to" the Hippodrome's regular program. He told this in the top half of the page and Mr. Ferguson took the lower half to tell about the bill for the week. It was ostensibly his own space, but it was all paid for by the dealer, and there was a special box announcing the showing of the advertising picture with "Every day something good. See them all" as the founda- tion of the announcement.

Mr. Ferguson laid out the space and helped address circulars printed up describing the equipment. Eleven hundred circulars were sent out.

The net results were:
Better than usual business the entire week.
Mr. Ferguson.

The leader sold one carload of feed and ordered another.

At a single person felt resentful at the showing of the reels. They knew before hand they would be part of the program and some even came especially to see them, while many others were influenced in part to come.

And then Mr. Ferguson winds up with the remark about solving the small town problems.

Mr. Ferguson's Ideas.

We do not think he needs much help. All he needs is a little more confidence in himself and the ability to realize that every item in this department every week is a solution of the small town problems, even though it may be told of the larger places.

All Mr. Ferguson needs do is adapt the idea to his own scale.

He reads in the current issue, for example, how the Tivoli and Strand in San Francisco divided a feature and used a joint street float to boom "In Old Kentucky." He has heard in previous issues of the eleven hundred other jazz bands hooked up with this First National attraction.

Long before the film comes to him the different jazz organizations will have been dissolved, but there is nothing whatever to prevent him from rounding up three or four local players, colored or white, planting them on a dray and sending them around town. He writes that he is not much on special stunts because he is handi-

capped by lack of material to work with, but this bar is purely imaginary.

Make Your Own.

Probably he thinks he cannot have a local fashion show. We think he can. Two local stores advertise clothes. If he talks to them as he talked to Stone about the feed, he can get them to show the new models. If he cannot there is an apparently larger store in Greenville, which takes space in the local paper. If the local stores will not come in, perhaps he can borrow a few dresses and a couple of models from McBride. It is just a case of talking enough.

He does not have to do things as big as a big town, and he cannot borrow camels and elephants from the winter quarters of some circus, but he can do stunts if he feels that he can. The only trouble is that the idea has him buffalowed. He is beaten before he starts, because he feels that he can do nothing. He does not start to try.

It's Easy.

It is easy once he gets the proper confidence, and some of the ideas from the small town men. They have to have ideas to keep from starving to death. Mr. Ferguson does not starve because he already has good ideas.

He knows that a direct mail campaign is the most profitable advertising he can do, if he does not overdo it. He limits this to once a month, saving it up for something big. He knows that newspaper advertising reaches most persons, so he settles himself down right in the middle of the front page. He knows his patrons like and if he has something he knows John Jones will like and does not see Jones on the street, he calls him on the phone and tells him about it. He backs his newspaper work with circulars, which are put into all of the automobiles Saturday afternoon and night when the farmers are in town, and he gets out a snappy four-page program.

We don't see that Mr. Ferguson has many problems, but if he has we'd like to know about them. We think he's "there" already.

Reviews printed in Moving Picture World are based upon the production exactly as it will be shown upon your screen. And they are dependable, fair and honest in their expressions.
If You Cannot Afford Three Sheets; Try One

A Real Continuous Performance is Shown by Pittsburgh Manager's Unique Device

Looking around for something new for the engagement of Norma Talmadge, W. F. Mason, of the Grand, Pittsburgh, hit upon the idea of a really continuous performance. By the use of hundred foot strips, made for him by a local film advertising concern, he runs his performance straight through.

These film bridges represent the stage of a theatre, across the curtians of which are written the announcements of the succeeding film, the chief attraction being designated the "Grand Feature," while similar legends announce the comedies, news reels, scenes and other small stuff. Through their use the screen is occupied continuously.

The permanent value of the idea might be open to argument, but Mr. Mason runs no vocal or musical features and he likes the effect so well that he has continued the use of these bridges since the first production of "A Daughter of Two Worlds" for which it was originated.

Made Other Improvements.

This was only one of the innovations planned for the Talmadge opening which Mr. Mason liked so well that he has continued. He augmented the orchestra and finds that a band of twenty means money to him so he kept them. He also instituted a nursery, announcing that all children under five must be checked at the night performances. The creche was such a hit with the patrons that it has been continued.

Another improvement was an increase in the number of ushers employed. In addition, seat-chasers were put on and they were told that patrons must not be permitted to stand in the aisles. As soon as seats are vacated others are allowed to occupy them, but the parade of late comers up and down the aisles in search of chance seats has been done away with.

Patrons are seated as soon as they arrive if there are any seats vacant. If there are none, they are asked to remain at the rear of the house until someone leaves, when the usher at once fills them.

Moreover, Mr. Mason started in to exploit Miss Talmadge in the newspapers. He felt that in her he had a star who would get him his money back and he began with a two and plugged up to two sixes, which is good for a large town. Most of the real advertising is done in the smaller places, but Mr. Mason has found that he can make it pay in the city as well.

Taken by and large, he has reason to remember the Talmadge engagement, for in his efforts to get the picture over he made permanent improvements in his house which are bringing him money.

There are hundreds of others who feel swamped by the cities. They feel that it is of no use to try and run a real theatre, so they drift along. Mr. Mason was taking it easy until he saw chances of big business in Miss Talmadge and started in to hustle.

Consider the one sheet.

One sheets cost less than bigger sheets.

You can buy more of them for the same money.

The more sheets you stick around the streets, the more people you'll attract.

More one sheets mean more patrons. So I favor one sheets as the best means of exploitation.

They've never failed me yet. When I had Constance Talmadge in "Two Weeks," her latest picture for First National, I exhibited the picture, after he pinned a lot of faith to the one sheets I used to bill the town. When Norma Talmadge was booked in "The Daughter of Two Worlds," also a First National production, I never got stuck on the faith I pinned in one sheets.

So—consider the one sheet.

O. C. Lam, Rome, Ga.

Short-Sighted Newspapers Combine Against Theatres

History repeats itself. Years ago the New York theatres united to announce "We do not advertise in the New York Herald." Today the Saenger theatres in New Orleans have withdrawn from the States. According to their program announcement, the New Orleans papers united to double the advertising rates for theatrical announcements, although the announcement rate is almost always in excess of the commercial scale. According to the Saengerette the increase was almost doubled.

One paper broke from the combine, but the others stuck and apparently the States is doing a little club swinging and the Saengerette is talking back. The incident is to be regretted, but many publishers seem to think that because the theatres are making money they should be taxed all the traffic can stand. This is shortsighted. A reasonable rate will more than double the advertising patronage and the advertisements make it possible for the house to continue to pay its advertising bills with the increased attendance that result.

A newspaper is entitled to ask what it pleases for advertising space, but good business policy suggests a liberal treatment as being best for both house and newspaper. The country over the best revenues are gained through cooperation between theatres and newspapers. If business managers of publications would only compare their amusement advertising of ten years ago with the space they would find the answer and listen to reason.

Used Sky Passes to Tell of Locklear Film in Brooklyn

Maxwell M. Chetkin, managing director of the Electra, Van Buren, Lexington and Koskiessi Theatres, Brooklyn, distributed this film which has been advertised on the roof of his Electra Theatre via the toy balloon route to advertising the coming of the Locklear film, "The Great Air Robber." The stunt was widely advertised in the locality paper as well as in the larger dailies and on the screen and hundreds of adults gathered to watch a mob of youngsters fight for the coveted passes.

And Mr. Chetkin has built up an enviable reputation for his houses by donating the admission free for charitable performances. He argues that many people will come to church shows who will not otherwise attend and, having found the house to their liking, come again.

Soapbox Orator Touted for "Les Miserables" Ballyhoo

Something new in the line of exploitation was the use of a soapbox orator for "Les Miserables" at the Audubon Theatre, New York. Just before the showing of the picture a street talker started in to use the title as the theme for a talk on the nobility of man. Then he took up a collection and went into the theatre to see the film. Many of his more or less sympathetic audience followed him in, convinced by the collection that he was the real thing, though in reality he had been planted by the Fox exploitation department. It can be worked anywhere, but be careful to pick the right sort of an orator and stand ready with a club to chase him away if he gets too strong.

Who Was It Who Said That the Ten-Cent Store Hook-Up Is Dead?

You can't tell that to the manager of the Oakwood Theatre, Toronto, who got not one but three windows in the Woolworth shop merely by being nice and playing the song while the store played up the picture. Ten-cent store managers are regular little Sis Hopkins. They won't do nothing for nobody who won't do nothing for them. But they are willing to swap publicity.
Painted Sodas Drew in the Thirsty Bostonians

Houses Dropped Rivalry and Instead Jointly Featured a First Run Play

SEVERAL interesting angles offer themselves in the recent joint booking of “In Old Kentucky” at the Strand and Rivoli Theatres, San Francisco, due to the fact that ordinarily these two houses are in opposition of the most pronounced sort, yet, as told in a late issue, these fans who were unable to gain admission to one house went on to the other, forming a two-way parade which got ready reading notices in the San Francisco papers.

San Francisco’s “downtown” district is five blocks long with two houses under one management at one end of the line and a third house under the same ownership at the other. Between are the Strand and Rivoli, each making an independent fight for the business, which must first pass one or two houses owned by other interests.

Pooled Their Interests.

In such circumstances it was not easy to persuade these independents that the same attraction at both houses would pull more strongly than two distinct offerings, but the booking was accomplished and the houses were persuaded to make a joint advertisement.

The combined newspaper space was less than that used by the two houses when in opposition and yet larger than either could afford than a one-ring show. They felt that a two-house attraction must be bigger than the average film and they crowed in.

Cooperation extended even to a street float designed by Frank Costello, of the Rivoli. It did not advertise a National house, but merely the play and it carried a jazz band of five pieces, a Kentucky Colonel, a log cabin and a bunch of palms, which apparently did not come from Kentucky.

A “Madge” in racing silks and mounted on a thoroughbred, served as an outrider. As Earl Hudson puts it, “they had all of Kentucky except the distilleries.”

Makes It Worth While.

Probably either house could have played the cleanup business with the play for a week, but the advantage came in the talk created. The novelty of the idea appealed. People went into the downtown district to see “In Old Kentucky.” The three houses of the opposition got the benefit of the turnover, but for the week they were in second position in spite of big bills. The success of the scheme was so marked that it is probable that other big attractions will be handled in the same manner.

There is no reason why it cannot be done and the opportunities for extra advertising are attractive, to say the least. It looks as though the First National had started something that will spread all over the country. It will work with any extraordinary feature and it will work in any town between the size of New York and the smallest hamlet boasting two theatres. It would probably make more of a sensation in a two thousand town than in the cities and it would be interesting to see the experiment tried.

Every time a local newspaper carries an advertisement concerning your theatre, have a “reading notice” go with it in another column. Get the full value of your investment. Reviews printed in Moving Picture World are valuable as “readers.” Copy them when you play the film they refer to.

Know Where to Look.

Some time ago I sent you a proof of a single-column reverse plate which was thought well enough of to reproduce. Since that time we have received letters from all parts of the continent requesting samples.


singly. The billboards were on contract and the usual number were used, but double the usual number showed “In Old Kentucky.”

On every piece of advertising the slogan “Too big for any one theatre” flared forth. It was probably this, more than any other thing, which made the business. Instances have been noted of not fewer than five first run houses using the same Chaplin comedy. It was done, for example, in Newark with “Shoulder Arms” and all drew crowds, but to use two theatres for a single feature suggested an interesting importance.

It suggested something out of the ordinary, and people felt that they must see the play, and at once. If it was too big for any one theatre it must be big, and as has been told people spread back and forth between the houses, the turnover from each seeking to gain admission to the other. They stopped the promenade in a couple of days, after the newspapers ridiculed the proceeding, but they kept on coming just the same. Neither house could claim the other as getting the better of it. Both had all they could handle.

Wanted to See.

People wanted to see what it was all about. It worked on the same principle as the three ring circus. No one ever expects to see all three performances, but they feel a circus big enough to carry the three rings must be three times larger than a single one.

Nine Foot Sodas Made Drys Long for the Wetter Days

BOTH the old soaks and the youngsters who ask nothing better than ice cream sodas were irresistibly drawn to the lobby display of the Olympia, Boston, when Will Rogers was shown in “Water, Water Everywhere.” The attractor was an easel display of two glasses of soda with a nice pink tinge which might have been strawberry or might have been the product of a wink.

A Pair of Nine-Foot Soda Glasses.

The lettering was appropriate and the effect was better than could have been gained with the usual lobby stills. It will work even better as the weather grows warmer and perhaps you can split the cost with some drug store or confectioner and turn the sign over to them for repainting after it has served your purpose. It will cut the cost.

Let the other fellow know your exploitation methods!
Don't Tell Your Troubles To a Cop! Tell Us!

Hook-up with Automobile Dealers Is Useful in Booming "Excuse My Dust"

MANAGERS who have booked "Excuse My Dust," a Paramount-Artcraft in which Wallace Reid is featured, have arranged a self-acting hook-up with the Barley Motor Car Company, which they have only to ask for if they can locate the nearest dealer in the Roamer cars.

The story concerns the imaginary "Darco" cars, but a Roamer was used in the production and the Barley people were quick to perceive the advantages to be gained from a hook-up. Roamer dealers have been authorized to tie up with local showings in their advertisements and to loan cars and otherwise work in with the local management.

Down in Cincinnati, where the active Oscar A. Doob is ever on the publicity job for Paramount productions, the hook-up has been worked to the limit and it has worked well.

T ook Big Spaces.

One direct manifestation was the use of a display by the Roamer people 125 lines across four columns, headed "Romance in a Roamer," and dilating on the fact that "Wallace Reid, the speedy screen star, picked the Roamer to beat 'em all in his new Paramount-Artcraft picture, 'Excuse My Dust' at the Walnut." There was a cut of the car and a larger cut of Reid at the wheel, the latter gaining the greater prominence through size and placement.

This was followed by another large display, with a scene from the play and the argument that "The Roamer comes through in a pinch."

But this was only the commencement. A man who could look not unlike the star in his goggles was engaged to run a car through the streets with pennants telling the story, and Doob planted a photograph of the stunt in the Post. And just in passing it is worthy of note that he landed the picture with the automobile editor and not with the dramatic man, that he might leave the latter open to approach from the theatre angle.

When the novelty of the Wallace Reid driver wore off, the pretty daughter of the head of the Hanauer company, local agents for the car, took the wheel for the rest of the week. The fake Reid was all right: for one time, but Mr. Doob knew that for a steady attractor a pretty girl would be better.

For another angle the Roamer owners were invited to be the guests of the Hanauer Company at the showing of the film, and this was made the basis of a big window display on automobile row. Probably no one bought a car just to get a pair of free tickets, but it all helped the publicity drive.

And Smaller Houses, Too.

All of this helped to get the picture over big for the Holy Week show at the Walnut, but the advantage will not be held to the first-run house. Even the suburban houses in the Cincinnati territory will have the advantage of co-operation and the car will be sent wherever the picture is to be played.

The same idea is being worked in other parts of the country. Where the lobby permits a car is parked as an attractor, and it is surprising what an attractor a car can be made. Most everyone either has a car or wants one, and people who would never think of going into a lobby to look at the stills will enter to look the car over, and can be sold on the show through an appeal to see how it runs in the film. Where there is a local automobile show in progress there is nothing but press work, and where there is no show at least a special demonstration at the warerooms can be put over.

Of course, it is mighty good advertising for the car, but it is good advertising for the house as well, so managers should worry!

The Trade paper of Features is Moving Picture World—distinguished from all other publications in its class by its great number of exclusive text features that help sell tickets

Bandit Scare in Southwest Helps "Soldiers of Fortune"

JUST to show they overlook no chance, the Richards and Nace enterprises, operating the Strand, Phoenix, Arizona, used a flash throwaway to advertise "Soldiers of Fortune." In starring type it read "In "Bandit Headquarters," with "Mexican Bandit Border Raiders" in even larger type. There was a "$5,000 Reward" which ran into "would be a small item if the reward could be verified or the attacks stopped." This ran into a suggestion that to see the type of men who conducted these raids it was necessary only to see the Richard Harding Davis play.

This sort of thing will work only along the border where there might be supposed to be some danger from a raid, but it shows the value of a timely hook up with the news for getting attention.

Offers Cut Attractors for Individual Tie-up Spaces

BECAUSE tie-up double deckers are becoming too common, and also because the shortages on some newspapers are cutting down, Oscar A. Doob, of the Cincinnati Paramount exchange, has started using cut attractors for individual tie ups, and these have worked in several places, notably Charleston, W. Va., and Springfield, Ohio. Cuts are supplied to all who will use them on a given date, and the idea of the tie-up is used to sell the individuals a larger than usual space.

The result is scatter ads which work well; perhaps better than a double page. Certainly they work better where the hook-up page has been used two or three times.

In Springfield Mr. Doob also induced one of the papers which was deep in a Limerick contest to use "Everywoman" for the theme of the contest poems for the week.

He is also working the stunt of carrying around with him some exceptionally fine window cards used for the premier showing and in use ever since. The small rental gives the use of cards which most theatres could not afford to have constructed, and the cards are "playing dates" as regularly as the film.

Bronx Lobby Panorama Advertises "The Capitol"

USING a panorama of Washington as a lobby attraction for "The Capitol" was one of the schemes which helped to fill the McKinley Square Theatre in New York. Sydney S. Cohen built up on this with handsome posters, pages and scenes, and a lavish use of bill boards. The triple drive brought in big business and proved again that it pays to advertise.

How About YOU?

I enjoy reading the Moving Picture World and it is a great help to me, but I do wish that you would devote more space to the small town exhibitor's problems. F. M. Ferguson, The Hippodrome, Wolf City, Texas.

Well Be Glad to
What's your problem?
Kick in!
Combined Fashion Show and Cutout Marquis for Select’s “Out Yonder”

COMBINING a fashion show with Select’s latest Thomas feature, “Out Yonder” brought in real money for George J. Shade, of Sandusky, Ohio. He had just made a clean up with “The Imp” for which Mr. Carrier’s suggestion, he used ten cut out 24-sheets, and he liked that idea he asked for something else. Carrier suggested on Olive Thomas Fashion Show and he followed through. It was the first time live models had been employed in a fashion show in Sandusky so it was a novelty as well.

Local stores were interested and contributed the garments. To get their money back they had to come into the general advertising scheme, turning over their window displays and hooking in with their own newspaper announcements.

Had a Runway.

To be up to date, a runway was built down the centre of the house and on this the girls paraded to give the audience a good look. The had headed row ran clear to the back of the house and to judge from the way the men and women fought to get early choice of seats you could not tell whether it was a bargain sale or a free distribution of cocktails.

The models were carefully selected for looks and ability to wear clothes and a little toe dancer was put in to give a little more life to the performance. She made the hit of the show when she did a dance on the runway in a kiddie farmer suit leading an infantile pig dressed in baby clothes. Naturally the pig protested at the indignity of having to wear clothes and this gave point to signs on either side of the porker reading “Selznick pictures are always a hollering success.”

The show went over so big that Mr. Schade took the trouble to wire the home office of his appreciation of the cooperation given by the exploitation man. Naturally he felt good over two broken records in three weeks.

Carrier also arranged for a hook-up page to help plan a layout for the marquis. Mr. Schade goes strong on the decoration of the marquis and scarcely a week passes that he does not have some unusual scheme of decoration. The photographer counts on a job every week and seldom is disappointed.

The general scheme was the lighthouse with a woman’s figure in relief upon the rocks which formed the foreground. Apparently the lighthouse was placed back of the sign to give the perspective. At the end of the awning was a large oval of the star.

Saves Money with Corrugation.

It will be remembered that Mr. Schade uses corrugated board in place of the more expensive beaver board, stiffening with lath and weatherproofing with cheap varnish, which prevents a washdown.

The Schade decorations are more than locally famous and people make a point of going past the theatre to see what he has done. He could get along without newspaper advertising if he had to, practically the whole town gets the news from his cutouts, but he backs this up with liberal use of blank cars certain that he gets them all in—and usually he does.

Long ago, Mr. Schade discovered that it pays to do something out of the ordinary, and since then he has never been content merely to open the doors at the stated hours and see if anyone comes in. He goes after them.

Sold Big Blocks of Seats on a Five-Cent Investment

SELLING big blocks of seats on an investment of four cents for postage stamps and one cent’s worth of letterheads is the stunt lately pulled by Frank Holland, of the Murette Theatre, Richmond, Ind.

On the letter heads he wrote to the principal of the Richmond High School and the President of Earlham College calling attention to the fact that he had “Soldiers of Fortune” from the book by Richard Harding Davis, and asking that the students he advised.

Both letters were posted on the bulletin boards and watching the sale Mr. Holland satisfied himself that this direct approach had been the cause of large sales to the students of the two institutions. It is a useful stunt for any book-play by a standard author, and can be worked in any town.

Used Local Angle to Get Interest in Masked Woman

BECAUSE of a somewhat similar title and the stunt used, T. L. Kearse and Tom Morrow, of the Strand, Charleston, W. Va., wanted a new idea for a stunt for “Everywoman” and it seemed to be up to Oscar A. Doob, the Paramount publicity man in Cincinnati to dope something new. He used the old “masked woman” but he gave it a new twist by offering prizes to the first ten to penetrate her identity, adding “she has lived in Charleston for the past fifteen years.” She was sent around town in a car bearing banners to this effect and each afternoon and evening the car was driven into the enclosure at the Auto Show, then running, operated by the agents for that make of car. There she sat for a considerable time, touting the show and at the same time making the Hudson booth popular on the floor. And the guessing was difficult though the girl was an assistant cashier whose face was familiar to most patrons.

Another new angle, which comes too late so he be of use, was the stress laid upon the fact that this was a morality play, an offset to the leisen feeling. Store tie-ups were used with special cards, and the tie-up advertising was scattered instead of being centered upon a double page layout.

Will Use Boy’s Band to Push Selznick Films Around Ohio

JAMES CARRIER, the Selznick exploitation manager in Cincinnati, has engaged a boy’s band of 42 pieces to boost Selznick films in his territory this summer. They will follow the “In Old Kentucky” idea of parades and ballyhoo concerts as well as stage performances in the interests of the Selznick pictures and will be booked over a route which is already rapidly filling up. If this keeps up bands will put electric signs out of business as business getters.

Help Others As They Help You!

Send Your Own Stunts In!

A Lighthouse to Get Heavy Houses.

How George Schade, of Sandusky (he’s the man with his hands in his pockets), used a cut-out mounted on corrugated board for his lobby decoration.
Bid for "Pollyanna" Poetry; You May Get a Gem

This Veiled Woman a Man, But the Stunt Will Work as Well

BUILDING up on the plan book suggestions, the Select publicity office has sent out a good suggestion for "A Fool and His Money," working a change on the familiar veiled woman of mystery. The stunt is to have a man land at the railroad station, well dressed and prosperous, but apparently in a daze. He hands out money to women, planted for that purpose, and goes to the hotel where he continues his peculiar actions. Someone tips off the papers from the station and the man is located at the hotel, where he tells the reporters his wife has left him taking with her her only child, and that he has learned that she is in town. Questioned as to why he gave money away, he cannot explain.

The stunt is run as long as the interest holds; (it may be good for two or three days,) and is blown off either by having the supposed wife telephone the newspapers that it is another case of "A Fool and His Money" similar to the story at the blank theatre, or else a mysterious disappearance can be staged, the room broken into with the police and reporters and a placard discovered announcing that "A Fool and His Money" have moved to the theatre. The latter seems to be the better scheme if the hotel people can be trusted to play their parts and convey the suggestion that they fear a suicide.

The World's Projection Department is above in its class. "Better Projection" is being studied by the future manager of the picture-theatre—the present projectionist.

Gave Orphan's Matinee with Candy Trimmings in Denver

FIVE hundred children from the orphan asylums of Denver were the guests of the American Theatre one recent afternoon to see Jack Pickford in "The Little Sheperd of Kingdom Come." Arrangements were made with the street car company for transportation of the children in homes along the car line while the inmates of institutions off the car routes were brought in automobiles, all of the conveyances carrying appropriately lettered banners. Each child was given a generous package of candy to complete the treat and the kiddies have added Goldwyn and the American to their lists of patron saints. The orphan's matinee is a common stunt, but it is always effective press work and it brings joy into the lives of many little ones who know few joys. The local Goldwyn publicity man worked in with the theatre in putting the stunt over.

Used Contrasting Faces to Emphasize Duality of Story

MATCHING his lobby attractor to the story, with a novel design not particularly difficult for other exhibitors to adopt served as the most striking exploitation angle used by George Fischer, manager of the Alhambra Theatre, Milwaukee. The pictures were brought in automobiles, all of the conveyances carrying appropriately lettered banners. Each child was given a generous package of candy to complete the treat and the kiddies have added Goldwyn and the American to their lists of patron saints. The orphan's matinee is a common stunt, but it is always effective press work and it brings joy into the lives of many little ones who know few joys. The local Goldwyn publicity man worked in with the theatre in putting the stunt over.

Looks Like a Before and After Advertisement

How the Alhambra Theatre, Milwaukee, emphasized the quality of the role Norma Talmadge plays in her first National release. Red lights are used for the smiling face and green for the sorrowful countenance, flashing alternately.

This design covered the panel over the entrance to the lobby and represented the "glad" and "sad" poses of Norma Talmadge as she is seen in "A Daughter of Two Worlds," her initial release under his distribution contract with First National Exhibitors' Circuit. By means of various colored electric lights, the two large portraits of Miss Talmadge were given lighting effects that well emphasized the idea they were intended to convey.

The first portrait of Miss Talmadge was taken from a 24-sheet and represented one of her happiest and most striking poses. Around this portrait was circled a string of red electric lights. The other picture of the star was an emotion pose carrying with it a sad expression. Green electric lights bordered this picture. The lights flashed alternately, plainly bringing out the idea of the daughter of two worlds.

Another artistic touch which brought out the contrasting idea of the title was brought about by the use of a tenement scene and a picture of a luxurious home in various art frames. This is also utilized in the paintings flanking the two faces, as shown.

Glad Thoughts Won Prizes in New "Pollyanna" Contest

OFFERING prizes for the best comment on "Pollyanna," the best story about the star, the best essay on the play and the best "glad" thought, put "Pollyanna" over strong in Richmond, and the judges included the assistant superintendent of schools. The best glad thought was turned in by a thirteen-year-old who wrote:

I do not mind school
But I'm glad to remember
"We're nearer to June"
Than we were last September.

Pick up the glad thought idea for your own use if you have not yet played the story. Another stunt was to work in with a local paper on a special ten cent matinee and the results were so good that other special performances will be arranged.
Think of the Future

CHESTER KITZMAN, projectionist, Duluth, Minnesota, is with us again.

He says:

It has been many moons since you heard from me, Mr. Richardson, but now I have a bit of information. At the last regular meeting of the Duluth Film Society, the members ordered the appointment of an Educational Committee. I am pleased to inform you that Duluth men are thinking of the future. The members appointed were brothers Ray Ferguson on Education, and myself, on Machine repair and my "amiable self on optics.

Now what I want is all the data I can possibly get on projection optics, and I know of no one better able to give it than yourself. You hold there is a very great deal to optics, once one starts at the bottom.

I have the Handbook, Hallberg's Electricity, the lens charts, and the question booklets, all of which are a great aid to the projectionist. I attach check for price of lens charts, to be sent to Frank Poilou, Liberty Theatre, and subscription to the Moving Picture World (the projectionists' friend) for myself.

Kindly let me know as soon as possible and if there is any charge a check will be forthcoming at once.

There will be no charge, Brother Kitzman, because if I undertook the matter of supplying data in "full" it would mean a check for very considerably more than a thousand dollars, which is out of the question to you—also to me, for I could not possibly spare the time.

The first item is off by proposing a series of questions, indicating where the answer may be found in the Handbook:

1. Why is a core necessary in upper carbon? (Page 283)
2. What objection is there to cored lower carbon with D C? (Page 286)
3. What is the economical capacity limit of a carbon? (About five amperes below the point where needling or penciling begins.)
4. Does the projection light emanate from the arc? (Page 280)
5. What is the "arc stream" and what purpose does it serve? (Page 281)
6. What becomes of the carbon? (Page 291)
7. What is the economical limit of amperage? (Page 292)
8. What is the most economical angle of crater to lens? (Page 295, with addition of later data that the most economical limit is 55 degrees from perpendicular. A fifty-five degree angle gives 10 per cent. more light than does a 45-degree angle, and anything straighter than 55 is apt to bring about lower tip interference. The correct angle may be maintained by projecting image of crater (side view) to floor or ceiling or wall, and at proper place marking thereon the correct angle, to which the crater may then easily be held.)
9. What is the intrinsic brilliancy, per unit area, of the crater of an electric arc? (Page 293)
10. What would be the approximate c.p. of a round crater, .5 of an inch in diameter? (Page 293)

Next week and for several succeeding weeks ten more questions will be asked. We would suggest that unions take up the study of optics. It would be a good plan after the plan to be pursued by Duluth.

As to Mazda Lamps

Mr. J. Van, Manager and Owner Van's Movie Chauteauqua, Butte, Montana, asks:

Here is the letter I have been informed by supply houses that in order to use a Mazda for projection it would be necessary to reduce my voltage to thirty. I have a 3 K.W. 110 volt generator; also I expect to be in town where they have 110 volt A C. Thought that in case of emergency I would use the 110 volt current, several manufacturers of portable projectors using Mazda advertise that it can be connected to 110-volt line.

Why can't I use a 900-watt lamp on either A C or D C lines? Can get universal motors for projector and want to use regular line voltage (110) if possible, to save expense of converting transformers and rheostats around.

Can you advise me as to where I can get thorough information as to Mazda equipment? Also what type of condenser is best for use with Mazda? Also what objective is best adapted for use with Mazda? Have heard that a wide diameter (F3) lens is best. Have been told that there is a "universal" objective on the market.

I show in halls and distance of projection changes with nearly every place I go. Would welcome lens answer my purpose? Or is it best to carry an assortment of lenses?

To Voltage Problem

We have, up to now, purposely steered pretty well clear of the Mazda proposition. This is a good plan to go deeply into it until such time as it had passed the experimental stage and become somewhat stabilized.

We expect to go to Lynn, Massachusetts, very soon, to look the whole Mazda proposition over, size it up and get into closer touch with it.

As to your voltage problem, the projection Mazda lamps are made for both high and low voltage. The equipment advertised sets forth the truth, but the said equipment may itself contain voltage lowering apparatus so that a 220 volt Mazda lamp may be used. However, while you can get 110-volt Mazda projection lamps, they are not so efficient as the 220-volt thirty-volt lamps. We have not at this time any figures as to relative length of life of the twenty-thirty and 110-volt lamps. To sum up: you can use a Mazda lamp or projector lamp, which you can use on either A C or D C supply lines, but the lamp will not give as much illumination as will a 1000-watt twenty or thirty-volt lamp. We would take up too much space to explain why; also we are not ourselves so very well posted. But consult the Mazda men.

The Rolling Stone

We are in receipt of a letter from a member of Local Union 306, New York City in which the following questions are asked:

(A) Is a Mazda the only lamp maker in the market, or are other lamps manufactured? (B) Am I correct in thinking that a Mazda lamp is a lamp that I can buy at an advertised price? (C) Would it be necessary for me to purchase a Mazda lamp? (D) Can my union card be transferred to that state so that I would not have to pass another examination? (E) Am I subject to the rules and regulations of the union if I use a Mazda lamp? (F) Am I subject to the rules and regulations of the union if I use a Mazda lamp?
concerning the practice of his profession outside of his own immediate vicinity. He is a member of the projectionist organization, yet he knows practically nothing whatever of its workings.

It is quite evident that he has not interested himself in the projection department, or has read it for no little purpose, because some of his questions have been answered repeatedly, though others he has professedly could not be intelligently an-

swered by any living man.

We have answered him, as best we could by mail, but we also wish to use his letter to point the fact that the leaving of a good position to seek other fields, in which the pasture may or may not be green, is seldom if ever wise.

There is an old adage, "The rolling stone gathers no moss." That saying is no longer true as applies to mere money, but it is true in that the wanderer seldom builds up those associations of friendship which are, after all, the very cream of life. And when one leaves those associations, which, like many other things are little valued until they are gone, and a position which pays at least as well, and probably better than any procurable in the new field, it would seem that the move were unwise, indeed.

We believe that, other things being equal, the man who remains in one place, building up a local reputation and a circle of personal friends, is very much more wise and better off than he who elects to chase the will-o'-the-wisp of fortune from coast to coast, and (usually) back again.

**Dowser Change-Over**

From W. H. Boggs, Wallace, Idaho, comes a letter and sketch covering a change-over device invented by himself and his companion projectionist in the Grand Theatre, Wallace, whose name appeared in an earlier communication, but seems to have been misplaced. Brother Boggs says:

We have two old style Simplex projectors, set about four feet apart. Objectives are ten inches from port opening, which, with angle of the machine, gives a distance from front wall to dowser handle of 24 inches. The dowser operator is constructed from half-inch pipe as follows: To the wall, at a suitable height above machines, fasten two ordinary floor flanges, A-A, plate one. Into these flanges screw two half-inch nipples about four inches long, and on the end of each place an elbow, screwed down tight.

Next, construct part C, plate one, as shown, of length to join the two elbows. "C" is of half-inch pipe. "Y" is a union, "4" and "4" a T. Put this into place but do not screw it into the end elbows tightly. Leave it loose enough so that it can easily be revolved at least a quarter of a turn.

"Y" is a piece of pipe of suitable length, joined to "2" by an elbow, so as to form an operating lever or handle.

**How It Is Done.**

Next, cut from flat iron about five-sixths


of a inch two pieces, "B", "H", which must be clamped to pipe "C", rigidly, so that when dowser is closed they stand as per "2" plate three.

The clamping may be accomplished by bending the ends of "H" over and squeezing it down with a suitable bolt, or by means of a connection as shown at "H".

Next, connect "H", "H" with the respective projector dowser by means of flat iron bars of same dimensions as "H" as shown in plate one.

Do NOT make a rigid connection at "V", plate two.

Parts "T", "T" which connect parts "K", "K" to dowser have groove IV, into which the stem of the dowser handle fits and are clamped by a bolt, so that when handle "Z" is moved outward, rotating part "C" and raising the end of parts "H", "H", to which parts "K", "K" are attached, the dowser is rotated, as indicated in plate one, in which the dowser is shown in both its open and shut positions.

It is, of course, understood that grooves IV are made opposite, so that raising parts "K", "K" have opposite effect.

For instance, raising part "K" of left hand projector opens dowser, whereas raising part "K" on right hand projector closes dowser.

The construction of parts "H", "H", "K", "K" is shown at right hand side of drawing.

In addition to performing this duty the device also stops the revolving of the projector, so that a single movement of handle "Z" starts the motor of the idle ma-

chine, stops the running motor and dissolves the picture.

Mr. Boggs has promised us a working model in the near future, when we will be able to give a detailed description of the motor starter and stopper end of it.

**Long Distance Lens Chart**

A New York City projectionist makes inquiry concerning the new long distance lens chart as follows:

In the long distance lens chart, March 6 issue, in the third paragraph, "Measure con-
denser opening. According to diagram at top of chart if the condenser center were 24 inches from the aperture and the crater diameter five-eighths of an inch, what size would you get in the notion of it at the cooling plate."

I am wondering whether it is possible to dope it out what you were trying to explain was this: if you have a five-eighers crater and wish to have a distance of fifteen inches from cen-
ter of condenser combination to aperture, you must have a 6.5 and 17.5 condenser combination, and they must be meniscus bi-

convex at that.

Am I right, or have I got it all wrong? Have bought all the books you have pub-

lished, as soon as they came out, and now these lens charts confuse me.

Thought I was pretty well posted on pro-
jection, but am beginning to suspect I still have considerable to learn.

**In Position to Advance.**

When a man is so far advanced that he is in good position to advance. It is the I-know-it-all chap who remains at a stand-
still.

The lens charts are very simple, once you understand the underlying principles involved.

First, you must grasp the facts set forth in the paper read by the editor of this department before the Society of Motion Picture Engineers, and afterward pub-
lished. This describes the view screen, the tremendous loss of light between the aperture and objective under certain conditions, viz: While the distance is short between condenser and aperture and the working distance (distance aperture to first factor of objective) of the objective long, as is almost invariably the case where high amperage is used.

**To Be Used With Understanding.**

The high amperage chart is something to be used with understanding. Let us suppose a case. We have an amperage which demands a sixteen-inch distance from center of condenser to aperture when working with ordinary condenser combinations.

We have a six-inch working distance. By laying that proposition out on paper, in accordance with the charts submitted with the article in question, you will dis-
cover the loss of light between aperture and objective to be very large.

You will also discover the fact that the improvement in the condition will come from getting the condenser further away from the aperture, without materially af-

fecting the distance of the crater itself from the condenser.

**Let Us Assume—**

Let us assume that the crater measures, across its face horizontally, five-eighths of an inch. We know that a spot one and three eighths of an inch in diameter is about as low as we can go and get a constant pure, white light. We look at the table and find that by using a 65 men-

iscus and 12.5 bi-convex we shall get the condenser back two inches and have a one and three-eleven-inch start. Now two inches may be too little to bother with but if you again lay out the ray, using an 18-inch distance instead of a 16, and consult the diagrams named, we shall find a considerably greater percentage of the light will be picked up by the objective.
To sum the whole matter down, the high amperage chart is designed to get a greater distance between condenser and film, in order that the light ray may have less divergence before it leaves the aperture, hence a greater percentage of it be picked up by the lens and sent forward to the screen. The reason for this is the same in the fact that until there is sufficient demand for lenses of these focal lengths, lens makers, who are already pretty busy, probably won't make them.

Becomes Progressive

George H. Signor, Buffalo, New York, says:

I think you will be surprised to receive this epistle. Have been intending writing for a long time, but never until now have I even thought of the position of second man in the projection room of Shea's Hippodrome. When you last visited our theater, there was not even a note from a library about the position. It was one of those positions which I have always been interested in, but never thought of having.

I have had the Projection Department on file for four years up to 1915, but since that time have never had a complete report of the account of the light ray experiments, but could not see the benefit to be derived from their study.

Wakes Up.

Now, I realize the great amount of work involved in the making of the tests and experiments of all the various devices and tables sprung, and give full credit to those who, through their collaboration, established the basis that was the greatest step ever taken in the right direction toward the perfection of projection practices.

Fortunately it is never too late to learn, and I still have all the copies of the World which I missed, that I might follow through its work during the missing years, and know what experiments have been made by other projectionists.

**Paper Covered Handbook.**

I have all the handbooks, even to the little paper covered one written by you and put out by the Power Camera Company in 1907. Had them more for reference than for study, though surely did need to study.

The third edition of the handbook arrived and went on the shelf of my library with the others. There had been some eager men, within three months ago, since when time I have been doing some honest-to-good digging in the field of knowledge, and fully intend to continue.

Don't just know what got me started, but the beginning of the optical system, that being, I think, the most important and least understood branch of technical projection, which is least noticed by the average projectionist.

I suppose everyone look for the day when the moving picture projectionist will be recognized as one of the really important men of the world, may it not be so far away. It is too bad we have not more men like yourself to aid in the inquirers' cause. The old system, that being, however be preceded by a waking up to the importance of a greater regard for their profession, and along those lines also have worked wonders. There, I am... and feel better already.

They Blunder Along.

The case of brother Signor is typical of many others. They wander along for years, indifferent to everything, failing to realize the possibilities for the advancement of their profession, knowledge, for the need for study of the technique of their profession.

The something, perhaps so slight that it is easy to forget about, but it happens, which starts them studying. Maybe they consult the handbook and something catches their attention sufficiently to cause them to probe the subject even further.

They become interested. That thing leads to another, and presently they hunt up the projection department, which is then read with new understanding and from an entirely new and different stand-point.

**Projection Experience**

**MOTION PICTURE HANDBOOK**

For Managers and Operators

By F. H. Richardson

The renowned standard book on the work of projection. Complete descriptions and instructions on all leading machines and projection equipment.

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Wright & Callender Bldg., Los Angeles, Cal.

To save time, order from nearest office.

And it is then but a short while, usually, until we get a letter from the new convert expressing, or who will sneer at the new one.

Never Too Late.

No, friend Signor, it is never too late to get busy, and the moving picture industry and the projection rooms of the country need men who will get busy and thoroughly learn the technical end of their profession.

There that is increasing interest in study and practical approach is made evident when we recently lectured before the American Projection Society at their club rooms, Columbus Circle, New York City, on the optics of the projector. The American Projection Society has its membership among the best men in New York City, and unless the reader of this projectionist is inclined to think he is already pretty thoroughly supplied with knowledge.

We, however, found our audience to be interested and eager to learn, and not in the least inclined to the view that further study is unnecessary.

Some Will Ridicule.

There are still those who will indulge in ridicule, or who will sneer at those who, like Signor, but you can well afford to ignore them because they represent an element whose opinion has very little value.

The reason the Buffalo lecture was pulled off at the last moment, fathered by the Exhibitors' League and the union, was that the projection either did not reply to letters we sent them offering to give them the lecture, or refused to make the arrangements for a show, or got hot. We think those who heard what we had to say that evening concluded that the union committed the error of allowing a worthwhile thing, which should have had its energetic support and enthusiastic indorsement, depend for its life on the Exhibitors' League.

We doubtless will be in Buffalo again, in due course of time, and it may be that Local 233 will then see the thing in a different light. Meanwhile, while, our compliments to you, and to the other progressive Buffalo projectionists—for we are sure this time there has not been very much visible display of that fact to this department.

A Suggestion

It has come to us that, due to the fact that many portable projectors have been in circulation, what is the carrying case when the machine is traveling, and that at least one semi-professional uses the same plan, it would be well to abolish the old title or name, "Feed Reel," substituting therefor the name "Feed Reel." It seems to us that the latter is really what it is anyhow, since it feeds film to the mechanism. What do you fellows think about it?

How Do You Read?

When you take up this department to read, you will see that there are three distinct classes of readers. There is the one who reads purely for amusement. He wants to see what other projections have to offer. The second one will read Richardson makes. He likes to get an occasional laugh, and to be entertained, beyond that he doesn't care. When he has done reading he has finished, thoroughly and completely with that particular issue of the department. Not one shred of it has ever entered his life. His interest has remained fixed, he has read nothing else.

The second man is he who reads to pick flanks, to ridicule or to sneer. He gets even, as often as he does. He is not at all amused. He learns nothing from what he reads, hence reading is to him a mere waste of time.

The Real Readers.

The third class are the real readers. Realizing the fact that there is always much to learn, and that no man lives long enough to acquire complete knowledge of a business that will require the process of practical experience, he reads to learn. He approaches the reading of the Projection Department to learn and to improve his own anything he may find therein which is of value.

Errors he will condone, well knowing all human is prone to make them. He cares nothing for crudity in expression if there is an idea of value hidden therein.

He Is the Helpful One.

This is it of reader who is the helper in the business. He is for his benefit that we work, strive and toil. It is to him we look for commendation or for competent, friendly correction or criticism when we err, as often we do. We want him not at all.

The careless reader amounts to little because if he is careless in such an important business most likely is careless in his work, hence he is a real detriment to the industry.

The reader who is of the scoffing kind is entitled to a little from us or from any one else. But the one who reads to learn; who knows that by reading to improve, is the yeast in the hope of the profession, because it is he who will eventually make it a well-paid profession instead of a mere trade.

As to Transformers

J. R. McLoughlin, Poland, New York, asks:

"Is your opinion which is best, Power's inductor or Bell & Howell's inductor-compensator?"

Both are good room transformers, but essentially in that the fact that you are only a comparatively short distance from the factory, should it ever be necessary to have repairs made I think it would be well to purchase a Power's inductor.

In our view it is at least fully as good are the other device, and there is the advantage named.

Many newspapers are now using criticisms of photoplays the day after they are first seen at your theatre. Reviews written by Moving Picture World reviewers may be cut out or used by any hands in your department. They are written by qualified reviewers and deal with salient points in both story and production.
“Clip and Paste”
Specially Written for Moving Picture World.

HARVEY GATES is adapting to the use of May Allison on the screen "Held in Trust," a story to be produced by Metro. Miss Allison is one of the most popular of Metro's stars, and the new feature is expected to give her unusual opportunities.

Harry Carey has begun work on "Crossed Claims," under direction of Reeves Eason, with Mary Charleson his leading lady. Miss Charleson, the fans recall, is the wife of Henry B. Walthall.

In Pauline Frederick's presentation of "Madam X" for Goldwyn, William Currie will play Louis Floriot and Casson Ferguson will play the young barrister.

Iedda Nova and her director husband, Paul Hurst, will give the name of "Hurst-Nova Pictures" to the series of photoplays on which they soon begin the work of production. They will make the screen plays on the West Coast.

J. Warren Kerrigan has completed "The House of Whispers" at Branton studios, and has started on "The Coast of Opportunity," an original story by Page Phillips.

Donald Crisp will direct Wanda Hawley in her first Realart picture, "Miss Hobba."

Henry Kolker has completed "The Heart of the Desert," a story set in the desert, and is making preparations for filming "The Little Widow," with Zazu Pitts in the featured role.

Polly Moran will again be seen in the role of "Sheriff Nell," made famous in the old Keystone days. Harry Wulze will write the plays for Miss Moran, and they will be produced by Marion H. Kohn at the National studios.

Ethel Clayton has renewed her contract to make Paramount-Artcraft pictures for a long time. A feature of the new contract is that it calls upon Miss Clayton to make two photoplays at the London, England, studio of Famous Players-Lasky.

A Salvation Army uniform still thick with the mud of Pander's was loaned Martha Mansfield for the forthcoming production, "Civilian Clothes," by Irene McIntyre, because of her intense interest in the story when it was presented on the stage. Miss McIntyre and her sister, Gladys, were the most popular Salvation lasses in France with the A. E. F.

Marguerite De La Motte has been engaged to appear in the first of the Tom Terriss productions to be made at Western Vitagraph.

Ann May, Harry Meyers, Lydia Knott and Walter Perkins support Charles Ray in "45 Minutes from Broadway."

Mary Beaton, who has been working in Metro productions for the past three months, has been summoned to New York by Maxwell Karger to play an important role in "Clothes."

William D. Taylor, Lasky director, has begun production on "The Boy," from an original story by Julia Crawford Ivers, with Lewis Sargent and Lila Lee in the featured roles.

Will Rogers is about to start filming "Alec Lloyd, Cow puncher," from the story by Eleanora Gatea. Helen Chadwick will play opposite.

The latest Benjamin B. Hampton feature, "The Dwelling Place of Light," has been completed, and work will begin shortly on "The Money Changers," by Upton Sinclair.

In his new picture, "Smillin' All the Way," David Butler is supported by Lestrice Joy, Lydia Yeamans Titus and Rhea Haines.

Ethel Clayton, now at work on "All in a Night" for Paramount, states that she will go to England to make two films in October.

Florence Deshon plays the leading feminine role in Maurice Tourneur's new picture, "Caleb West, Master Diver."

Elsie DeWolfe, who appeared as the Madonna in D. W. Griffith's screen spectacle, "Intolerance," plays the role of the woman in "Democracy-The Vision Restored" under the direction of William Nigh.

Talent seems to be wasted in the realm, as they say, of the silent drama, for Robert Dunbar, who is Metro's "Alias Jimmy Valentine," was for twenty-five years (and before entering pictures) one of the best known tenors on the American concert stage.

Frank Currier has a prominent role in Douglas MacLean's and Doris May's "Lucid Intervals," soon to be completed in the Thomas H. Ince studios on the West Coast.

Willy Collier, Jr., otherwise known as "Buster" Collier, the son of the stage comedian, has been engaged for the Famous Players-Lasky stock company, and will shortly begin work on the West Coast.

Elaine Stearn's story, "The Road to Abilene," will be presented on the screen by Myron Selznick, with Eugene O'Brien starring therein.

Psycho-analysts will have their theories presented on the screen when "The Dark Mirror," starring Dorothy Dalton, is released. The story of the plot deals with complications resulting from subconscious knowledge of one character of the life of another. It was founded on the book by Louis Joseph Vance.

Oliver Thomas, with Larry Trimble, her director, has gone to the Selznick West Coast studios in California to make two pictures.

Edith Day, the star of "Children Not Wanted," has gone to London to play the leading role in an English production of "Irene" and to make a picture version of George Bernard Shaw's "Pygmalion and Galatea" under the personal direction of the author.

George Melford has completed shooting Sierra Nevada mountain scenes for the Artcraft picture, "The Translation of a Savage," based on Sir Gilbert Parker's story. Melford will shortly take his company on an Australian liner for ocean scenes.

Conway Tearle will play opposite Zena Keefe in "Marooned Hearts," of which Lewis Allen Brown is the author. George Archainbaud will direct.

Kathlyn Williams and Margaret Loomis will make the important roles in the support of "Conrad in Quest of His Youth," the picture in which Thomas Meighan will star as soon as he has finished "Civilian Clothes."

"The Shadow of Rosalie Byrne," which is soon to be released, and in which Elaine Hammerstein is starred, includes the following supporting comedians: Edward Langford, Anita Booth, Alfred Hickman, Fanny Cogan, George Cowie, Lilian Wiggins, and Juliette Bensoussan.

"The House of Toys," to be created for the screen by "Flying A" forces, will give a certain Western exhibitor a chance to again distinguish himself. When "A Doll's House" was screened at his theatre this imaginative showman advertised, "Bring the Kiddies."

"The Girl from Rector's" is coming to the screen, with Gerald Bacon starring Lucy Cotton in the title role.

"Wedding Bells," a converted stage play, will soon be screened, with Constance Talmadge doing the star role.

Grace Darling and not June Caprice, as originally intended, will be the star in Burton King's screen presentation of "The Hidden Path."

"Get Me Right. These Here Kids Must Walk"—"Out of the Snows" and into the Fire Is Shown at the Right.

Robert Henley, the Selznick director, is shown in the center. Scene at right is from "The Woman Gon't Sent," with Zena Keefe, from Selznick's latest release.
Ramona Film Is the Latest Picture Producing Firm Formed in Los Angeles

THE latest picture producing concern to have been formed in Los Angeles is the Ramona Film Corporation, with a capitalization of $100,000. Ray Rockett, formerly business manager of the Balboa Company at Long Beach, and recently manager of the purchasing department of Universal, is president and general manager; his brother, Al Rockett, is assistant general manager and secretary; E. H. Christensen is vice president, and S. G. Buchanan treasurer.

The capitalization of the new company is to be increased in a short time, when the name of the company will probably be changed to the Rockett Film Corporation. The first production to be met by the new organization will be filmed in one of the Hollywood community studios, but the company will build its own plant, either in Hollywood or in another community, thereby giving more activity. The plant will be built large enough to rent space to other producers besides the Ramona, of which there will be six, if the present plans are carried out.

The Rockett Brothers have left for Chicago and New York to establish their eastern connections and to look over a supply of stories on which they have obtained an option. On their return, in about six weeks, they will begin production immediately on their first picture.

Oakman-Dean Marriage Announced.

Wheeler Oakman and Priscilla Dean, who were married in San Francisco early in January, have at last admitted the fact to the public, and have established a home in Hollywood. Mr. and Mrs. Oakman met and became engaged soon after the picture, "The Virgin of Stamboul," was begun, when the former was the star and Mr. Oakman the leading man, and it was while they were on location for the picture in San Francisco that they decided to marry, and to keep it secret as long as they could.

Special Pictures to Make Dramas.

The Special Pictures Corporation, producers of the 1400 foot Comedies, has just announced its decision to film a series of two-reel dramas, the first of which will be ready for the screen about the middle of March. Thereafter the series will be released at regular intervals thereafter. The success in their ability to boil a two-reel comedy down to one reel, and to include the Special Pictures officials in their resolution to make the dramas, and it is their intention to boil down four and five reel material to two reels, thereby giving it greater punch, faster action and uninterrupted tension.

Bullfighter Completes First Film.

Enrique Molina, noted comedian and bullfighter of Spain, who came to Los Angeles a few months ago, has completed his first film in this country at the head of his own company. Senor Molina went to the Mexican border to film comedy bull-fight scenes, but made interiors and other location stuff in a Los Angeles studio. The comedy, which is called "The Suicide of Charlot," and is 1000 feet in length, was made from an original scenario written by the star and under his direction. It is now undergoing the process of titling and editing, also under the supervision of Senor Molina.

John Burton Dead.

John W. Burton, veteran stage and film actor, died on March 27 as the result of a stroke of paralysis that came over him as he was leaving for a Los Angeles studio on the Tuesday morning previous to his death. Mr. Burton had improved so much on the day following the stroke that he was able to sit up and eat a good breakfast, and he planned to return to the studio within a day or two. But a second stroke came and he never recovered from it.

Mr. Burton was born in Wisconsin in 1857. He made his first stage success when he played with Clara Morris in "Artichoke." He was best known in the west for his interpretation of "David Harum," several years ago at the old Burbank Theatre. He leaves a widow here, and one brother in the east.

Under New Contract.

Buster Keaton, for three years with Roscoe Arbuckle in Paramount comedies, has just let it be known here that arrangements have been made between Joseph M. Schenck and Metro whereby he, Buster, is to make a series of two-reel comedies for Metro as soon as he completes his work in "The New Henrietta," the Winchell Smith play now in course of production at Metro. Keaton's contract covers a period of several years, and calls for eight comedies a year, which will be produced under the management of Lou Anger at Metro's western studio.

Washburn Gives Blood to Son.

Bryant Washburn, Paramount star, underwent the operation known as blood transfusion one day last week when his blood was injected into the veins and arteries of his infant son, Dwight Moody Washburn. The little one has been ill for a long time, and it was decided by the physicians that the transfusion was necessary. Mr. Washburn did not suffer any ill consequence from the operation.

Sennett Beauty Marries.

Myrtle Lind, a Mack Sennett bathing beauty, was married on February 25 to F. A. Gesell, of Los Angeles. Miss Lind declares that she will retire from the screen.

Scenarist Leaves for Portland.

Eve Sturtevant, writer of screen plays, has left Los Angeles to accept the position of scenario editor of the American Lifograph Company, of Portland, Ore., where she will have full charge of editing all stories and plays to be produced by the American Lifograph Company. W. E. Keefe, formerly with D. W. Griffith and Adolph Zukor, is production manager for Lifograph, and with Miss Sturtevant, will write and produce two-reel comedies to be known as Lifograph-Keefe Comedies.

The first of these comedies is to be a satire on society life. Eugenia Gulbert, a classical dancer and talented actress as well, plays one of the leading roles; Clara Morris and J. Parke Jones play the other important roles. Bob Grey, formerly with the Lasky Company, is directing.

J. D. Williams Returns East.

J. D. Williams, president of the First National Exhibitors, leaves for his home in the east this week. Mr. Williams has been in Los Angeles for a few weeks, and during that time has closed a number of very satisfactory deals for the First National, among them the $250,000 contract for first run privileges with the Kinema Theatre. Mrs. Williams, who accompanied her husband on his trip, returns with him.

Reginald Warde Leaves.

Reginald Warde, film exporter, returned to New York on April 6, after having spent several weeks in the film colony on the west coast.

Moreno Begins New Serial.

Antonio Moreno, Vitagraph serial star, has begun work on a new serial drama from the pens of Cleveland Moffett and Albert E. Smith, president of Vitagraph. The serial has not definitely been named as yet, but it may be called "The Adventures of Moreno." Moreno's present serial, "The Invisible Hand," is being run in Mexico and Spanish speaking countries under the title of "The Adventures of Moreno." When this serial is finished Moreno hopes to go to Spain to film a picture.

New Theatre for Escondido.

A modern theatre building, to cost $30,000 is soon to be erected in the business center of Escondido, Cal. The house is being constructed for A. H. Nelsen, and will have a seating capacity of 1000. The equipment will include one of the latest types of organs.

Sam Cohn Leaves Shurtleff.

Sam W. B. Cohn, who has been filling the post of studio publicist for C. E. Shurt-
To Release "Buddy Post" Comedies

The new "Buddy Post" comedies in two reels that are being made at National are to be released through the Goldwyn exchanges, according to an announcement from the National Film Corporation in Hollywood. Although not a fat man, Buddy Post, the star of these comedies, is a young giant in height, measuring six feet six inches. The first of the series is called "Love and Loot," and was directed by Mark Goldsine. Helen Howard plays the feminine lead.

Famous Organist Calls

Dantes Belleau, organist of the T. & D. Theatre of Sacramento, paid a visit to the World office during his recent vacation in Los Angeles.

Metro Official in L. A.

J. Robert Rubin, secretary and general counsel of Players-Lasky Corporation, has arrived in Los Angeles on his first visit to California. During his stay Mr. Rubin is spend considerable time at the Metro studio, and has seen Nazimova, Bert Lytell and Mitchell Lewis at work on their productions.

Goes Over to Special Pictures

V. E. Hampton, for three years and a half chief accountant with the Famous Players-Lasky exchange, has severed his connections with that organization and has joined the sales force of the Special Pictures Corporation.

Irving Lesser Arrives

Irving Lesser, brother of Sol, and eastern representative of the Sol Lesser interests, has arrived from the East.

Why Change Your Wife” Breaking

ROM the offices of the Famous Players- Lasky Corporation comes the announcement that Cecil B. De Mille’s latest release, "Why Change Your Wife?" is a super-splendid success.

"Why Change Your Wife?" has started on a career of record breaking in first-run cities that promises to eclipse the box-office performances of any of the super-specials yet released, not even excepting Mr. De Mille’s previous production, "Male and Female."

Starting with an engagement of record-breaking length and receipts at Grauman’s Rialto in Los Angeles, according to Famous Players-Lasky, "Why Change Your Wife?" is coming to New York’s Rialto, and the box-office figures in any house in which it has played, and last minute reports indicate that this unique record is not due to be interrupted the present week at least.

From John P. Goring, Kansas City, the following wire was received: "Starting today on the third consecutive week of an indefinite run, Why Change Your Wife? at the Royal Theatre bid fair to eclipse any production presented in Kansas City. It has already shown $5,000 paid admissions, which is 20 per cent of the total city population. This De Mille masterpiece will easily exceed the record of 'The Miracle Man' at the Royal Theatre by several thousand dollars."

In Deseret, the production is expected simultaneously at the Rialto and Princess theatres, and the opening was the occasion for the following telegram: "Receipts at both Rialto and Princess broken by wide margin. "Why Change Your Wife?" will break all previous records for the house, including that of the longest consecutive run, four weeks, held by 'On With the Dance.' Public enthusiasm in approval and praise of the production."

At the Superba Theatre, Raleigh, N. C., the picture broke the single day record for receipts by several hundred dollars, and the telegram further stated: "Every record for attendance and receipts in Raleigh broken by this picture, which will be shown here since eleven this morning. Line-up half block long. Compelled to stop selling tickets at seven-thirty. Crowds enthusiastic and every indication great business will continue to end of run."
Educational and Non-theatrical News
Conducted by Margaret I. MacDonald

Authors League Does Not Favor a Legalized Censorship of Pictures

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 cannot 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 upon ideas. The indecent, improper and immoral film can be eradicated by the same methods as are used against indecent, improper and immoral books or plays. It may make the passing 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 as has been the improvement of the film in recent years, it would be greater and 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 plans, in co-operation with the National Board of Review,

Among those present at the meeting were Henry Syndor Harrison, George Creel, George Middleton, Rex Beach, James Hopper, Julei T. Bottke, Gelett Burgess, Arthur Somers Roche, Channing Pollock, Leroy Scott, Orson Lowell, Percy Macxay, Cleves Kinkhead, Rupert Hughes.

New Screen Magazine Has Good Subjects.

In the Universal New Screen Magazine No. 62 may be seen Elmer A. Sperry's latest invention—the most powerful searchlight in the world. It throws a shaft of light of one billion two hundred and eighty million candle power. By concentrating the rays of one hundred and fifty two-hundred powerful searchlights, scientists believe a shaft of light can be produced that will be seen in Mars, our nearest planet neighbor. The New York sky line at night is shown under the powerful gaze of a Sperry searchlight.

Another feature shown in this reel is the bean which helped win the war, it did not rest on the shoulders of one of the dollar a year men. From this bean, oil was produced for Liberty motors, also castor oil.

Burton Holmes' Views

Show France and Siam

THE Paramount-Holmes travel release for April 18 presents a journey of ease and comfort in Siam, and is called "Up Country Siam."

The noted photographer and lecturer makes the trip in a special car attached to the royalty train of the brother of the King of Siam. His itinerary diverges from ordinary paths of travel and traverses country seldom seen even by the veteran tourist of the kingdom. In addition, the cameraman has the distinction of being a member of the royal party. Under the King's prestige opportunities were afforded to take pictures of people, localities and incidents seldom if ever previously photographed. Special celebrations were arranged for the benefit of the camera, and the film record of the journey includes a smiling motion picture of the entire royal party.

"Lovely Lorraine," the subject for April 25, has managed to retain its sunny, smiling demeanor despite the ravages of war. The travel weekly shows the rural district of one of France's two disputed provinces. Quaint village scenes, local customs and peasant dress feature the pictorial visit among the inhabitants. One of the best scenes in the film is the scene showing pretty village girls doing exquisite "paletto" work—attaching tiny spangles by the thousands to gauzy fabrics, making shimmering creations for the wealthy women of fashion in large cities.

The picture gives an accurate and interesting account of the daily lives of the population in this district.

Effect of Noxious Gas on Human Beings Shown by Fox

The building of a tube under the Hudson River for vehicular traffic between New York City and New Jersey, a project now being planned, presents many engineering difficulties, notably the least of which is the question of how to dispose of the carbon monoxide gas given off by automobiles. As this gas is a deadly poison one can readily see the necessity of eliminating it from the tube without delay.

In Fox News No. 51 are shown tests conducted at Yale University by the Federal Bureau of Mines to ascertain precisely the effect of motor exhaust gas on the human system. An automobile equipped with an aeroplane propeller that drives the exhaust gas into a specially prepared chamber is shown, and then one of the scientists courageously goes into the sealed chamber to see what happens to his system.

In order to prevent outside air penetrating the chamber, the door is covered with broad strips of adhesive tape. From time to time the subject thrusts his hand through a small vent in the door to allow specimens of his blood to be taken for microscopic and other tests.

When the subject emerges he is so overcome that he falls into the arms of a fellow scientist. In order to resuscitate him oxygen is administered, which rides his blood of the noxious fumes.

Pathe Shows Land Plane Launched by New Method

An unusually big feature of Pathé News No. 26, which should interest all classes of people in this country because of the enormous appeal and increasing popularity of the air sport, is the startling method recently perfected and employed by the U. S. Naval Air Force for launching land warplanes from the water. Since the beginning of the war the navy has been experimenting and rapidly improving this branch of the service. The cameraman who secured the shots did a remarkable bit of photography, as it was necessary for him to operate from a speed
boat of the fastest type to keep up with
navy experts in order to record the feat from
all the difficult angles.

This invention, shown in the current
issue of the News, is the latest method of
launching a land plane from a sea-sled.
The plane is first placed on the sea-sled,
which is a peddler-built, high-powered
motor boat. When the boat attains a speed
of 55 miles an hour the terrific momentum
forces the plane into the air, and seems to actu-
ally lift it into the air. In this manner the
warplane rises without the usual "start"
or "getaway." The value of this new method
of launching is the saving of fuel, which
formerly was swiftly consumed in
starting the plane on its journey.

Variety Is Keynote of
Goldwyn April Releases

THE Goldwyn educational releases for
April 3 and 10 present a number of
interesting subjects, which are as fol-
lows: Pictograph No. 7034, in addition to
a Bray technical drawing, which shows the
formation of the ear and how it operates in
connection with the other parts of the
brain, introduces an interesting industrial
subject called "The Leviathans of the Lakes,"
showing the loading and unloading of coal and
ore by machinery.

"The Silent Witness," shows how Judge
F. B. House, of New York's traffic court, tries
to interpret the wild gestures of an Italian
attempting to explain an auto-
mobile accident. A cartoon comedy of
the "Jerry on the Job" series completes the
reel.

The Goldwyn-Ford Educational Weekly
for April 3 covers the activities of a lumber
company called "Cut and Dried." The picture
shows the lumbermen working knee-deep in the
snow, and presents scenes of great interest in the
lumber woods.

Process of Rug Weaving
Revealed in Ford Weekly

THE entire process of rug weaving,
from the time the pattern is designed by
the artist until the product is com-
pleted, is shown in the Ford Educational
Weekly No. 196, "From East to West," dis-
tributed by the Goldwyn exchanges.
The film first shows the work of the artist
who outlines the pattern and paints in the
colors. Then the pattern is traced on cardboard
and transferred to the loom. The yarns are
woven together until they look like the record
for a piano player. The needles of the machine
pass the various colored threads which
weave the rug and form the patterns.
Following the needles is a knife which
cuts the threads and leaves a soft nap. Each
step in the growth of the rug is shown in
a picture that provides a clear explanation of
a complicated process.

Some Things Worth Knowing

That a number of high school principals
are contemplating the exhibition of the
feature film, "A Man There Was," before
the pupils. This picture is an adaptation of
Ibsen's "Ghosts," which is taught in the
schools of Scandinavia.

That according to a report from the
motion picture committee in Syracuse, Harry
Gilbert, manager of the Regent Theatre,
is showing the following pictures to the
children of the city over the period from
March 6 to May 1: "The Rescuing Angel,"
"Evangeline," "An Innocent Adventurer,"
"The Virtuous Three," "Louisiana," and
"The Heart of Youth."

That "An Equal Chance," produced by
the National Tuberculosis Relief for
Public Health Nursing, with the cooperation
of the New York State Department of Health,
gives a vivid description of the work of
the district nurses of the country and de-
tails of nursing technique. This organi-
sation is located at 156 Fifth avenue,
New York City.

That it is estimated that there are three
hundred consolidated schools in the state
of Iowa, with another two hundred either
organized or under organization. Many
of these schools are providing a room in which projection apparatus may be installed.

That recent additions to the Iowa State
College film library are "Auto Starting and
Lighting," "Making the Desert Bloom,"
"War Review Nos. 30 and 31," "Uncle Sam,
Insurance Agent," "The Oliver Chilled

That a moving picture machine is being
purchased by the First Presbyterian
Church at Astabula, O.

That the Central Association of Racine,
Wis., are contemplating the establishment
of a children's theatre. Address recreation
office.

That the biblical film "From the Manger
to the Cross" was shown in the Acri Thea-
tre, Philadelphia, on Sunday, March 21. This
was the first time that moving pictures had been
shown in Marietta on an educational basis. The Vitagraph Company is handling this film.

That the exhibitors in Rochester have
been thinking of the sick and the af-
licted in the homes of children and
old people in the various public
and private institutions. They feel they
would like to go to the homes of these people,
and are formulating a plan either for carrying the pictures to the institutions or giving free entertain-
ments to groups of them in the theatres.

This was undertaken with great success
by Mr. Wells in the theatres of Richmond,
Va., some years ago.

That the Shredded Wheat Company at
Niagara Falls, N. Y., has installed two new
Simplex machines in its big factory. The
company plans to use the machines three times
a week at the noon hour for its employees
and one night a week, when employees may
bring their families. Simplex is installing the
machines.

That a committee has been formed under
the direction of the Visual Education
Department of the New York City Board of
Education, which is now working out a
course in biology and zoology as a first
step toward a series of films in con-
nection with the curriculum.

That a practical plan has been worked out
by District 73, of the Evanston, Ill.,
schools. They have used such film sub-
jects as "Liquid Air," "Hygiene," "Magneti-
sm" and "Science," and as aids in geog-
raphy, "Prairie Dogs," "Prairie Life," "Marked
Bears," "Romeo, Bornore," Australia—"Show-
ing Habits, Customs and Animals," "Venezuela with M. A. from University of South
Carolina and Her Vegetable and Plant Life." Many other
subjects also have been shown, such as hort-
iculture, production of oleomargarine, and
the products of husbandry.

That the Cleveland high schools are using
film during the noon hour, when
three to four hundred pupils gather in the
auditorium to watch the entertainment.

That the following feature productions
have been used in the programs in theaters: Famous Players-Lasky, "Alarm Clock Andy" and "On
With the Dance;" First National Exhibition, "In
Old Eastward Ho;" Goldwyn, "Street Called Straight;" Hod-
kinson, "Desert Gold;" Equity, "Eyes of
YOUTH;" Select, "The Cousin;" Universal, "Great Air Robbery" and "Marked Men;" Vitagraph, "Pegeen."

That religion and educational work are
to be included in the factories of Des Mo-
ed moving pictures this spring, under the auspices of the religious
extension department of the Y. M. C. A.
A model, moving picture, has been purchased,
and a series of noon-day meet-
ings for employees in the larger factories of
the city is being worked out. The films
will be shown from the "Y" headquarters
in New York City.

That the Universal Exchanges are offer-
ing in the International News No. 13, the
official pictures of the current and recent
exploits of the German sea raider, "Moewe." These pictures will be shown in four installments in the news reels Nos. 13, 14, 15 and 16.

That the Fox News No. 51 has views taken
in the shop on Fourteenth Street,
New York City, where thousands of hats are
turned out yearly to be worn by Sal-
vation Army lassies.

Another of the features of this issue is
the motor boat that travels at the rate of
sixty miles an hour over an inch of water.
It is equipped with an aeroplane propeller
mounted on the deck.

That the Pathe News No. 24 gives views
of Harry Farnum, the famous American
whale catcher, who is sweeping Ireland at the present time. This issue also has exclusive pictures of the explosion that turned the Italian war-
ship, Leonardo da Vinci, upside down at
Tarento, Italy.

That the Kinemacopters for April 6 contained
the following interesting subjects: President
Wilson's summer home on the Charles R.
Crane estate, Massachusetts; the storm-
swept west; a Mexican bread line—Mexi-
can farmers were lured by fabulous
wages flocked to San Antonio and are
now public charges; Atlantic City in the
three days of its grand opening; and a class just back from France undergoing strenuous athletic instruction, and other
news equally important.

That one of the latest Americanization
pictures was made by Harry Levey, of
the Universal Film Manufacturing Company's
Industrial and Educational Department. It
is based on a short story by Miss M. Ma-
ray Butler, president of Columbia Uni-
versity. It is called "Is America Worth
Saving?"

That the Gaumont News for April 6 has
some interesting scenes showing the de-
parture for Alaska of a salmon fishing
boat from Alameda, Calif., New England
farmers being taught tree surgery, the
kite tournament at San Mateo, Cal., and
Yale winning two races in the first regatta
of the season at Philadelphia, Pa.

That the Paramount Magazine for April
18 proposes to define the thickness of the
human cranium in a subject called "Mental
Acrobats;" "Things to Remember;" "Three Minutes of Wit and Wisdom" from the
Smart Set Magazine, and an animated car-
toon by Pat Sullivan, one of the "Felix the Cat" series.
Louis Thompson, of Special Pictures, Plans Two Comedyart Film Expeditions

LOUIS W. THOMPSON, president of Special Pictures Corporation, Los Angeles, announced on Wednesday, March 31, and remained until the following Friday night, when he left for New York. He stated that the object of his visit to eastern points has chiefly to do with the starting of a camera expedition to Europe and Africa, for the purpose of securing scenic pictures, which will be run with his Comedyart productions.

The first camera expedition will have three expert cameramen, and will leave for London early in May. From that city each cameraman will depart for his appointed territory. One will go to Norway and Sweden, another has been assigned to France, Holland, Spain, Portugal and Italy, while the third will devote his activities to Africa.

The second camera force will embark at San Francisco, in about six weeks. Two of the cameramen of this party will visit Japan, China and Siam, and the third will devote his entire time to the South Sea Islands.

The negatives of the scenes taken by both expeditions will be developed by the Artcolor process which, Mr. Thompson guarantees, gives faithfully the perfect natural tints and tones of the scenes taken. The Special Pictures Corporation controls this process which, Mr. Thompson says, is entirely different from any other process of the kind in existence.

Artcolor in Comedyart Pictures.

These Artcolor scenes will be used in the organization's Comedyart productions, each comprising 1,400 feet of comedy, 400 feet of Artcolor and 200 feet of novelty. These novelty contrast scenes of former days with similar scenes of modern days. Take, for example, the ever-interesting topic, courtship. This will be treated as it was carried on years ago and also as it is conducted now, affording amusing contrasts which entertain both young and old.

Each of these Comedyart productions includes a comedy, a scenic and a novelty, thus affording the exhibitor all he needs as a complete filler for the feature selected for his program.

Mr. Thompson explained that the word "Comedyart," as used by his company, means the combination of a comedy and an Artcolor scenic. These Comedyart pictures are now released at the rate of one a week.

Mr. Thompson announces that his company is arranging for three more comedies a week, each of which will include two single-reel comedies and a 500-foot comedy. The title of these comedies has not yet been announced. The object in making these untitled comedies is to meet the wishes of numerous exhibitors, who desire to fill out their programs in this way, it was explained.

Has Secured 3,000 Contracts.

During the interview, Mr. Thompson made these contracts, which were signed for Comedyart productions during the week beginning March 22, and that they were signed by representative exhibitors throughout the United States and Canada. In making these contracts Mr. Thompson was guided by the following policy, which his organization has determinedly adopted:

"One hundred per cent. representation at reasonable service prices and, positively, no favors shown."

"The 3,000 contracts, referred to as being secured in one week, are the result of this liberal and fair policy," Mr. Thompson added.

In Sixty Theatres the First Week.

"Comedyart has now been in existence for two months and released the first picture, March 28, in sixty of the leading, first-run houses in the United States. All the leading circuits in the United States, with a few exceptions, have been signed," said Mr. Thompson.

He stopped over in Chicago to familiarize himself with the Chicago office, located in the quarters of Greater Stars Productions, on the eighteenth floor of Consumers Building, and expressed himself as being well pleased with the work of C. E. Davies, who is manager for Chicago and tributary territory. This territory includes, in addition to the city, Illinois, southern Wisconsin, western Michigan and the river towns of Iowa.

New Entrance to Randolph

Lures State St. Promenaders

THEY also find comfort who "only stand, and wait" at the Randolph since the new $60,000 entrance and lobby on State street was built. Previous to its completion, two months ago, there was no satisfactory nor adequate means of sheltering the standing line at this theatre, which is owned by Jones, Linick & Schaefer. The old entrance on Randolph is necessarily small and, not being enclosed, it holds no attractions for theatre-goers in zero weather.

But the new lobby!

It is a boon to the Randolph as well as to the tired man or woman who has to wait in line for a seat. It is superbly distinctive in line and color scheme. Panels of old rose tapestry above a wainscotting of Italian marble; artistic, hand-carved marble urns, settees and benches; solid mahogany cases for the portraits of stars and handsome announcements of coming attractions, and an exquisite electric fountain as a centerpiece, bespeak artistic discrimination and nice good taste.

A Spacious Lobby.

Quite as much can be said in favor of the practicality of the extra entrance, as of its aesthetic value. As many as 400 can comfortably find room, as the lobby measures 125 feet in length by 25 feet in width. About three-fourths of this space is enclosed and is particularly appreciated in rainy or in cold weather, when it is comfortably heated.

The plan for a new entrance was conceived originally as a competitive measure. State street, in this vicinity, is already a popular thoroughfare for movie fans, and promises to be still more of a Mecca in view of the projects already under way for erecting two fine picture houses nearby. In fact, the Randolph is already realizing the commercial advantage of being on State street. Business has increased noticeably.

Manager Louis J. Jones reports that the record day, thus far, occurred Sunday, March 28, when "Huckleberry Finn"
brought receipts close to $2,000. Other recent
bills have been a "The Dance," with Mae Murray, and "The Copperhead," with Lionel Barrymore. First run privilege on all Paramount specials has been secured, and Randolph has a seating capacity of 800 and exhibits from 8 o'clock a.m. until 11 o'clock p.m. Admissions are 25 cents for any seat, for the hours between the mentioned.

For the week of March 29, the first releases of Constance Talmadge in "In Search of a Smirr and Nora Talmadge in "The Woman Gives" were shown at this house to fine business.

Stepping in for a visit, Randolph is becoming recognized as the theatre where the cream of moving picture productions can always be seen.

**Annual Meeting of Equity Held at Blackstone Hotel**

THE yearly meeting of the officials of Equity Pictures Corporation was held at the Blackstone Hotel, Wednesday and Thursday, March 31 and April 1. There were present: Harry Garson, producer and director; Herbert K. Somborn, president, and Joseph Schnitzer, general manager. Clark Chappell also participated in the proceedings, when he could spare the time from filling engagements at prominent theatres, which had been arranged by Harry Reichenbach, her exploitation and publicity manager.

As the result of the sessions on Wednesday night, it was decided that Equity will make four pictures this year, with Clara Kimball Young as the star. Her next production will be "Mid-Channel," adapted from Sir Arthur Wing Pinero's play of that name, in which Ethel Barrymore starred for over a year, at the Empire Theatre.

The average approximate cost of each of the four stories for the Clara Kimball Young superfurniture, for the present year, will be about $125,000. The management of Equity is making a great effort to secure big plays and special stories.

The policies outlined at this annual meeting regarding Equity and the Garson studios will be given out later.

Mr. Chappell made a personal appearance at the Playhouse, the theatre of Chaney Theatres during her stay, and was enthusiastically received in each instance. Louis B. Mayer & Kerner and Ascher Bros. have booked all the forthcoming Equity pictures for this year on their circuits. Mr. Reichenbach informed the writer. He also stated that "The Forbidden Woman," during its run at the Playhouse, on Michigan avenue, is topping the receipts for "Eyes of Youth."

**Chicago's New Exchange Buildings Is Now Assured**

FROM all that can be ascertained at the present writing, it appears pretty certain that the film building, which has been long talked about, on the site at the northeast corner of Clark and Kinzie streets, a block north of the Chicago River, will be built in the near future.

A bond of $50,000 has been furnished the N. A. M. P. I. by E. G. Welch, who holds the lease of the property, that the building will be constructed, and it is understood that another bond of $100,000 has been furnished the owners of the property by the Eastman Kodak Company, as assurance that the building will become an accomplished fact.

The rental of a square foot is $1.30, so that the demand of the owners means that the minimum annual rental must be $150,000.

**Exchanges Facing Difficulties**

Great difficulties are being faced at the present time by the exchanges of Fox and United in the Mallers Building, at the southeast corner of Clark and Wabash avenue. These exchanges must vacate their present quarters by May 1, and manager E. C. Eckard, of Fox, and Jack O'Toole, manager of United Pictures Theatres, Inc., are at their wits' end to find suitable locations.

The only consideration of the present city ordinance is so strict, in the matter of housing films in the Loop district, that it is practically impossible to secure suitable locations.

The owner of the Mallers Building has displayed unwonted harshness in listening to anything but a reasonable term and wants sky-high rentals for the privilege of an extension of time that will tide over the difficulty of finding a new building on North Clark street ready for occupancy. Metro, whose offices are in the same building, luckily, has a lease until December 1, 1929, when it has a first right to the building.

The pioneer in the theatre field, in Auburn, Ind., charges 10 and 20 cents for ordinary programs and 35 and 50 cents for special features, which shows that picture lovers in country towns appreciate good pictures at their real value.

**Goldwyn's Business Tip-Top Throughout Middle West**

E. C. JOHNSTON, division manager for Goldwyn Pictures Corporation in the middle west, has returned from a stay of two weeks in New York City, where the officials of the organization discussed the new selling policies for the coming year.

Before visiting the Metropolis, Mr. Johnson finished a trip, which occupied three weeks, visiting offices in his territory. He reports most favorable conditions for the organization in every city visited.

Mr. Johnson's headquarters are in Goldwyn's Chicago office, at 207 South Wabash avenue.

**F. O. Nielsen and H. A. Hill Purchase the Logan Square**

O. NIELSEN, of F. O. Nielsen Feature Films, and Harold A. Hill, owner of the Star and Arrow Theatres, this city, have purchased the Logan Square Theatre from Harry W. Thompson.

The Logan Square is located in a high-class neighborhood, on the northwest side, and has 1,350 persons, is a thoroughly modern house, with an orchestra of twelve musicians. Nielsen and Hill will install a large modern organ.

The presentations at the Logan Square,
under the new ownership, will be directed by G. D. Dunwood, who was formerly manager of the Kinema and Auditorium Theatres, Los Angeles, for William Clune. Mr. Dunwood resigned his position, about three months ago. Messrs. Nielsen and Hill announce that the Logan Square programs will be selected to suit and benefit the patrons, irrespective of make. Short subjects of the most approved merit will be shown also.

On Sundays, vaudeville only will be used at the Logan Square. The acts will be booked by the Western Vaudeville Managers' Association.

Big "U" Mid-West Managers Hold Meeting in Chicago

A MEETING of Universal exchange managers in middle western territory was held in the Chicago office of the company Saturday, Sunday and Monday, March 27, 28 and 29. Its object was to discuss future policy and to formulate plans for carrying it out.

The following were present: Harry M. Berman, general manager, New York; Bill Armstrong, district manager of Pacific coast territory; John Day, headquarters at Minneapolis; Curley Culvert, manager, Kansas City; H. F. Letholtz, manager, Omaha; Joe Roderick, manager, Minneapolis; Edgar B. Hayes, manager, Milwaukee; George Levine, manager, Milwaukee; I. L. Lesserman, manager, Chicago; Sam Benjamin, manager, Oklahoma; J. Gettelman, in charge of the feature department, Chicago, and Morris Hellman, in charge of the short reel department, Chicago.

Manager Lesserman announces that Lubliner & Trinz, of Chicago, have booked "The Virgin of Stamboul" for more days over the entire circuit than have ever been given to any super feature. This picture has been booked for an indefinite run at the Playhouse, opening Sunday, April 18, on Michigan Avenue. This will be its initial showing in Chicago.

Harry A. Rice, Chicago publicity manager for Universal, went to Bloomington, Ill., Tuesday, March 26, to explain the "Great Air Robbery" at the Chatterton Theatre, where it was booked for a run of five days.

New Milwaukee Manager for United

B. E. Bristol has been appointed manager of the United States of the United Picture Theatres, Inc., by Manager Jack O'Toole, of the Chicago office. He succeeds L. F. Thomas, who resigned in order to resume his law practice.

Conditions in Milwaukee are very good for everyone in the business, Mr. O'Toole states. All theatres, both in the downtown section and in the outskirts, are doing excellent business.

Manager Grauman Joins Benedicts

J. S. Grauman, branch manager of the Chicago office of Metro Pictures Corpora-
tion, and his wife, who have been joined by Mrs. Lida Sinheimer, 4735 Drexel Boule-
vard, Chicago, were married Wednesday, March 19, at Hotel Sisson, this city. In the evening the bride and groom left for Colorado Springs to spend their honeymoon. They will be at home, at the Hotel Sisson, Sunday, April 15.

Mr. and Mrs. Grauman were presented with a beautiful silver flower vase, handsomely inscribed, by the Chicago office force.

Mr. Grauman has held his present position with Metro for the past two years. Before coming to Chicago, he was branch manager of Metro's Milwaukee office.

Clermont Has Clear Policy; Bookings Please the Mothers

WHAT is suitable for children to see on the screen? Is a question that is determining factor in booking features, Manager J. W. Bower has found. By adopting this conscientious attitude Manager John Frundt has won a reputation for having one of the cleanest screen houses in Chicago. One of the things that is objectionable in the way of film literature, Mr. Frundt's sensible argument is in part:

"Children are natural students. Details which receive only a passing glance from an adult will often furnish food for extensive thought in a child's mind. If the youngsters see something new, something that has never happened or been allowed to happen before, they are going to be impressed, and oftentimes they will go away and imitate. Are you sure that this policy of elimination, in showing pictures, will please adults?" Mr. Frundt was asked.

Women's Help Valuable

"It is pleasing the mothers, at least," he answered, "and they make up a large percentage of our patrons. In watching pictures, mothers demand whether the subject and its treatment is healthy entertainment for a child. I have talked over various replays, and have learned to judge more from their standpoint.

"A slight thing will often bring their valuable condemnation. I recently decided not to book a popular picture now on the market, because of the heroine's insatiable desire for a cigarette. This sort of thing is not so objectionable, but often it is overdone, and too often it is upheld by the scenario writer, which gives the picture a low moral tone."

Manager Frundt exhibits as an even standard of pictures, which he finds more profitable in his community than the less uniform policy of showing a superspecial one night and something less than mediocre the following night. The Clermont seats about 600, and a part of its patronage consists of young folks. The size of the theatre does not warrant having an orchestra installed. It has been four years ago, shortly after Mr. Frundt became manager, and this is proving a satisfactory substitute for an orchestra.

Music at the Jackson Park Attracts City-Wide Patronage

NOT every day does an orchestra leader and all pick up its impedimenta and leave a theatre just so as to follow the conductor. A bigger field. Yet this is exactly what happened at the Jackson Park Theatre, two years ago when a famous concert manager, directing the house. Mr. Sal-
klin has attained a rare degree of success in the art of managing and his record shows that there has been an un-
derlying bond of loyalty between his house staff and himself. Not only his musicians but every piece of theatre will have been associated with him in his former positions. In a recent interview he asserted that organization is the most potent force in building a theatre's reputa-
tion.

"We came because we like your music," that's what heard from visitors at the Jackson Park which attracts a city-wide patronage, although it is located on the little side, yet revenue was good.

The moving picture world, which is now being considered by Edward Bloom, the owner. By the pur-
chase of a site directly back of the lot on which the theatre stands, additional space for 800 seats would be available, thus making the entire seating capacity 2,320. If then a plan is carried out, the Jackson Park will be the largest one-floor house in Chi-
ago. The other propositions provide for a still larger theatre, with a balcony, which would seat not less than 3,000. The fast-
growing district of Jackson Park will soon warrant such a project.

Empty Seats a Rare Sight

Under the Roof of the Linden

BUSINESS at the Linden is booming, thank you," Manager Thomas Johnston answered cheerfully (as a manager who has had a bird in the hand and reached for his ledger). "There!" he said with modest triumph as he opened page after page that told the story of prosper-
ity. "Do you wonder why we put on daily matinees and then can't take care of them all?"

No need to wonder, even without the rare privilege of a glance at Manager Johnston's bookeeping, because, after attend-
ing an afternoon show a message was received that a popular picture house, you're quite convinced that the box office isn't worrying.

The Linden, if it were on State and Madi-
on streets, would hardly have a more en-
viable location. For Halsted and Sixty-
third is a bustling, bustling corner, with a lively entertainment of humanity that keeps traffic cops and the Linden busy.

"Eleven years ago, when it was first built, this theatre was to the south side what the Orpheum is to the north," the manager said. "At that time it was running vaude-
ville. Since two years ago we have been established on a moving picture basis exclu-
sively."

Manager Johnston has had a chance to watch developments. His first position at the Linden was that of drummer in the orchestra. From the secretarial cocktail woman to the concert leader he has grown.

For three years ago, E. Thomas Beatty, proprietor of the Linden, and also of the Englewood Marque Theatre across the street, made him manager.

If every day does not witness a process of holding out the crowds, Manager Johnston says that there's something wrong. At present there is no apparent means of remedying the tight situation. Not an inch of ground in the neighborhood is available; people are rioting to be enlarged. By a compact seating arrange-
ment it holds 888, balcony and all. A small comment from passers-by have rendered it advisable to present mati-

Benevolent Lowell, proprietor of the Linden, and other prominent business and civic leaders, have been attending the Saturday and Sunday matines. So special weekly programs with an appeal to juvenile fans will soon be pre-

around Chicago Picture Theatres

By Mary Kelly
Among Busy Exchangers

Universalites of Pittsburgh
Give Showing of “Stamboul”

The Pittsburgh Universal exchange held an elaborate trade showing of the new Priscilla Dean production, “The Virgin of Stamboul,” at the Olympic Theatre, Sunday afternoon, March 28. The large house was packed to the doors, and the picture made a big hit. A ten-piece orchestra played the musical score of the picture and added much to the presentation. Universal can always be depended upon to put over something new at their trade showings, and they are always looked forward to. This time they had several chorus girls, who were playing at a local theatre, as ushertesses, garbed in oriental costume. All in all, a splendid showing of the new feature, and one of the boys said, “ Mighty pleasing to the eye.”

Johnston’s Cause for Joy.

W. R. Johnston, assistant manager of the Pathe exchange, was back on the job again the day after six weeks spent in the hospital, the victim of a general breakdown. While Mr. Johnston was in the hospital there was an addition to his family at home, in the shape of a baby boy. So there is double cause for felicitations.

From Universal to Circle.

William A. Welsh, who was with the Universal as bookkeeper for several years, is now connected with the Circle Film Exchange. John McAlley is manager, in the capacity of roadman.

Construction Cost “Kills” Film Building.

The First National Exhibitors Exchange will move from 414 Ferry street, Pittsburgh, to the building formerly occupied by the General Film Company in Ninth street, on or about July 1. The United Artists will also move to the same building at the same time, and it is likely that some of the other exchanges will secure space in the building also.

The above announcement will come as a surprise to many, as it was expected that another film building was to be opened in Forbes Avenue or the building at 1018. It now develops that the cost of erecting a new building such as the city demands would be prohibitive at the present time and that project is now abandoned.

Honeymooning in New York.

Jack Frazier, salesman for United, and for some time manager for Paramount, married Florence Glass, of the First National force, last week. The happy couple took a short honeymoon trip to New York. Congratulations.

Armenian Girl’s Personal Appearance.

“The Auction of Souls” is playing a circuit of towns in West Virginia at present, Aurora Mardiganian, the heroine of the play, appearing in person at all engagements. The attraction is cleaning up everywhere.

Pittsburgh Personalities.

Ralph Abbett, manager of the Indianapolis office for Universal, paid the Pittsburgh office a visit one day recently on his way back from New York. He is assistant manager Herbel’s old boss, and maybe each wasn’t glad to see the other.

Sig. Schlager, special sales representative for J. Parker Read, Jr., was in Pittsburgh, week of March 29 conferring with Joe Bloom, the W. W. Hodkinson exchange chief, regarding the distribution and exploitation of “Sex,” the newest Louise Glaum vehicle, in this territory.

Brontetter More Active.

T. C. Brontetter, formerly manager of the Triangle Film Corp., but at present president of the Tri-State Theatre Corp., has taken over the active management of all their theatres, relieving Mr. Dunmeyer, of Butler, treasurer of the company, of some of his many duties.

Field Representative Ira Aronson, of the National Pictures Theatres Corporation, acted as personal representative for Louis J. Selznick, at the grand and formal opening of the Venango Theatre at Oil City, Pa., March 22.

Altoona’s One Big Day.

It so happens many times that two or three film roadmen will hit the same town on the same day, but we think that last Friday, March 26, was the Mecca for the Knights of the Celluloid in Altoona, and you can imagine what Jake Silverman and A. Notopoulos were up against.

First came Mann of Pathe, then Graham of Republic, and Meltzer of Select, Ainsworth of All Star, Carroll of Fox, Griffith of United Picture, Kruse of Republic, Harry Rife of First National, and then Burgon of Universal popped in. Some array, we say!

Detroit Exchange Notes.

Ralph Peckham, for the past year special representative in Ohio for Lewis J. Selznick, has been appointed Detroit manager for the Republic Distributing Corp. He was formerly in Detroit with the Universal; later he organized the Criterion Film Exchange, and managed the Detroit office of Unicorn.

Republic and Select Co-ordinate.

The Republic office has moved down with Select on the fifth floor of the film building. Select will merely do the physical handling of the film. Ralph Peckham, as manager of Republic, will maintain his own selling organization.

Detroit Personalities and News Briefs.

Sam Pelzman, formerly with Select in Washington, has joined the sales staff of the Detroit Select office.

Two-time sales manager of Famous Players-Lasky Corp., spent April 4 to 8th at the Detroit office conferring with Manager C. W. Perry.

E. P. Tarbell, division manager for Vitagraph, has been spending the past ten days at the Detroit office conferring with Manager J. M. Dunham.

W. D. Ward, Universal manager, is after first prize in the $7,000 contest which ends July 3rd. In the recent contest, Mr. Ward took second prize.

Henry Zopp, well-known film salesman, has joined the Pathe staff in Detroit, and willvel in their new territory.

Hyman Attractions Center in Detroit.

Arthur S. Hyman Attractions have closed their Chicago office and brought Warren G. McCoy, former manager, and Leo Carrrow, former shipper, to the Detroit office, where they will continue their associations.

Among Atlanta Exchangers.

O. P. Hall, home office representative of National Picture Theatres, Inc., spent several days in Atlanta recently getting the local office in shape. The Atlanta office, it is stated, has already passed double its quota on franchise sales for the new organization, and Mr. Hall is enthusiastic over the reception which has attended their entry into this territory.

Arthur C. Bromberg Attractions have made arrangements to handle the North Carolina territory for the distribution of the new Hygrade Pictures Corporation, of Charlotte, N. C., on account of the better shipping facilities for handling this territory from Charlotte. Bromberg’s Attractions have just closed a deal for the Essanay-Chaplin specials for this territory.

Booming Atlanta’s Own Feature.

Wassman & Stephens have opened the W. & S. Feature Service, and at present are launching first-runs on “Husbands and Wives,” a production filmed in Atlanta, in which the biggest of Atlanta’s social favorites appear. The story is from the novel “Making Her His Wife” by Georgia’s gifted writer, Mrs. Cora Harris, and Vivian Martin is the star. For its premiere in Atlanta, Mrs. Harris will make a personal appearance, it is announced.

Woman Exchange Manager.

Al Livezy and E. W. McWhorter, formerly short subject salesmen out of the local Pathe office, have gone over to the Republic, under that well-known woman exchange manager, Mrs. Anna Sessions.

Florida Exchanger Busy.

Down in Jacksonville, J. D. McGee, general manager of the Exhibitor’s Booking Association, is running a busy exchange. His service pretty well covers Florida, with a line of independent features kept up to date. McGee’s exchange is located in the Realty Building.
in Big Distributing Centers

**Baltimore Exchange Notes.**

Louis H. Bell has booked "The Great Air Robbery" to the American Flying Club of Baltimore, and it will be shown under the auspices of this club at Albaugh's Lyceum Theatre during the week of May 5. Mr. Bell will handle the publicity and advertising campaign for the picture when it is shown by the Club.

Airplane stunts will be conducted by the Club during the week that the picture is being shown. Mr. Bell has been transferred to the Washington, D. C. office of Universal. He began his duties at that office on April 5.

**Palan Now Screenart Manager.**

The Baltimore branch of Screenart Pictures will now be under the management of S. Palan, as Michael Siegel has resigned to become again associated with the sales force of Universal to work out of the office of the Baltimore Film Exchange, 412 East Baltimore street. Mr. Palan has been covering the Virginia territory for Screenart and has been in the film business for five years. He has covered the Pennsylvania territory for Mutual and Capital and has also been in the exhibiting end of the business. He managed the Savoy Theatre in Wilmington, Del.; was assistant manager of the Metropolitan Opera House, showing pictures, in Philadelphia, Pa., and owned the Riverside Theatre in Bristol, Pa., which he sold recently to Louis Hirsh of that city.

**Loftus Becomes Realart Manager.**

Charles C. Loftus has succeeded Lou D. Lyon as Baltimore representative of Realart Film Company. Mr. Loftus has been in the amusement business for eleven years and at one time was associated with the United Booking offices in New York City. During the war he was in the Quartermaster's Department of the U. S. Army, and spent 26 months overseas. He was released from the army last Thanksgiving day, and he says it was a day of thanks to him. He operated a show called the "Q. M. Frolics," while in France, after the armistice was signed and took it around to various army camps.

**Baltimore Exchange Personalities.**

Having made quite a record for himself in booking towns in the West Virginia territory, H. M. Williams left again this week to travel over the Virginia territory. Mr. Williams booked 22 theatres out of the 24 towns he visited on his West Virginia trip.

Kosla L. Breen, who is the bookkeeper at the Baltimore office of Screenart, visited her home in Philadelphia, Pa., over the Easter holidays.

**Hellman Joins Goldwyn.**

Frederick R. Hellman has joined the forces of Goldwyn in the Washington, D. C., office. Mr. Hellman has been acting as traveling representative of Wallace Hugh and Palmore & Homand for several weeks.

**Payette Representing United.**

George N. Payette is now representing the United Picture Theatres, Inc., in the Baltimore territory. He is a brother of John J. Payette, who is well known in this city. George Payette at one time managed the York Theatre in Washington, D. C., for Harry Crandall, and he has been in the film business for four years. He has also been associated with the Mutual and Robinson-Cole companies.

R. C. Harrison, formerly traveling representative for Screenart out of the Baltimore office, has now joined the sales forces of Vitagraph and is connected with the Washington, D. C., office.

**Holmes Buys Out Nolte.**

The interests of Charles Nolte in the Baltimore Theatre have been bought out by Frank T. Holmes. Mr. Holmes, who has been managing the Aladdin and New Belvidere theatres, which are under the general direction of Mr. Nolte, has resigned and will devote his time to his newly acquired interests.

**The Dwyers Working to Capacity.**

Leo Dwyer, of the Dwyer Brothers & Co., is back in Cincinnati from New York City, where he went to appoint a new manager for their New York branch. While there he installed J. A. Kent, formerly manager of the Cincinnati exchange, for Mutual. Mr. Dwyer said the sales on Cosmographs are increasing so rapidly that it is taxing the capacity of their factory at Moorhead, Ky., to turn them out.

**Allan B. Moritz Will Head Buffalo Exchangemen's Body**

Allan S. Moritz, manager of the Buffalo office of Famous-Players-Lasky, has been elected president of the Buffalo Motion Picture Exchange Managers' Association, succeeding J. E. Kimberly, who recently resigned as manager of the local Republic office and whose resignation from the managers' association was accepted at the last meeting. The exchange men have appointed a Grievance Committee with the following personnel: J. H. Greenwald, Fox, chairman; Frank S. Hopkins, Universal; Archie Moses, Select; Harry Marcy and W. Allen, Vitagraph. This committee will take up a complaint only in case of the Hoy service, which was recently engaged by the Buffalo organization, fail to adjust the matter.

Any exchange manager having a complaint against an exhibitor cannot serve as a member of the Grievance Committee. The next meeting of the association will be held April 10.

**Mrs. George Hickey Dies.**

Buffalo exchange men and exhibitors were shocked on Friday, April 2, to hear of the death of Mrs. George Hickey, wife of the manager of the local Goldwyn office. The body was taken to Oswego, the home of the deceased, for burial.

"Stolen Kiss" for Hippodrome.

Henry E. Wilkinson, manager of the Realart Buffalo office, reports the signing of a contract with Harold B. Franklin of Shea's Hippodrome for the presentation in this big house of Constance Binney in her second Realart production, "The Stolen Kiss." Miss Binney appeared on the Hippodrome screen April 8-10 in "Eirstwhile Susan," and drew capacity audiences. Mr. Wilkinson reports 20 contracts closed in the Western New York territory during the week of March 29.

**Interest in Lloyd Series.**

C. A. Taylor, Pathe Buffalo skipper, reports much interest in the new series of Harold Lloyd comedies, bookings on which are now coming in rapidly. Contracts on the Dempsey serial also continue in great shape, Mr. Taylor reports. "His Royal

Lost and Found Column: "The Man Who Lost Himself"—Found Out to Be William Faversham in His First Selsnick Picture.

Noted stage star is shown here in three telling scenes in "The Man Who Lost Himself," which will be released shortly.
Slyness," was shown at the Strand for the entire week of April 4. Mr. Taylor is painting up his trailer preparatory to hitting the long, long trail to the fishing grounds.

**Aurora Mardiganian Coming.**

P. H. Smith, manager of the Buffalo First National exchange, has cabled this territory, as follows: Monday, April 12, of Aurora Mardiganian, star of "Auction of Souls," in company with Lieut. Jim Anderson, her accompanying artist. She will play in western New York at the International Theatre, Niagara Falls, appearing in person at the First National exchange in Buffalo. Smith has signed a contract for the showing at the Liberty Theatre, Canandaigua, N. Y., of "In Old Kentucky," and "The River's End.

**Exchange Doings in Denver.**

The Rocky Mountain Screen Club will give an entertainment on Monday April 12, in the Adams Hotel. Besides eats and vaudeville, a boxing card will be staged. Every exchange man will be set back just three bucks.

**Newspaper Man Now "Exploiting."**

Al Birch, for a number of years city editor of The Denver Post, has been made Denver exploitation man for Famous Players-Lasky and has assumed his new duties.

**New York Is Their Mecca.**

Ben Cohen, Denver manager for Select, is in New York attending the company's gathering. John Childs, of the Republic offices, accompanied Cohen. Hugh Rennie, of Select's Seattle office, stopped off here and joined the Denver party east.

**"Play Ball!" Shouts Cassidy.**

Harry Cassidy, the well known ball player, has resigned his position as Denver exchange manager for Robertson-Cole company. After disposing of some of his farm lands through Nebraska, Cassidy will return to Denver where he will play baseball during the summer.

**Switches Over to Universal.**

W. H. Edwards, for some time Denver manager for Vitagraph, has resigned and gone over to Universal as road man. H. Riddle, however, is remaining in the Vitagraph service.

**Canadian Exchange News.**

The Amalgamated Exhibitors Circuit, Limited, of Montreal, consisting of numerous independent exhibitors of Montreal and other centres of Quebec, has taken over the business of Sterling Films, Limited, Montreal and Toronto. The Sterling company has been an active enterprise in moving pictures, with offices in Eastern Canada under the management of Mr. I. Soskin, who was formerly an officials with Messrs. Jule and J. J. Auer.

Hallmark and Pioneer productions were released in Canada through the Sterling company and the latter also controlled a number of exchanges in the east. The Sterl- ing Films, Limited, also recently opened a branch office in St. John, N. B.

**Getting Exhibitor Support.**

The president of the Amalgamated Ex- hibitors' Circuit is Harry Pulos, a Montreal exhibitor, with general manager is Phil Hazza, formerly manager of the branches of the Canadian Universal at Montreal and Winnipeg. The Amalgamated circuit was established after upwards of forty exhibitors in Montreal and vicinity had signed an agreement to support the undertaking.

**Manitoba Passes Five Laws Applying to Film Exchanges.**

The Winnipeg, Manitoba, City Council has put through regulations to govern the storage of motion picture films in Winnipeg exchange offices. The by-law requires all exchanges to use ventilated fire-proof vault in which films are stored while ventilated steel cabinets are required for less than that number of reels.

Nothing but the reels and their containers are to be placed in the vaults or cabinets.

All films are to be kept in metal boxes when not actually stored in the vaults or cabinets except when they are being handled by employees. The cabinets prescribed are to be permanently attached to the wall of an office and outside air vents for these cabinets are to be arranged.

**Washington Personal.**

George Payette, brother of the well known assistant manager of the Chandall theatres, in Washington, John J. Payette, has joined United Pictures to work in Baltimore.

Bob Smeltzer, district manager for the Republic Pictures Corporation, has just returned from a trip through the South. Bob says things look good in the territory and that plenty of business is in sight.

**The Stork Visits the Slates.**

Robert Slope, Abe Dreser's right-hand man at the Exhibitors' Co-operative Film Exchange, strains around nowadays like a potter pigeon all dressed up and nowhere to go. He is what is known as a proud papa and a new arrival, bossy things in his tepee and "Bob" does a war dance around the nursery seven or eight nights a week when Miss Slope is troubled with cold.

**Dreiser Visits Big Cities.**

Abe Dreser, manager of the Exhibitors' Co-operative Film Exchange, was so elated that he could find his way around the streets of New York without the aid of a guidebook and a policeman, set out to explore unknown and untried fields. He has just returned from a ten days' trip to Chi- cago, where he went "on business" well satisfied with things gotten a line on big goodies in that city.

**San Franciscans Ready for "Melon."**

The San Francisco Select exchange announced second prize in the recent sales contest for business on the new Selznick's, stars and are eager for the cutting of the $8,000 melon.

**San Francisco's Republic Office.**

L. B. Metzger, western division manager for the Republic, was a visitor in San Fran- cisco recently about the time that local manager Edward C. Mix left for New York. Charles C. Crowley, formerly with Pathe, is now with the Republic Exchange as special service man.

**Haddon Stephens, formerly of the World at San Francisco and later located at Salt Lake City, but now manager of the Republic office in Los Angeles, passed through this city on his way to New York.**

**E. V. Clover Desert Exhibiting.**

E. V. Clover, for years house manager with the First National exchange, Circuit, and who operated his own house at Stockton, Cal., for a time, is now with Vitagraph, Inc., as salesman out of the San Francisco office.

**J. J. O'Laughlin Now With the Sun.**

J. J. O'Laughlin, formerly with the Famous Players-Lasky Corp. in Canada and the United States, has joined the Sun Films, Inc., at San Francisco.

**Universal Preview a Big Success.**

The Universal exchange recently featured an elaborate preview of "The Virgin of Stamboul" at the Imperial Theatre, San Francisco, and succeeded in getting a great crowd of exhibitors together. Music was furnished by Severi's orchestra, which proved a big attraction.

**Nick Turner Joins Equity.**

Nick's Turner, formerly with Pathe, has joined the staff of the Equity Pictures Corporation at San Francisco, which has moved to ground floor quarters at 90 Golden Gate Avenue.

**Minneapolis Exchange Notes.**

L. J. Blumberg, assistant manager of the Minneapolis Metro exchange, returned this week from an extensive trip throughout the northwest. He announced upon his return closing of contracts for the entire output of his company at several cities.

**Realart Enlarges Exchange.**

The offices of the Minneapolis Realart exchange have been enlarged by Manager Harry Hollander. The enlargement gives the office triple its present space to accommodate the remarkable increase in business in the Northwest, Mr. Hollander said.

**Handling Fight Pictures.**

The Minneapolis First National exchange is handling the distribution of the O'Dowd- Gibbons fight pictures in Minnesota.

**Mitchell Joins Universal.**

Affiliation of E. Mitchell, formerly of the Des Moines, Ia., Universal branch, with the Minneapolis Universal exchange, is announced this week.

**Newboys Strong for Wolfberg.**

Harris P. Wolfberg, former Cincinnati district manager of the Famous Players-Lasky corporation, had an odd little party at the Paramount private theatre while in this city last week. He en- tered a flock of newboys who cry their papers at the Hotel Gibson. Wolfberg lived at the Gibson before being sent to New York. Apparently the programme was "Treasure Island" and the boys were told to do as they pleased.

**Republic Exploiting "Girl of the Sea."**

Probably the biggest and most novel exploitation campaign ever attempted in Cin- cinnati is under way by the Cincinnati Republic office. R. E. Flager, manager, aided by James P. Sanetti, former manager, are at present, devising plans for this campaign for the Selznick Republic special, "The Girl of the Sea," which will be shown in this territory before long.

**Publicist Danzinger Promoted.**

William Danzinger, who succeeded Joe Mayer as Cincinnati publicity man for United, received a week's leave to report in New York City and assist Mr. Mayer, who is now publicity director for the Universal Corporation. Mr. Danzinger's good work attracted the attention of the New York office.

**Simon Gets a Telegram.**

Milton Simon, National Picture manager, is the recipient of a telegram from Lewis J. Selznick, which he is nursing around with a smile. The contents of the telegram are that the National franchise holders are to be given the benefit of Select and Republic output.
Live News from Everywhere

Colorado Callings

Princess: "Why Change Your Wife?"
Rialto: "要坚持 at your Wife?"
America: "The Forbidden Woman."
Rivoli: "Footlights and Shadows."

Thompson Theatres New Owners.

TH Thompson Theatre, one of the largest movieland houses in Denver, has been sold by the International Amusement Company to David Hesper, owner of the Midland Clothing Company store. The consideration was $40,000. The playhouse will be under the management of A. J. Hesper, son of the new owner, and Glen Halland, both well known in the exhibitors' field in Colorado.

Nolan Buys Out Swanson.

Harry T. Nolan, of Denver, has purchased the interests of his partner, W. H. Swanson, in the First National Exhibitors Circuit. The purchase price, it is said, was $100,000. Swanson was one of the founders of the Swanson-Nolan Film Company, which was succeeded by the Swanson-Nolan Theatre Supply Company. He is now a resident of New York.

Bathing Girl Parade for Film.

To exploit the film, "Why Change Your Wife?" an open air bathing girls' parade was held in the heart of Denver's movieland picture district. A novel sign board of huge proportions was erected on a two-story building and before this board, four times daily, bathing girls appeared, wearing suits similar to those worn by the stars in the film story. The picture was exhibited at the Princess and the Rialto all week.

Talbot Cheers 500 Orphans.

A. G. Talbot, the popular manager of the America, endeared himself to the hearts of 500 unfortunate little orphan children by showing them at a matinee performance of the picture "The Little Shepherd of Kingdom Come." The dependent kiddies were from the homes in and about Denver.

Feature Production in Denver.

A $75,000 moving picture is to be filmed in and around Denver this month, according to an announcement made by the Ore-Col Film Corporation, which was recently organized by A. J. Proctor, of Portland, Ore., and O. D. Woodward, of Denver. The new corporation has rented space in the studios of the England Film Company.

Selznick's Aviator Publicist.

A. A. Young, aviator press agent for the Selznick film, "His Wife's Money," featuring Eugene O'Brien, soared over Denver dropping imitation letters advertising the film, which played at the Fox Rivoli. O'Brien, who is a Doudler, Colo., man, is a great drawing card in Denver.

Will Produce in Cheyenne.

According to word reaching Denver's movieland row, the Class Pictures Company, Inc., has been organized at Cheyenne, Wyo., for the purpose of making western pictures in the old cow town. Pete Morrison has been signed to play leads. Charles E. Barlett is director. The company will be incorporated for $120,000, with shares at par value of 10.

Arrested for Sunday Show.

For opening his playhouse in Lafayette, Colo., a show-bill Sunday law was scoffed at, Alvin S. Frank has been arrested and must stand trial, by hook! The warrant was sworn out by a Lafayette minister.

Some Film Personalities.

Henry Brennan, manager of the Lyric Theatre, Casper, Wyo., was noticed among movie row, last week, Mr. Brennan visited the local exchange offices of the Pathe company, where he contracted for the Pathe weekly.

R. W. Davis, for several years owner of the Palace Theatre, Trinidad, has disposed of his interests in H. R. Himan, G. Chamberlain and L. I. Stonebraker, who assume charge.

C. M. Moore has purchased the Gem Theatre, Boulder, from W. A. Seaman.

Loew Plans Denver Theatre.

Denver is to have another first-class moving picture and vaudeville theatre, the Loew theatre corporation having leased for a period of ninety-nine years the St. James Hotel Building, located in the heart of Denver's moving picture district. The hotel will playhouse to cost approximately $500,000, according to the Loew-Schaak Investment Company, who represented the hotel company in the transaction. The A. C. Blu- mental Company, of San Francisco, represented the Loew interests.

The lease on the hotel building, which is a six story structure and one of the oldest landmarks in the downtown business district, does not expire for four years. Whether or not an attempt will be made by the Loew interests to purchase the present leases has not been made public.

Plans, however, are in the hands of an architect. The house will have a roof garden and will be built to accommodate 2,500 persons.

New York City Attractions

(April 4-10.)

Rivoli: "The Stolen Kiss."
Rialto: "Dr. Jekyll and Mr. Hyde."
Capitol: "The Woman in Room 13."
Strand: "The Woman and the Puppet."
Broadway: "The Virgin of Stamboul."

Chicago Attractions

(April 4-10.)

Rivoli: "The Woman Gives."
Ziegfeld: "In Search of a Sinner."
Casa: "Pride."
Chinese: "Seven Wings."
Playhouse: "The Forbidden Woman."
Boston: "Shore Acres."
Rivera: "The Inferior Sex."
State-Lake: "Just a Wife."

Philadelphia Attractions

(April 5-10.)

Runyon: "The Forbidden Woman."
Arcadia: "Two Weeks."
Palace: "The Little Wolf's Daughter."
Allegheny: "She Loves and Lies."
Victoria: "Heart Strings."
Capitol: "The Sporting Duchess."
Locust: "His House in Order."
Rivoli: "The Little Shepherd of Kingdom Come."
Great Northern: "She Loves and Lies."
Imperial: "Stronger Than Death."

Boston Attractions

(April 5-10.)

Park: "The Forbidden Woman."
Modern and Beacon: "Pulser Case."
Boylston Square Olympic: "Even as Eve."
Gordon's Olympia: "Shore Acres."
Boston: "The Sporting Duchess."

Cincinnati Chatter

Attractions April 4-10.

Walnut: "Soldiers of Fortune."
Strand: "Every Woman."
Humphrey: "The Quo"
Folly: "(last half), April Folly" (last half).
Odeon in "Cats."
Boulevard: "The Third Woman."
Palace: "In Walked Mary."

Pictures in Glass House.

Cincinnati's glass theatre was thrown open to the public last week. It is on the roof of the Orpheum Theatre on Walnut Hills, and is to be the only one of its kind in the world. Roof and walls are made of glass, and are so arranged that they can be thrown open, making the theatre virtually an open-air institution. In rainy and cool weather it is completely closed.

The seating capacity of the glass theatre is 1,500, the Orpheum a total seating capacity of 3,500. The cost of the improve- ment was $90,000.

Detroit Doings

Attractions April 4-10.

Adams: "The Woman in Room 13."
Broadway-Strand: "Why Change Your Wife."

Washington: "The Fortune Hunter."
Madison: "The Idol Dancer."

First National "Owos Three Towns.

H. GALLUP, of the Delft Theatre, Mar- quette, who was in Detroit a few weeks has contracted for 00 per cent First National for the four theatres in Mar- quette, Escanaba and Munising.

Looking After Projection.

The Broadway-Strand Theatre, Detroit, has installed three Phototo De Luxe Projectors. Warren & Cohen have installed two Simplex projectors in their Roxy Theatre.

Closed Three Hours Good Friday.

All Detroit theatres are reporting a good business now that the Lenten season is over.

Looking After Projection.

H. GALLUP, of the Delft Theatre, is now open for business, The Kobacher Furniture Co, own the house, and the booking is done by Charles Garfield, who manages the Or- pheon in that city. This is the second new house in Flint to open within the last thirty days.

Another for John H. Kunsky.

John H. Kunsky expects to break ground for a new theatre on Mack avenue, Detroit, within 30 days. It will seat about 2,000 and will be exclusively for motion pictures.

Buys Out Opposition.

F. L. Kingston, of Chelbergansmo, recently opened the Mayflower Theatre, has purchased the Liberty Theatre in that city from Roland B. Higgins.
Washington Whispers

FRANKIE M. STORTY, who for the past ten years has been a film producer in New York, has established his own motion picture business in Washington, and is expected to have a studio built for him at an early date.

INDIANAPOLIS Theatres Crowd.

That the present state of the theather business in Indianapolis has no complaints to make regarding attendance at their respective theatres is indicated by an order which was issued this week by the board of public safety to the police department and the director of the fire prevention division of the city for more than a year and in view of the recent decision of the jury probably will continue to operate without further interference.

Crandall Returns.

Harry M. Crandall, owner of the Crandall Theatres, is back from a month's trip, during the course of which he visited Los Angeles, San Francisco, San Diego, San Antonio, Dallas, and New Orleans, Atlanta, Tijuana, Mexico and some dozen other cities, and returned to Indianapolis from widely divergent sections of the country.

Mr. Crandall was accompanied by Mrs. Crandall and his daughters, Mildred, Olga and Dorothy.

Crandall Overhauling.

Taking a hint from the week or so of very warm weather, which prevailed in Indianapolis during the latter part of March, Harry M. Crandall has a crew of men overhauling the Hancook fans and cooling systems in the various houses comprising his Washington string. The air blowers have been cleaned for their comfortable temperatures during the summer months, and the big fans and ventilators will be able to provide the necessary temperatures in the different houses as long as is necessary.

The New House in Noblesville.

The American Theatre is the name of an attractive new vaudeville theatre which was opened at Noblesville, Ind., recently. Capacity crowds attended the opening.

It is located on the west side of the town and is a three-story brick building, fully equipped with modern fireproof equipment of the latest type. The theatre is capable of accommodating 800 people.

Mr. Smith's Theatre in Indianapolis was a transformed and decorated this week. The entire little theatre has been redecorated into what Mr. Smith has labeled "theatrical perfection".

Beautiful transparent oriental scenes line the walls, and the small box and balcony entrances convey to the patrons the idea that they themselves are sitting amid a transplanted oriental gar- den, with rich colors of all hues. The credit for the decorative work goes to S. Adams, designer of the Circle Theatre, and his art director, Frank Zim- merman.

Wino Sunday Opening Flight.

A NOBLE show place has just emerged victoriously in a Sunday opening flight. He is Frank Walters, proprietor of the Orpheum Theatre at Hartford City, Ind. A jury in the Blackford County Circuit Court has granted him charge of Sabbath desecration, which was filed against him several months ago because he operated his theatre on Sunday.

Only five ballots were taken by the jurors. Walters was convicted on the charge at the first term of court and then was granted a new trial. Motion picture theatres have been a problem in Hartford City for more than a year and in view of the recent decision of the jury probably will continue to operate without further interference.

Hoosier Happenings

The sixth annual convention of the Indiana Union of Photoplays will be held at the Claypool Hotel, Indianapolis, April 6 and 7. Mrs. Grant C. Markie, of Winchester, is general chairman, and Mr. Clay, of Indianapolis, is president of the convention, will preside.

The program will include addresses by ex-hibitors, a discussion on community pictures, reports of state officers, general business, election of new officers, and a number of round table discussions centering on censorship, etc.

The Rev. Clay Trusty, an Indianapolis minister, will speak on "Community Centers in the City," and Mrs. Fred Lucas, of Green- castle, on "The picturesque and picturesque towns," on the first day's program.

The officers of the union in addition to Mrs. Markie, are: Mrs. David Ross, Indianapolis, first vice-president; Mrs. Theodore Wagner, Indianapolis, second vice-president; Mrs. E. M. Robbins, Indianapolis, third vice-president; Mrs. Fred Math, Indianapolis, fourth vice-president; Mrs. Granvil Renard, Union City, recording secretary; Mrs. H. O. Phillips, Indiana secretary, and Mrs. E. J. Hecker, Indianapolis, treasurer.

Shelbyville Showman Very Ill.

William C. Meloy, owner of the Strand Theatre, Shelbyville, Ind., has been confined to his home by a severe attack of acute heart and stomach trouble. He was stricken in the office of a physician in his home, and was unable to receive treatment for one of his ears.

Fire Damages Theatre Front.

The manager of the Baby Grand Theatre, El- wood, Ind., who was the extent of several hundred dollars lost Saturday night as a result of a fire that broke out in the operating booth. Two films and two projection machines were destroyed.

The operation was led from a window of the operating room and escaped unharmed, losing his life. The time the fire broke out, but the patrons filed out in an orderly manner and no one was hurt.

The Baby Grand was erected last September by the original Grand Theatre, which was destroyed by a fire. The loss resulting from the recent fire was not estimated, but is said to be fully covered by insurance.

Fort Wayne Temple Leased.

The Temple Theatre, Fort Wayne, Ind., has been leased by Dr. A. S. W. Wobrock after having been thoroughly remodeled and redecorated, has been leased to Miss (Mrs.) Frances L. George. Both the new proprietors are Fort Wayne men and have wide experience in the theatrical and amusement business. They have operated theatres in Chicago, Detroit, Cleveland, Cincinnati and New York during the last eleven years. The Temple has been devoted to photoplays and occasional stage productions. It will be continued on that basis, it is understood.

Mr. Smith's Theatre in Indianapolis is being erected by Montpelier, Ind., and will be under the management of Charles M. Sprary, formerly of Frankfort. The theatre is rapidly nearing completion and will be ready for opening.

Like Rajah's Jewel Box.

Smoking: Theatre in Indianapolis was a transformed and decorated this week. The entire little theatre has been redecorated into what Mr. Smith has labeled "theatrical perfection".

Beautiful transparent oriental scenes line the walls, and the small box and balcony entrances convey to the patrons the idea that they themselves are sitting amid a transplanted oriental gar- den, with rich colors of all hues. The credit for the decorative work goes to S. Adams, designer of the Circle Theatre, and his art director, Frank Zim- merman.

With the new decorations, Mr. Smith has announced that in the future the entertain-

Baltimore Breezes

Attractions April 4-10.


New Strand—"On with the Dance." Garden—"Women Men Forget." Victory—"As Ye Like It." Fourth last half; "Jim," last half.


BERNARD DEPEKIN, Jr., general superintendent of the Strand and Fine Mics, and Nixon's Pickwick, Victoria and McHenry theatres in Baltimore, has been closed for five weeks. The theatre has been taken over by Mr. Depkin, who has sold it to the public.

Out-of-Town Notes.

A moving picture and vaudeville theatre with a seating capacity of 1,000 is being operated by Mr. E. S. Stolberg, which is to cost $35,000 which will be stories. It will be operated by the company, which is in business for two months according to the estimates.

The Globe Theatre, Berlin, Md., which has been closed for five weeks on account of the influenza, has been reopened to the public again.

Going Back to the Farm.

The Opera House, Crisfield, Md., which has been operated by M. H. Douglas, has been sold by Mr. W. J. Davis. This playhouse has a seating capacity of 600 and will be repainted and given a general over- have when the playhouse is closed. Mr. Davis has sold his soda water fountain and clothing store and will retire from business and go back to his farm.

"Square Deal" Sauderwell Sells Out.

J. Sauderwell, known to the trade as "Square Deal," has sold his interests in the Palace Theatre at Hagertown, Md., to J. H. Boyer. Mr. Boyer will continue to operate the theatre as it is. Mr. Sauderwell will act as manager.

Increasing Theatre Capacity.

Plans are being made by Mr. Brothers, who operate the San Toy Theatre and Opera House in Lonsconing, Md., to make changes in the present theatre, in order to increase the seating capacity of the theatre from 650 to 700. The work will probably be completed by fall.

Clarkshurg Theatre Change.

The Palace and Odeon Theatre of Clarksburg, W. Va., which have been owned and operated by George Murray for the past four years, have been purchased by him by the Fuel City Amusement Company, of which he is president, and has been manager.

The Odeon, which has been undergoing alterations, has been opened to the public again. The Odeon is within one year old, and has sold his soda water fountain and clothing store and will retire from business and take a trip to Canada.

To Europe Mr. Winner.

Isaac Peters, manager and owner of the Princess Theatre in Shinnston, W. Va., is leaving for Europe this summer and during his absence, his business activities will be taken care of by Mr. winner's brother. The Pastime Theatre, Garrett, Ind., has been sold by A. C. Widmer to Otto Heinzerling, of that place. Mr. Widmer has not announced his plans for the future.
Buffalo Bulletins


$2,500,000 Theatre Announced.

Plans for a new theatre and office building to cost $2,500,000 were announced this week by Morris Sobotkin, manager of the Olympic Theatre and a theatrical promoter. The new building will be at Broadway and Washington Street, covering the ground now occupied by the Lyric and Family theatres and adjoining structures.

On Broadway it will take in the property as far east as the Broadway Hotel. There will be a frontage of 140 feet on Broadway and 182 feet on Washington street, and all of the land necessary for the project has been secured, according to the announcement.

The office building will take up the front part of the structure. It will face Broad- way, and will be eight or nine stories high. Extending back on Washington street will be the theatre. This will be of fireproof con- struction throughout, and will have a seating capacity of from 3,500 to 3,800.

One Theatre Replaces Three.

The new theatre will be operated by the company, which now has the Olympic and Lyric theatres, Mr. Sobotkin announced. It will present high-class motion pictures and vaudevilles. Construction of the new house will start right away, and the theatre instead of three, since the Olympic, it is expected, will be closed and the Family and Lyric will be done away with under the new arrangement.

This will make the third big theatre planned for Buffalo this year. Loew's theatre will get under way this month at Washington and Mohawk streets, and work on the big Shea Metropolitan will commence May 1. All of the houses will represent outlays of many millions of dollars, and give "The Queen City of the Lakes" some of the finest show houses in the country.

The Rivoli at Broadway and Fillmore is nearly completed, the Capitol in South Park avenue, near Triangle, opened Easter Sunday, and the new theatre in Hoytaville avenue is well along in completion. Motion picture theatres are springing up everywhere.

Boothe Leonard on Sport Pages.

Boothe Leonard's new motion picture theatre on Twenty-fourth street, Niagara Falls, is called the Colonial, and has a seating capacity of about 700. The house is one of the finest neighborhood houses in western New York. The projection equipment.

Rivoli Opening Delayed.

The Rivoli, the new theatre being erected in Broadway, beyond Fillmore avenue, and which was to have opened around Easter, will not open much before June. Harry Dixon, who will manage the house, is now spending all his time aiding in the work of rushing the house to completion. The theatre is built of attractive red terra cotta brick, and presents an excellent appearance, at least as much as can be seen at present.

Hippodrome Boosts Prices.

Shaw's Hippodrome boosted its prices five cents beginning Easter Sunday. The new scale is 20 and 40 in the evening and 15 and 25 at the matinees. As is usual at the Hipp, Harold B. Franklin gave his patrons much more for their money than they expected, so there were no complaints. Added artists in the orchestra, a new soloist, an elaborate film program and other features were put on to offset the slight hike.

Church Continues Pictures.

So successful have been the Motion Pic- ture-Community Singing Services at the Cal- lery Church on Sunday evenings that the church is continuing the stunt. On Sunday night, April 4 (Easter), two episodes from "The Son of Democracy" were presented en- titled "Tender Memories" and "A President's Answer." The "movie service" was adver- tised in the local church pages of the press.

Flat Price at Palace.

The establishment of a flat admission price of 20 cents a head. Manager Ira M. Mosher has proven a popular move. Every seat in the house, including balcony, is 20 cents, and Mr. Mosher believes that this is the correct policy for a house of the seating capacity of the Palace. Mr. Mosher is prominent in Rotary Club enter- tainment affairs.

Strand Using Cut-Outs in Lobby.

E. O. Weinberg, of the Strand Theatre, has introduced large cut-outs taken from the large sheets on the various attractions in his lobby displays. The figures are mounted on beaver board and placed at advantageous spots in the lobby. The effect is most striking.

Becker Gives Club Show.

Al Becker, of the Becker Theatre Supply Company, was in charge of the film part of the entertainment given by the Electric Club, on Broadway and Lafayette, Buffalo, Friday evening, April 2. Whenever there is a club show wanted, Al is usually the man on the job. Mr. Becker has installed a new Sim- plex machine in Keith's Main Street Theatre, and has received an order for two machines of the same make for the new Rivoli in Broadway.

Wedding Well Advertised.

The marriage of Mary Plefko and "Dooey" Embach was well advertised in the local papers, most of them running two-column cuts of the principals, with long stories. Many exhibitors took advantage of this sud- den rush of free publicity and booked pro- grammes featuring the two stars. Mr. and Mrs. Embach's "bill" were quite the vogue for several days.

Excellent Exploitation Stunt.

All Buffalo turned around and looked when a man dressed in regulation Sing Sing out- fit walked up Main street carrying a suit case bearing the sign, "The Honor System" at the Empire Theatre the week of March 23. The white suit with black stripes attracted the attention of everyone. The man walked all over the downtown district. It was an excellent exploitation stunt.

Ransamville Church Screens.

"The Man Without a Country," "A Wed- ding in Brittany," "The Magic Toy Shop" and new comedies were noted on a program given on the evening of March 30 in the Ransamville Baptist Church. Western New York churches without number are turning to the motion picture as a source of enter- tainment for their members.

New Theatre in Welland.

S. L. Lambert this week began the erection of a large four-story theatre building on Queen street, St. Catharines. The the- atre will be the largest block in the city, being 60 by 100 feet. A department store and bank will use part of the building.

Curver Screen Production.

Samuel Carver, manager of the Family Theatre, invited members of the press, city offi- cials, prominent physicians and others to a private screening of "What Becomes of the Children?" in the Family Theatre on the evening of March 31. The picture was shown with full musical accompaniment. The pro- duction was shown at the Family the entire week of April 1.

Salamanca House Sold.

One of the most important business deals in Salamanca, N. Y., in several months was the sale of the Andrews Theatre on Main street, South Side, to the Columbia Amuse- ment Company, of New York. The deal does not include the real estate.

The consideration has not been made public, but it is assumed to be large because the Andrews has enjoyed an unusually good busi- ness since its opening eight years ago, when it was built by Max Andrews. The theatre occupies one of the best properties in the business section.

The new owners took possession April 1.

"Erstwhile Susan" Debut.

"Erstwhile Susan," the Constance Binny Reelc comedy produced its initial pre- sentation before the members of the Zonta Club, an organization of Buffalo business women, in the Hotel Statler at the luncheon, April 6. Marion DeForest, dramatic editor of the Buffalo Express and a member of the play's producing firm of Flies and his work was the basis for the screen ver- sion. The picture at Shaw's Hippodrome the last half of the week.

Ray Meyers in Buffalo.

Ray Meyers, former press representative for several local motion picture houses, was a Buffalo visitor this week, coming here in the interest of the Northern Baptist campa- ign. Mr. Meyers is now associated with Porters in the operation of an ad- vertising agency in New York City. Mr. Meyers is a former member of the Buffalo Times editorial staff.
Pittsburgh Paragraphs

(Arrangements April 4-10.)


The Philadelphia North American, in commenting on the recent fire at the Moore theatre, points out that Mr. Frank L. France, the manager of the Strand moving picture theatre, has been the chosen successor of the latter. Frank has been with the company for the past six years and will prove a good man for the position.

New Lincoln to Open April 5.

The New Lincoln Theatre at Parkersburg, W. Va., under the ownership of Mr. J. B. Johnston, has been rapidly nearing completion and the formal opening date has been set for April 5. The house is one of the handsomest theatres in that section of the world and represents an investment of $196,000. Each piece of orchestra will provide the music for the new house and a souvenir of forty-two pages will be issued with the opening.

Luce Buys Bollie Vernon House.

C. N. Luce, a business man of Belle Vernon, Pa., has in this town and will take possession of the same on April 1. The house will be remodelled and enlarged for THE CHRONICLE, an April, 25 to 45.

The Cat Came Back.

S. L. Driggs, manager of the "Savoy," played an important part in the showing of "Pollicans" at the Driggs Theatre, Clearfield, Pa., last week. It is stated that the stage just as the cast in the film was lost. Did they laugh? Ask Driggs—he knows.

Miss Mary Loughrey, formerly of the Paramount exchange, Pittsburgh, is now a member of the staff of the new theatre. She is acting in the capacity of assistant to the publicity manager, Samuel Sivitz.

Cleveland Cullings

Attractons April 4-10.


ANNE LUYTH arrived in Cleveland April 1 to begin work on a special historical production showing the progress of the city during the last fifty years. The picture is backed by the William Taylor Sons Company, a big department store, and is being made to show in the city during the Taylor golden jubilee week, which begins April 21. The picture is being made by Universal Film Manufacturing Company's industrial department from data compiled by local historians under the direction of Lem P. Kennedy, a universal director. Roswell J. Johnston, the chief assistant director. On Easter Sunday pictures of the fashion promenade were made.

Sam Bullock Sells Columbus.

The Columbus theatre, one of the oldest neighborhood houses and one that has made a mint of money, has changed hands. Sam Bullock, who has owned the business for six years, has sold it to J. Stein, his competitor, who runs the New France in Columbus. Mr. Stein will own only a few blocks away from the Columbus. Mr. Stein closed the house for two weeks, during which time it was decorated, and it made several alterations, and it was re-opened Easter Sunday.

The Port Clinton Amusement Company, Inc., has incorporated for $100,000 for the purpose of building a big theatre in Port Clinton, Ohio. The company is headed by Fred P. Reichelt, who owns two theatres in Port Clinton.

West Coast Whispers

J. D. Williams Visits San Francisco.

D. WILLIAMS, manager of the First National Exhibitors' Circuit, was a visitor to the Pacific Coast last week, coming here to confer with Fred Dahnken, Jr., on matters connected with this institution. He has been in contact with the finest theatre showing First National pictures, beginning with the large theatre in the territory, surpassing even the Capitol Theatre, New York, in seating capacity.

Location Offered to Chain of Houses.

Loew's, Inc., through Ackerman & Harris, has purchased the Wigwam Theatre, this city, and will take possession of the same as soon as the deal is under way for acquiring another district theatre. It is planned ultimately, when its building program is completed, to conduct six houses here. Through Ackerman & Harris it has just purchased a hundred and twenty-five foot lot on Curtis street, Denver, Colo., opposite the Taber Grand Opera House, which will be erected. At San Francisco considerable work is to be done in the present houses, it being the plan to make the theatre showing the same, and the theatre the most modern, and the first modern theatre, which name it will bear.

To Select Theatre Site.

Martin Beck, president of the Orpheum Circuit, arrived here recently to select a site for his new Frisco Theatre. He will make a thorough inspection of the property and will start working on the project. The drive for the new house will have a seating capacity of one thousand. The program will include moving pictures, as well as vaudeville, the drive being continuous. Several locations in the vicinity of Seventh and Market streets are under consideration. The choice will be named after the street on which it is located.

Theatre Features Fashion Show.

A fashion show is not a new idea for a moving picture house. Many of the California theatres evolved a lot of new ideas in putting on a spring event in conjunction with "The City of Paris." Eighteen beautiful girls, a novel stage setting and a story in pantomime, moved a ＄12,000 dress with a prologue song by Helen Black called "Clothes," and Herman Horizon who is the flashiest dresser assisted in putting it over in great shape. A fashion matinee for women only was a feature.

The company is not idle. Forty-five members of a Lasky company headed by George Melford arrived at San Francisco last month, where work has been under way on snow scenes for the past two months.

Airplane Stunts Attracted Crowds.

D. V. Loring, manager of the Lederer Hippodrome, San Jose, Cal., offered the residents of that city a free aerial treat during the showing of "The Great Air Race." Every day at noon an aviator from a nearby field flew over the city, looped the loop, spiraled, and performed the latest in air feats. In addition to packing his house he received the good will of the merchants of the city, as many came to town to see the free entertainment.

Castle to Go in New York.

Eugene Castle, formerly in charge of the Pacific Coast edition of the Fox News, is no longer with the Fox Film Company, and plans to go to California to make new connections. Bert Moisant has also resigned his position with the concern.

George F. Sharpe, of the Liberty Theatre, Fresno, Cal., has been made chairman of the committee in charge of the promotions for the annual Raisin Day Festival, and has secured the consent of Pauline Thomas, brick to Tom Mix will also take part in the event.
Dominion of Canada

Montreal Attractions April 5-10.


Russell: "The Colone." Imperial: "In Old Kentucky." Willow: "Famous Features."

The Canadian Government has granted a Federal charter to the "Patricia Photo-Plays," of Montreal, Quebec, and a capitalization of $1,000,000 has been authorized. Those interested in the company, a branch of which is to produce Canadian features, include A. Reynolds Alli- son, an English playwright; Maurice R. Coste, and William C. Smith.

Women Take Command.

Two women have taken the ownership and management of the Isis Theatre, Fernie, B. C. The two lady exhibitors are Bernice Winnit and Rita Toronto. They have signed up for Pathe features.

Authorities Show "Fig to Win." After presiding "Fig to Win" to men only under the auspices of the Alberta Board of Health, the El Molo Theatre, Calgary, Alberta, arranged to present the picture to women only during the week of March 29. The provincial authorities are arranging to show the picture in all cities of Alberta to segregated audiences.

Another proposed picture dealing with sexual troubles, "The End of the Road," was recently shown for a week in Massey Hall, Toronto, under the auspices of the Canadian National Council for the Combating of Venereal Disease. For this showing arrangements were made for a series of lectures by prominent local health authorities, including Dr. C. J. Finlayson, Toronto Medical Officer.

Two More Allen Theatres.

Two more new theatres have been added to the list of Allen theatres in Canada, the new houses being located in London and Toronto. The new Allen Theatre, London, which has 7,000 seats, is under the manage- ment of T. W. Logan, who is also in charge of Allen theatres in that city.

The other new house is Allen's Parkdale Theatre, Toronto, which was opened on April 6 under the management of Ben Yillingson, who was formerly in charge of Allen's Bloord Theatre, Toronto. The Parkdale Theatre is primarily a suburban house, but it is complete in every detail, and has seating accommodation for 1,800 people. William Richmond, manager of the Liberty Theatre, Calgary, Alberta, has resigned. He has gone to Toronto to take up new duties in the moving picture field there.

Walsh Employs Detective in Making "The Deep Purple"

ORIGICAL investigations conducted by a staff of expert criminologists, headed by the famous detective, W. J. Burns, form the basis of elaborate and massive features in the forthcoming R. A. Walsh production, "The Deep Purple," presented by Mayflower Photoplajr Corporation.

W. J. Burns, for many years one of the country's foremost detectives, was employed in a consulting and advisory capacity and directed the efforts of a staff engaged by Mr. Walsh, with the detective's advice, in ferreting out reliable and startling information.

A great amount of data on the methods and manners of the modern high-class confidence men was collected and turned over to Director Walsh as detailed and atmosphere in making the production. As a result, the original successful play by Paul Armstrong and Wilson Mizner was considerably altered except as to the main plot outline.

A number of massive sets were designed by William Menzies, Mr. Walsh's art director. One of these is a huge set of a cabaret scene of great depth and beauty, in which Bird Millman, the trial performer, did one of her original acts.

The production will be released shortly through Reelart Pictures Corporation. Bookings have already been received for the month of May.

Mr. Walsh's personal staff now includes: Harold Horne, assistant director; Earl Brown, scenario writer; James Marcus, studio manager; Joseph L. Holton, assistant studio manager; William Menzies, art director; Vincent Collins, assistant art director; Lucien Andriot, cameraman; Arthur Hirschberg, assistant cameraman; James T. O'Donohoe, head of the play-reading staff, and Ralph S. Mahon, personal secretary.

Melford Completes Scenes in Sierras.

George Melford's production, "The Translation of a Savage," by Sir Gilbert Parker, the scenario for which has been written by Frank Condon, wires the Lasky Studio that he has concluded the snow scenes in the high Sierras and is now engaged in making river shots on the Sacramento River, from where he will go to San Francisco and embark with his company and technical staff on an Australian liner to make a number of important ocean shots. He will return to the studio after a short time to do the interiors for this Paramount Artcraft offering.

Louisville Letter

Piton Wants Macaulay's.

A NOUNCEMENT has been made that Augustus Piton, of New York, has a Martin Hene, manager for the lease on Macaulay's Theatre, planning to take over control on August 1, 1920, from the estate of the late John T. Macaulay.

Million Dollar Theatre Deal.

The Majestic Amusement Co. has closed a fifty year renewal lease on property occupied by the theatre on Fourth avenue, and it is reported the rental is to be a million dollars for the property, rentals, including the stores at the front. The company has leased a lot of adjoining property, and it is expected a new theatre will be erected in the fall. The company now controls more Fourth street property than any one business organization in the city.

Kentucky Theatre Burns.

The Manner Theatre Building of Mid- dleboro, Ky., and several offices and shops in the building, were completely gutted by fire in mid March, the loss being placed at $75,000. R. L. Browne was owner of the building.

Placed for Crowding.

Joe Steegel, manager of the Walnut street Theatre, Louisville, was recently fined $10 on a charge of violating the crowding ordinance, and will erect a new house or greatly enlarge the present one as soon as its new Rialto Theatre is completed in the fall. This company now controls more Fourth street property than any one business organization in the city.

New House in Danville, Ky.

At Danville, Ky., M. G. Weiger, proprietor of the Colonial Theatre, will erect a new theatre on Fourth street, on ground just purchased.

Hotel Property for Theatre.

Lexington, Ky., reports that the Phoenix Amusement Co. has practically closed a deal for the old Lafayette Hotel property on Main street, which will be vacated when the Shome interests complete the new Lafayette Hotel.

New House for Evansville, Ind.

Evansville, Ind., reports that the Standard Realty Co. plans to erect a seven story build- ing, housing a theatre on the ground floor and a hotel on the upper floors, the building to cost a million dollars, and representing the largest show house in Southern Indiana.

Must Observe Fire Regulations.

Fire Chief Slaughter, of Paducah, Ky., has notified all exhibitors that they must ob- serve fire regulations, and has ordered re- placement of wooden steps with metal or fireproof material in three houses.

Keith House for Paducah.

A new moving picture house is to be erected at Paducah, Ky., with a seating capacity of 2,000 and costing $100,000. It is reported that stock has been freely sold. The house will be on the Keith circuit.

You've Got to Be a Figurehead When You Play the Love Game the Way Eugene O'Brien Does.

He's "The Figurehead" in this new Selznick production. He's holding the winning hand in scene one. Because she is the winner we present Anna Q. Nilsson's picture in the center.
Watch the Amazing Growth of the South
Advises E. E. Heller of North Carolina

A great wave of business prosperity is sweeping over the South and commerce and industry are booming there in far greater measure than in other parts of the country. This is the statement of E. E. Heller, of Charlotte, North Carolina. Mr. Heller is one of the best known men in the motion picture industry in the South and is the manager of the Pathe branch office at Charlotte. He believes the motion picture business will clearly reflect in the coming years the remarkable spirit of progress which has set in all over the South.

Theatres of the South are enjoying the most prosperous times of their existence," he stated in an interview, "and the reason is not far to seek when we realize that towns which counted their inhabitants in hundreds a few years ago now boast of populations of from 5,000 to 50,000.

Torres Contracts to Show Pathe Films
In Cuba, Porto Rico and San Domingo

According to an announcement from the Pathe exchange, M. Ramirez Torres, of the Selection Film Service, has closed contracts for the rights to all Pathe productions of 1920 and 1921 in Cuba, Porto Rico and San Domingo. The Selection Film Service supplies the largest theatres on the islands and the deal assures the presentation of the Pathe productions in the finest houses in Havana and throughout the territory.

"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 best motion pictures. In anticipation of this demand I am making preparations, and the closing of the contract with Pathe is in line with this. We are not only buying for the great native clientele, but for the expected thousands of tourists.

In line with other forms of amusement the motion picture theatre is coming into its own in the other communities where vacationists are seeking rest and diversion, according to M. Torres. A great new motion picture theatre is to be opened soon in Havana. It is owned by Santosy Artigas, a wealthy Cuban, who proposes to secure for his house attractions of the highest class.

"All of the exhibitors in the territory are keen for the chance to demonstrate the superiority of their presentation of entertainment," M. Torres said. "They are men of character and business, who believe entertainment of the best character will pay and they are going to provide it."

Capable Cast Assures Strong Support
To Bessie Love in "The Midlanders"

The completed cast of "The Midlander's," the first picture which Bessie Love is making for Andrew J. Callaghan Productions, has been announced. The pictures will be produced under the personal direction of Andrew J. Callaghan and directed by J. E. Clymer.

The leading roles have been assigned as follows: Charles Breton, who is to play the leading role of a Southern nineteen year old, was the only actor of long experience, should bring a dramatic finesse to a highly colorful part. Mr. Bacon has had a varied training with Vitagraph, and is an excellent exponent of character leads with important stars. Playing the parts of Judge Van Hart and Mrs. Van Hart, the pillars of this small town society, are Sydney Deane and Frances Raymond, both qualified by considerable experience in similar roles to adequately portray the narrow philosophy and snobbery of this particular upper-class household. Jack Donovan, C. Norman Hammond and Curt Rehfield complete the principals of the cast. Donovan will play the young Arne Vance; C. Norman Hammond takes the role of the fanatical Southern negro, who leads to the death of Aurelie and a worker in the quarries of the town boss, and Curt Rehfield plays the part of Capt. Lindstrom.

The Callaghan company will leave soon for location work in the north of California, after completing several interior scenes at the Los Angeles studios. A portion of the story will be made in the wild and picturesque region of New Mexico. The story was written, the Mississippi Valley, and for this purpose Miss Love will take her entire company eastward in the near future.

Selznick Details Progress
Of Three New Productions

The Selznick Pictures Corporation, of which Lewis J. Selznick is president, announces that filming has been completed, another film is well toward completion and a third is progressing very favorably in the East.

"Out of the Snows," a Ralph Ince special production, has been completed at the Fort Lee studio. The picture features Ralph Ince and Zena Keete, Selznick's 1920 star. "The Valley of Doubt," written by Willard Mack, the well known playwright, is said to be undergoing the cutting and editing process. Burton George directed and the principal roles were played by Thornton Hall, Arlene Pretty and Anna Lehr. Cecil Smith pictured the story for the screen.

In the production of "Whispers" Director Frank S. Packer is reported to have turned the entire first floor of the Selznick Bronx studio into an exact reproduction of the lobby of an internationally famous hotel. This is to be one of the most costly and elaborate sets ever erected for a Selznick production. Miss Elaine Hammerstein is starred in a picture written by Marcus V. Connolly.

Vitagraph Reports Heavy
Booking on Its New Serial

VITAGRAPH reports that its exchanges have lopped three weeks off of the normal selling time required for the booking of super-s serials. The feat has now been accomplished in behalf of Vitagraph's new super-serial, "The Silent Avenger." This production, which has William Dun can as its star, and the beautiful Edith Johnson as leading woman, is declared to have reached the booking stage three weeks ahead of the time ordinarily required. The campaign on "The Silent Avenger" started late. Within two weeks, by reason of the swift effort of exchanges and the popularity of the star, previous records for early bookings were broken.

"The Yellow Lion" was campaigned near its close. Vitagraph asserts that the entire volume of business done on previous chaptered melodramas has been exceeded. Many exhibitors reported that the serial for solid week runs or three and four-day runs.

Anita Stewart in Vampire Role.

For the first time in her screen career, Anita Stewart will be seen as a vampire when her latest Louis B. Mayer production, "The Vamp," is released through First National channels.

Miss Stewart has two roles in the picture, playing the part of twin sisters: Hilda, a brunette, is a sweet, wholesome girl, well educated and refined and devoted to the care of her invalid mother. Berta is a blonde whose affections are guided by an insatiable desire for wealth and luxury. During her meteoric career she has deserted several men, only to attract a new victim into her net each time by her great beauty and personal magnetism. "The Yellow Lion" was directed by Joe and photographed by Rene Guissart.
Competition Keen Among Washington Houses with Discharge of Many Government Clerks

THEATRE owners and managers are rather apprehensive of the future, following the cuts that are being made in the number of Government clerks that have been employed in the various Government departments during the period of the war. There have been upwards of 100,000 of these employees. The desire of the Federal authorities now is to get back as nearly to normal as possible and cut down the drain on the public funds.

The question seems to be whether or not there are too many theatres in Washington to take care of a depleted population. Already the crowds are thinning out and there will be much larger holes visible and noticeable after July 1. Many of the theatres are spending much more money than heretofore in advertising of various kinds. During the war period it was not necessary to send out circular letters through the mails to an extensive list of possibilities in order to blot out bidders and programs. One of the legitimate houses has just revived its list, and weekly sends advertising matter to more than 22,000 in the District of Columbia.

For some time past there have been announcements and rumors of various kinds to the effect that additional houses would be built shortly. There has been talk of an outside concern coming here with the most modern of modern motion picture theatres; that another exhibitor would shortly build houses in each section of the city. Despite all the verbal and newspaper talk, theatres that were promised last year to be ready for opening during the present spring are still only talk-theatres. There is little likelihood that anyone will risk money in a proposition in face of the possibilities of the future.

“The House of Toys,” American’s Coming Big Feature, Is Drama of Ambition and Romance

HE “Flying A” visualization of “The House of Toys,” written by Henry Russell Miller, who was a Pittsburgh lawyer, is now in process of production under the direction of George L. Cox.

This new super-drama is a story of love and ambition which barely misses being a domestic tragedy. For the dollhouse dream of the wealthy society girl is shattered when she marries a talented but poor young architect and faces the necessity of economical home-making, and the accumulation of debts. But in the end she reaches the eminence of a true helper, just before her husband’s love for his “dream-girl” is revived.

The drama will make a universal appeal; it will forcibly impress its truth on those who contemplate marriage, and more forcibly on those who are married and those who have viewed the identical situations as an interested observer on the outside. The story will show the need of sympathetic team work to successfully pull the family load, and not one pack-horse, however willing.

A large and well balanced cast has been seen in this epic struggle. It includes Mr. Miller in the role of the heroine, Shirley Lord, Seena Owen has been secured, with Pell Trenton, a popular leading man, and Helen Jerome Eddy in a prominent part. Supported also by George Hernandez in the role of the prosperous and benign employer taking all the unfortunate under his comfortable roof, Lamont Cranston as the wealthy and “I-told-you-so” aunt, Marian Skinner, Stanhope Wheatcroft, William Buckley, Henry Barrows and Perry Banks, make a practically all-star cast.

Hodkinson Has Approved 400 Contracts on Kerrigan Film Before Release Date

WITH a Balzac story as a medium for bringing out all that J. Warren Kerrigan has been able to do in the appliance, drama and a typical Kerrigan cast to aid him in a series of surprises, “The Dream Cheater,” newest in the star’s series of Robert Brunton pictures, to judge by the volume of contract business received at the Hodkinson home office, should win the same public acclaim that has been accorded its predecessors.

That exhibitors have come to realize the audience power of Kerrigan productions is attested by the flood of bookings received on a Kerrigan-Brunton picture before its release date. The film has been true of every Kerrigan production since the star’s amalgamation with Brunton.

The Dream Cheater,” adapted by Jack Cunningham from Balzac’s “The Magic Skin,” is said to be unlike any of the hundreds of stories which Kerrigan has done for the screen. The popular entertainer discards his familiar light comedy attitude and runs the gamut of human emotion.

He has the role of Brandon McShane, scholar, socialist, dreamer and philosopher.
Blanche Sweet in "The Deadlier Sex"
Breaks Pathe Advance Booking Records

With every mail bringing an avalanche of new contracts for the latest Blanche Sweet production released by Pathe as an Extra Special Feature, "The Deadlier Sex" has already exceeded all records for bookings in advance of release date. Bayard Veiller's produced story has captivated exhibitors at showings in the branches and important theatres in the exchange and key cities have contracted for it. Scores of theatres in smaller towns, where the management waits, as a rule, the result of the opening in larger cities, have in this case booked in advance.

As has been announced, it has been booked for the B. S. Moss theatre, the Fox theatres, the Loew theatre, the Keith and Proctor houses and the Poli theatres. In addition, a great number of important houses in the New York metropolitan theatre district have booked the picture, and in the last few days a great number of contracts from other territories have been approved.

Some Contracts Recently Signed

The merit of the picture story by the author of "The Thirteenth Chair" and the establishment of Blanche Sweet as a favorite of the first rank is held responsible for the success of the picture. Her work in "Fighting Crissy" and "A Woman of Pleasure" is also a great factor in the record breaking contracts on "The Deadlier Sex," according to exhibitors.

Among the latest contracts received are the Terminal, Newark; Walnut, Louisville; Rialto, Pittsburgh; American, Troy; Kenyon, Pittsburgh; Tudor, Atlanta; Feifer & Shea houses in Youngstown, Akron and Canton; Wuerth, Ann Harbor, Mich.; Orpheum, Flint, Mich.; Signal Amusement Company, Chattanooga, Metropolitan, Grand Forks, N. D.; Lyric, Norfolk, Neb.; Liberty, St. Louis.

The Strand, Easton, Pa.; Rialto, Amsterdam, N. Y.; Alhambra, Chicago; Western, Dallas; H. L. Knappen, San Francisco; C. C. Reid, Kansas City. First, second and third advance payment prize winners are: Samuel Sax, Indianapolis; A. W. Moses, Buffalo, and Charles Walder, Albany.

Previous winners of the cash bonuses offered by Selznick include the first prize winners, for the greatest amount of business were: James O. Dent, Detroit; S. S. Webster, Cleveland; J. A. Conant, Cincinnati; Benjamin P. Rogers, Boston; Morris Safier, New Haven; W. R. Liebman, Atlanta, and H. A. Rathner, Minneapolis. For the biggest number of tickets and advance payment, the prizes went to Henry Siegel, New York; W. A. V. Mack, Los Angeles; C. W. Taylor, Omaha; A. C. Leadell, Chicago; Hugh Rennie, Seattle, and S. W. Hatch, St. Louis.

The picture is supported by a great exploitation campaign. A series of articles on "The Deadlier Sex," being a study of the famous women who have made a mark in history, has been prepared by the staff and many newspapers have requested the exclusive rights to the series in their respective territories.

Booking Drive Adds 1,644 Exhibitors;
Selznick Names Contest Prize Winners

To the already large list of Selznick bookings, 1,644 theatres throughout the country, representing 1,666 towns, big and small, and all showing the four Selznick stars, have been added by Selznick Pictures 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 more than conclusive evidence of the sledge-hammer box-office drive which Selznick pictures are creating for the exhibitors. It is also concrete fact that, according to report, the exhibitors of today realize more than ever before that Selznick pictures bring in their wake. The returns of the contest inaugurated by Mr. Selznick a short time ago show that the entire corporation is a most harmonious, dynamic organization.

"In adding that long chain of theatres to the list of Selznick pictures, I enthusiastically declared Mr. Rogers, "we have scored one of the most notable scoops in the history of the industry. I might go on and talk all day about Selznick productions and what they mean to the box office, but the stupendous amount of business that our sales force reports throughout the country is bona fide evidence that Selznick pictures are watched 'hot off the presses.'"

Latest announcement of the winners of the first, second and third business prizes, respectively, are: C. J. Edick, Dallas; H. L. Knappen, San Francisco; C. C. Reid, Kansas City. First, second and third advance payment prize winners are: Samuel Sax, Indianapolis; A. W. Moses, Buffalo, and Charles Walder, Albany.

Previous winners of the cash bonuses offered by Selznick include the first prize winners, for the greatest amount of business were: James O. Dent, Detroit; S. S. Webster, Cleveland; J. A. Conant, Cincinnati; Benjamin P. Rogers, Boston; Morris Safier, New Haven; W. R. Liebman, Atlanta, and H. A. Rathner, Minneapolis. For the biggest number of tickets and advance payment, the prizes went to Henry Siegel, New York; W. A. V. Mack, Los Angeles; C. W. Taylor, Omaha; A. C. Leadell, Chicago; Hugh Rennie, Seattle, and S. W. Hatch, St. Louis.

Capitol City Scenes in "Whispers."

Many scenes of Washington, the Capitol city, will be included in Elaine Hammerstein's forthcoming Selznick production "Whispers," according to an announcement this week. Director William P. S. Earle is reported as having completed the interior scenes for production in the Capitol, the Brooklyn studio, and has taken Miss Hammerstein and her supporting company to the Capitol city for additional scenes laid in and about Washington.

Inter-Ocean Makes Record
Sales on World Productions

What is regarded as one of the largest sales records ever made in the history of the export branch of the motion picture business is embodied in an extensive sales report issued this week by Gus Schlesinger, manager of the department of foreign film sales of Inter-Ocean Film Corporation.

In the report reference is made to the record number of sales that have been consummated to date for World Pictures, a division which Inter-Ocean Corporation has handled ever since May, 1915, when, by the terms of a contract, Inter-Ocean became the foreign sales representative of the World Corporation. Since then time Inter-Ocean has distributed in foreign territories a total of more than three hundred World Pictures. The list of releases embraces all of the pictures made by that organization since 1915.

According to this information, which is divulged to the trade for the first time, territorial franchises have been disposed of for World Pictures in the following foreign territories: United Kingdom; France and Switzerland; Belgium and Holland; Scandinavia and Finland; Spain and Portugal; Australia and New Zealand; Argentina, Paraguay and Peru; Cuba, South Africa; India, Burma, Ceylon; Dutch East Indies and Straits Settlements; Porto Rico, Santo Domingo and Veneetuela; Trinidad and British West Indies; Egypt and Greece; China, Japan and the Philippines; Brazil; Central America; Mexico; Russia; Italy; and German-Austria, Czecho-Slovakia and Jugoslavia and the Balkans.

Episode Titles of New Pathe Serial

The editorial titles on the recently seen episodes of Pathe's serial, "Trailing Three," in which Stuart Holmes and Frankie Mann are co-starred, has been completed and the episode titles announced by the company are as follows:


Stimson Visits New York

C. A. Stimson, general sales manager for the American "Flying A" trip to New York in the interests of the two new releases, "The Thousand Piece of Silver" starring Margaretta Fisher, and "Slam-Bang Jim," in which William Russell carries the leading role. He reports that "Slam-Bang Jim" is going off with a start worthy of its name.
Ince Returns from Washington.

Ralph Ince, the Selznick director, has returned from a trip to Washington, D. C. Mr. Ince, director of and appearing in Ralph Ince productions for Selznick Pictures, went to Washington to secure scenes in and around the White House to be used in Selznick feature "Out of the Snows," which has been released by Selznick.

The latest Selznick production featuring Mr. Ince is "Out of the Snows," which was reported undergoing the editing and cutting process at Fort Lee studio. Zena Keeffe supports Mr. Ince in this picture.

Paramount Stars Lead in Rio de Janeiro Contest

The popularity of Paramount Artcraft Picture, which is still being illustrated in a picture contest concluded recently by Paratodos, a prominent magazine, is being publicized with a story. The announcement of the conclusion of the contest received by E. E. Shauer, of the foreign department of the Famous Players-Lasky Corporation, shows that Paramount Artcraft finished first in five, second in two and third in one of the eight divisions into which the contest was divided.

One of the most interesting divisions of the contest in which the motion picture fans participated was a vote as to the most popular foreign film trademark. Paramount Artcraft received first honors with a vote of $4,983, or 2,000 more than the nearest competitor. This honor was won in competition with European and other American trademarks.

First place in the contest for the most beautiful screen actress was awarded to Dorothy Dalton by a vote of 13,978. Mary Pickford, as an Artcraft star, was awarded third place by a vote of 7,885. Other Paramount Artcraft stars who received important support from the public in the vote were Ethel Clayton, Mae Murray, Lila Lee, Dorothy Gish and Gloria Swanson.

In the male star division, Wallace Reid was awarded first honors easily in the contest for the most popular actor, receiving 8,917 votes. Bryant Washburn was fourth in this division, and Richard Barthelmess, whose Artcraft productions are still playing to great crowds, and William S. Hart were other competitors for the highest honors.

Starling Photographic Effects.

Sidney A. Franklin, who is filming Robert W. Chambers novel, "Athalee," at the Brunton Studio, Los Angeles, is well along on production now, having been shooting for the past three weeks. There will be a great deal of interesting stuff in Franklin's story, owing to the fact that he has made a drive for unusual settings and locations. It is believed there will be some startling photographic standpoints, in this picture, dealing as it does with a game of blind-man's buff, love and the psychic power of a woman.

Having completed "The Deep Purple," Allan Dwan was reported to be sleuthing for another story. It is very likely that he will decide upon a vehicle dealing with city life—possibly an original rather than the picturization of some well-known book or play.

Moore Engaged for "Whispers."

Matt Moore, brother of Tom and Owen Moore, who has appeared in support of many screen stars, has been engaged by Myron Selznick to play an important role in "Whispers," in which Lewis J. Selznick presents Elaine Hammerstein as star. Mr. Moore will be the part of a star reporter on a metropolitan daily. The story was written by Marcus V. Connolly and picturized by George Proctor.

Mayflower's President Denies Split Between His Firm and Zukor Interests

That a split has occurred between the Mayflower Photoplay Corporation and the Zukor interests is vigorously denied by Isaac Wolper, president of Mayflower.

"Any printed statement to the effect that Mayflower and Realart have parted company is not true," Mr. Wolper stated. "Arrangements are now being made by Realart for the release of both Walsh's picture, 'The Deep Purple,' and Miller's production, 'The Law of the Yukon.' In fact, the billboard paper is out on these productions and the advertising campaigns are well under way. Several weeks ago an announcement was made through the trade papers that these would be the last two of the Mayflower pictures to be released through Realart. This, however, does not mean that there has been any 'split,' as the papers choose to call it. According to Mr. Wolper, several deals are now pending which relate to the manner in which productions presented by the Mayflower Photoplay Corporation are to be released. As yet, however, no arrangement has been closed and consequently nothing definite can be said about the method or medium of release.

Walsh has been working diligently at the Paragon Studio on the film version of Paul Armstrong's and Wilson Mizner's play and expects to deliver the film to Realart within the next few days. Charles Miller's screen interpretation of Service's classic poem is now being cut and titled and delivery of the finished picture will be made shortly. Both pictures are currently scheduled for release through Realart on May 2.

Dwan Begins Last of Series.

Charles Miller is now looking for another story, and Emile Chautard is finishing work on his latest film, as yet unnamed. Allan Dwan expects to start work on his sixth and last production to be presented by Mayflower the first of next week. Under his contract with Mayflower, Dwan was pledged to do six pictures, two of which, "Soldiers of Fortune" and "The Luck of the Irish," have already been released. Three more have been all but finished, and it is expected that his last will be ready for release early next fall.

Allan Dwan, Director-Producer, To Do Unique Scenario Featuring Locations

Allan Dwan, who won fame first as a director and later as a producer, has now turned author. He will leave his Los Angeles studio early next week for the mountains of Northern California to write a scenario featuring locations which he recently bore him westward from New York.

This is one of the few times a producer has made an effort to make his story fit the locations—usually it is the other way around—and it is believed this policy will present a new angle from which to exploit the picture.

"I saw some wonderful mountain scenery on my way home," said Mr. Dwan, "so I have chosen the section through which I traveled as the locale for my next picture. By a strange coincidence this country is exactly suited to the story I have in mind. The producer believes that by going over the ground where the picture is to be made and writing the scenario with a view to using definite locations, a great deal of time will be saved when he starts shooting scenes.

Although he is keeping the title of his new production a secret, Mr. Dwan announced that it is an original story based on a powerful theme, the idea for which developed from a conversation which took place at a dinner in New York during the producer's recent visit to the metropolis.

This will be the last Allan Dwan production to be presented by Mayflower, making a total of six pictures, which fills the requirements of the contract. Two of these pictures, "Soldiers of Fortune" and "The Luck of the Irish," have already been released through Realart, and three others have been photographed and are now being cut and titled.

"A Splendid Hazard," from the story by Harold MacGrath, has been shipped by Mr. Dwan and is now en route to Mayflower's New York office. "In the Heart of a Fool," the novel by William Allen White, and "The Scoffer," an original story by Val Cleveland, a New York newspaper man, will both be finished shortly and shipped through to New York. It is not likely that any of these productions will be released until early fall.
Kaufman Signs Agnes Ayres on Long Contract; to Play Lead in Third Neilan Picture

FOLLOWING the announcement of the co-operative production alliance between Marshall Neilan and Albert A. Kaufman comes the news of the signing of Agnes Ayres, one of the most beautiful and talented actresses on the screen, to a long term contract by Mr. Kaufman under the terms of which Miss Ayres is to be starred in a series of special features.

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 of medicine as a profession. While still in her senior year in study, however, her attractiveness was noted by the director and she was asked to play a small part in a picture which she did in a capable manner. A permanent engagement was then offered her which she accepted.

Made Rapid Progress.

By conscientious application to her work, Miss Ayres advanced steadily and with each succeeding picture she is given roles of more importance. After her engagement with Essanay, she joined the Mutual Film Company and under the direction of Frank Powell she supported Nance O'Neil in one production and Marjorie Rambeau in five. Then she went to the Eastern Vitagraph company where she remained two years.

After leaving Vitagraph, Miss Ayres free lance for a time, and 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 Law." Recently Mr. Neilan and Mr. Kaufman watched her work on the screen and both were enthusiastic about the probabilities of her becoming one of the screen's most popular stars.

Both May Use Player.

Both producers were anxious to obtain Miss Ayres for their respective companies. But being friends of long standing and with the proposition to Miss Ayres, which was now a reality in mind, it was amicably agreed that Mr. Kaufman should make the bid for the new star with the proviso that Mr. Neilan should have an option on her services whenever she was available. This was successfully accomplished.

While the new leading vehicle is in preparation, Miss Ayres is playing the leading role in the third Neilan picture, which affords her exceptional opportunities.

The Agnes Ayres Company will be the second company under the Kaufman banner, he having recently signed Allan Holubar to direct a series of special productions starring Dorothy Phillips. Plans are under way to establish an extensive exploitation and publicity campaign to back up Miss Ayres.

Metro to Annually Release Eight Buster Keaton Films

USTER KEATON will make two-reel comedies for release by Metro when he completes his contract in the Winchell Smith production of "The New Henrietta," in which he is to be co-featured 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 funny two-reelers annually with Buster Keaton starred. The pictures are to be made at the Metro studios and to be re-released by Metro. They will be produced under the management of Lou Anger.

Buster Keaton has won an enviable place in comedies for three years, and is completing a role with the latter simultaneously with his beginning at Metro the part in "The New Henrietta" originated on the stage by Douglas Fairbanks. The latter part is Keaton's first essay at "straight" comedy in motion pictures, his previous work being classed as slapstick.

"The New Henrietta" which was revised by Winchell Smith and Victor Mapes from British material, will be re-titled for release as a motion picture. Herbert Blache is directing, with Mr. Smith personally supervising every detail.

"Miracle of Money" Is Henley's Next.

An absorbing story of American life, with two principals in the principal parts, has been filmed by Hobart Henley as his second picture for release by Pathé. "The Miracle of Money," is based on Mr. Herbert Henley's latest picture, and it is an adaptation of the story by Beulah Poynter, "The Marrying of Emmy." All who have witnessed the first of the completed picture have been deeply impressed by the strength of the story and the unusual appeal it makes to all women.

Wistaria Changes Title of Picture.

Wistaria Productions, Inc., advises that its recently completed production temporarily titled, "Why Women Sin," has been changed to "Why the Women Sin." Mr. Thomas de Vassey, secretary of the corporation, in an interview, stated that after serious consideration he was afraid that the title would mislead the audience.

"Neglected Wives," was chosen for this production as being typical and more nearly descriptive of the picture.

Lehman May Enter Picture Business.

Bernard Lehman, a wealthy box manufacturer of Indianapolis, friend in New York City early this week and forthwith let it be known that he is greatly interested in the moving picture business. He is interested to the extent of wanting to get into it with both feet.

The state rights field looks good to him, he says, but he has not decided which way he will jump. He may even organize a producing company of his own.

Robertson-Cole Stereographer Dies.

Miss Catherine O'Reilly, nineteen-year-old of 362 West 127th Street, a ver stereographer in the employ of Robertson-Cole, died at her home on Monday afternoon, April 5. Miss O'Reilly was taken ill on Wednesday, March 31, with a severe cold which developed into spinal meningitis. Her funeral services held on Thursday morning, April 8.

Austin Story for Marion Davies.

Marion Davies' next starring vehicle for Cosmopolitan Productions will be a screen adaptation of F. Britten Austin's "Buried Treasure," which appeared in Hearst's Magazine. The company will make a trip to the Bahamas Islands for the exteriors.
"Her Five-Foot Highness" Is Among Universal’s Feature Releases for April 19

Among the releases on Universal’s program for the week of April 19 is a five reel special attraction, "Her Five Foot Highness," featuring Edith Roberts. The subject is taken from a story written by Tarkington Backet. It is directed by Harry Franklin. "Her Five Foot Highness" is an American girl, born and raised on a Texas ranch, who discovers after the death of her father that he was the son of a Duke, who had severed all family connections in his youth and emigrated to America in search of independence and fortune. As heiress to an English title and estate she sails for England.

In the telling of this clever mixture of comedy and drama Miss Roberts has excellent support from Katherine Kirkham, Harold Miller, Leonard Clapham, Ogden Crane, Stanhope Wheatcroft, Leota Lorraine, Rudolph Christians and many others. "The Lost University," starring Jack Perrin and Katherine O’Connor, is now in its seventeenth episode and as it only has one more episode to run every foot of film is full of virile action. An other serial full of sure fire action is "Elmo the Fearless" starring Elmo Lincoln. The release for this week is the eleventh episode, entitled "The Temple of the Dragon.

An Eddie Lyons and Lee Moran comedy entitled "Somebody Lied," and a Rainbow comedy, "Story," featuring Zelma Monberg, Virginia Warwick and William Irving, are the fun rollickers for this week.

A two reel western entitled "One Man" with Jack Perrin and Josephine Hill, comes in this week's special. "The Stimulating Mrs. Barton," second of the series, is set for release on April 15.

Making a determined effort to have each succeeding comedy even better than its predecessor Mrs. Drew has produced in "The Stimulating Mrs. Barton" a picture that is certain to meet with public favor. Many exhibitors who have witnessed the comedy at advance showings have wired or written congratulations and have stated that it is certain to more than uphold the high standard created by "The Charming Mrs. Chase."

Willard Mack Story Is Completed.

From the offices of the Selznick Pictures Corporation comes the announcement that the final scenes of the Selznick-Willard Mack story, "Of Doubt," have been completed at the Selznick Fort Lee studio.

"The Valley of Doubt" was written especially for Mr. Selznick by Mr. Mack and, according to report, it promises to be one of the most powerful, gripping dramas ever thrown on the screen. 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 for the screen.

Marcus Loew Plans New Akron Theatre as First of String in Northern Ohio

Marcus Loew, moving picture and theatrical magnate, in Cleveland on April 1 announced that he has closed a deal for a large theatre to be constructed in Akron and that he has plans under way for entering other Northern Ohio cities with new theatres.

The new house in Akron will be known as Loew’s Hippodrome. It will have 4,000 seats and will be the biggest in that city and one of the largest in the country. Plans for it are being drawn by C. Howard Crane, a Detroit theatre architect, and the contracts provide for the finest type of construction, similar to the Loew theatres in New York, Cleveland, Buffalo and Los Angeles.

The Akron theatre will be located on Main street in the heart of the business district, with an additional entrance on Bowery street. In front of the theatre auditorium a business block will be erected. In this building there will be an arcade leading to the theatre, with forty store rooms. The entire cost of the enterprise is $1,250,000.

The policy of this theatre has not yet been decided upon. It will be opened on January 1, 1921.

First of a String, Says Loew.

"This will be the first of a string of theatres that I propose to build in Northern Ohio," said Mr. Loew. "I have under consideration another location in Akron and in several other cities near Cleveland."

The deal for the Akron theatre was closed in Cleveland, the legal matters being handled by Dow W. Harter, of the law firm of Benner, Harter & Walker, of Akron, and Fred Desberg, one of Desberg and Keeley, attorneys, Cleveland, and E. A. Hahn, Cleveland attorney.

"Ohio is my home state," said Mr. Loew, "and I am deeply interested in my Ohio theatres and projected ones. Recently I visited Akron and was much impressed with the progress of that city. Immediately I made plans for the erection of a theatre there. And the Akron house will be a beautiful theatre, in keeping with the high-class atmosphere which we try to inject in all Loew theatres."

Mr. Loew spent several hours looking over the two new theatres he is building in Cleveland, one, the State, at Euclid, and East Seventeenth street, and the other, the Park, at Euclid and East 101st street. He also was shown several locations and it was understood that an important announcement concerning his Cleveland plans would be made within a week. He said that according to the present speed of construction work, the Park and the State would be ready for opening about October 1.

"Marama" to Be Miss Dean’s Next Big Universal Picture

The next big picture scheduled by Universal for Priscilla Dean, the star of "The Virgin of Stamboul" will be "Marama" a story of the Fiji Islands, by Ralph Stock, a popular magazine story writer. "Marama" was published as a magazine story in 1913.

The story deals with Marama Thurston, a young girl educated in an American school, where she is a favorite and a leader among the girls of her set. She does not learn, until she returns to her home in the Fiji Islands, that she is a half caste.

In her reaction from the shock of the discovery she discards her American clothes for native garments and tries to cast off her European culture as well. She dresses and lives like a native but at heart she is white.

As Marama Priscilla Dean will have an opportunity of displaying the latest fashions in South Sea feminine adornment. The role will call for an unusual display of her volatile screen temperament. It is expected that Rollin Sturgeon will direct the picture, which soon is to go into production.

"I Like Not This Intruder! Have Him Removed!" Salome has still another imitator in this latest Sunny Comedy made by Fox.

Chester Conklin is seen here minus his composure. Notice it?
THE CHARLES RAY PRODUCTIONS, INC., BUYS
Fifteen of Charles Hoyt's Comedies

That Charles Ray Productions, Inc., has just purchased fourteen of the most famous of Charles Hoyt's dramatic works for adaptation to the screen. With the purchase price running into large figures, the acquisition of these well-known farce comedies gives the star's producing organization a wealth of screen material, which, in its original form, constituted some of the most popular theatrical amusement of the last generation.


It is not known whether Mr. Ray will find any of these plays adaptable to his own personal uses, but the new star-producer is considered to have put over a clever business coup by the acquisition of the fourteen Hoyt comedies for the Charles Ray Productions, Inc.

Played Everywhere in Country

It does not require much thinking back on the part of adults of today to remember the vogue which the farce comedies of Charles H. Hoyt had in this country from ten to twenty years ago. These stage pieces, which were adapted to use by stock companies, were played extensively in all sections of the country and the name of Hoyt was as well-known in the smaller centers of the nation as in the large cities.

Through all of this playwright's work ran a vein of genial warmth and of sparkling humor. They were popular in the simplest sense of that word, for their appeal was not to any one class of the population, but to the millions. The Hoyt plays never failed to draw full houses, the reason being that they aimed at nothing more than to furnish an evening of simple, innocent fun.

The wide acquaintance of America with the Hoyt plays is due in a large way, also, to the interesting fact that many of the actors who had their early roles in these famous farces have developed into the leading comedians of today. Otis Harlan has earned his fame as a comedian in several of the Hoyt vehicles. These include such other well-known names as Henry E. Dixie, Willie Collier, Tom Wise, James T. Powers and Ed Garvie.

Republic Enters April in Front Rank of Leading Distributing Corporations

That Republic Distributing Corporation enters the fourth month of 1920 as one of the leading distributing organizations in the industry, firmly entrenched in the theaters of the country through its wide range of suitable subjects, is the gist of an announcement made this week by President Briton X. Busch.

"Republic has made wonderful progress," said Mr. Busch. "It is a tribute to exhibitors to note the progressive methods with which programs are being booked throughout the United States. We have kept right up with the exhibitor; have secured the material he must have; have arranged releases so that he can book his complete program from us—and the result is that Republic enters upon April, 1920, realizing that Lewis J. Selznick's slogan, 'I consider myself a failure unless the exhibitor is a success,' is true in every sense of the word.

First Episode on April 18

"Exhibitors who have found their receipts swelled by serials of the rapidly moving sort, with action as well as drama, are getting on the band wagon for 'The Whirlwind,' which we have distributed so that the first episode can be shown on April 18. The campaign book's and publicity material supplied the exhibitor on 'The Whirlwind' is probably the most complete and best ever turned out.

"We are decided platoonists over serials, but not more so than over our features and short subjects. Through the group of popular short subjects of two reels we have had to install a short subject department, composed of men whose experience and knowledge make them expert guiding posts for exhibitors."

Many Book Features and Flynn Series

"The William J. Flynn series, featuring Herbert Rawlinson, is taking the country by storm, setting a precedent in the short subject field by causing exhibitors to write letters of commendation to Republic headquarters. The first of the series to be released this month is 'The Phantom Lawyer,' on April 15. It is the sixth of the eight pictures made from actual incidents in the life of Chief William J. Flynn. On April 27, 'The Kalda Ruby' is scheduled. The final one of the series, 'The Fake,' will follow in May.

"Feature subjects which are now booking are: 'When Bearcat Went Dry,' 'Room Where Love Dwells, the Amazing Woman,' 'The Blue Pear,' 'Trilby,' 'The Girl of the Sea,' 'Mothers of Men,' 'The Englishwoman,' 'Chaps,' 'Trail,' 'The Great Shadow,' the twelve Chaplin reissues and five of the Flynn series. Kinos, issued twice weekly, pursues the earlier tenor of its way as one of the best edited news weeklies of the times."

Cosmopolitan Takes Over Estee Plant

The Estee studio in West 125th street, New York, has been taken over by Cosmopolitan Productions for use in conjunction with its own big studio in 127th street and Second avenue. Over to the expansion of the company's activities, the smaller studio has been acquired to take care of small sets while the big studio will be used for the spectacular sets which are a feature of several forthcoming Cosmopolitan Productions.

Grace Darling Is Star in King Picture

Grace Darling, not June Caprice, as previously announced to the trade, will be the star of "The Hidden Path," Burton King's second independent production, which will be begun shortly. Rod La Rocque has been engaged by Mr. King for the leading male role.

"The Hidden Path" is an original by Lawrence McDougall, who wrote the screen adaptation of "The Road to Arctady." Mr. King's first feature under his own banner, Lloyd Lonergan, the well-known scenarioist, wrote the continuity.
American Gets Out Posters That Tell a Story on Russell's Comedy, "Slam Bang Jim"

THE billboard appeal of "Slam-Bang Jim" has been strengthened to the limit of the five posters which are being used by the Pathé Exchange for the American Film Company. The action in "Slam-Bang Jim" swings from the haunts of New York's fashionable set to the mining camps of Arizona, and the posters have been selected to bring out this blend of eastern and western atmosphere.

The one-sheet portrays the baggy-legged bridgegroom, in his disheveled evening dress, being shown the door by his almost-father-in-law when he arrives for the wedding hours after the guests have been dismissed and the affair called off. This poster at once strikes the note of zippy comedy to which the whole picture is tuned. It is a perfect character study of Bill Russell as poor Slam-Bang Jim, full of his muttered excuses, and Harvey Clark as Papa Manning, full of dignity and insinuation. Both figures will cut out to excellent advantage.

One three-sheet emphasizes the romantic element, showing the bride and her several pretty, fluffy bridesmaids, with the girl's anxious papa interrupting to tell what he thinks of the bridegroom.

The second three-sheet is western in its setting and costume—the cave scene, showing Slam Bang Jim chuckling with boys and girls in a desertion of old Western fiction in which his bandit double has put it over on his father-in-law and the sheriff. More good cutouts.

The six-sheet plays up the western scenery effectively. The three bandits are shown under the crooked tree, against a wonderful background of rugged mountains. The star is in the center, pointing off into the distance; the pose of Bull Montana and the other man indicate a strained attention that makes one wonder what they are looking at.

Yea! Mother and son doing well, thank you.

Mr. Kneuer is the head of the order department of the Precision Machine Company, manufacturers of the Simplex machine.

Kneuer of Simplex Now a Daddy.

At five minutes to one on Easter Sunday morning just as the proverbial Easter rabbits were scampering around in thousands of houses, preparing to color the various Easter eggs that later in the day would gladden the hearts of the children, a loud flapping of wings was heard in the domicile of Rudolph C. Kneuer, 479 Onondaga Avenue, Ridgewood, Brooklyn, and to everybody's surprise a large boisterous stork flapped his way into the midst of the Kneuer family and quickly departed after leaving a chubby, black-haired, blue-eyed, nine-pound boy.

Educational Makes Rapid But Careful Selection of Exchange Representatives

ACTIVITIES of Educational Films Corporation during the past fortnight are partially represented by the signing of contracts involving the expenditure of more than $1,000,000, according to an announcement made by the company.

Arrangements are progressing with all the rapidity consistent with careful selection of representatives for opening of educational exchanges in principal centers. These will be cut over directly by the company and will handle only short subjects.

During the week contracts were signed with some of the most important exhibitor interests in the country for the establishment of exchanges. Several of the largest centers await only announcement of locations of the offices; negotiations are near the signature point with several others.

While Educational will maintain the closest interest in each exchange, it is adopting a co-operative 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's product.

Three Features of New Policy.

"We believe," said W. H. Hammons, vice-president and general manager, "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 aids that will be of direct aid to the exhibitor. Third, the management of the exchange will have financial interest in its earnings and in it permanency and therefore there will be every urge for fair business dealings, the fullest co-operation with the exhibitor and the creation of a volume of business that is bound to have its reflex in the quality of product.

"We are offering local interests participation in individual exchanges up to 49 per cent of their capital stock. We are making no charge for franchises, good will or any other joker. The arrangement is simple that we put in 51 per cent of the capital and the local interests 49 per cent, and the profits are divided accordingly."
**Combination of Author, Director and Cast Provides Realism in “Treasure Island”**

ELDOM has a happier combination of author, director and cast joined in one project than in “Treasure Island,” Maurice Tourneur’s Paramount-ARTCRAFT super-special which was released April 7. The production is a new and little-known adventure story from the pen of Robert Louis Stevenson, and working under the direction of Maurice Tourneur the cast includes such film celebrities as Shirley Mason, Lon Chaney and Charles Ogle.

**“April Folly” Goes Big at Capitol During Holy Week**

D ESPITE the fact that it was Holy Week which, as every showman knows, is the bugaboo of the show business, Cosmopolitan Productions’ “April Folly,” starring Marion Davies, outdid all expectations at the Capitol Theatre, New York, the week of March 28.

Edward Bowes, managing director of the Capitol, the world’s largest theatre, is not given to giving the public too much, but play his house, but the record set by “April Folly” was so gratifying that he sent Cosmopolitan Productions the following letter:

“At the end of the week of Marion Davies in ‘April Folly,’ the first of your productions which we have exhibited at the Capitol, I want to thank you for the splendid co-operation you have given us and for the magnificent box office result.

“As you know, this is Holy Week and we had every reason to anticipate the customary decrease in gross receipts, due to the Lenten observance, but it may gratify you to know that our receipts for this week, instead of showing a decrease, have shown a very material increase.

“April Folly’s” remarkable box office pull during a week when slow business is the general rule was due to a combination of circumstances. The picture in itself is meritorious enough to recommend it to the fans, but the fact that its star is Marion Davies and that Cynthia Stockley is aided by an unusual advertising, publicity and exploitation campaign, was too much for any Lenten hindrance and it went over the top big at the Capitol.

**Title of Owen Moore’s Next.**

Owen Moore’s fourth Selznick Pictures production will be “Love Among the Chickens,” and not “Stop That Man,” as announced last week.

“Love Among the Chickens” is reported in the course of production at the Selznick west coast studios under the direction of Wesley Ruggles. The story was written by Selznick and directed by Selznick.

**Stop That Man** is announced as Mr. Moore’s fifth Selznick production which will be produced at the Selznick Eastern studios.

Rubin Visits Metro Coast Studios.

J. Robert Rubin, secretary and general counsel of Metro Pictures Corporation, is in Los Angeles on his first visit to California. His wife, son and baby are with him. Rasputin and his entourage were in town ten days.

**Famous Players Studio Employes to Give Ball.**

FOR a long time, J. N. Nautly, general manager of the eastern studios of the Famous Players-Lasky Corporation, has been considering the possibilities of establishing an association to aid the studio employes when in need. As a means to raise the necessary funds an association was set up the purpose of which will be devoted to the formation of this beneficial association. The organization in charge of the ball, which is known as the Eastern Studios Ball Association, is headed by J. N. Nautly as president, Gardner, treasurer, Healy, secretary and James Hood MacFarland, assistant secretary.

The Commodore Hotel ballroom has been engaged for Wednesday, April 28, and committees to handle the arrangements have been formed. This is the first time that the studio workers have staged a real ball, charging admission.

The plans now under consideration are for vaudeville to occupy the evening between the time that 8:30 until 10 o’clock, at which time dancing will begin and last until twelve. The grand march will follow, and—more dancing. A buffet supper will be served.

The souvenir of the evening will be a program, the front cover of which will be done in colors. Photographs of the stars, done in sepia, with a perforated edge, so the program may be removed for decorative purposes, will be part of the program.

Two bands of twenty pieces each have been engaged to supply the music for the entertainment and dancing.

**Edward Cecil to Be “Heavy” in Bert Lytell’s Next Film.**

EDWARD CECIL will play the part of the East Indian rajah in “The Temple of Dawn,” Bert Lytell’s next Metro special production, upon which camera work has started. The Metro studios in Hollywood. This role is one of the most important supporting parts in the cast surrounding the young star. The rajah is the villain, or “heavy” character in the story.

Mr. Cecil was selected from a number of character actors, all of whom submitted to screen tests. Mr. Cecil has been in pictures many years, having started with the Majestic-Reliance Company. During the war he was in “The Wildcat of Paris,” with Priscilla Dean; “The Girl of Bohemia,” with Peggy Hyland; “The Danger Zone,” with William Travers, as well as being featured by Universal in “After the War” and several other productions.

“The Temple of Dawn,” which follows “The Right of Way” and “Alias Jimmy Valentine” in Bert Lytell’s starring schedule, is an adaptation of I. A. Wylie’s potent novel of East Indian life put into continuity form by Arthur J. Zeller. Dallas M. FitzGerald is the director. Mr. Lytell has the role of Leigh Dering, a young British officer who accomplishes his regeneration after he has sunk to degradation and becomes an outcast among the poor white population of India.

**Vivian Martin Returns from Florida.**

Vivian Martin Pictures, Inc., of which Manager-Director, Mrs. N. Nautly, of the Capitol Theatre, New York, is the president, announces the return of Miss Martin from the supporting cast from Tampa, Fla., where all of the employes of the organization’s first picture were completed. At the same time it was made known that the studio has been occupied in the Benedict studios at College Point, L. I., and has entered upon the work of filming all interior scenes there.

For the picture shownmen in the small town Moving Picture World is especially compiled and edited. “The Tradepaper of Features” is mailed to subscribers with features that sell tickets and make this a better business.
Harold Lloyd's Sixth Comedy Will Be
"An Eastern Westerner," a Teen Satire

EASTERN WESTERNER," a keen, ultra-humorous satire of a popular type of motion picture drama, will be released on April 12 by the Pathé Film Company. In this way, Mr. Lloyd, after finishing his first series of two reel comedies for Pathé, and with the completion of this production and its release by Pathé, he will have accomplished a record that few other comedians in motion pictures have ever attained. First introduced to the public as the star of multiple reel features in "Bumping Into Broadway" little more than a year ago, Lloyd's comedies have contributed five triumphant comedies to exhibitors.

With each production he has become a greater box office drawing card and with his last release, "Haunted Spooks," he attained his greatest success. From every section of the country, exhibitors are heaping praise upon Lloyd for his work in this picture, and in some quarters it has been hailed as the best and most wholesome comedy ever seen on the screen.

Has Advantage of New Studio.

When Lloyd begins work on his second series of six special comedies for Pathé, he will have a much greater advantage than was his the first. His first film, "Bumping Into Broadway," which inaugurated his two-reeler series. In addition to the experience and knowledge of what exhibitor and public want gained during the production of the initial series, Lloyd will enter the world of a new studio, which has just been completed at Des Moines, at a cost of approximately $200,000.

In order to maintain the high standard of excellence for which he has been striving, Lloyd needed greater studio facilities, because the lavishness of production has increased with each picture. In the making of an "Eastern Westerner," as with other of the Lloyd attractions, the settings rival those used in the biggest picture features. An entire western town has been erected solely for the filming of the sixth Lloyd and several hundred "extras" were engaged for the big scenes.

Praise for "Haunted Spooks."

"Haunted Spooks, after its reception at the Pantages Theatre, which led Managing Director Jack Eaton to call it the "greatest comedy of the year," has repeated its reception throughout the country. Critics in every key city where the latest Lloyd comedy has been shown were unanimous in their opinion that Lloyd has become the leader in his field of comedy endeavor and that "Haunted Spooks" represents the cleverest and cleanest mirthmaker seen on the screen.

Assured that every exhibitor now playing the two-reel Lloyds will hesitatingly contract for the next series of six comedies, Lloyd and his sales department looks for a tremendous increase in business with the issue of the first of the second group of Lloyds.

Charles Ray Fosters Spirit of Good Will, Says Britisher.

DECLARING that the nations of the world are learning to know and sympathize with one another through the medium of the screen, W. G. Faulkner, personal representative of Lord Northcliffe, has hailed Charles Ray as a typical American character and has said that his screen studies of Americanism are doing a great deal to establish a better understanding of this country among the rank and file of the United Kingdom.

Mr. Faulkner, who is studying the production of motion pictures in this country, has just paid a visit to the studio of their London studio in Los Angeles. As the personal emissary of Lord Northcliffe, the most powerful newspaper publisher in the British Isles, Mr. Faulkner 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, Mr. Faulkner stated his belief that the expansion of films in every corner of the world would eventually prove to be a powerful factor in the establishment of mutual understanding among the various nationalities. An example of this trend was evidenced, according to the English observer, in the reception by British audiences of the pictures of Charles Ray, who makes entirely sympathetic the real character of honest American manhood.

Mr. Ray is attaining a rapid popularity in the United Kingdom, and his film works of the current series, "The Yankee," and "The Yankee in Hungary," are eagerly awaited. Mr. Ray, and his studies of the country boy have been so carried through the reserve of English audiences, who have come to look upon him as a very genuine American personality, with all the rough genuineness of the pioneer and the tender sympathies of the man close to nature.

"The Honey Bee" Given

Long Runs by Showmen

YOU won't be stung if you see "The Honey Bee." Mr. Farnum, who produced, directed, and wrote the hit picture, "The Yankee," which was hounded out of every theater in the West, is now turning his attention to a new series of "Bar-Ro Ranch" stories, in which that lovable character, Hopalong Cassidy, appeared.

Maluford has written many westerns. In each he set a distinctive series of incidents and tense situations. In "The Orphan" the author has given William Farnum a vehicle in which there is punch after punch. Louise Lovely has returned to the Fox fold to play opposite Seilsnick to appear with Zeena Keefe in "Marooned Hearts."

William Farnum Completes

"The Orphan" on the Coast

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," probably the most popular of the books written by Clarence E. Mulford, is the basis of the picture. "The Orphan" is described by the producer's representatives as a powerful western novel from the pen of this author, who has built upon the series of "Bar-Ro Ranch" stories, in which that lovable character, Hopalong Cassidy, appeared.

Mulford has written many westerns. In each he set a distinctive series of incidents and tense situations. In "The Orphan" the author has given William Farnum a vehicle in which there is punch after punch. Louise Lovely has returned to the Fox

Famous Players Editorial Department Well Equipped

THE new Famous Players-Lasky studio, now nearing completion at Long Island City, L. I., will be able to boast one of the most efficiently organized editorial departments in the country. Gardner Hunting, eastern production editor, outlined the company's plans recently.

"The task of editing our production has been surrounded by difficulties. Owing to the crowded studio conditions and the frequent lack of a free space, we have hitherto been compelled to distribute the various units of our department around in our different studios, which, in spite of the best of co-operation, has not always had the tendency to produce entirely satisfactory results.

"In our new plant, all undesirable features will be eliminated, for we shall all be housed under one roof. We are planning to install every device for the comfort and convenience of our employees, as well as for increased efficiency in production. Adjoining the main office of our department will be the title printing and photographing rooms and cutting room, which will be equipped with the best of everything to facilitate speed and precision. The staff writers will have separate rooms of their own. The projection room will also be included in our departmental group of offices.

"We are looking forward to moving into our new quarters with a great deal of satisfaction," he concluded, "for at last we feel that we will be able to work at our own rate of speed, unhindered by unfavorable and annoying conditions."

"Keeping in Personal Touch" is a department Sam Spedon has made popular. When in New York "Get in Personal Touch" with Moving Picture World.
Leading New York Theatres Hasten to Book Second Series of Lloyd Comedies

HAROLD LLOYD'S rise to the front rank of screen comedians is reflected in the flying start made in the booking of his second series of two-reel comedies distributed by Pathé. The young comedian is now working on the last of his first series of six multiple reelers and then will begin his new series in the new 200,000-foot studio of the Rolin Film Company.

Two of Broadway's biggest houses of entertainment, the Strand and Capitol, will play the new Lloyds day and date. The Pathe star is new to the Capitol patrons, but his entire first series has been featured and widely exploited by Managing Director Jack Eaton, of the Strand. It was only after spirited bidding that the Capitol was enabled to land Lloyd. Manager Edward Bowes was determined to get him and paid the highest price he ever gave for a comedy series.

Bigger Results When Campaign Starts.

No concerted effort has been made by the New York branch or any other office of Pathe Exchange, Inc., to book the second Lloyd series, yet virtually every important theatre in the metropolitan district has signed for the new comedies. The success that greeted Lloyd's first two-reelers was so great that exhibitors have brooked no delay in tying him up for the second series. The new comedies will be played over the entire Marcus Loew circuit in the metropolitan area, and in five of B. S. Moss' leading houses.

The Strand Theatre, in Brooklyn, has taken the series and will have an exclusive showing of each one.

Virtually 100 days' booking is represented in this one aggregation alone. It is expected by Pathe that when the New York exchange opens a vigorous campaign on Lloyd that double the number of day books recorded on the first series will be registered by the local office.

Poli Circuit to Show Four Current Hodkinson Releases

MRS. NATHAN, Hodkinson New York manager, has just completed arrangements with R. C. Miller, booking manager for S. Z. Poli's chain of Connecticut houses, whereby four of the current Hodkinson releases 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 Benj. B. Hampton's Emerson Hough and Zane Grey pictures, "The Sagebrusher" and "Desert Gold," respectively; "The Lone Wolf's Daughter," J. Parker Read, Jr.'s, Louise Glaum production, and "His Temporary Wife," featuring Ruby De Remer, Edmund Breese and Mary Boland.

The New York office turned in an excellent week's business on "His Temporary Wife" and also made a splendid showing on "Desert Gold" sales.

Educational Receives Posters.

The Educational Films Corporation has received from the lithographers the first of the posters which are to be supplied with each comedy release, as part of the company's policy of affording the exhibitor the same degree of exploitation aids with the short subject as he gets with the feature.

"Four Times Foiled," the first of the Chester-Educational comedies, is the subject covered with the first supply of paper. Two one-sheets and two three-sheets are supplied. These are strikingly colored, but content is limited to actual excerpts from the production, the poster department having been given strict orders by Vice-President and General Manager E. W. Hammons that there must be no exaggeration or misstatement. These were all made from actual enlargements from the film itself.

National Offers Feature with Billy Rhodes as Star

THE latest feature picture announced for release by National Film Corporation of America is "Nobody's Girl" starring Billy Rhodes. It will be offered on the strength of the series' big story deals with a tiny girl who lands on a desolate island from a shipwreck. She is found by smugglers, mistreated, and finally makes her escape by an aviator and government agents annihilate the band. A love affair springs up and she becomes somebody's sweetheart.

Joe Brandt, director general of National, predicts great popularity for this picture, particularly with the younger generation, as he is convinced that the trend in pictures is turning toward "little girl" stories. The picture is said to be filled with exciting moments and dramatic situations; also to have fine scenic effects and beautiful settings.

Frank Brandon, who directed five other Billy Rhodes pictures for National, is the director. Prominent in the cast are Melbourne McDowell, Mary Alden and Lloyd Bacon.

Prisoners See "The Gay Old Dog."

Bess Gearhart Morrison, who plays the leading female role in the latest Hobart Henley production, "The Miracle of Money," addressed the inmates of the Nebraska State Penitentiary at Lincoln, Neb., at an recent presentation of "The Gay Old Dog," and explained to them the making of a great feature picture from the writing of the scenario to the presentation before the public. Many of them had never seen a motion picture except within prison walls and had not the remotest idea of how they were made until they heard Miss Morrison's talk.

Olive Thomas Company Off to Florida.

In presenting Olive Thomas in her forth coming starring vehicle, "The Flapper," Myron Selznick of the Selznick Pictures Corporation is credited with sparing no end of time or expense in injecting the proper atmosphere into the production. Further reports state that Miss Thomas and her director, F. Alan Grosland, and the supporting company have left for Florida to imbue the production with realistic scenes.

This is the picture in which the much heralded ability of Miss Thomas as a ski artist will come to view. The story was written by Frances Marion.

Charles Gay Injured by Lion.

The filming of the Century Lion Comedies is fraught with more danger than generally is supposed. Recently Charley Lay, the noted lion tamer engaged by the Century Comedy Company, was badly injured during the filming of a scene from "Harem Lions" at Hollywood. Although the set was enclosed by a wire netting, the lion broke through, then turned upon and attacked Gay when the trainer tried to stop him. Gay's right leg was badly lacerated. It will be several weeks before he will be able to return to the studio.

Prisoners See "Peddler of Lies."

"The Peddler of Lies," a Universal picture with Frank Mayo and Ora Carew and dealing with the crooks and the Secret Service, was shown at SING SING Prison recently. It was heartily applauded.

"The Sing Sing Bulletin" published by inmates of the institution reviewed the pictures as follows:

"Fast action, fine photography, including some of the very finest horse races scenes we have ever seen filmed, beautiful settings and an interesting story. A 'crook' play always seems to hold its audience and when it is so well done as this it is sure of success."

Anyway it's easy to see she's a dancer. Pauline Becker, doing the light fantastic for Goldwyn's "Scratch My Back."
THE LONG TELEGRAM

Among the houses that have already contracted for the picture are The Amuse-U of Las Cruces, New Mexico; the People's Theatre, of Port Arthur, Texas, and the Jewel and People's theatres, of Beaumont, Texas. Other houses have wired for early dates on the production. The picture involved the use of several hundred cowboys and Texas rangers.

"Rio Grande" Is Booked by Border Towns in Advance

THE Edwin Carewe production of "Augustus Thomas's" stage play, "Rio Grande," released by Pathé is exciting the greatest interest in cities and towns along the Mexican border, and, in the last week, one month before the release date, many theatres have wired for early dates on the production. The picture involved the use of several hundred cowboys and Texas rangers.

Metro Acquires Dallas Exchange from Hulsey and Puts L. Bickel in Charge

THE Metro Pictures Corporation has come into full ownership of the Dallas exchange formerly controlled by the E. H. Hulsey interests. Official announcement is made by the company of the completion of all negotiations by which Metro takes over this most important 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 about a fortnight ago, 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. Mr. Bickel for a long time held that position. A few months ago he resigned and was succeeded by J. B. Dugger. The present offices of the exchange at 1924 Main street will be retained for the time being at least.

District Manager Dent has supervision over the extensive territory embracing Texas, Oklahoma and Arkansas. This rich field is now open as never before to Metro pictures and the purchase of the exchange is in line with Metro's policy of expansion in every direction. Systematic absorption of its exchanges has been done over a period of a couple of years, until now only two out of a total of twenty-six exchanges remain outside the Metro fold.

Sam Morris Tells How His Exploitation Aided Showmen

TWO more instances in which the Selznick exploitation department has scored heavily are revealed by Sam E. Morris, general manager of Select Pictures, who has received a telegram from George J. Schade, of the Schade Theatre, Sandusky, Ohio, congratulating him on the efficiency of Selznick exploitation service.

Mr. Schade is a prominent Ohio exhibitor whose empireum is noted for showing nothing but quality pictures. In his telegram to Mr. Morris he says: "I have house records with 'Out Yonder' with style show feature, presented by Mr. Carrier, and other novelty plays put on by amateur players in that city.

They are known as the 'Amateur Players,' and constitute one of the most popular and exclusive society organizations in the city. Rehearsals for "Entrez Nous" were held in the evening, as Miss Minter's days are filled with work on her latest Realart production.

F. J. Godso1 Acts for Samuel Goldwyn

During the absence of Samuel Goldwyn, president of Goldwyn Pictures Corporation, who recently sailed for England, F. J. Godso1, vice-president of the company, is occupying the presidential chair at the home office in New York.
Increasing Merit of Pathé's Features
Reflected in Three Months' Business

WHILE Pathé's feature business during the first three months of this year has been booming at a rate to carry the total figures far and away beyond those of any three months in 1919, a consistent effort has been made by officials, of the great releasing organization to improve the merit of its product. The success attending these efforts has been very marked, and included in the January, February and March releases of the have been some most successful productions, namely "Other Men's Shoes," "My Husband's Other Wife," "Fighting Cressy," "Smoldering Embers," "Tarnished Reputations" and "The Deadlier Sex."

During March, "Brunet Anniversary Month" in the annals of Pathé, when all feature sales and collections of a similar period were shatered, the releases were "In Walked Mary," starring June Caprice; "Tarnished Reputations," with Dolores Cassini; "I am not a Degadier, with Blanche Sweet's name billed as the big attraction. Each one of these productions has been selling at a rate calculated to far exceed the quotas set for them by Pathé.

"Other Men's Shoes" a Big Success.

In the previous month, "Other Men's Shoes" had the distinction of being one of the highest-grossing pictures in a trio of pictures rated among the finest Pathé has ever released. In the first month of its existence the Big Edgar Lewis production went through the discard booking records established by "The Thirteenth Chair" and "Common Clay," which had stood at the top of all features business.

Realart's Selling Drive on Wanda Hawley
Results in Big Business on Her Productions

THE unique selling campaign conducted by the field forces of Realart Pictures Corporation in behalf of Wanda Hawley's first production resulted in the shape of contracts from exhibitors and circuits on which a flood that the management had to approve and inspect them has been swamped.

Southern Enterprise, Inc., has closed for "Miss Hobbs" for its three key city houses, and the remainder of its large circuit. In a letter to Realart the company calls Miss Hawley "one of the film's fairest and say they waived their customary rule of seeing a picture in advance of booking in her favor.

Sam Harding, of the Liberty Theatre in Kansas City, Mo., wrote to the company that "I am writing no time, taking no chances, but instead have signed contract on 'Miss Hobbs.'" W. D. Dineen, general manager of the H. C. Wallace Theatre, wrote that he knew "Realart had picked a winner" when they signed Miss Hawley, and speaking of the proposition under which her film was offered said: "I have never heard of its equal in the history of the industry.

During February, in addition to "Other Men's Shoes" there was also released "Smoldering Embers," called by exhibitors and critics the best picture ever produced by Pathé, except the exception of "The World Aflame." Another issue was J. Stuart Blackton's "Respectable Proxy," starring Robert Gordon and Sylvia Breamer, ranking next to "My Husband's Other Wife" in the list of Blackton triumphs.

Three Offered for April.

Incidentally the latter production inaugurated the year for Pathé, being the first feature release in January. It recalled to exhibitors some of the greatest productions made in the past by Commodore Blackton, and did, and is still doing, a business in proportions exceeding the latter's expectations by many thousands.

During the first month, "Fighting Cressy" and "The Web of Deceit," respectively starring Florence Hobbs and Josephine Cashinelli, were other releases, and they, too, proved not only their class, but became established as one of the best box office attractions of the period.

Maintaining the excellence of product distributed during the first three months, Pathé promises, that all three months above the average attractions—"Lifting Shadows," a Leonce Perret production starring Emmy Wehlen; "The Blood Barrier," a Blackandwhite production starring Breamer and Robert Gordon, and "Rio Grande," Edwin Carewe's first independent feature, based upon Augustus Thomas' fa- me stage play of the same name.

Cosmopolitan Gets Curwood Stories.

Cosmopolitan Productions has added another successful author of well known writers. James Oliver Curwood has signed his name to the dotted line, thus giving Cosmopolitan Pictures exclusive motion picture rights to any and all of his stories published in Cosmopolitan, Hearst's, Good Housekeeping and Harper's Bazaar. By this arrangement, the majority of the best Curwood stories will be picturized by Cosmopolitan Productions. Arrangements are now being made for the scenarioizing of the first Curwood story.

All-Star Metro Cast for
"Parlor, Bedroom and Bath"

PRODUCTION of "Parlor, Bedroom and Bath," a de luxe picturization of the stage farce by C. W. Bell and Mark Swan, has been begun at the study studios in Hollywood. This special feature, with an all-star cast headed by Ruth Stonehouse and Eugene Pallette, will be a forthcoming Loew-Metro release and constitute another link in the company's chain of noted plays by noted authors.

Loew-Metro's cast for "Parlor, Bedroom and Bath," great care was exercised by Metro officials to obtain recognized types to play the various roles. Toward this end the choice of Miss Stonehouse for the role of Polly Hathaway, the sprightly society reporter who has a waving a woman a considered ideal. This is the part created in the stage production by Florence Moore, the comedy man made its hit in New York a few seasons back.

Eugene Pallette will play opposite Miss Stonehouse in the part of Reggie Irving, the young and handsome homo of his pronounced abilities as a farceur.

The part of Angelica, the impressionable sweetheart of Reggie, will be portrayed by Kathleen Kirkham. Charles H. West has been cast in the role of Jeffrey Haywood, a married man of Reggie's who is a veritable fire-eater where his wife is concerned. Others in the all-star cast are Helen Sullivan, George Periolat, Dorothy Wallace and Henry Miller, Jr.

Dr. Goodman Is Author of
Georges Carpentier Story

D. DANIEL CARSON GOODMAN is the author of the original story that Director John G. Adophi is now producing at the Solax studio with Georges Carpentier, in the leading role of the production, which is a multiple reel society drama, will be distributed by Robertson-

Dr. Goodman has just completed "Thoughtless Women" starring Alma Rubens, at present being featured in Cosmopolitan Films. The doctor not only personally produced the picture, but wrote the story as well. It is an intimate domestic drama. The distinction of the subject has not yet been announced.

The doctor is the author of five novels, the latest of which is "Hagar Revelly" and "The Taker." For the screen he has written ten fifty original stories.

Telegram Staff Holds Reunion With Semon

Practically the entire staff of the New York string of telegrams went to the bat strong last week for their old pal, Larry Semon, the Vitagraph comedy king, who reared the a cartoon film from the Telegraph. All attended a showing of Larry's new feature comedy, "The Fly Cop," at the Capitol Theatre, which is the largest theatre in the world.

Ben H. Atwell, press representative of the Capitol Theatre, was host of the occasi-
Archainbaud Directing "Marooned Hearts."

Myron Selznick, president of Selznick Pictures Corporation, sponsors for the statement that the filming of "Marooned Hearts," featuring Zena Keefe, Lewis J. Selznick's 1920 star, and Conway Pearle, is well under way. A further statement is to the effect that the first scenes for this production will be taken in Florida. George Archainbaud is directing. The feature was written by Lewis Allen Browne.

"The Lone Wolf's Daughter"

Fast Nears "Sahara's" Mark

ROOF of the popularity and audience-pulling power of Louise Glauin in J. P. Morgan's productions is found in the announcement of the W. W. Hodkinson Corporation that "The Lone Wolf's Daughter" is fast nearing this high mark set by the emotional artist's "Sahara," for almost a year one of the reigning successes in the picture market. Within the past week the great volume of business done upon "The Lone Wolf's Daughter" has necessitated a second edition of press sheets and other accessories.

Eighty percent of the first run houses throughout the country where "Sahara" was shown last fall have either played or are about to present "The Lone Wolf's Daughter." In addition to its own power as an attraction, the fact that it is a sequel to Louise Josoeph Vance's "The Lone Wolf" makes it succulent for further remembrance by exhibitors. assisted in no small measure in winning a spot-booking record one for a dozen Hodkinson managers in the field.

The Louise Glauin Peacock Kalogram, an exploitation medium that evoked interest in her first appearance in "Sahara," to two large cities recently, proved a big factor in the successful engagement of "The Lone Wolf's Daughter." At Boyd's Casino Theatre, Chicago, Pa., the Morning Republican giving over two columns of its front page to the novel guessing contest for three days of the run at the Casino.

"The River's End" Plays Two Weeks in a 300-Seat Theatre

Another indication of the drawing power of Marshall Neilan's first independent production, "The River's End," adapted from James Oliver Curwood's famous story, is cited by the Nellans in the case of the Waldorf Theatre, Akron, Ohio. This theatre, although seating only 300 persons and in a town of 75,000 persons, was compelled to run the picture two weeks in order to take care of the demand for seats.

Manager Barbian, of the Waldorf, immediately after the run of "The River's End," contacted the studio for another Neilan production, "Don't Ever Marry," for a two weeks' run. Showing a picture two weeks in a 300-seat house indicates not only a big attraction, but also unusual showmanship.

Sarah Mason on Metro Scenario Staff.

Sarah Mason has joined the Metro scenario department. Miss Mason has been in motion picture work for two years. During this time she prepared scripts for a number of successful photodramas as well as writing several original stories. Miss Mason's entrance into motion pictures follows her receipt of a telegram from Herbertsaw her in a theatre in Tucson, Arizona, and offered her a position with his company. After six months with Fairbanks Miss Mason went to the Ives studios and wrote continuity under C. Gardner Sullivan.

Underneath "The Harvest Moon" with You.

Doris Kenyon attempting to convince her lover that this is lean year. A pretty shot from this Augustus Thomas production, released by Hodkinson.

Selznick Bookings Show Decided Spurt as Salesmen Swap Ideas at Convention

The sales records and booking sheets of the Select organization show a decided spurt towards an increase, a report from the home office this week states. One Selznick official has said that no one of the managers who is attending the Select convention in New York this week wanted to find himself there without a good record.

Members of the "super" sales force of Sam Sax, in Indianapolis, succeeded in adding twenty-two more towns to the booker's pages in that exchange last week. The Hoosier sales force has been at the head of the list or near it for the past few weeks. Additional prints on all Select and Selznick productions have been ordered for that exchange and the manager is authority for the statement that more will be needed within the next week that will make it difficult for William Niles, salesman for the National Picture Theatres, brought in two contracts last week, one from Evansville and the other from Washington, Ind.

The Atlanta office reports an exceptional week and the number of new theatre booking Select productions is increasing.

The New Haven Select office last week reported such an increase in business that new prints were called for and a number of telegrams were sent to assure prompt return of those in the territory.

Manager Ben Beadell, of the Chicago branch, has been appointed to represent the Chicago Film Distributors in the "Chicago Boosters' $4,000,000 Publicity Campaign." A meeting of the theatre managers was called and Mayor William H. Thompson was introduced by Manager Beadell. When the mayor had finished, $20,000 in subscriptions had been made.

In commenting on the increase in bookings Charles Rogers, sales director, said, "The Selznick organization feels confident that its productions are becoming more popular each month because of the fact that the bookings are increasing at the time of the year when a decrease in bookings might be expected. The slack season has started and it is only natural to attribute the increase in bookings to better pictures."

Goldwyn Secures Rights to Books of

E. P. Oppenheim and Cynthia Stockley

DED to the already long list of famous authors whose works are being transformed into photoplays by Goldwyn Pictures Corporation, are two more names that stand for the best in current fiction both here and in England, E. Phillips Oppenheim and Cynthia Stockley.

Contracts with those two writers were signed last week, giving Goldwyn Pictures Corporation the screen rights to their books for a period of years. Mr. Oppenheim's novels have long held a high place in the "best seller" list and 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. During his long career Mr. Oppenheim has been a prolific writer with a seemingly inexhaustible fertility in plot building. His works are marked by fast action and dramatic incident. Among his books published during the last ten years are "The Mischief Maker," "The Way of These Women," "The Amazing Partnership," "The Game of Liberty," "A People's Man," "Mr. Grex of Monte Carlo," "The Double Traitor."

Although Cynthia Stockley is not quite so well known in America as is Phillips 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 lived all of her early life in South Africa and most of her works deal with the Free State.
Famous Players-Lasky to Have Its Own Sub-Station in New Long Island Studio

THE electric equipment of a modern studio for the making of motion pictures is keeping pace with the steady improvement to be found in the pictures themselves. The engineer, by his patience and knowledge to perfect methods of lighting sets, has made the theatre scenes designed to be believed. The splendid results that can be obtained from the use of the sun with such realism that to stand with the face exposed to it for half an hour will produce a sunburn, the areen responsible for many of the recent artistic achievements.

The electrical equipment which is now being installed in the new Long Island City studio of the Famous Players-Lasky Corporation is hailed as the last word in modern control, distribution, and lighting.

The first departure is the installation of a sub-station in the studio, which will allow 7,600 volts, alternating current, to be received in central station. Special permission had to be obtained before this could be put into effect. Seventy-six hundred-volt synchronous motor-generator sets are used to supply current for the studio lighting. The general lighting and power will be obtained from a step-down transformer connected to the 7,600-volt primaries. The entire plant is automatically controlled.

Many Safety Features.

On account of the life hazard which is involved, safety features of many different kinds have been installed. In the event of a breakdown of a transformer or motor generator it becomes automatically disconnected. All high tension connections are enclosed in a high tension concrete vault two stories high.

A network grounding system, with shafts sunk twenty feet into the ground, has been provided as a precaution against accidental grounding, in case of faulty insulation. The object of this is to dissipate high voltage injury to the operators. In the event of a transformer burning out, it can be disconnected by means of a special switching system which will then remove it completely individually without interfering with the operation of the rest of the plant.

The switchboard is placed flush with the wall separating the generator room from the transformer vault, and is equipped with signal lamps which the operator can easily see through the glass of the room in case of trouble with the apparatus. The direct current generator sets are controlled from a low tension switchboard on the opposite side of the room.

Direct Current Feeder System.

Another departure from convention is to be found in the direct current feeder system for lighting the studio stage. It consists of stacks of bare bus bars, run from the main switchboard in the generator room, that are used to feed the guts of the main studio to feed the various switchboards. The bus bar system is thoroughly protected by wire grille where exposed and is supported on special insulators imbedded in the brickwork of the studio walls.

The switchers were designed especially for this building on account of the high capacity and extreme weight of the bus bar system. It is designed to supply 10,000 amperes at 7,600 volts and will be increased to 15,000 amperes. In the feeder system alone it is interesting to note that 50,000 pounds of bare copper is being used.

Remote Control of Stage Lighting.

J. N. Naulty, general manager of the eastern studios, was quick to realize the possibilities of remote control lighting and consequently the Famous Players-Lasky Corporation were the first to inaugurate the remote control system for studio lighting, in the East, although others have now systems in operation which embody the same principles as that now being installed.

The feeder system is designed to supply ten overhead remote control switchboards, and arrangements have been made so that the entire studio can be supplied from any one or all switchboards. Each switchboard can be controlled by the cameraman or director from any point on the studio floor by means of a special portable control station which may be hung on a man's belt.

Details of this innovation have not as yet been made public. Remote control, such as outlined above, will eliminate shouting of "Lights" or the more recent blowing of whistles. It means that the lighting of sets can be controlled from any remote point and the necessity of going to the switchboard.

All machinery in the carpenter shop, blacksmith's shop, restaurant and kitchen areas, are to be operated by switchboards with 22-volt, 3 phase induction motors. For the still room, projection rooms, and electricians' shops will be supplied from either the large generators or small 10-kilowatt generator located in a generator room.

The entire electrical equipment was designed and is being installed by the E-J Electric Installation Company, pioneers in the electrical equipment of the largest eastern studios.

Chester to Make Pictures for Release via Educational Only

A STATEMENT was furnished the trade press last week by someone who among other things said that C. L. Chester Productions, Inc., stands ready to furnish a travel release to the independent market. This is inaccurate," said Raymond S. Harris, sales manager of the company, that we are devotedly interested in cooperative action with distributors of pictures quality.

"The Chester name, so long sponsor for Chester Outing Pictures, and recently for Newark Screen Outing, hereafter be exclusively upon those pictures, in the outdoor picture field.

"Education Films Corporation of America has received the profit of the same for these releases, and C. L. Chester Productions will be busy enough making them the best releases we have ever produced."

Finishing "The House of Toys.

"The House of Toys" has already been constructed by the American Film Company and is now getting its finishing and decorative touches at the Chicago laboratory. The foundation is found to be excellent, and the superstructure in fine condition. The story of this "House of Toys" are seen Owen, Pell Trenton, Helen Jerome Eddy, George Hernandez, Henry Barrows, Marian Skinner, Lillian Leigh, and many other popular stars.

Ballad Based on "Harvest Moon.

That another of the W. W. Hodkinson releases for this corporation, a ballad of considerable appeal is revealed in the announcement by Harry Von Tilzer of his newest song hit, "When the Harvest Moon Is Shining" based on the new Giralta picture, Augustus Thomas' "The Harvest Moon," starring Doris Kenyon.

The ballad, dedicated to the star, is sponsored by Mr. Von Tilzer and Andrew B. Sterling, authors of a string of song successes.

Carmel Myers Signs to Star in Universal Productions

CARMEI MYERS, who ran away from the screen a year ago to enter musical comedy, soon will be seen again in the film shops under the Universal banner. She has signed up with Universal for several years, and will be starred by that company.

Miss Myers will do crook society d\amas. This will mark a difference from her former work with that film company, in which she appeared in a number of pictures, comedies and otherwise. Her first picture is not chosen yet, but Universal expects to get an opportunity to present it at Universal City several weeks hence.

Miss Myers recently completed a successful season on Broadway in "The Magic Melody" one of the musical comedy hits of the season. Previous to that she was featured in many Universal Bluebird pictures.

Miss Myers is delighted at the thought of getting back into moving picture work.

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Cardinal Remains Unalterable.

Cardinal Gibbons has again declared against legalization of Sunday motion picture shows. He has been watching with the closest interest the fight in the Maryland legislature and expressed gratification when told that Senator Frick would oppose the bill.

"I am unalterably opposed to the bill," he said. "Tell them to fight it to a finish for the sake of our city."

The Cardinal feels that a distinction should be made between amusements spontaneous in nature and those for gain. He said that open theatres would end to keep some people from church and rob the day of its religious atmosphere.

To be back on the screen with Universal after being on the stage. It's--Carmel Myers.

Oh, How Happy She Is Again

April 17, 1920

Hill Buys Two More Theatres.

Roland Hill, remembered several years ago as the hefty comedian lead in Vitaphone comedies, since settling in the South has gone into the exhibitor end of the business and is frequently adding to his imposing string of theatres in North and South Carolina, his most recent deal having been the purchase of the Bijou and Victory theatres at Greensboro, N. C., from George W. Pryor.

Other theatres owned by the Hill interests include the Strand and Cozy at Gaffney, S. C.; Dreamland and Liberty, Chester, S. C.; Rialto and Grand, Union, S. C., and the Rex, at Sumter, S. C.

Head offices for the circuit have been established at Greensboro, N. C.
Here are extracts from available reviews printed in the five motion picture trade papers.

It is the aim to present one sentence that will reflect the spirit of the writer's opinion. The papers are indicated as follows: Moving Picture World (M. P. W.); Motion Picture News (N.); Exhibitor's Trade Review (T. R.); Wid's (W.); Exhibitors' Herald (E. H.).

**The Brand of Lopez**
(Messe Hayakawa—Robertson-Cole)

M. P. W.—Messe Hayakawa sustains his reputation for careful interpretation in Robertson-Cole production.

N.—Role hardly fits the Japanese star.

T. R.—Hayakawa was in "The Brand of Lopez."

E. H.—Unsustaining and rather unpleasant melo that goes to extremes.

T. R.—Nothing.

F.H.—Faith.

**A Child for Sale**
(Gladys Leslie—Graphic)

M. P. W.—Tells successful heart interest story.

N.—Timely economic question treated in dramatic story.

T. R.—The picture has received a fine production, and ranks well with the average melodramas.

W.—Generally satisfying melodrama that might have been a great picture.

E. H.—Subject is timely. The picture is well produced.

**The Inner Voice**
(E. K. Lincoln—American Cinema)

M. P. W.—One of the finest moving dramas of the season.

N.—Should satisfy any audience anywhere.


W.—Strong melodrama enriched by unusual production values.

E. H.—Will doubtless be pronounced the best of E. K. Lincoln's productions.

**Jack Straw**
(Robert Warwick—Paramount)

M. P. W.—Should please an average audience.

N.—Obvious light comedy has amusing moments.

T. R.—Combines a good story, an amount of clean, wholesome fun, good acting and fine directing and photography.

W.—Romantic comedy proves best vehicle Robert Warwick had.

E. H.—Should have many successful runs.

**Mary Ellen Comes to Town**
(Dorothy Gish—Paramount-Arcaft)

M. P. W.—Written with the sole purpose of affording Dorothy Gish an opportunity to display her peculiar talents. It serves its purpose admirably.

N.—Dorothy Gish scores in a homespun role.

T. R.—Quite the best thing Dorothy Gish has done since "Hearts of the World."

W.—Star's comedy business and good treatment put this one over.

E. H.—Surpasses by a considerable margin the recent Dorothy Gish vehicles.

**Stronger Than Death**
(Nazimova—Metro)

M. P. W.—Presents Nazimova at her best in a superb story of India.

N.—Nazimova's rare art capitalized again.

T. R.—Once more Nazimova scores a brilliant triumph in cinema histronics.

E. H.—Will doubtless be pronounced by the great majority of those who see it the greatest of Nazimova's photoplays.

**Sooner or Later**
(Owen Moore—Selznick)

M. P. W.—Acts are lively and well tried, and a capable cast gets good results from the material at hand.

N.—Peripheral idea is frail, but fairly amusing.

T. R.—A light and entertaining farce with many clever situations which give an audience plenty of chances to laugh.

W.—First half picks up, and registers good comedy.

E. H.—It is with a single aim, to entertain humorously, and it succeeded admirably in an eminently fair test.

**Water, Water, Everywhere**
(Will Rogers—Goldwyn)

M. P. W.—Generally good-humored view of the constitutional amendment denying us alcohol as a beverage. It should prove a popular number wherever people are broad-minded.

N.—Will Rogers makes this picture worthwhile.

T. R.—Classes as good comedy drama, providing Will Rogers with an appealing hero role.

W.—Not enough plot to link comedy and human melodrama together.

E. H.—A skilfully prepared mixture of comedy and drama, it serves Will Rogers excellently.

**Women Men Forget**
(Mollie King—United Picture Theatres)

M. P. W.—It is doubtful if the average head of a family will take kindly to the rather exaggerated example of marital infidelity which the picture presents.

N.—In "Women Men Forget" we find some things to be censored and much to be condemned.

T. R.—Good "triangle" picture.

W.—Mollie King returns in very well done domestic drama.

E. H.—It has many points which make for commercial value.

**Huckleberry Finn**
(Lewis Sargent and Katherine Griffith—Paramount)

M. P. W.—People can sit back and enjoy the picture while the scenes build themselves into a delightful entertainment.

N.—Mark Twain's immortal story lives on the screen.

W.—Mark Twain lives again on the screen, a picture with a wide appeal.

E. H.—The experiments the producer can play it is assured of big business and great patronage.

**Faith**
(Peggy Hyland—Fox)

M. P. W.—Will appeal to the family circle and make friends in spite of the lack of dramatic pretense.

T. R.—Will serve to amuse those not too exacting folks who delight in the portrayal of virtue triumphant over villany.

W.—Fair entertainment offered in picture based on healing through faith.

E. H.—It provides Peggy Hyland with probably the best role of her career. Standard Fox production prevails throughout.

**The Flaming Clue**
(Harry Carey—Vitaphone)

M. P. W.—Is good melodrama of the detective type.

N.—Harry Carey has a vigorous melodrama here.

T. R.—It is a bully good melodramatic entertainment.

E. H.—The picture as a whole should please.

**Overland Red**
(Harry Carey—Universal)

M. P. W.—The chief appeal is in the fresh, humorous bits strung along through the production.

N.—No doubt it would score even though Lynn Reynolds gave it an ordinary production.

T. R.—Is wholesome, crowded with interesting detail, and is, in parts, quite thrilling.

E. H.—Should please generally and appeal especially to Carey fans.

**Youthful Folly**
(Chase Thomas—Selznick)

M. P. W.—Is entertaining because Oliver Thomas makes it so.

N.—The star will make this picture a fair average production.

T. R.—Oliver Thomas pleasing in "Youthful Folly."

W.—This one scores as a very pleasing comedy-drama.

E. H.—It is without question the most satisfying production of her career, a story that will may enjoy both in its humorous and dramatic sequences.

**The Amateur Wife**
(Irene Castle—Paramount-Arcaft)

M. P. W.—From beginning to end it has a dash and spiciness that is amusing and fascinating.

N.—While there is nothing new in the play, nor anything startling, it is interesting, and its chief merit lies in the excellence of the production and the good work of the members of the cast.

T. R.—The picture abounds with fascinating women, beautiful dresses, pathos and thrills.

E. H.—Will be regarded by the majority of fans as the best picture Irene Castle has made for the Famous Players-Lasky Corporation.

**Black Shadows**
(Peggy Hyland—Fox)

M. P. W.—Crock story of pleasing character.

N.—Story of self-sacrifice has interesting moments.

W.—Good social crook melodrama.

E. H.—The subject pleasing diversion, with Peggy Hyland as the starring player.

**A Man There Was**
(Victor Seastrom—Radioiso)

M. P. W.—A picture of high intensity and tender pathos, a drama of the soul.

N.—Powerful theme and rich backgrounds make fine picture.

T. R.—Once the story starts to swing it moves surely and with an interest that is unfailing.

W.—Might well be great if supplied with a new set of subtitles.

**Molly and I**
(Shirley Mason—Fox)

M. P. W.—Amusing subject of light caliber.

N.—The picture is a wholesome, clean, light comedy, which your patrons may enjoy as a departure from heavy, emotional drama.

T. R.—An extremely light offering which depends too much upon the star's personality.

W.—Popular or star may put this over in average style.

**The Luck of Geraldine Laird**
(Besse Barriscale—Robertson-Cole)

M. P. W.—Kathleen Moriarty's story furnishes excellent vehicle for Besse Barriscale.

N.—Has some good points which should intert.

W.—Pleasing and dramatic production of a real human story.

E. H.—It is not highly dramatic, but interesting.
IN THIS ISSUE:
Alias Jimmy Valentine (Metro).
.At the Behest of a Wife (National Pictures).
.Stroke of Luck (Paramount).
.Unseen Details (Paramount).
.The Heart of a Child (Metro).
.Two Reformers (Goldwyn).
.The Soul's golden Touch (Universal).
.Comedies.
.Goldwyn-Dray Comedies.


“Alias Jimmy Valentine”

Metro Production Stars Bert Lytell in Celebrated Crook Play That Rivets the Spectator’s Attention.

By Edward Weitzel

ONE in a blue moon is a stage play in its original form so well adapted to the screen as is “Alias Jimmy Valentine.” The celebrated crook drama written by Paul Armstrong and produced by Metro with Bert Lytell as the expert bank robber. The play was the first of a long line of dramas dealing with the underworld that were intended to appeal to the better class of theatre-goers and was a notable success in its day. First and foremost, its dramatic scenes from start to finish. The story seizes the attention at the very beginning and hangs on to it to the finish. The hero has always been a favorite figure in fiction; in this story the author had wrought so cunningly in behalf of the sympathy of the spectator and made the hero the one with whom the audience could identify. Perhaps nothing more ingenious and exciting has ever been devised by an actor than the contrast between Bert Lytell’s facile, boyish charm and his cold, deranged expression. Familiar with his character and illustrated their individuality with flashes that were novel as well as interesting. It was told in a straightforward story that moves with increasing tension to the big situation and is full of heart throbs. “Alias Jimmy Valentine” should repeat its stage success upon the screen.

Bert Lytell’s Original Method.

The production has received expert handling. The story does not call for elaborate sets and effects, but relies upon its human interest. Correct atmosphere is supplied for every scene, and the acting on the cast is all that could be asked. Bert Lytell plays Jimmy Valentine along different lines than those used by H. B. Warner, who stars Mr. Lyon. Bert Lytell is more youthful and frank and open. He is never the hardened criminal and consequently it is easier to believe in his reformation. His sense of humor never wholly deserts him, and he is quick to take advantage of every opening to lighten matters by a smile or a laugh. Volta Vale is earnest and attractive as Rose Lane. Excellent character drawing is contributed by Eugene Pallette as “Red” Jocelyn, Wilton Taylor as Detective Doyle and Marc Robbins as Bill Avery.

Cast.
Lee Randall, alias Jimmy Valentine.
Bert Lytell.

Rose Lane.

Vola Vale.

“Red” Jocelyn.
Eugene Pallette.
Detective Doyle.
Wilton Taylor.
Bill Avery.
Marc Robbins.

Lorimer.
William Wall.

Winter Hall.

James Farley.

Staged Play by Paul Armstrong.

Scenario by Finis Fox.

Maxwell Karger, Director General.

LORIZONTAL STEELS.

Story.

Lee Randall, the leading character in “Alias Jimmy Valentine,” is an expert and cunning crook. Jimmy’s fingers are so sensitive that he can detect the combination by his sense of touch. While serving in the army, he was sentenced to the warden’s office and told to show his skill by opening the office safe in the presence of the warden. It appeared that he is innocent of the job for which he was tried and sentenced, he refuses to fall into the trap. The warden has a delegation from the State of Hope Society and is anxious to prove that “once a crook always a crook.” One member of the delegation interests Jimmy greatly. Rose Lane, the daughter of a wealthy Springfield, Mass., resident, asks Jimmy once saved her from assault in a pool room to recognize the prisoner and shows that she is more grateful to him. His sympathy inspires him with a desire to save a little girl. Jimmy once saved her from assault in a pool room to recognize the prisoner and shows that she is more grateful to him. His sympathy inspires him with a desire to save a little girl. Jimmy now asks for the help of her uncle she gets him a pardon. At liberty Jimmy finds that he has a relentless enemy, an enemy that is always in the right place to catch him. Jimmy once saved a little girl from assault in a pool room to recognize the prisoner and shows that she is more grateful to him. His sympathy inspires him with a desire to save a little girl. Jimmy now asks for the help of her uncle. Her answer sends him after a marriage license. Before the wedding Doyle turns up. He is positive that his old friend Jimmy for the Springfield, Mass., job, but the assistant cashier has framed up such a clever alibi that Doyle is about to go away convinced that he has made a mistake. At this moment “Red” Jocelyn in Jimmy’s office. The little girl Lane has been locked in a new vault by her brother, and no one knows the combination. Jimmy runs to the safe. As he is about to use his old profession to free the child, he finds that Doyle has followed him. If he goes ahead with his touch system he will betray himself. The child’s danger and his own safety. Sandpapering his finger tips he starts to work on the combination, with the detective and Rose watching him. When the locks yield and the little girl is brought out of the safe, Jimmy turns to Doyle, expecting arrest. The detective, realizing the facts that Jimmy has been willing to make, tells him that a certain man needs him more than does the State of Massachusetts, and leaves him free to marry Rose.

“From and Extras” Catchlights; Gripping and Fascinating “Story Play in Which a Man Betrays Himself to the Child’s Life.”

The Girl Loves Him Dear—Do You Think Her Love for Him Was Killed When She Saw Him in Prison Stripes?—No Not Rose Lane—She Was With Him to the End of This Vivid Picturization of the Famous Play.

REVIEWS AND COMMENTS

CONDUCTED BY EDWARD WEITZEL, ASSOCIATE EDITOR
**Atonement**

Very Satisfactory Modern Version of a Tolstoy Novel Released by Pioneer

By REVIEWED BY M. A. MOLNAR

EXHIBITORS have often wondered why Conway Tearl has not been starred. They will be pleased to find him in such a role. "Atonement," a picture based on the story by the late Count Tolstoy, called "The Living Corpse," the story has been adapted to American conditions, and made thoroughly modern. The film is seen to splendid advantage. He generally is leading man to some female star, and is required to do a great deal of love making. Here he has a part that has love making after the second reel. The leading female role is played by Grace Davison, whom Mr. PropTypes may call his part as that of a woman for any woman. The story which is the making of the public, is often, the exhibitor may be disposed to criticise. The theatre that has a large woman trade will please these patrons by showing this picture. Men may not care much about it. It is a very satisfactory photoplay, photography good, settings not very elaborate but fitting, and is well directed.

**Cast**

Laura Hamilton........Grace Davison
Theodore Proctor........Corynne Tearl
Vincent Carter........Hunley Gordon
Sarah Hamilton........Sara James Proctor
Anthony Merlo Marin..a gypsy........Gretchen Hartman Tony

Directed by William Humphrey.
Length. Five Reels.

Theodore Proctor, bank cashier, and Vincent Carter, his friend, both love the same girl, Laura Hamilton. The former wins her. They are married, but Proctor suspects his rival is still in love with his wife. His brother has speculated and, facing a financial ruin, comes to him for help. Proctor is tempted to defraud his bank to provide the money for his brother's wages. Instead, he stays honest. He refuses to give it to her, but instead decides to keep the money himself. He may be free to marry Carter. At the suggestion of a gypsy girl who becomes enamored of him, he leaves his wife and children. In his place back, they are found, Proctor is pronounced a suicide. His wife remarries, while the gypsy husband and his wife are living in the underworld.

At last his identity is discovered, he is exposed to the police and his life and his second husband are accused of bigamy, and face a long imprisonment. In his high degradation, Proctor is brought in to confront the pair, but before the investigation disclosed the real truth of the affair, in one scene, Proctor is threatened by one who shoots him, and--awakes. It was a dream from the time his brother confesses his predicament.

**Exploitation Angles**

Get your exploitation right on "Atonement." A picture based on the story by late Count Tolstoy, "The Living Corpse." The story adapted to American conditions, and made thoroughly modern. The film is seen to splendid advantage. He generally is leading man to some female star, and is required to do a great deal of love making. Here he has a part that has love making after the second reel. The leading female role is played by Grace Davison, whom Mr. PropTypes may call his part as that of a woman for any woman. The story which is the making of the public, is often, the exhibitor may be disposed to criticise. The theatre that has a large woman trade will please these patrons by showing this picture. Men may not care much about it. It is a very satisfactory photoplay, photography good, settings not very elaborate but fitting, and is well directed.

**Duds**

Goldwyn Presents Tom Moore in An Entertaining Romantic Melodrama.

Reviewed by Louis Reeves Harrison.

DERIVED from a mystery tale published in the Saturday Evening Post, "Duds" is exceptionally well suited for an entertaining screen story. Though it emphasizes situation and more exciting aspects of the household, a real romance of life, it is made realistic by careful attention to cast, continuity and clear treatment. Besides, it has a romantic cast so handled as to reach out for sympathy interest. Starting with that spirit of adventure so dear to the American hearts, the story does not deal in falsification of character for the sake of sensation. It is lifted out of the tumbledown of old melodrama into a modern high priced human exhibit, the kind of stuff that takes us out of our own tumbledown of existence. It is a case of sound workmanship and showmanship providing good entertainment value in "Duds," and it should prove well worth on any program.

**Cast**

Phoebe Plunkett............Tom Moore
Olive Karaffk..............Naomi Childers
Patricia Melton............Christine Mayo

Directed by W. J. Hummell.
Length. Five Reels.

The story, "Duds," as an aftermath of the war, brought young Captain Plunkett unexpected adventure of a sort. In the army, he came upon a police raid near the waterfront of Brooklyn, and assisted a young lady, Olga Karaffk, to escape from unpleasant consequences of being caught in the house of a dealer in stolen goods. She explains the reason that she was there by the interest in her father. This is substantiated by the young captain and at the Olding Square mansion. He further assigns Plunkett to an adventurous job after his own fashion. Thus, when Plunkett once a band of smugglers bringing in jewels stolen by the Germans, when Plunkett and Olga are attracted to each other, she gives him as keepsake a diamond-shaped piece of cobalt glass. It is so beautiful that he has it attached to a piece of paper for her to keep.

Plunkett's adventures now become active. They are sociable and are befriended by Patricia Melton. She represents that she is in the French secret service and suggests that they work together to find the German who has stolen the smuggled jewelry is dropped overboard from incoming vessels and, after a flight in a launch, is caught by the German authorities. The owners of the smugger shop have descended to kill Plunkett and been killed by fumes intended to disrupt the racket. Plunkett reaches the den of the German men, where Patricia has been overcome and bound because of her perils. Plunkett is also in hiding, he sees the supposed chief of the gang remove his scarf and disclose the face of Karaffk.

Plunkett rescues Patricia in an exciting flight, who is seen clearly with her by Olga. In order to ascertain what are the relations of Plunkett with the woman who has been killed, who has just discovered that a gem of glass cobalt she obtained, in which she expected to find the bale. Learning that Olga has one similar, she inquires further to be able to compare the cobalt ornaments. When Olga visits Patricia she is drugged by her and her confederate, whose father was merely pretending to be a member of the smuggling gang, and he wins a fortune besides.

**Exploitation Catchlines:**

Tom Moore in Entertaining Romantic Melodrama.

"Duds" after the Sultana Diamond—Many Are the Obstacles That Set Him—But Heistorical Girl Saved in the Rescue Begins a Melodrama of Punch and Judy with Tom Moore, the Woman He Loved. Out of the Army But the Adventures He Met Up With in His Search for the Sultana Diamond Were Just Out of the Ordinary.

**Exploitation Angles**

Play up Moore for all he can bring you, but do not overlook Olga, she is quite as important. The story has strong followings. Exploit the fiction of the story, if possible getting one of his papers to be published at a trade display, opened at the page showing the interior of the house, and you can get a good hook up with jewelry stores on that phase. You can also hook up with any store handling novelties made from old shells exploiting that these are duds, but that the play so far is packed with the run with action.
“Just a Wife”

Initial Offering By National Pictures Proves Excellent Presentation of Eugene W. Walter’s Stage Play

Reviewed by M. A. Maloney

J UST a Wife,” the first production of National Pictures, is a most worthy picture to start a new venture and one that will be remembered as an achievement in splendid drama. Originally it was a stage play, in which Charlotte Walker was starred. It was written by Eugene W. Walter, author of many successful plays. Of course, it is “the eternal triangle” once more, but this theme does not seem to grow flabby. If the triangle had been handled as it could not have been better selected. They are Roy Stewart, Latrice Joy and Kathleen Williams. All three are new, but Miss Roy, a newcomer to co-starring parts, seems to have a great future. Her part in “The Right of Way” was quite attractive and she repeats her hit to fine portrayal of a good part in this picture.

The story is logical, although one cannot consider novel, neglecting the wife quite as much as does the hero of “Just A Wife.” However, he keeps the sympathy of the audience in spite of this. There are some rich settings and the scenes west are realistic. There is not the usual strain of sensationalism to provide artificial thrills, and the third member of the case actually keeps you guessing as to whether or not she really will lure away the husband.

Cast.

Richard Emerson, Roy Stewart, Mary Virginia Lee, Latrice Joy, Robert Lacler, Albert Van Eaton, Lathrop, Kathlyn Williams, Tom Main, Leon Carlin, Wm. West, Directed by Howard Hickman.

Length, About 5,000 Feet.

Summary.

Beautiful Eleanor Lathrop, keen of intellect and well trained in business, discovers the ambitions of Richard Emerson, a young engineer, to become the railroad king of America. She accepts the place in his life to stimulate his ambitions.

Upon Eleanor’s advice Emerson marries Mary Virginia Lee, a sweet Southern girl, of an alluring type. The world is talking about the relationship between the young engineer and his confidential adviser.

Mary Virginia Emerson because of her hatred of genteel poverty. On their honeymoon, the bride tells Emerson she married him for his money. Emerson states that he has married because he needs a wife of some social standing. He also tells that the debt between them as husband and wife has been canceled and that there need be no questions on the part of both women that they love each other, but he will live apart—she at his club in New York and she at Emerson’s beautiful country home.

Eleanor is jealous of Mary and the position she occupies. Emerson and Eleanor spend a year together in a western railroad construction camp. Here Emerson begins to realize that his heart is empty. In the meantime, Mary, alone amid her luxuries, discovers that the love of her husband is the only thing that makes her happy. Successful beyond his wildest expectations, Emerson, accompanied by Eleanor, has returned to New York for the third anniversary of Emerson’s marriage rolls around. He is thinking of Mary, and determines to visit her.

The lonely wife has remembered the anniversary of their wedding. When Emerson arrives, there is an anniversary dinner, prepared with the forlorn hope that the missing husband might be there. But Bobby, Mary’s brother, and a Mr. Martin, lately returned from Alaska, are also in attendance. Bobby, plucked at Emerson’s treatment of his sister, is anxious to have the Emersons divorced. Later the love affair is shown to be possible between Mary and her husband. Eleanor enters the room. There is a faint confidence in both women that they both love the same man. There is a duel for his possession. The wife wins.

“The Mother of His Children”

Five-Reel Fox Production Features Gladys Brockwell in Story of Parisian Art World.

Reviewed by Robert C. McElravy

A STRONGLY entertaining, if not powerfully dramatic, story of art life in Paris is found in this five-reel Fox picture, “The Mother of His Children.” It pictures the eternal strife between sin and virtue, as reflected in the interesting lives of two sculptors of opposing ideas, an Oriental princess who has come to the great European city to make love and be abandoned, to be reunited with her former love. The story will appeal most strongly to them because of the fact that they will have the men in use. The fortune telling angle if you get the chance.

Cast.

Princess Yve—Gladys Brockwell
Richard Arnold—William Scott
Count Josiah E. Salcedo—Leo Clarke
Hadj—Nicholas de Bruijer
Beatrice Arnold—Golda Madden
Helen—Nancy O’Hara
Bobbie—Jean Eaton
Story by Charles Wilson
Directed by Edward J. Le Saint.

The Story.

Princess Yve, in “The Mother of His Children,” is a high-minded Oriental, who has come to Paris to seek beauty and purity. The picture is a study of enticing high lights and carries the interest well.

“The Children?—They’re in School.

Gladys Brockwell poses in Fox’s “The Mother of His Children.”

Program and Advertising Catchlines:
She Married for Riches, But Soon Found There Is Slavery in Wealth.
There Is a Difference Between “Love” and “Respect.” This Man Had Two Girls—One He Loved, the Other He Respected. She Wasn’t Clever, She Wasn’t Brilliant. She Was “Just a Wife.”

Publicity Angle: Start this off with a teaser campaign even if your screen gives you the only chance to tease. Get snipes out with merely the title or even a chal. Put up the title on walls and sidewalks. Make your advertising appeal to the women. The story will appeal most strongly to them because of the fact that they will have the men in use. The fortune telling angle if you get the chance.

“Love Insurance”

Affords Bryant Washburn A Novel, Characteristic Role.

Reviewed by Mary Kelly

WITH a plot that is charmingly new, and a star perfectly suited to his role, the Paramount production, “Love Insurance,” is a picture that will be sure to arouse interest. The story, which first appeared in book form, was written by Earl Derr Biggers, and the basic idea is one that admirably lends itself to screen use. A prospective groom has his sweetheart, who loves him despite the fact that she is a luckless insurance agent, although in love with the girl, is forced to promote the marriage, so that he can pay her off.

Bryant Washburn depicts the perplexities of a young man possessed with a burning conscience, in his customary serio-comic vein. He does it again. An extensive, capable supporting cast is headed by Lois Wilson, and includes Theodore Roberts in a delightful characterization of the girl’s father. TheABEL N. FAIRCHILD in a pleasing comedy bit. Frank Elliott, Edwin Stevens and Frances Raymond are also in the film.

The direction shows excellent dramatic conception. Appropriate settings and good photography are also attractive features.

Cast.

Dick Minot, an insurance agent, played by Bryant Washburn
Cynthia Meyrick, anheiress...Lois Wilson
Spencer Meyrick, her father...Theodore Roberts
Mary Meyrick...Frances Raymond
Allen...Charles B. Holbrook
Patience...Lois Wilson
Jack...Raymond Hatton
Jack...Howard Clinton
Anna...Lois Wilson
Temple...Ivy Silsbee
Jenks...Paul M. Dana
Trimmer...Richard Fiske
Wilson...William Farnum
Gabriela...Gladys Brockwell
Ethel Fleming
John...Nina Curtis
Maria...Jennie King
Gonzalez...Ernest Pagnie

ent role is handled by John Halliday, who plays a serious part with understanding.

The crying need for better sub-titles is distressingly apparent in "The Woman Gives." There is a note of affection in the flowery, bookish phrases that distracts and detracts. For instance, "To madness to come here is not the natural way of chiding a young girl who has braved the extreme dangers of an opium den that she might save her benefactor.

Cast:
Inga Soderstrom ... Norma Talmadge
Daniel Garford ... Robert Milton
Mrs. Garford ... Lucille Lee Stewart
Coralie ... Una McElravy
John Bowden ....... Edward Keeler
Story by Owen Johnson.
Length: 6 reels.

The mirror. Two young and unsavory Sonderson and Robert Milton, win recognition through the distasteful interests of Daniel Garford, a famous painter. Garford's wife, Odora, is suddenly halted by a horrible disillusionment which he suffers in learning of his wife's faithlessness. Odora loses all ambition and sinks lower and lower into a state of disregarded disrepute.

Inga, meantime, feels bound by gratitude to him, and in doing her utmost to redeem him. In her efforts to interpret Milton, her fiancée, who thinks she is unnecessarily melodramatic in trying to solve Garford's puzzle. Inga, however, very much wants to see Garford give up a career that holds so much promise. She continues to make every effort to uplift him, despite Milton's evident resentment and jealousy. But her attention is diverted to Garford's wife, as well as her care of Garford after a drunken stupor. Fail to awaken any dormant scent of love.

Upon learning that he has become addicted to the use of drugs, she determines to follow him to the end of his career. To accomplish this she is subjected to the manipulation of many Frenchmen, even evil-minded Chinamen. She is saved from harm by Garford, who suddenly revives sufficiently to understand the situation. She then pleads with Garford, but he only resents her intrusion. Desperately, she snatches his smoking pipe, of which he is greatly enamored. He loses all control and is about to attack her, but is strangely stayed by the look of horror and fear in her face, and he decides to go back to the studio with her. In making the return journey, he is smashed to pieces, and then broken off, and Milton, angered beyond words, smashes the statue which he had carved with such heartfelt care.

Garford now begins to reform. Slowly he wins back the love of the woman, and recovers his abstractness, and Odora's respectability. The mirror reaches Milton that she is to marry Garford. He is heartbroken, and by now has become thoroughly remorseful. He is about to leave the city, when Inga comes to him and in response to his questioned shrugs her marrying Garford, and answers that she is going to marry the man she loves—Milton.

Program and Explotion Catchlines:
While One Woman Gives, Another Takes. See the Information in the Role of a Guardian Angel in "The Woman Gives," a Story of a man triumphing over disreputable women, the Special Prosectress of a Man Who Had Fallen from Respectability. See Her Account in "The Woman Gives." She Gave Up a Woman's Greatest Happi-ness—The Love of a Good Man, So She Might Pay a Debt of Gratitude to Another. "The Woman Gives" Affords Norma Talmadge a Rare Opportunity for Emotion in a Role of Superb Womanliness and Unattained Beauty. Explotion Angles: Next to the star, the title is the best medium for arousing attention. The story of a man who has to go over the "What Do Women Give? Why Do They Give? and similar questions in a special approach to be made to women, as the plot is one that will interest them essentially, although Norma Talmadge's scenery is likely to go far in appealing to both sexes.

It's trying to say "Good Night." But finds it difficult. Norma Talmadge as Grace by First National.

"The Devil's Pass Key" Reviewed by Robert C. McElravy.

T HOSE familiar with the work of Eric Garford, the former star of Foreign Date, may be interested in its recent re-appearance in "The Devil's Pass Key." This is a film of great promise, but it is not quite up to the high standards which its director, the Countess, has set for herself. The Devil's Pass Key is a story of sex, politics, and murder, and it makes a great success, but all Paris is laughing at her husband, who is ignorant of the fact that he has been deserted by his own wife's indiscretions. He threatens to kill Captain Strong when he learns the truth, but later relents and forgives his wife.

Pathé Comedies

Second of Mrs. Drew's Charming Subjects Shown; Also a New Pollard Comic. In "The Stimulating Mrs. Barton," we have a new and enjoyable two-reel comedy, adapted and directed by Mrs. Sidney Drew from one of Julian Street's entertaining "After Thirty" stories. This, like its predecessor, "The Charming Mrs. Chase," pictures another adventure of Jimmie Willett, the bored husband, who is cumbered by inexplicable and yet secretly craves romance.

The combination of Mr. Street's delicate humor and the limpid looks of Jimmie Willett, is ably interpreted by a cast of four: John Cumberland, Elinor Custis, Margot Leighton and Harold Foshay. In this story Jimmie Willett finds that his wife has been lured by their neighbors to flirt with others. In each instance the ardor of the chase is speedily dashed by the much coddled man, the solidifying effects of middle age and the fact that they love each other more than anyone else.

In this case, however, the type makes a strong appeal to the spectator, and while they do not bring the shouts of laughter that greet the slapstick subjects, their power of entertainment is often inexcusably bad and not too many of them.

"Cut the Cards." A one-reel comic featuring Harry ("Snub") Pollard. The poker game is an amusing feature of this subject, which carries no particular plot. Mr. Pollard is a well-known character who is going to "go over big" and never quite gets the proper combination. He works too hard to get the cards before the dealer has put too much action into his scenes. If he would just enough of a plot to carry some small degree of suspense and then let the play develop in the card game, a reel, no doubt a better effect would be achieved. Deft, comic stunts, such as Chaplin and Harold Lloyd achieve, are almost inevitably planned ahead and not too many of them.
THE MOVING PICTURE WORLD
April 17, 1920

Goldwyn-Bray Comic

A Pleasing Comedy Release Consisting of Cartoons and "Lampoons" of Carefully Edited Clever Sayings.

Reviewed by Margaret I. MacDonald.

The Goldwyn-Bray Comic which will be released weekly, beginning April 18, has been compiled with a view to providing humorous entertainment for theatre patrons, and consists of cartoon comedies based on the well-known newspaper characters. Happy Holligan, Silk Hat Harry and the Shanigan Kids, and "Lampoons." The latter are composed of witty sayings from the press of the world. They are carefully edited, and will no doubt be gratefully received by the public.

The first release opens with a Silk Hat Harry cartoon called "Shommy Shivers" in which "Harry" steals a dress suit from his neighbor in the next room in order to attend a dancing contest, to which both characters have been invited by a fickle maiden named Ruth. Harry is having a high old time when the victim of the theft, attired in an empty barrel, puts his hand in the window and drops a flea down his back. The remainder of the cartoon shows his efforts to get rid of the flea. When finally he discovers his tormentor he is awarded the dancing prize.

The second picture presents Happy Holligan in "The Great Umbrella Mystery," in which Holligan tries out a scheme to make money by mending umbrellas. When he is about to give up in disgust, he discovers a paper which tells the whereabouts of a box of treasure. His search for the box is disappointing when he finds that it contains nothing but umbrellas.

The third, and one of the best, is a performance of the Shanigan Kids, in which they place their father's clothing on the edge of the well and tell their mother that he has committed suicide. When the mourning is under way, the old man appears on the scene. This is a very entertaining cartoon.

Billy Whiskers (Commonwealth). A two-reel subject with a billy goat as the "star," the first of a series picturized from the well-known book by Frances Trego Montgomery. It will be sure to amuse children. Billy Whiskers is played by an unusually intelligent goat-actor, who has been cleverly trained and directed. His supporting cast includes children, their colored mammy, a soda-fountain clerk, the town sport and a bevy of pretty girls, all of whom are thrown into a state of skirishing excitement by Billy's lively antics and pranks which range from ringing doorbells at midnight to dancing the hula-hula, and promenading on the dining-room table.

The Fly Cop (Vitagraph). One of the best of the Larry Semon comedies. The plot centers about a necklace worn by a cabaret singer, and claimed by a king of Chinatown to have been stolen from a Chinese temple. When the picture gets under way it develops speed accompanied by acrobatic thrills and some very funny situations. The way in which the principals of the play leap from roof to roof, over vehicle-lined streets that seem an endless distance below, presents a remarkable spectacle. This comedy is clean and well worth the seeing. The picture is a story within a story.

One He Man (Western). April 24.—A two-reel subject, written by George Hively and directed by Henry Murray. Jack Perrin makes a picturesque hero, in his black velvet suit and sombrero. He has the conventional job of rescuing the heroine from a band of gun runners, led by "Snake" Royce. The manner in which this is accomplished is an exciting and convincing way. Josephine Hill plays the girl. The subject contains many good scenic shots and moves with satisfying speed.

Pathe Review, No. 42.—Some excellent tinted views of Seville, Spain, lead this number, which give an excellent idea of its beautiful streets and varied industries. A great dynamite explosion, card tricks revealed by the "slow" camera, an interpretation of the minutest and other features are included.

Flash Break (Rolin-Pathe).—A "Snub" Pollard comic in which the hero first appears sleeping in a hammock, underneath a freight car. Another Car is stopped by a brakeman, he enters the city and, with a pal, earns a living at street singing. There is a clear if unhusky rendition of the scene which should make a hit with children. Little Rambo also performs some interesting tricks. The number as a whole is quite amusing and should have a strong juvenile appeal.

Pathe Review, No. 40.—Open with tinted view of the Lake of Four Cantons, Switzerland. The picturesque scenes include an unusual view of the beautiful Lake Lucerne. Metal tests make a good educational subject, and there is a strong subject for women's clubs. The wrestling turns illustrated by "slow" camera are interesting.

Speed to Spare (Pathes).—A "Snub" Pollard comedy which contains a number of laughs, but is not out of the ordinary. The fun is clean, but not startling. The most of the action takes place in a hotel where a couple have found refuge after being held up in an automobile. The most of the comedy centers about the elevator man in the hotel and the little negro page. When a gang of masked bandits take the hotel by storm there are a number of amusing scenes in and about the elevator. The picture contains a fair amount of slapstick comedy.

"Dr. Jekyll and Mr. Hyde" Breaking Records All Over

Dr. Jekyll and Mr. Hyde," the Paramount Aircraft super-special in which John Barrymore is starred, set up during Holy Week at the Rivoli Theatre in New York the most astonishing attendance record in the history of Broadway picture houses, according to figures made public by the Rialto-Rivoli management. The statement says that with total paid admissions for the week of 60,496, the best previous week was beaten by 3,066. The former record was made during last Holiday Week, which included both New Year's Eve and New Year's Day. Transferred to the Rivoli, where it is now playing, it proceeded to shatter the records it had set up at the Rivoli and on Sunday showed to 10,513 paid admissions, eclipsing the best previous performances in either house for a single day.

On Sunday, the opening day of "Dr. Jekyll and Mr. Hyde" engagement at the Rivoli, the attendance record was 9,942, bettering the best previous Sunday mark, made by "Huckleberry Finn," by two. Then on Monday, Tuesday, Wednesday, Thursday and Friday the record for each of those days was successively broken, and in every instance the previous week-day mark of 7,584 was passed. Then Saturday came, and even the record of the preceding Sunday was broken.

The figures for the week in detail are as follows: Sunday, 9,842; Monday, 7,977; Tuesday, 8,255; Wednesday, 8,363; Thursday, 7,183; Friday, 7,293; Saturday, 9,972.

This marvelous achievement, doubly so because it was Holy Week, not only reflects the popularity of the Stevenson masterpiece, both as fiction and drama, but it emphasizes the position which John Barrymore, the star, occupies on the stage and in motion pictures.

New Moss Theatre Nearing Completion.

B. S. Moss' new Coliseum Theatre, at Broadway and 181st street, New York, is rapidly nearing completion. The exterior work has been entirely finished and the playhouse stands as a model of architectural beauty and scientific construction. The seating capacity is 1,350, but it has been Mr. Moss' idea to have the man in the last chair in the last row see as well as those farther in front.

Lila Lee looks away, hoping for the best. These scenes should convince that there is plenty of action in this special, "Terror Island."
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- The Stunt Man (All-Star).—Vol. 43; P-1280.
- Should a Husband Forgive?—Vol. 43; P-1191.
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- The Square Shooter (Buck Jones).—Vol. 43; P-2511, 1193.
- Tin-Pan Alley (Arthur Hoy and Elmor Fair).—Vol. 43; P-2694.
- What Would You Do? (Madalena Travers).—Vol. 43; P-278.
- Her Elephant Man (Shirley Mason).—Vol. 43; P-941; Ex. 1901.
- The Last Straw (Helen Mason).—Vol. 43; P-1115.
- The Hell Ship (Madalena Travers).—Vol. 43; P-1294.
- The Devil’s Biddie (Gladya Brockwell).—Vol. 43; P-1290.
- A Manhattan Knight (George Walsh).—Vol. 43; P-2115.
- Molly and I (Shirley Mason).—Vol. 44; P-128, 44.
- Black Shadow (Peggy Hyland).—Vol. 44; P-147.
- Leave It to Me (William Russell).—Vol. 44; P-1142.
- The Tattlers (Madalena Travers).—Vol. 44; P-2068.
- The Mother of His Children (Gladya Brockwell).—Vol. 44; P-1181.
- Leave It to Me (William Russell).—Vol. 44; P-2068.
- Would You Forgive? (Vivian Rich).—Vol. 44; P-2068.
- The Dead Line (George Walsh).—Vol. 44; P-1181.
- Love’s Harvest (Shirley Mason).—Vol. 44; P-2115.
- Forbidden Town (Buck Jones).—Vol. 44; P-1181.
- The Spirit of Good (Madalena Travers).—Vol. 44; P-1181.

**EXTRAORDINARY SPECIALS.**

- Salome (Theda Bara).—Vol. 44; P-1294, 44.
- The Honor System (All-Star).—Vol. 44; P-1294, 44.
- A Daughter of Gods (Annette Kellerman).—Vol. 45; P-1294, 44.
- Cleopatra (Theda Bara).—Vol. 45; P-1294, 44.
- The Miserables (William Farnum).—Vol. 45; P-1294, 44.

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- January. —The 12th Commandment (Ethel Clayton)-Vol. 45; P-1721.
- Too Much Johnson (Bryant Washburn).—Vol. 45; P-1721.
- Sand (William S. Hart).—Vol. 45; P-1117.

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- Six Feet Four (William Russell).—Vol. 45; P-1721.
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- The Valley of Tomorrow (William Russell).—Vol. 45; P-463.
- The Honey Bee (Hime. Marguerite de Sydney).—Vol. 45; P-1317.
- The Dangerous Talent (Margaret Fisher).—Vol. 43; P-1317.
- The Thirteenth Piece of Silver (Margaret Fisher).—Vol. 43; P-1317.

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- The King’s Wolf’s Daughter (Louis Glenn—Chadwick).—Vol. 45; P-1618.
Current Film Release Dates

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The Road to Divorce (Mary MacLaren), Vol. 43; P. 1740. No. 5 of Elmo the Fearless (The Assassin's Knife). No. 16 of The Lion Man (The Furnace of Fury). Down the Uphill (Lyons-Moran—One Reel). Major Allen's Animal Hunt (The Story of the His Woman (Stage Women's War Reel)). A Red Hot Finish (Lyons-Moran—Two Reels). When the Czar Called (Magda Lane and Frank Burnham—Two Reels). International News No. 16. New Screen Magazine No. 60. Universal Current Events No. 16. Releases for Week of April 12.


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Mercy Knew What He Wanted and His Theatre Plans Look As If He Got It

BACK in the summer of 1912 Frederick Mercy purchased a 25 foot store room show named the Majestic in the city of Yakima. After six months' ownership he remodeled and redecorated it, making it one of the largest moving picture theatres in the state of Washington.

Mr. Mercy's next move was to acquire the lease of the Empire Theatre in March, 1915, and during the next year he leased John Court's Yakima Theatre, which he operated during 1916-17. In 1917 Mr. Mercy added the Amusement Theatre to his chain.

All of which indicates that Mr. Mercy has had considerable picture theatre experience, which adds interest to the following description of his new house, the Mercy, which has been built and equipped throughout in accordance with his ideas gained from the operation of the previously mentioned theatres.

Fire Risk Reduced to Minimum.

The house is 100 by 140 feet, of concrete, brick and steel construction. The roofing is of asbestos, making the house as entirely fireproof as any structure can be. Along the line of fire protection, it may be mentioned that the largest water main running into any building in Yakima enters the Mercy Theatre and connects directly with numerous regulation hose lines, racked and ready for instant use.

The fire exits are more numerous and larger in size than specified for a much larger seating capacity and all doors are fitted with fastenings that cause them to open with the slightest pressure at any angle from the inside.

The seating arrangement plan illustrates these exits and indicates the facilities which are offered for the emptying of the fully occupied theatre in less than three minutes.

Bowl Shaped Auditorium.

A feature of the house is the bowl-like shape of the auditorium floor, which permits an uninterrupted view of the stage and screen from any seat in the theatre, and makes all seats practically of the same value.

Extending around the entire front of the balcony is a row of eleven loges, each containing eight chairs of Circassian walnut. The Mercy Theatre has no gallery and no benches. Every seat is comfortably upholstered and each may be reserved.

The aisles are wide and well illuminated with Aislelites, which means quick and comfortable entrances and exits for patrons, without at any time interfering with the stage lighting or picture projection.

The entire dome of the house is illuminated with artistically arranged cove lighting which reflects from the art glass in the centre, designed and colored to harmonize with the general style and scheme of decoration, which is Italian renaissance type.

Decoration Specially Designed.

The interior relief decorations were specially designed for the theatre, and drawings, models and casts for them were made on the premises and the work required sixteen weeks' time and many tons of plaster. Special colors are incorporated with the relief carvings, making a decorative scheme that blends perfectly with the architecture and completes the effect of the decorations.

The relief portion of the work is in a warm grey color, forming a frame and background for the murals and flat decorative panels.

As the Mercy Theatre is both a vaudeville and picture house, considerable attention was paid to the stage equipment. A feature of this is a special counterweight system for handling the scenery and curtains with the utmost ease.

Unique and Effective Lighting.

Large batteries of specially built bunch lights augment the numerous sets of border lights, and makes the stage a blaze of light when desired. Three special large switchboard panels control the different lighting effects and a special set of dimming switches has been installed, by the use of which stage lights can be so gradually dimmed from brilliant light to complete darkness that the change from one degree of light to another is not noticeable.

The stage is forty feet in depth by one hundred feet wide and beneath it, in fireproof quarters, are located fourteen large dressing rooms, musicians' room, musical library, stage workers' room, and two large chorus rooms, all well lighted and with hot and cold water in them.

Simplex Projection.

The projection equipment consists of a battery of Type "S" Simplex machines with double acting automatic arc controllers, and the Simplex special dissolving single arc effect stereopticon, and special heavy duty flood and spot light.

The projection apparatus is controlled by special panels, switches and signal apparatus, which latter permits intercommunication between all the departments.

The screens are Minusa Cine and the projection safety devices include an automatic fire shutter system, fire extinguishers, safety film cabinets and automatic film rewinder.

Sturtevant Ventilation System.

Ventilation is by the Sturtevant system. In the front basement are two large bat-
This Important Question

can easily be answered by the theatre owner who has already equipped his house with the

**TYPHOOON COOLING SYSTEM**

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These men can design a good house. Let them plan yours.
District of Columbia
REGINALD W. GEARE
227 Woodward Bldg., Washington, D. C.
ZINK & SPARKLIN, Inc.
943 Munsey Bldg., Washington, D. C.
Michigan
CHRISTIAN W. BRANTZ
1114 Kranz Bldg., Detroit, Mich.
C. HOWARD CRANE
109 Griswold Bldg., Detroit, Mich.
Missouri
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Theatre Architects
RIDGE BUILDING, KANSAS CITY, MO.
Consultants to other architects
Advised in research, planning and specifications of contemplated theatres.
EDGAR P. MADORE
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New York
EUGENE DE ROSA
119 West 46th St., New York
Pennsylvania
RITCHER-LEE COMPANY
32 South 17th St., Philadelphia, Pa.

SPECIAL ROLL TICKETS
Your own special ticket, any order, amounted numbered; every roll punctured. Charge tickets for price.
Drawings: $5.00, $25.00. Prompt shipment. Care with the return.
Send sketch or design. Special price for Repeat Orders. Price Indicated. All tickets must be sold.

SPECIAL TICKET PRICES
Fine Thousand $25.00
Ten Thousand $200.00
Fifty Thousand $1,000.00
Papier-thin Hundred

National Ticket Co. Shamokin, Pa.

How the Mercy Is Ventilated.
The diagram illustrates the Sturtevant ventilating system and method of heating and cooling the house.

The machine not only automatically controls the curtain which serves as a protection for the screen or for dividing photo-play offerings into various periods but can be used to control such lights as are necessary during intermissions.

The fact that the machine can be controlled from the operator's booth means the saving of labor and time and also adds efficiency to the showing of pictures as the curtain, screen and lights can thereby be controlled at the will of the operator.

The advantages of such coordination can readily be seen. The machine occupies a space three feet long, one foot wide and one foot high when installed. It may be installed at a moderate expenditure. The company manufacturing the machine is prepared to back the offering with a guarantee of service.

Inter-Ocean Receives Order for Accessories via Wireless
E. H. KAUFMAN, manager of the accessory department of the Inter-Ocean Film Corporation, has received an order via wireless from Sidney Reynolds of the Alliance Film Company of London, successors to the London Film Company, for eighteen stands of Wohl Lamps for rush delivery. The wireless order which was dated Mid-Atlantic March 23, reads as follows:

Mr. Walter Crotch, chairman of Alliance Film Co., London, will arrive in America 24th and arrange payments. Kindly ship as quickly as possible 8 duplex Wohl toplights with funnels and 8 Wohl Broadside lamps and carbons, appreciate immediate shipment.

(Signed) SIDNEY REYNOLDS.

This is declared by Inter-Ocean to be the first time that an order for studio accessories has been forwarded by wireless from mid-ocean to an American export house.

The Technical Film Department of Inter-Ocean Film Corporation, now under the supervision of A. Hartlieb, has been augmented by the addition of Albert Boasberg.

The Vallen Automatic Curtain Machine. It controls the curtain and lights from either the projection room or any desired part of the house.
April 17, 1920

THE MOVING PICTURE WORLD

471

‘Shooting’ the wild men with a UNIVERSAL

In a climate of intense heat, averaging 130 degrees, traveling in whale boats and through trackless forests, Martin Johnson, the noted explorer, carried the Universal Camera to which he refers in this letter.

With this camera he made 25,000 feet of perfect film, and it came through this endurance test as sound and perfect as the day it left our factory.

When you see Johnson’s wonderful pictures of the savage South Sea Islanders, you will have demonstrated to you the kind of film the Universal makes. This is the camera used exclusively by explorers, travelers, the United States Army and educational film makers.

Write for illustrated booklet on the Universal. It tells why the Universal will one day be your camera.

Burke & James Inc

257 EAST ONTARIO STREET, CHICAGO

225 FIFTH AVENUE, NEW YORK CITY
Metcalfe Has a Mighty Good Stunt for Both Projection Room and Laboratory

Here is a device that will increase the attractiveness and efficiency of operating rooms and film laboratories by about one hundred per cent.

This is the combination cabinet and motor rewind of G. A. Metcalfe, 117 Golden Gate avenue, San Francisco, and 305 Broadway, New York.

As will be noted by the illustrations, the combination is extremely compact, measuring from floor to top of rewind case fifty-six inches, forty-four inches in length by nineteen and one-half inches greatest depth.

Each of the eight film containers shown will accommodate a two thousand foot reel, making a total storage capacity of sixteen thousand feet of film. The film containers are so modeled that the doors close automatically and it is impossible to leave them opened and thereby to expose the film. On the top of each film container are two metal guides for holding a card label, on which may be indicated the number or name of the film which each compartment contains.

The three drawers at side of the row of film containers provide storage room for lenses, slide material, carbons, tools, film cement, oil, etc.

The Rewind Cabinet.

Above the film containers and storage drawers is mounted the rewind cabinet, the doors of which are hinged on adjustable spring hinges and fitted with heavy brass spring catches.

The process of rewinding is noiseless, the film passing directly from one reel to another without passing through valves, guides, or any other apparatus that would tend to scratch or mar the film. The rewind is driven by an electric motor of one-eighty horse power, conveniently placed on the lower shelf at the rear of the drawers. A fourteen inch diameter pulley is belted to the motor and when the film is all rewound or a broken place is reached, an automatic cut-out stops the motor. This cut-out switch is enclosed in a conduit box, four inches square.

The motor may be stopped or started at will by means of a manual operated switch lever without affecting the automatic cut-out feature mentioned above.

The entire cabinet is constructed of heavy sheet iron and meets every requirement of the fire underwriters.

The shelf above the film containers and the storage drawers consists of a marble plate and constitutes a very desirable table for film mending. The motor rewind and the combination cabinet may be furnished together or where a good rewind is already owned, the cabinet alone may be purchased and the rewind mounted on top of same. The weight and complete outfit, crated for shipment, is two hundred and twenty-three pounds.

Among the houses in which the device has been giving satisfaction for some time past may be mentioned the California, Strand, Imperial, Rialto, New Fillmore, New Mission, Royal and Coliseum, all of San Francisco; the Rialto of Eureka, Visalia Theatre of Visalia and the Sequoia of Redwood City, California.

The Goerz-Optical Company

Is Now Entirely American

The German ownership of the C. P. Goerz American Optical Company, consisting of 549 shares of its common stock or 89% of the total, together with all its photographic patents, trade-names and other valuable concessions, was sold by the Alien Property Custodian on March 5, 1920, to a syndicate of Boston financials.

The office and factory of the company will continue to be maintained as previously at 317 East 34th street, New York City, and the company proposes to continue the manufacture of photographic lenses of the highest quality, as an entirely American enterprise.

A force of highly skilled workers, together with the same supervising staff of experts with their many years of practical experience in the making of Anastigmat lenses, and under the management of Fred Schmid, who has been connected with the company in executive positions for twenty years, will give full assurance that the standard of quality of the celebrated Goerz Lenses will be fully maintained.

The demand for Goerz lenses continues to be very strong and the present facilities of the factory are taxed considerably to meet the urgent demand. The company has lately succeeded, however, in furnishing the Goerz Dagor, Dogmar and Hyper lenses in fairly good quantities, and there is every prospect that the volume of production of the many different types of lenses will soon greatly increase.
Set by Metro Pictures Corp., Hollywood, Cal.

**You Don’t Need Sunlight**

if you can get Cooper Hewitts

An ever-increasing number of prominent motion picture studios are using Cooper Hewitt lights for their indoor sets. Cooper Hewitt light is better than daylight and much more dependable.

Our specialists in motion picture applications are at the services of any producing company and may be consulted without incurring any obligation.

Cooper Hewitt Electric Company

Boston—161 Summer Street
Chicago—618-9 Fisher Building
Cincinnati—First National Bank Bldg.
Cleveland—Engineers’ Building
Detroit—Ford Building
Hoboken—95 River Street

Los Angeles—Keese Engineering Corp.
Milwaukee—Security Building
Philadelphia—Drexel Building
Pittsburgh—Westinghouse Building
St. Louis—Central National Bank Bldg.
Syracuse—University Building
How D. W. Griffith's New Invention for Color Effects in Projection Operates

Figure 1 illustrates a perspective diagrammatic view of the preferred embodiment of D. W. Griffith's invention for projecting pictures with color effects. Figure 2 is a sectional view through the bank of colored lights for throwing direct and diffused colored light on the screen. When the trough in Figure 2 (6) is bent, it forms a suitable reflector, and has suitable glow lamps (8) mounted therein, one in each compartment, and supplied with lights used with the invention. The glow lights (8) have their wires (9) run to the ordinary main wires, which are designated 12 and 13 for the blue lights, 14 and 15 for the red lights, and 16 and 17 for the yellow lights.

The blue lights are controlled by a rheostat (17); the red by another (18), the yellow by another (20). The wires (12, 14, 16) run to the bus bar (22). Wires 23 and 24 connect these bus bars through the projector (4) and its regulator or rheostat (21).

If electricity be shut off the red and yellow lights, and turned on the blue lights, the entire screen will appear blue, and the images from the projector will be correspondingly colored. Also, by the regulators or dimmers (18 and 25) the intensity of illumination of the screen may be varied so that an infinite number of color effects may be produced with one set of colored lights.

Los Angeles Kinema Will Get an Orchestral Robert-Morton

A new instrument that its builders claim will represent the finest and most elaborate work of the pipe organ maker's art is to be installed in the Kinema Theatre, Los Angeles, and immediate construction will begin shortly. The contracts have been signed between the owners of the Kinema Theatre and Michael Gore, Abe Gore, Sol Lesser and the American Photo Player Company.

The instrument will be a five manual, completely unified organ, embodying a main organ with pipes large enough for the human body to crawl through, tapering down to some not larger in size than a lead pencil. In all the Kinema's new mammoth organ will have 15,147 pipes. The cost of installation will, it is estimated, reach $75,000. It is the intention of the management to provide Kinema audiences with not only the most elaborate pipe organ, but also to give Los Angeles a subject of particular civic pride.

A large echo organ is to be installed in the rear of the balcony dome, while a modern jazz organ is to be installed, too, with instrumental effects never before heard. This jazz organ will contain every master effect as well as a giant marimba, and a harp which is promised to be perfection in itself.

The largest xylophone ever built in an organ is also included in the specifications. Various colored lights are to be a feature of this particular part of the instrument, showing audiences the effects being played.

A piano with Hawaiian attachments, guitars, mandolins, an elaborate set of chimes; bass drums, tympanies, cymbal, triangles; Vox Humana; Chinese wood drums; Tom Tom; hundreds of bird whistles placed in various parts of the theatre auditorium; sleigh bells; and dozens of other instrumental novelties promise to make the Kinema's new orchestra organ a symphonic orchestra of marvelous tone and beauty.

The console, or keyboard, is to be placed in a glass enclosure upon hydraulic elevators, so that during solo performances audiences may have an insight into the intrinsic mechanism of the giant Robert-Morton.

Moving Picture World's Exploitation Department was founded years ago—before other tradepapers knew there was any effort being made to "concentrate" on selling tickets. It's still the leader; still the best
Never out of commission. Not a moment’s trouble since its installation

That’s what is said of WESTINGHOUSE MOTOR-GENERATORS used for projection work.

Mr. Dave H. Shuman of the Florence Theatre, at Pasadena, Calif., says, “We are glad to say that we have a very enviable reputation for especially good projection, which we believe is due as much to your generator as anything else. We are certainly convinced that we made no mistake in our selection.”

Westinghouse Motion Picture Equipment always satisfies.

Westinghouse Electric & Mfg. Co.
East Pittsburgh, Pa.
Sales Offices in all Large American Cities

A SMALL INVESTMENT—LARGE RETURNS—

This Machine is designed to apply a wax compound to the margin of New Films, to prevent damage during the first few runs thru the Projecting Machine.

The collecting of emulsion from “green” films on aperture plate and tension springs of the projector is in many cases causing untold damage to the film and excessive wear to the projector as well as marring the presentation on the screen by jumping.

Proper Waxing of New Films—

Prolongs the life of the Film.
Eliminates excessive wear on Projecting Machine.
Insures Steady Pictures on the screen.
Prevents tearing of sprocket holes by emulsion deposits.

AND

Saves the film from having Oil squirted all over it by some Operator trying to get “green” film thru his machine without a stop.

The Werner Film Waxing Machine applies the Compound accurately to the margin of the film and positively will not spread wax onto the picture.
Wax always in position. Requires no adjusting.

Over 1000 in Use in All the Leading Theatres and Exchanges

THE WERNER FILM PROTECTOR MFG. CO., Inc.
RIALTO THEATRE BLDG. ST. LOUIS, MISSOURI
Typhoon Company Opens Atlanta Office and Says that Big Fans Are in Fashion

ERNST GLANTZBERG, president of the Typhoon Fan Company, has left New York for the South and will stop over at Atlanta, where he will open a permanent office and headquarters for the company. F. K. Ricksecker, of Atlanta, identified for the past four or five years with the American Photo Player Company, has been appointed representative in that territory.

The Atlanta office makes the fifth in the chain of offices that are being established by the Typhoon Fan Company, and it is the purpose of the company to establish and one twelve foot Typhoon Twin Set, together with two eight foot Typhoon Fans that have recently been shipped for installation in the Marcus Metropolitan Theatre, Memphis, Tenn. Marcus Loew has also purchased two twelve foot Typhoons for his Vendome Theatre, Nashville, Tenn.

Harry K. Lucas Visits Town; Is Attacked by Pleurisy

HARRY K. LUCAS, sole southern distributor for the Simplex Projector, with headquarters at the Lucas Theatre Supply Company, Marietta street, made his quarterly annual visit to the Metropolis last week, accompanied by Mrs. Lucas.

At the time of going to press Mr. Lucas was confined to his room at the Hotel Astor with an acute attack of pleurisy, but it is hoped by his friends that he will be fully recovered before the time this story reaches the readers.

Conditions Are Good.

Mr. Lucas, whose Simplex franchise includes the entire South and covers more territory than any single other distributor, was highly optimistic as regards conditions in his territory. He feels pleased with the volume of business he has done through his Dallas, Texas, office, which is being operated under the direction of E. J. Callahan.

Mr. Lucas reports that the state of Texas, which up until a couple of years ago was particularly depressed, now has been practically modernized by the Simplex machines, is being Simplexized at a rapid rate and the only complaint from his territory seems to lie in the fact that he cannot supply machines fast enough.

Installs Printing Plant.

Mr. Lucas reports that owing to his large mail-order business he has found it necessary to install a large printing establishment equipped with a twelve by nineteen press and a two-hundred foot folding machine, with cutting, addressing and all the necessary facilities.

The Lucas Company is preparing to print its three hundred page catalog on its own press, as well as the "Cosiki," the snappy little Lucas house organ.

Wants a Portable Projector.

Mr. Lucas reports to me that he is planning the purchase of a small projector for home use, schools, etc.

Mr. Lucas tells me that there are several in the American markets, and I have just seen one at the A.M.P.A.S. headquarters—a splendid little machine that can be run off of any electric light socket. This projector is already being sold in the hands of who, I think, would like to own one.
BRAINS FOR SALE

If you are seeking to open up Far Eastern connections. A glorious field, steeped with untold possibilities and not explored well, awaits you in the Orient and in the Straits Settlements, Malay States, China and Japan in particular.

I have a profound knowledge of the Far Eastern Markets, their clientele and am prepared to establish connections for any reputable house that wishes to reap the harvest in this part of the world.

Film manufacturers desirous of opening up connections can have my knowledge of the local conditions.

I am prepared to organize a branch for any manufacturer on favorable terms and submit the highest credentials.

"SIMPLEX"—CHINA
c/o Moving Picture World
516 5th Avenue, New York City

OPLEX SIGNS
A Mark of Good Taste

Oplex Electric Signs carry a suggestion of good taste, with their raised, snow-white, glass letters, standing out from a dark background, that is why so many of the new theatres are installing them.

They are day signs as well as electric night signs—raised, snow-white letters in the day-time, clear cut letters of light at night. Oplex Signs have greatest reading distance, lowest upkeep cost, most artistic designs.

Oplex Electric Signs are also built with interchangeable letters. To change the reading of the sign all that is necessary is to take out one set of letters and put in another. It only takes a few minutes.

Let us send you a sketch showing how your Oplex Sign will look.

The Flexlume Sign Co.
AMERICA'S FINEST LABORATORY
NOW DOING THE PRINTING AND DEVELOPING FOR AMERICA'S FOREMOST PRODUCERS
NEGATIVE DEVELOPING AND SAMPLE PRINTS A SPECIALTY
H. J. STRETCKMANS, Managing Director
PALISADE FILM LABORATORIES
PALISADE, N. J.
OPPOSITE 129TH STREET Telephone: Morsemere 621-622

“THE COSMOGRAPH”
Semi-Professional Portable Projector
MAKES FRIENDS ON ITS QUALITY
KEEPS THEM ON ITS PERFORMANCE

The COSMOGRAPH represents an ideal successfully achieved. That ideal has been to produce a portable projector compact, and light in weight, simple and economical to operate, of sturdy construction, and surpassing in performance.

THE DWYER BROS. & CO.
BROADWAY FILM BUILDING
CINCINNATI, OHIO
729 SEVENTH AVENUE
NEW YORK CITY
ATRACTIVE PROPOSITION TO DEALERS

B. F. P. on The Great White Way
PORTER FURNISHED AND INSTALLED SIMPLEX PROJECTORS ALL OVER BROADWAY. FOR FULL PARTICULARS SEE “SIMPLEX FLASH” ON INSIDE OF REAR COVER OF THIS MAGAZINE. PORTER PUTS THEM OVER ON BROADWAY.
B. F. PORTER, BROADWAY’S PROJECTION ENGINEER
Cinemaquipment Center, Entire Second Floor, 729 Seventh Avenue, at 49th Street, New York

In answering advertisements, please mention The Moving Picture World

Make Your Theatre Attractive with
PLASTIC RELIEF ORNAMENTS
AND
Beautiful Composition Lighting Fixtures
THE RESULT
Will Prove Astonishing—Let Us Show You How
Suggestive Sketches Cheerfully Submitted
Let Us Estimate on Your Requirements
Write for Catalogue
The National Plastic Relief Co.
330 Main St.
Cincinnati, Ohio
BEGINNING MAY ISSUE

CINE MUNDIAL

PAGE SIZE . . 9 1/4" x 12 1/4"
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FORMS NOW CLOSING

Advertising Rates On Application

CHALMERS PUBLISHING CO.
516 FIFTH AVENUE
NEW YORK CITY
SITUATIONS WANTED.
MANAGER, live wire, twelve years’ experience, booking specialist, expert projectionist, with New York license; superior references. William, care M. P. World, New York City.


MANAGER, 10 years’ experience, now employed, desires a change. Sydney, care M. P. World, N. Y. City.

WOMAN, with several years’ experience as business manager of a film corporation, wishes to connect with another company. On account of wide and valuable training in all branches of the industry could be of inestimable service to any producing company just forming. Salary moderate. Address Box 100, M. P. World, N. Y. City.

DON’T READ THIS.—Young man desires position as manager of a moving picture theatre, or as a salesman for a first-class exchange. Joseph B. Walsh, 1018 Frederick Ave., Baltimore, MA.

EXPERT CAMERAMAN, experienced in all branches, can furnish outfit if required. Box 101, care M. P. World, N. Y. City.

CAMERAS, ETC., FOR SALE.
FROM CANTON, ILLINOIS, to Canton, China, 100,000 customers use our wonderful catalog and service for all their photographic needs. Movie cameras, tripods, projectors, northern lights, etc., books, supplies, etc., etc., at all sensational savings. Write for this valuable, P-R-E-E catalog today. Paul Storm Company. Value, service, satisfaction since 1895,” Chicago, Ill.

“BEHIND THE MOTION PICTURE SCREEN,” a complete treatise on making and taking the picture, price $3.65, postpaid. BASS CAMERA COMPANY, Chicago, Ill.

C-9 DEVELOPERS, perfect condition, ready for use, $100.00. C-90 DEVE’RY, perfect condition, guaranteed, $125.00. Headquarters for new and used portable projectors. BASS CAMERA COMPANY, 109 North Dearborn St., Chicago, Ill.

BUSINESS OPPORTUNITIES.
FUTURE PROFITS on that new house you’re about to build depend on what you know about safety, comfort and cost. “Modern Theatre Advertising,” by E. B. King, will give you a full working knowledge of theatre construction. 270 pages, illustrated, $3.00 postpaid. The Chalmers Publishing Company, 516 Fifth Ave., N. Y. City.

CAMERAS, ETC., WANTED.
WANTED—Bell & Howell, Pathé or Debré or other good make of camera. Address Baker, 9003 Gaylord Ave., Cleveland, Ohio.

NOW READY.—The New Minor Ultrastigmat F:1.9 lens for motion picture cameras. Price in barrel, $75.00. Quotations for mounting on any camera on request. Send your orders in now. BASS—AMERA COMPANY, 106 North Dearborn St., Chicago, Ill.

SEE OUR DISPLAY AD for wonderful values in motion picture cameras. Our stock is the most extensive in the country, and we can supply your needs on easy camera. Spectro and Northern Lights, anything used in making motion pictures. Send for catalog or information. BASS CAMERA COMPANY, Chalmers Bass, Pres., 106 N. Dearborn St., Chicago, Ill.

FILMS FOR SALE OR RENT.
FILMS FOR SALE—One million feet, all makes, lengths and varieties, $1.00 per reel and up. Send for list. Feature Film Company, Loop Arcade, Minneapolis, Minn.

FOR SALE.—“Million Dollar Mystery,” 4 reels; “Beware of Strangers,” 8 reels; “Redemption,” 8 reels; “Cloupatra,” 8 reels; “Fleming Italian Bettie-front,” 10 reels; also series “Mary Pickford,” single reel specials, 15 releases, with new paper, and large selection miscellaneous features, comedies etc., all in fine condition, with advertising. Guaranteed Pictures Corp., 145 West 43rd Street, N. Y. City.

FOR SALE—Comedies, two-reel dramas, all with any quantity posters desired. Central Film Company, 727 9th Ave., N. Y. City.

THEATRES FOR SALE OR RENT.
ONLY PICTURE THEATRE in Georgia town of 2,000 for sale. Liberal terms. This is a money maker. Write J. W. Pope, Jr., 903 Riverside Ave., Jacksonville, Fl.

THEATRE FOR SALE, seeks 405, only movie in town, has lighting plant, three machines, fine location. Good for $5,000 net profit a year. Price $13,000—$5,000 cash, balance easy terms. Tom’s River Amusement Company, Tom’s River, N. J.

MUSICAL INSTRUMENTS FOR SALE.
THREE MANUAL used pipe organ with pedals, perfect condition, bargain price takes it; write, wire or call for particulars. H. S. Barney Company, Sheeneckady, N. Y.

EXHIBITORS TAKE ALL FOUR.
Of These Books and Find That Each One Has a Definite Place in Their Business.
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.

EAGLE ROCK FILM

The Quality Raw Stock

Right Photographically.
Maximum Service in the Projector.

Made by
THE EAGLE ROCK MANUFACTURING CO.
Verona, New Jersey
VALLEN AUTOMATIC CURTAIN MACHINE

Operates Curtain, Protects Screen, Controls Lights

This machine is not an experiment. The first model invented by Earl J. Vallen was installed in The Strand, Akron's first photoplay theatre, Sept. 2, 1915. A later model was installed two months ago. The machine can be controlled from two points, either by the operator or from the stage. Its success is proved by satisfactory trial of four years at The Strand.

PRICE $300 AND UP
INSTALLATION COST $25 TO $50

For Information Write
The E. J. Vallen Electrical Co.
404 Everett Building, Akron, Ohio

SPEER CARBONS
FOR
“Noiseless Operation”
“Long Life”
“A Bright, White Light”
“A Picture Projected Without a Flicker”

The Speer
Directo-Hold-Ark Combination
For Direct Current

The Speer
Alterno Combination
For Alternating Current

A carbon for every operating condition, and all carbons GUARANTEED

SPEER CARBON CO.
ST. MARYS, PA.

TWO BASS ULTRA BARGAINS!


200-foot De Framme Topical. Record-Breaker. All Aluminum Case. Trick Crank. Outside Focus. Tessar lens. Unheard-of value ........ $110.00

Pan and Tilt Tripods at $45.00, $75.00 and $105.00

Printers from $75.00 Up. De Vry Projectors. Spectro Portable and Studio Lights.

ACT QUICK! WIRE AT OUR EXPENSE!

BASS CAMERA COMPANY
109 NORTH DEARBORN STREET, CHICAGO

Catalogs and Information Free

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 theatres—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.

Ask your local dealer for the "BILT-RITE" line or write us direct for complete information.

Consolidated Portrait & Frame Co.
1029-35 West Adams Street

NEW YORK REPRESENTATIVE: ACME AGENCY

Chicago, Ill.
2423 Grand Central Terminal Building
NATIONAL CASH REGISTER CO. USES 15 SIMPLEX PROJECTORS

-themselves the builders of an internationally famed machine, the executives of the NATIONAL CASH REGISTER COMPANY, DAYTON, OHIO, confirm their knowledge of mechanical quality by using Simpler Projectors.
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.

95% of the machines used by the studios and laboratories in Los Angeles and vicinity are Power's.
DON'T WORRY!

The exhibitor's worry, his mental suffering, his harassment, disquietude, discomfort and dissatisfaction spring mainly from one source. Unsatisfactory ticket sales! And the saddest part of the whole unpleasant business is this—that it is quite and altogether unnecessary worry. It is not only unnecessary, but it is not even his job—it is ours!

To solve his box-office problem is the only function of the RITCHEY LITHO. CORP. It has absolutely nothing else to do apart from that one thing.

It directs its every effort toward increasing his box-office receipts so that he may receive the maximum profit at all times. His prosperity and ours are mutually interdependent, and it depends upon just one thing, the production of great motion picture posters! Posters of such dynamic force and power as to literally compel the passerby to attend the photo-play they advertise.

To make such posters is our essential worry, but we do produce them, and we produce them every time.

The one thing the exhibitor should worry about is how to get them, for if he does that, his troubles are cured at their source, and his coffers will be kept full. Keeping him prosperous is our one essential job—and we are always on the job!

RITCHEY LITHO. CORP.
406 WEST 31st STREET, NEW YORK
PHONE, CHELSEA 8388
Not a Serial!
BREAKING BOX OFFICE

BENNY LEONARD

THE WORLD’S MOST POPULAR CHAMPION IN THE FASTEST MOVING AND MOST EXCITING STUNT-SERIAL EVER PRODUCED

ROY L. McCARDELL AUTHOR

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PRESENTED BY
ASCHER’S ENTERPRISES, Inc.

FOREIGN RIGHTS CONTRO
RECORDS EVERYWHERE

"THE EVIL EYE"

THE THRILLING WALL STREET BOND THEFT MYSTERY STORY THAT IS DRAWING THE BIGGEST CROWDS ON RECORD

STUART HOLMES RUTH DWYER MARIE SHOTWELL

AND A POWERFUL SUPPORTING COMPANY

DISTRIBUTED BY

HALLMARK PICTURES CORP.

LED BY E. S. MANHEIMER
Doris Hene

"Romance"

Directed by

UNITED ARTISTS CORPORATION

MAR B. PETERSON CHARLES GLAIR

To hearts that hold the

passion

An exquisite picture

and deeply appealing

to memory-laden

feather spars of love
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
BILLY WEST

AS HIMSELF ON HIS MERITS ALONE
DISCARDING THE DERBY HAT,
BAGGY TROUSERS, SHOES AND CANE. A NEW SERIES OF TWO REEL COMEDY FEATURES. SURPASSING EVERYTHING EVER DONE BEFORE BY THIS YOUNG AMERICAN COMEDIAN.

SHORT SUBJECTS RAISED TO THE FEATURE DEGREE. ASK OUR NEAREST EXCHANGE.

REELCRAFT PICTURES CORPORATION

(R. C. CROPPER, President)
First of the group of great stars to begin production for Associated Exhibitors Inc.
25 West 45th St. New York
Pathe Distributors
HAS THE WORLD LOST ITS VISION?

"DEMOCRACY"
THE VISION RESTORED
COPYRIGHT 1920
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.
Where The Sea Calls

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
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.
Says Wid —

"Most notable—
the INTERNATIONAL pictures
of the German raider
Moewe and the destruc-
tion it worked at sea"

NOTE — THE OFFICIAL and
ONLY PICTURES in
this country showing the actual
destruction of Ship after Ship
by the notorious
MOEWE

RELEASED THRU UNIVERSAL
INTERNATIONAL NEWS

The two funny things in every
Lyons-Moran comedy
are Lyons and Moran

LYONS-MORAN
STAR COMEDIES
One a week

SOME OF THEIR
NEW SPRING GOODS
"Butting in on Baby"
"Downing an Uprising"
"Stop that Wedding"
"Somebody Lied"
"Pick out Your Husband"
Not a movie superman—but just—human! Features that prove him
"real folks"—gestures that real folks recognize and smile at—
characteristic actions that might have been their own—vigor where vigor
is needed—pathos that's true stuff—comedy as good as Chaplin's best—and—
wonderful, happy smile that's just pure sunshine through and through.

That's why they like HARRY CAREY—because he's human. And
he's human because he's a good actor. And because he's a good
actor HARRY CAREY is playing today in the biggest theatres in the land
—and where he plays—just take it from us—he sticks!

Show human HARRY CAREY
in "MARKED MEN" and "OVERLAND RED"—the first directed by Jack Ford, the second by Lynn F.
Reynolds. Never in Universal's whole history have we received exhibitor
 testimonials of a higher quality than from these two typical CAREY SPECIAL
ATTRACTIONS. See them both at your nearest Universal Exchange and you will
be well repaid.

UNIVERSAL SPECIAL ATTRACTIONS
UNIVERSAL invests a million dollars a year in making serials. Naturally, the only way in which Universal can get that money back is to make serials that make money for you. To do anything less than this means imperilling one million dollars and if anybody thinks Universal is going to do that he has another guess coming.

Do you know the new Universal Serial Plan—the FULL-HOUSE FIVE? A whole year of capacity business booked at one sitting—all your serial worries off your chest. KATHLEEN O'CONNOR and JACK PERRIN in "THE LION MAN"—ELMO LINCOLN in "ELMO, THE FEARLESS"—ART ACORD and his wild-riding Devil-Men in "THE MOONRIDERS"—EDDIE POLO in "THE VANISHING DAGGER"—MARIE WALCAMP in "THE DRAGON'S NET." See your Universal Exchange about this matter today. That's what the other fellow is doing.
look into the jaws of death

Stand unprotected in the streets of Berlin with International's cameraman before the very mouths of the machine guns. See the crowds suddenly split apart—see them fly in terror—see the grim-faced crews swing their guns straight at you—then—in a moment of thrills such as you never before had in all your life—

see the machine guns firing at you

If you want something "exclusive," there it is—the "exclusiveness" of the biggest risk a cameraman ever ran—even an International cameraman—"exclusiveness" that your competitors are perfectly willing you should get away with. If you want a "scoop," there it is right before your eyes—for Captain Ariel Varges of the International cranked his camera till death nearly scooped him while he took his amazing pictures of the

german revolution

Bear in mind that a news picture nowadays in these big times has to have something more than a crowd and a caption. The pictures screened in International News Nos. 16 and 17 which showed the tremendous scenes in Berlin, showed

not "camera shots" but real shots

Not simply pictures of crowds but the real thrills of personal peril—exclusive as the bullet that seems to be searching you out—as big a scoop as the machine guns hoped to make of the bravest of the brave, the cameraman of the news service, whose employees risk their lives to give you something different,

International News Released thru Universal
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 7th Avenue, New York City
Distributed through IDEAL Exchange Incarnated

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 in 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 INHE 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.
The smiling debonair youth whose record of heroism, combined with his fascinating personality has made him the idol of the people of two continents, will soon appear in a Great American Society drama. Directed by JOHN G. ADOLFI

"When Georges Carpentier arrived in New York, there was born to the American Silversheet a new screen star. He is a pattern of physical and mental manhood."

ROGER FERRI SYNDICATE

ROBERTSON-COLE
SUPER-SPECIAL
Reserve Photo Plays present
A Series of fifteen one-reel

"CASEY COMEDIRES"

featuring the Inimitable

"JOHNNY RAY"

"THE LATEST COMEDY STAR"

For Open Territory and Full Particulars
Apply to

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PETER H. WHITE COMPANY
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NEW YORK

Cable Address: PETER WHITE New York

First Release:
"CASEY THE WIZARD"
What They Say About

"THE DANGEROUS TALENT"

with

MARGARITA FISHER

MOTION PICTURE NEWS: "Plenty of action. A well directed, exciting climax. Story is interesting and exceedingly appealing."

AMUSEMENTS: "Here at last is a real picture. A model of dramatic construction. Margarita Fisher has arrived. Not only is her work excellent, but also that of all the supporting cast. Harvey Clark deserves special mention.

MOVING PICTURE WORLD: "Satisfactory presentation of story in which elements of melodrama play a prominent part. Miss Fisher is exceedingly attractive."

BILLBOARD: "Constant interest in the unfolding of the story. Miss Fisher proves adept at emotional work and received splendid support throughout."


WIDS: "Good play with unusual twists. Interests because of many surprising turns of plot."

DRAMATIC MIRROR: "In this day when so many film plays are sent out with barely enough plot to get by with audiences, it seems almost extravagant for any one picture to have so much story as has "The Dangerous Talent." It is all intensely interesting and not in the least confusing."

Have YOU Played This Big Special?

Produced by

AMERICAN FILM COMPANY, Inc.
SAMUEL S. HUTCHINSON, President

Distributed by

PATHE
Joseph M. Schenck Presents

Constance Talmadge

She's the greatest comer of the screen. You know how popular she is and the tremendous hit she made in "A Temperamental Wife," "A Virtuous Vamp," "Two Weeks," and "In Search of a Sinner."

Your audiences are already made for her latest comedy-drama.

A John Emerson-Anita Loos Production

Directed by David Kirkland

Babs burned the midnight oil to learn how to give her prospective husband a constant thrill.

"Dad, how shocking! I'm ashamed of you!"
"But I didn't know she was here," he stammered.

And the love expert couldn't even feel a flutter of the heart.

"I can't see any man as a husband," she said. So Babs decided to examine her eyes.

"Never mind, dad. She's not much to look at, but you can't notice that in the dark."

Her science brought about a match between her spinster aunt and the bashful professor.
The Screen's Great Comedienne in

"The Love Expert"
A New and Novel Idea in Pictures

Every one of your patrons, every one in the world, wants to know how to be successful in love. "The Love Expert" will tell 'em how!

Photographed by Oliver Marsh

Technical Director—Willard M. Reineck

A First National Attraction

Foreign Representative—David P. Howells, Inc., 729 Seventh Avenue, New York City

"You'll marry Aunt Cornelia now, or I'll know the reason why," said the love expert.

"Auntie, did you never have a real thrill in all your life?"

"Naughty, naughty papa! To come here at this time of night!"

What can a poor girl do when they only talk of "Brotherly" love?

Can you beat it? Her lame aunt was trying to dance the shimme?

And then the shock of her life. She had all the symptoms of love herself.
Crowds Smash

Hot off the wire:

Richmond, Va., April 12.
First National Exhibitors Circuit, Inc.
6 West 48th Street, New York.

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.

C. F. SENNING

Detroit, Michigan, April 8.
First National Exhibitors Circuit, Inc.
6 West 48th Street, New York City.

D. W. Griffith’s “The Idol Dancer” doing big business at Kunsky’s Madison Theatre. Will hold it over a second week to satisfy the crowds.

HARRY SCOTT

Minneapolis, Minn., April 9.
First National Exhibitors Circuit, Inc.
6 West 48th Street, New York City.

“The Idol Dancer” is doing very good in both Minneapolis and St. Paul regardless of Holy Week.

J. F. CUBBERLEY

Indianapolis, Ind., April 7.
First National Exhibitors Circuit, Inc.
6 West 48th Street, New York City.

Circle Theatre’s business on “The Idol Dancer” very good despite severe weather conditions.

FLOYD BROWN
Police Lines
to See
D. W. GRIFFITH'S
Presentation of
"The Idol Dancer"
Records Broken in Many Cities
Extended engagements and return dates demanded to satisfy eager patrons.
A Romance of the South Sea Isles.
Personally Directed by D. W. Griffith
Story by Gordon Roy Young
Photographed by G. W. Bitzer
The Latest First National BIG Attraction
Foreign Representative—David P. Howells, Inc.
729 Seventh Avenue, New York City
Marshall Neilan’s Continuous Series

After directing pictures such as “The River’s End,” “In Old Kentucky,” “Daddy Long Legs,” “Rebecca of Sunnybrook Farm,” “The Unpardonable Sin” and others equally successful, he now comes forward with

“DONT EVER MARRY”

A Mirthquake
In Six Shocks

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 Carré

A First National Attraction
Work is Marked by Great Successes

This great directing genius is noted for the perfection of detail in his pictures as well as the great themes and casts he picks. His corps of experts in photography, lighting effects, settings—both exterior and interior—are such as to make a perfect background for his wonderful gift of story building and characterization.

Watch for this combination in his next picture, independently produced for First National.

"DON'T EVER MARRY"
Arthur S. Kane presents

Charles Ray

in a special series of new pictures now being produced for

First National

Charles Ray is now working independently in his own studios on this series, which will excel his others in that each is being taken from a popular novel, stage success or specially selected story.

He is NOW one of the most popular screen stars. Imagine his box office value in this new and better series. The first one will be the famous comedy drama of

George M. Cohan

“45 Minutes from Broadway”

A First National Attraction
STATE RIGHT SPECIAL NOW READY FOR RELEASE

Not a million dollar star, cast, scenario or production
But a picture that grips from start to finish

EFANEL FILM CORP.
PRESENTS

"The Secret Formula"

A slashing modern story of big human interest, surprises! Thrills! Romance! Action! Lively adventure!

A splendid opportunity for the High-grade Independent Exchange

EFANEL FILM CORP.
729 Seventh Ave., New York City—Telephone 2223 Bryant
F. L. Ferguson, Gen. Mgr.
Franklyn Farnum
with
Mary Anderson
in
Wm. N. Selig's
Super-Serial

VANISHING

Fifteen Episodes
Directed by Leon de la Mothe
Story by William E. Wing

State Rights
"I think without a doubt that "Vanishing Trails" is one of the best serials that has ever been made."

— W. N. SELIG
PRODUCER OF "THE LOST CITY"

TRAILS

A THRILLING ROMANCE OF LOVE AND ADVENTURE EXTENDING FROM THE EAST TO THE MYSTERIOUS VANISHING TRAILS OF THE FAR WEST

Canyon Pictures Corporation
130 West 46th St.
New York City
HERE'S THE PROOF FOR YOU, MR. BUYER!!
KREMER CHAPLINS ARE SWEEPING THE COUNTRY

The Kremer Bulletin Board


The Rivoli Theatre, of New York, is playing "Work" this week to record-breaking audiences. Dr. Riesenfield, Managing Director of the Rivoli and Rialto Theatres, has already played "A Burlesque on Carmen" and "The Champion."

The New York newspaper and motion picture trade press hail "The Champion" as one of Chaplin's greatest comedies. To wit:

Exhibitor's Trade Review—
"A revival of the Chaplin comedy, 'The Champion,' proved to be one of the best program hits; in fact, many patrons were heard to remark that nothing Mr. Chaplin has done recently compares favorably with this old-timer. The prize fight scene is a scream of fun and the only Charlie appears at his best all the way through."

New York Tribune—
"Charlie Chaplin appears in a revival of 'The Champion' boisterous enough to bring several people near us to the verge of hysterical apoplexy."

"A Burlesque on Carmen" is breaking house records regularly wherever shown. Read:


CHARLIE CHAPLIN

(ESSANAY-CHAPLIN BRAND)

IN

THE CHAMPION
THE JITNEY ELOPEMENT
WORK
BY THE SEA

Now Booking for
New York and Northern Jersey at

N. Y. INDEPENDENT MASTER FILMS, INC.
126-130 West 46th Street, New York
Bryant 8352

STATE RIGHT BUYERS

A few states remain unsold for "A Burlesque on Carmen" and these four Chaplin comedies—if you act quickly you can beat your competitor to these guaranteed box office clean-ups.

VICTOR KREMER FILM FEATURES, INC.

SUITE 908-909

126-130 WEST 46TH ST., N. Y.
HERE'S WHAT A FIRST NATIONAL EXHIBITORS' EXCHANGE THINKS OF SCREEN SMILES

"After viewing the last three releases of 'SCREEN SMILES' I have come to the conclusion that it is indeed as you told me—a novelty short-reel in every sense of the word. The short, snappy sayings handed me many a laugh, and along with the illustrations should prove a valuable addition to any theatre program. I feel that once an exhibitor starts playing "SCREEN SMILES" that it will undoubtedly remain a fixture in his theatre.

This five hundred feet of film has more laughs than the average two-reel comedy, and judging from the business we are doing now with "SCREEN SMILES" it will be at the head of our short stuff in the very near future.

Wishing you every success, I am,

Yours very truly,

FIRST NATIONAL EXCHANGE, INC.
(Signed) R. H. CLARK,
Treasurer and General Manager.

SKINNER'S DRESS SUIT

Starring

BRYANT WASHBURN

Is ready for the State Right Market. It will be the clean-up picture of the year. It will prove a box office boon for the exhibitor through the dull hot summer months. It is one of the most entertaining and delightful features in which Bryant Washburn has ever starred. Here is a picture with a great title, a sure-fire star, a wonderful story, all coupled with the biggest advertising campaign ever given a production for State Right Sale. Inquiries from the biggest buyers in the country are coming in daily. Get your bid in to-day. "Skinenr's Dress Suit" will prove the greatest box office bet of the year.

State Right Territory Now Being Allotted

By

VICTOR KREMER FILM FEATURES, INC.

BRYANT 8352 126-130 WEST 46TH STREET SUITE 908-909
IYAN ABRAMSON Presents
GLADYS LESLIE AND CREIGHTON HALE
BOBBY CONNELLY, JULIA SWAIN, G. GIFFORD, ARNA LEAH, WILLIAM TOOLEY AND WILLIAM DAVIDSON
IN HIS DRAMATIC THUNDERBOLT
“A CHILD FOR SALE”
Distributed by GRAPHIC FILM CORPORATION

“A CHILD FOR SALE”
AGE
PARENTAGE
HEALTH
DISPOSITION
REASON OF SALE
High Cost of living
for further particulars
ignore
Ivan Abramson

GRAPHIC FILM
729-7TH AVE.
"A CHILD FOR SALE" featuring Creighton Hale and Gladys Leslie.

New York "Clipper":

Irvin Abramson's latest film production, "A CHILD FOR SALE," is primary attention from start to finish. The dramatic presentation of the picture, despite its short length, is marked throughout the entire moving appeal of the story.

"A CHILD FOR SALE":

New York Abramson Picture House Moving Appeal

"A CHILD FOR SALE" has given the story a respect that will make it strong, current, moving appeal everywhere at any time.
To My Friends:

I want to thank you for the many fine letters you are sending me and for the kind expressions they contain. I am deeply grateful for your appreciation and understanding of what I am trying to bring out as an expression of good to all.

You will soon have an opportunity to see and judge "The Family Honor." It is my first independent production released through the First National Exhibitors Circuit.

I want you to see The Family Honor. I want you to know and understand the thought I have endeavored to convey. I am making a stand for the picture you will want to carry home with you for a fireside topic.

You have lived, laughed and loved with the human characters in "The Turn In The Road;" "Better Times;" "The Other Half;" and "Poor Relations."

And in The Family Honor you will find a new theme of tenderness that will strike a responsive chord on your heartstrings.

I know you will enjoy seeing this picture as much as I have enjoyed making it.

Personally I like it better than any picture I have had the privilege to produce.

Earnestly Yours,

King Vidor
ANDREW J. CALLAGHAN PRODUCTIONS, Inc.

Presents

BESSIE LOVE

THE PRINCESS CHARMINING

IN THE MIDLANDERS

From the Widely Read Novel by
CHARLES TENNEY JACKSON

DIRECTED BY IDA MAY PARK
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.

25 WEST 43d STREET

NEW YORK CITY
Rosalie Ray was vaudeville's favorite. Rich men, poor men, young and old, fought for the garter she kicked to them off her shapely limb each night as she swung out over their heads. But Rosalie was disgusted with it all.

Then she gave it up. In the small town where she sought to escape from the glare and glamour of the stage and the sordidness of its people she met her ideal young man. And with the meeting came happiness until—

She learned that he worshipped some secret memento—something he kept hidden from all eyes but his own—a memory of some bygone romance. Then one day, in an unguarded moment she saw it! It was—

That's the lure of this splendid picture and we won't spoil it for you—the smashing surprise climax that comes, unguessed at, unthought of to break the breathless spell of the story.
"One of the Swiftest Moving Dramas of the Season"

—Moving Picture World

"The Inner Voice" is all in all a mighty good film.
—Exhibitors' Trade Review.

Will doubtless be pronounced the best of E. K. Lincoln's productions.
—Exhibitors' Herald.

Strong melodrama enriched by unusual production value.
—Wid's.

"The Inner Voice" is a picture big enough to outshine the average production. Ought to be good for an extended booking.
—Wid's.

Can play any house and give splendid satisfaction.
—Motion Picture News.

Produced by
AMERICAN CINEMA CORPORATION

WALTER NIEBUHR, President

411 FIFTH AVENUE NEW YORK CITY
PLANET FILM CORPORATION present

E. K. LINCOLN

IN

"THE INNER VOICE"
A "PERSONAL WORD" TO STATE RIGHT BUYERS AND INDEPENDENT EXCHANGES

By JOHN A. HAMMELL, Majestic Pictures

I WANT every State Right and Independent Exchange man to get the sincerity of what I say here and get my message straight.

Last week I turned down two flattering offers from two of the largest Distributing Organizations in the business for the two pictures advertised on the opposite page. WHY? Because I figured that to sell to ONE big Distributor meant making one good customer, while selling twenty-five or thirty State Right or Independent Exchange means making twenty-five or thirty good customers who will buy other goods from Majestic. What we want are friends and customers, not immediate gain—that's our whole idea in a nutshell.

MAJESTIC PICTURES is out to build up the biggest State Right business in the trade with good pictures and we're going to do it by not putting our eggs all in one basket.

So I say to you, Gentlemen—here are TWO BONA FIDE WINNERS. Thomas Ince produced them both, with two big Stars—Sessue Hayakawa and George Beban. You know them both. And you know them to be GENUINE BOX OFFICE STARS. And you know Thomas Ince pictures.

NOW—MAJESTIC plays no favorites, therefore we will State Right these two big pictures on the basis of "first come first served."

These pictures are "the goods" and we expect them to be sold in less than ten days to two weeks, which means that if you want to get in on them, WIRE US FOR TERMS AND PRICES FOR YOUR TERRITORY TODAY. Big pictures—Low prices and Quick Sales is the basis we are building on. That policy MUST appeal to every showman.

"Waste no time" is our sincerest tip. ACT NOW. Complete advertising accessories for both productions.

JOHN A. HAMMELL,
Majestic Pictures, Inc.,
130 West 46th Street
New York City
Sessue Hayakawa in “The Typhoon”

HERE'S a great big Box Office Star whose work in pictures for one of the biggest Producing Companies in the business needs no comment. In “THE TYPHOON” Sessue Hayakawa does what Critics say to be his finest emotional acting. Properly exploited this picture will be a “clean-up.” Territory sold as inquiries are received. First come first served. REMEMBER—Thomas Ince produced this picture. That’s your guarantee of a winner. SHOOT US A WIRE TODAY. (Complete advertising accessories).

GEORGE BEBAN in “The Italian”

NO production, Gentlemen, where heart appeal and strong drama are the dominating factors surpasses George Beban in his wonderful picture—"THE ITALIAN." It appeals to every audience in the same big way, and stands em out in line when rightfully exploited. A great Star in a great picture, that will book like hot cakes. YOU CAN'T AFFORD TO MISS THIS PRODUCTION Gentlemen. It's a real winner. (Complete advertising accessories). Waste no time. Wire today to—

Majestic Pictures

J. J. UNGER  JOHN A. HAMMELL

130 WEST 46TH STREET, NEW YORK CITY
State Right Men!
and Independent Exchanges!

Here's One of the Biggest State Right Opportunities in Years

Frank J. Smith presents

MRS. SESSUE HAYAKAWA

In the Mighty Drama of Human Heart Throbs

"Ashes Of Desire"

Directed by Frank Borzage

Gentlemen—here's your golden opportunity. Especially now, when there is a genuine dearth of big pictures for the State Right market comes this wonderful Big production with one of the biggest Box Office Stars in pictures—MRS. SESSUE HAYAKAWA in—"ASHES OF DESIRE," a mighty human interest drama with the world wide appeal, directed by Frank Borzage. No live State Right man nor Independent Exchange can afford to let this one slip. (Complete advertising accessories ready). Here you get a proven box office Star in a great picture with a smashing box office title. Write or wire for terms, territory, prices, etc., IMMEDIATELY—to—

Wilk & Wilk

825 LONGACRE BLDG.—NEW YORK
PRIZMA

Means More Than Mere

Motion Pictures in Natural Colors

There's a carefully developed idea back of each PRIZMA PRODUCTION. The appeal is not only to the eye but to the mind. PRIZMA brings to the screen just the things the public want to see—and ought to see—in just the way they ought to be seen to create the most pleasing and lasting impressions.

The House That Shows Prizma
Enjoys a Profitable Distinction
in Any Community

Presented by LEWIS J. SELZNICK

Now Distributed by
SELECT
'BLIND YOUTH'—
A Broadway Triumph

The Photoplay Adapted from
Louv TELEGEN and WILLARD MACKS
Genuine Stage Success
Scenario by KATHERINE REED
Directed by TED SLOMAN
"Common Sense"
with
VOLA VALE and
RALPH LEWIS
Directed by Louis William Chaudet
A Bold Breezy Story of the Big Outdoors

REPUBLIC DISTRIBUTING CORPORATION
LEWIS J. SBLINICK, Advisory Director
725 SEVENTH AVE., NEW YORK

BRITON N. BUSCH, President
EXCHANGES EVERYWHERE
Independent Exchangemen Attention!

Texas, Oklahoma and Arkansas
Louisiana and Mississippi
Missouri and Kansas
Iowa and Nebraska
Col., Wyo., Utah and New Mexico

Strike While the Iron Is Hot!

DR. JEKYLL
AND
MR. HYDE

WITH

SHELDON LEWIS

All Territories Except the Above Are Gone

Picture a sensational box-office record-breaker everywhere. Prints, paper, everything, ready for you to clean up in your territory; but act now, delay means big losses.

Wire Immediately—First Come, First Served

PIONEER FILM CORPORATION
130 WEST 46TH STREET, NEW YORK
WARNING!

Exchanges are cautioned against booking, projecting or offering for sale old prints of the National Film Corporation photoplay

"CAPTIVATING MARY CARSTAIRS"

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 is now being re-edited and will shortly be re-issued. New prints, posters, advertising and publicity matter are being prepared.

EXHIBITORS:

The re-issue 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

JOE BRANDT

NATIONAL FILM CORPORATION

HARRY M. RUBEY, President

1600 BROADWAY

NEW YORK
When Does Missouri Believe?

HENRIK IBSEN
AND

MACK SENNETT!

Red Letter Day in the History of Broadway

Famous Masterpiece of Henrik Ibsen

“A MAN THERE WAS”

Starring the Great American Actor

VICTOR SEASTROM

Acclaimed in Europe “Prince of the Screen”

Together with the Five-Reel riotous triumph of

MACK SENNETT’S SUPER-PRODUCTION

“DOWN ON THE FARM”

Will be released Sunday, April 25th
To run for two weeks at

B. S. Moss’ Broadway Theatre
Broadway at 41st Street

TERRITORY NOW SELLING

FOR

“A MAN THERE WAS”

APPLY

RADIOSOUL FILMS, Inc.,

1400 BROADWAY, NEW YORK

What the Press says:

L. R. Harrison in the MOVING PICTURE WORLD

Victor Seastrom’s handling of the spirited and realistic scenes of storm at sea is almost a revelation. “A Man There Was” is a picture of high intensity and tender pathos, a drama of the soul.

John Murrill in the NEW YORK REVIEW

The picture keeps the spectator completely fascinated. In point of picturesqueness, story quality, interpretation, and direction, it is an exceptional offering.

The star is Victor Seastrom, who is also the director. Fine as his performance is, his direction is better. The angles he has caught on the wreck are almost like animated conceptions of marine painting.

As an actor he resembles William Farnum in countenance, but his performance is more finished. It is said that Mr. Seastrom is an American who is recognized in Europe as one of the foremost artists of the cinema. He should come to his native land and teach some of his rivals how to GET INTO CHARACTER.

Lawrence Reid in the MOTION PICTURE NEWS

In this picturization of “A Man There Was” there is revealed one of the treats of the season. As intelligent and carefully wrought as is the performance of Victor Seastrom, the story is handled with care and the pictures resemble animated masterpieces. His entire work is highly realistic.

Helen Rockwell in the EXHIBITOR’S TRADE REVIEW

“A Man There Was” is presented with such simplicity and realism that its effect is twice as forceful as if moulded of the conventional melodramatic metal. The picture has been beautifully produced with exquisite views of the ocean in its various moods. The camerawork is excellent.

WID’S

Direction—has handled the sea scenes wonderfully well and registered the drama effectively. Photography—generally very fine. The star renders a powerful characterization.

The drama unfolds in one of strict elements. All the sequences handled dramatically. Viken’s attempt to save his boat is pictured with a real thrill. Certainly no sequence of sea scenes produced in this country has ever equaled here its natural force the sequence that leads to the climax of “A Man There Was.”

NEW YORK DRAMATIC MIRROR

Victor Seastrom, an American artist hardly known in the United States, acclaimed in Europe as the “Prince of the Screen.” He appears in Henrik Ibsen’s masterpiece “A Man There Was.” The story, symbolizing the life of a red blooded man in the clash of real human passions, is exceedingly dramatic in every respect.

W. Stephen Bush in THE BILLBOARD

This is a picture of rare merit, approaching our best in the technique of its photography, and equaling our best in direction. In the subtlety of its art and its wonderfully calculated appeal to our pity, it comes close to surpassing our best average.

Victor Seastrom in the leading role dominates the situation. Without putting too great a strain on the press agent’s popular group of adjectives, one cannot do justice to his great art, to his extraordinary powers of portrayal, to the subtlety of his characterization.

AND THIS FROM LONDON ABOUT OUR PICTURE:

THE CINEMATOGRAPHER

With magnificent photography, intense acting, and a story which grips the spectator, “A Man There Was” is one of the most attractive productions we have seen for a long while. seldom has such a breezy, natural, human story been seen on the screen. It is a sea story that appears to convey the spray of the ocean in every scene, and when a climax is reached, wholesome, well-told and intelligent narrative, it cannot fail to prove of inestimable value to the exhibitor.

THE BIOSCOPE

People who have grown weary of “the eternal triangle” of sickly wives and telephone intrigues, will welcome this grim epic of the sea where illiptual emotions are subjected for by grand tragedy where the fundamental passions by which all humanity is swayed sound in a deep, deep vibration. Henrik is the author of “A Man There Was” and it ranks with the works when the great master became poet and not cynic. The photography is excellent.

THE CINEMA

Whether Ibsen be the greatest of all times, or merely a sporadic flower of genius, any work to which his name is attached will always be sure of a full measure of respect and attention. There is that elusive something about it all which will not be denied. The play is most admirably acted; the acting becomes finer and finer as the play proceeds and some of the scenes on the sea are uncannily realistic. The photography is exceptionally good.
MOVING PICTURE WORLD

April 24, 1920

THE MOVING PICTURE WORLD

PUBLISHED WEEKLY BY THE CHALMERS PUBLISHING COMPANY, 516 FIFTH AVENUE, NEW YORK. (Telephone: Murray Hill 1618-19.) President, J. P. CHALMERS; Secy.-Vice-President and General Manager, J. F. CHALMERS; Secretary and Treasurer, B. J. CHALMERS; Assistant General Manager, James L. Hott; Editor, George Blatchell; Advertising Manager, A. MACARTHUR, JR.

Address all correspondence to the company.
The office of the company is the address of the officers.

Watch Albany These Days

A FINISH watch is being staged these days in Albany, where the exhibitors and distributors are endeavoring to impress on the rules committee of the Assembly their respective views on the merits and demerits of the Cotillo bill, which aims to amend the general business law relating to the deposit or advanced upon upon a contract. The measure already has passed the Senate. As our correspondent very truly sets forth the battle will be watched with keen interest by the entire industry, for if in New York the measure becomes a law it will be a forerunner for the introduction of many similar measures in other states.

Attempts have been made previously to enact deposit legislation in several commonwealths, but so far without success. New York exhibitors last year were instrumental in getting through the New York Legislature a Sunday opening measure they enter the present contest with the prestige of that achievement. To be sure at that time there was no opposition, on the contrary there was help, from the producing and distributing divisions of the trade. There will be many exhibitors throughout the country who will feel, by reason of the cordial relations existing between exhibitors and legislative leaders, that if a deposit measure can in any state be enacted into law that state will be New York; and that if it cannot be done in this state it will be more than an ordinary task—it will assume the proportions of an extraordinary task—to put through a like measure elsewhere.

There are some of the reasons why attention is being centered on Albany. And the legislature is slated for adjournment on April 24.

Ontario Favors Federal Censorship

THE Motion Picture Exhibitors' Protective Association of Ontario, by formal vote of its members, has gone on record as in favor of censorship for Canada. The action does not seem to be inspired by a desire to further the general principle of subjecting films to censorship. Rather it is aimed to get rid of the annoyance caused by the varying decisions of provincial boards; to have but one board, invested with the authority of the federal government behind it. In other words, being unable to dispose of the greater evil of separate boards they choose one of lesser proportions and greater scope.

To read that motion picture exhibitors have taken action looking to censorship in any form has an unusual sound—at least it does unless we hear the whole story.

Readers of Moving Picture World will note this week a slight cutting down in the size of the paper. This is done as a measure of precaution in view of the threatened shortage of print paper. The situation has three angles, all of them important and any one of which may be dominating. In the first place the supply of print paper has been dwindling for many months. Again the possibility of labor troubles at the mills is not out of the question. Thirdly, and of immediate importance, is the transportation problem, which at the time of writing is a question of vital importance in the East.

The publishers of the World believe that in a few weeks matters will be straightened out. In the meantime prudence suggests a slight curtailment in the size of the paper, and for this they crave the indulgence of its readers.

"Don't Scold; Do Something"

NINE months ago it looked as if an association for the betterment of associations for the betterment of motion pictures would be necessary. The daily papers of the country were then devoting valuable space to communications from the president of the Motion Picture and Theatrical Co-operative Association and complaint-cells daily upon such startling headlines as "Calls Films 'Bunk,'" "Present Pictures World's Biggest Joke," and such statements as "We haven't a single trade-mark today that people believe in and their belief in the honesty of any particular firm is disappearing." At that time the Moving Picture World refused to support these absurd statements and also the ambitious but impractical plan by which the association proposed to remedy every ill in the motion picture industry.

Communications now appearing in the daily papers reveal a complete change of tone in the articles lately sent out by the president of the M. P. T. C. A., who is also president of the Motion Picture League for Better Pictures.

The level-headed reply of Bottom, when cautioned that his roaring like a lion might offend his betters, that he would roar like a sucking dove is a famous example of diplomatic consideration. The league's motto, "Don't scold; Do something," is not only soothing, but shows proper regard for the practical side of the situation.

Last July the president of the M. P. T. C. A. was cautioned by this publication against uttering only half truths. His recent statement that the M. P. L. B. P. is actuated by a "spirit of sympathy and some comprehension that the producer has problems and perplexities" is a clear indication that he has seen the light. The Moving Picture World is naturally on the side of any movement that makes for better pictures, and will support the M. P. L. B. P. on the grounds laid down in its present confession of faith in the honesty of the producer as well as in its interest in the public welfare.

ONE of the chief features at the National Marine Exposition, held at the Grand Central Palace in New York the week of April 12, was motion pictures. One hundred and twenty-five commercial subjects were on the program. The number is impressive, as indicating the growth this form of advertising and exploitation has attained. It is even more impressive when it is taken into consideration that these pictures are representative of but one industry—that of ships and shipbuilding and their allied crafts. Apparently the photoplay division of moving pictures is not the only section of the trade that has discarded swaddling clothes for the garb of the husky youngster.

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Snappy News Secured from Sundry Sources

Canadian Exhibitors Run Sunday Shows Unmolested Despite Lord's Day Act

No attempt whatsoever was made to hinder the operation of the moving picture theatres in Hull, Quebec, opposite Ottawa, on Sunday, April 4, in spite of threatened legal developments in the Province of Quebec. The talk of closing the Quebec theatres on Sundays had the effect of attracting still larger crowds than usual to the Ontario side of the Ottawa River on Easter Sunday, and not the slightest move to restrict the Sunday shows was apparent.

A report from Quebec City that no actual move would be taken by the provincial authorities for the present to ban Sunday shows led to an expression of opinion in Ottawa that apparently the Quebec government intended to throw the onus of enforcing the Lord's Day Act for the moral authorities on whom the Quebec government is not in harmony in a political sense. This is highly interesting, in view of the fact that the French-Canadian section of Quebec is said to be anxious for a federal election in Canada as soon as possible.

There is also a report from Montreal that the Lord's Day Alliance has decided not to take action against exhibitors who violate the act until the appeal from Montreal to Winnipeg of the Rev. Dr. Rochester, general secretary of the alliance and one of the most active of the upholders. The alliance at Montreal has appointed a special committee to deal with the Sunday show question, and it is intimated that this committee will meet shortly to decide upon the action that is promised.

No Commercialism in Work of Trade for Americanism

REPORTS from all sections of the country continue to come to Harry M. Crandall, chairman of the exhibitors' branch of the Federation Committee of the Motion Picture Industry, from exhibitors indicating their continued activity in the movement.

Already the trailers that had been written of by Franklin K. Lane, former secretary of the interior, and chairman of the committee, are being used in theatres throughout the country.

Mr. Crandall, in speaking of this work, said this week: "I want the exhibitors to realize that there is no commercial side to this movement. The producing companies are making the films without profit, and they are being distributed without profit and are being sold to the exhibitor at the lowest possible rate. It is the intention to get circulation of the film after they have been shown in the regular motion picture theatres they will be released through community, church, industrial and welfare agencies."

Revenue Bureau Revises Tax on "First" Feature Showings

The use of large New York theatres for first showings of "big" features, as part of the advertising campaign of the producers, has made it necessary for the bureau of internal revenue to revise its regulations for the collection of the 5 per cent. rental tax on films exhibited by owners. Officials of the bureau now declare that returns on pictures exhibited in this manner show frequently that they were exhibited at a loss because the rental of the theatre and other expenses were high.

Accordingly, the acting commissioner of internal revenue has ruled that: "The fair rental or 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 received for the film at the expiration of that period by the owner or the person purchasing state or other to territorial rights therein. An owner-exhibitor under such circumstances shall accompany his return with a statement showing the actual amounts for which the film has been leased, and in what city or cities and at what theatre or theatres it is to be shown."

Saskatchewan Law Provides Censorship of Advertising

DRASTIC advertising censorship law has been adopted by the provincial legislature of Saskatchewan to come into effect on May 1. The new law prohibits the use of any lithographs, still photographs, slides or moving picture advertising matter until approval has been secured from the government. The adopted law is similar to the one proposed a short time ago by the new Alberta government, but which was abandoned, after investigation, because of the apparent impossibility to enforce such a drastic measure to the letter. The Saskatchewan law provides that proofs of all theatre advertisements and the like submitted to the censor board before they can be used.

The Saskatchewan theatres are face to face with a serious situation. In Ontario the government decided to keep an eye on all theatres advertising in the newspapers and to point out objectionable features when they arise. The same understanding has been reached in Manitoba, it is understood, but in Saskatchewan an advertising censorship law has actually been adopted.

Sunday Shows Defeated in Bloomington

The proposition for Sunday shows was defeated in Bloomington, Ill., on April 6 by a majority of 60 legal ballots cast. This was much smaller than the majority at the last election, and the managers hope to be able to put it over the next time.

A. M. P. A. New Member of U. S. Chamber of Commerce

A NOTABLE step in the development and progress of the Associated Motion Picture Advertisers, Inc., was taken when that body was elected an organization member of the United States Chamber of Commerce. At a regular luncheon meeting, President Paul Gillick read a letter from D. A. Skinner, assistant secretary of the Chamber in Washington, announcing the election.

The advertisers' organization is grouped in Class A by the Chamber, its numerical membership strength entitling it to a delegate representing it in the Chamber, this delegate also to act as national councillor. Paul Gillick was unanimously elected to serve as the first delegate and councillor. Mr. Gillick paid a tribute to the interest which Alfred F. Perkins, of New York, has taken in the recommendation of the association for election to membership. The affiliation officially dates as of March 4.

Exhibitor Paul Gustanovic, of Cleveland, briefly expressed the advertisers' view of the growth of the industry and announced that it was his early intention to increase his number of theatres from five to ten.

Sabbath Opening Movement Makes Progress in Nebraska

GRAND ISLAND, one of the larger cities, has set a rule whereby three to one on April 6 to permit its four motion picture houses to remain open on Sundays. This is the first Sunday opening fight of the year in Nebraska, and the custom is certain to be followed by a widespread effort of many other cities, including Lincoln, Nel, to open their motion picture theatres on Sunday.

Lincoln, the state capital, has been closed on Sundays for years. The Chamber of Commerce, however, has appointed a special committee to see what can be done toward opening Lincoln theatres on Sunday.

Fremont, another of the larger cities in Nebraska, a year ago elected a "liberal" city administration, but thus far the city officials have been against the effort to bring about Sunday opening. This step is expected, however, at any time.

More Rigorous Taxation

The British Columbia government expects to secure a revenue of $600,000 a year from the theatre business of the province through a new system of amusement taxation which has been proposed. The proposed legislation, which has been under the consideration of the legislature, provides for the payment of 20 per cent. of the gross receipts of all theatres. This is an extremely heavy levy, and exhibitors of Vancouver are talking of closing their theatres.

The proposed law is classed as the highest tax on amusements in the whole world, and it has been pointed out that the excise tax in Ontario, which is fairly high, averages 7½ per cent. on the gross receipts.

To Erect a Third in Pine Bluff

J. B. Simon, proprietor of the Best and Orpheo theatres, of Pine Bluff, Ark., has purchased Main Street property for the erection of another large theatre. His policy is motion pictures, interstate vaudeville and motion pictures and road attractions. Mr. Simon is manager of the Best Theatre Company.

For the Love of-a of a Girl

William Russell's got that spring feeling in Fox's "Leave It to Me."
Exhibitors and National Association Clash at Albany Over Deposits Bill

Cotillo Measure Already Has Passed Senate and Is Now in Rules Committee of Assembly, Where Distributors Will Try to Keep It—Each Side Issues Statement—Legislature to Adjourn April 24.

Albany, April 13.

BATTLELINES are being drawn in the Legislature today for the bitterest fight ever staged between the motion picture industry and the exhibitors of this State, the former doing their utmost to down the Cotillo bill, which seeks to amend the general business law in relation to money deposited or advanced upon a contract, while the exhibitors are working tooth and nail in its favor. The bill, introduced and passed last week in the Senate, is now in the rules committee. The State Legislature is slated to adjourn on April 24. Every effort on the part of the exhibitors to destroy the bill has been released from the rules committee and getting it to a vote.

When first introduced by Senator Cotillo, the bill slipped quietly along without arousing any opposition. A dissection of the measure, however, has brought about a storm against it in which the producers are leaving no stone unturned in their efforts to keep the bill from getting further than the rules committee side of the floor. One side of the ground and the storm center about the bill is one of the features of the closing days of the session.

Producers Say Bill Would Kill Deposits.

According to the producers, the bill, while it appears innocuous, has for its real intent the prevention of motion picture companies from asking for and receiving advance payments on bookings of films. The measure will be watched by the industry throughout the entire United States, as New York State is probably similar efforts will be made in other states to bring about similar action.

Cotillo, president of the New York State Motion Picture Exhibitors' League; W. H. Linton, of Utica, treasurer, and W. A. Callihan, of Rochester, one of the vice-presidents, at the call of action today and lost no time in plunging into the fray. Royal K. Fuller, a representative of the National Association of the Moving Picture Industry, is also on the ground. Senators and assemblymen are being flooded with letters and telegrams from the producers.

Cohen Says Aim Is to Safeguard.

Tonight Mr. Cohen gave out the following statement, as outlining the attitude of the State Exhibitors' League in regard to the bill which it is claimed will engulf all the film deposits paid by the exhibitors of New York State:

"The bill is a constructive measure to safeguard the present system of money exacted by producers and distributors of film by way of deposit or advance payment which is now being done business in New York State. The exhibitors of the State strenuously oppose the vicious deposit system at present in vogue, as long as the producers and distributors of film insist on deposits and advance payments. The exhibitors, so far as we know, are in favor of a system of deposit or advance payment, but not long as the producers and distributors of film insist on deposits and advance payments. It is only fair that the exhibitors and producers in turn ask only what is fair and just, that our money which they have in their possession belong to us and that we are able to keep track of it.

Concerned as to Possible Bankruptcy

We also want to make certain that our money will be available in the event of the producer or distributor not performing his part of the contract or going out of business, or possibly going through a period of bankruptcy. We want to safeguard against the continuance of the deposit system as it now exists, and we urge that the same be done away with, and the deposit system be killed.

Hisa Deposits of $27,000.

As to this party's statement that it would be difficult to find a bank to accept exhibitors' funds because of their very smallness, we might not mention that one of the members of our league has $27,000 on deposit with various film companies, and another has $26,000 and any number of exhibitors, without depositing $100,000 on deposit with film companies.

It is also our thought that a continuation of the deposit payment system has resulted in increasing the cost of doing business, as it has been made very easy for some promoters to secure large sums of money in advance payments and then make no contract, and this has resulted in inflation in the worst kind. As these promoters have offered more money to stars and players than they have for their contracts, and contracts have been signed, these stars and players either to break existing contracts at the last moment, their present contracts to ask and get two or three times that the cost of doing business was formerly paid and were satisfied with.

Believes Bill Constitutional.

In our opinion the bill is constitutional. It is a question of whether or not the business a uniform contract. It is our thought that by encouraging this movement and putting the same in effect, exhibitors will show good faith to the exhibitor and the same will be repaid to the producers by good work and additional business of their customers, the motion picture exhibitors of the United States. This bill has been drawn to correct and prevent the existing system only in the renting of motion picture films.

Association Outlines Position.

In opposing the bill, the National Association of the Motion Picture Industry, through its representative, outlined its stand as follows:

The opposition to the bill is that it changes the entire method of doing business, built up over a period of years and satisfactory to both producers and exhibitors. It will show good faith to the exhibitor and the same will be repaid to the producers by good work and additional business of their customers, the motion picture exhibitors of the United States. This bill has been drawn to correct and prevent the existing system.
Ivan Abramson’s "A Child for Sale" Is Hailed as a Blow to Profiteering

On request of several organizations interested in solving the high cost of living and rent profiteering, a special screening of Ivan Abramson's latest production, "A Child for Sale," was given at Wurlitzer Fine Art Hall, 118 West Forty-first street, New York, on April 8. A representative of the mayor and president of the board of aldermen officials of the Mayor's Committee on Rent Profiteering and a number of justices of the municipal court were present. Some of the justices brought their wives and other members of the family with them.

Perhaps nothing will so well express the opinion of those present as the words of Justice J. Strahl in a letter addressed to Mr. Abramson:

"I am glad that I availed myself of the opportunity to attend the screening of your remarkable production, 'A Child for Sale,' dealing with the high cost of living and rent profiteering. The timeliness of the subject, as well as the entertaining quality of your intense drama, will surely not only please but bring home the much needed lesson to people in all walks of life. Your picture has an important mission and will prove a valuable collaborator in solving the most important problem now facing the country."

Lewisohn praises picture.

Solomon Lewisohn, of the mayor's committee, who has had over 40,000 cases before his committee, wrote as follows: "On the advice of my physician I had to resign from active work from the committee last week. While the work of the mayor's committee is going on and doing splendid work, I am more than pleased to see that your picture, 'A Child for Sale,' will be the most touching one of the three hundred and fifty pictures shown on Thursdays this year due to your kind invitation, makes me feel that I can more easily follow my physician's advice, inasmuch as in this picture a most powerful influence toward solving this problem has arisen.

Of course, it does not go into all the terrible details of the question, I appreciate that as a producer you kept the dramatic value in the foreground, so as to make it entertaining to the masses. I congratulate you and all the citizens upon the splendid, highly entertaining and yet so forceful argument."

Receive letters of praise.

A number of letters from prominent women's clubs have been received. The most touching one was from the Little Mother's Aid Association, Mrs. Clarence Burns, president. This one excerpt from the letter will convey just how the picture appealed: "It is an appealing and pathetic story, beautifully staged and unusually well acted through the whole cast and it will not fail to carry an appeal that softens the hearts of all who will see it."

Seeks exploitation ideas.

The management of the Graphic Film Corporation is desirous of entering into the largest and most extensive publicity campaign ever attempted by it. The plans will not be confined to the use of the trade press; plans have already been laid to go into an energetic campaign in all large centers throughout the country, feeling that the question is a burning one in each municipality.

Walter Edwards Dies While on a Vacation in Honolulu

A CABLEGRAM received on April 14 from the Famous Players-Lasky Corporation, announced the death in Honolulu, Hawaii, of Walter Edwards, for the past three years a director of Paramount Artcrafy pictures. The message was brief and omitted all details as to the cause.

The death of Walter Edwards marks the passing of a veteran figure of stage and screen. On completion of his education at a Michigan college he went directly into the editorial offices of a Lansing newspaper. His natural ability at mimicry made an impression upon Frederick Warde who offered him an engagement.

When the industry was young he became affiliated with Thomas H. Ince and later with the Famous Players-Lasky Corporation. His last day as an active director was Tuesday, April 14, 1920 when he directed Bryant Washburn, Vivian Martin, Lila Lee, Wallace Reid, Ethel Clayton and Marguerite Clark.

Mrs. George F. Rendall Dies.

On Monday, April 12, Mrs. George F. Rendall, mother of Harold F. Rendall advertising solicitor for the Motion Picture News and mother-in-law of Robert W. Priest, president of the Film Market, died in a hospital in the Bronx, New York City. Both of these are well known in the film trade, and the sympathy of their many friends is extended to them in their bereavement. Mrs. Rendall has been in bad health for a long time, and during the last few months has been confined to her bed. She was buried April 14.
Says Reformers Supporting Censorship Wish to Close Massachusetts Theatres

(By wire to Moving Picture World.)

Charges that five reformers behind charge for moving picture censorship in Massachusetts are working with the avowed ultimate aim of closing all theatre in the state were made by Representative John J. Fitzgerald of Boston, a member of the House ways and means committee, at a hearing on Wednesday, April 14, at Boston, on the revised censorship bill.

"I tell you this is no idle matter," shouted the representative at Mrs. Ralph F. Kirtland, widow of the late Republican, who has a sinister aim. You are out to close all the movie houses the only amusement the poor have left. I was standing at the rear of this hearing room and I heard four women discussing censorship. We'll close their theatres yet," said one woman. The others nodded their approval.

"You say you represent the foreign element, that foreign women plead for better movies. It might interest you to know that the thousands of foreigners of all nationalities in my district think the movies are all right, that not one complaint has been made to me. You want to wipe out the movie theatres entirely; that's what you reformers, who represent everyone in the country, want to do."

Both Sides Favor Referendum.

Representative Frank B. Phinney, of Boston, declared that the proposed censorship law will not interfere with personal freedom of the people, who, he said, should be allowed to be their own judges in anything of a moral nature. He stated that a number of the women who have been touring Massachusetts to line up women's clubs for censorship are paid workers. In securing the endorsement of the women's organizations, he said, these women had given the voters only one side of the question.

Suggestion of putting the whole censorship question up to a referendum of the people seemed to meet with favor on both sides. Judge J. A. Brackett, of Boston, who conducted the opponents' case, and B. Preston, who headed the proponents, expressed their willingness.

"I'd like to see the people themselves given a chance to pass on these questions," said former Rabbi Charles Fleischer. "Let's have a referendum on censorship of moving pictures, on prohibition, on war, on the way women dress. I believe the people would say that there are plenty of laws on the statute books now. You reformers are making more mischief on the sex question by talking about it, but I suppose you have got to let your feelings out somehow."

Says Hysteria Animates "Reformers."

That the authorities have the power under the present law to censor moving pictures, gave a new dimension of Judge Brackett.

"The final analysis of the whole matter," he said, "is that it is hysteria. It is a pitiful confession for the people of this commonwealth to say that the authorities have not done their duty in stopping such hideous evils which some good folks say are going on in this state today. If they did not know they had the power, I think it the duty of the legislature to at least give them another year to postpone this question. Another twelve months, and in the meantime if people have complaints against films, let them go to the proper authorities as people before and have them stopped."

Under the new proposed bill the State Public Safety Committee would have a director of censorship at a $3,500 a year salary, four assistants and four clerks, nine new members of the state police to act as censors-general and four motion picture machines. Col. Alfred F. Foote, head of the public safety department, estimated that the censorship work would cost his department $40,350 a year and that the revenues from fees would amount to only $31,200 annually.

Representative Fitzgerald promptly attacked these figures as Col. Foote went over the various items. Mr. Fitzgerald said moving picture censorship would cost Massachusetts easily $100,000 the first year. The representative also expressed curiosity to know if the bill, which would allow members of the public safety committee to view films, wouldn't give members of that department an opportunity to see all the movie shows free and to take their families along and have a good time. Col. Foote denied this, saying the bill simply gives state police officers entrance to theatres at all times. Mr. Fitzgerald added that delinquency used to be traced to liquor but now it is fastened on the moving pictures.

Pennsylvania a Poor Example.

Pennsylvania, which has a censorship board, was held up by proponents of the bill as a model of what good censorship would do. Judge Brackett introduced evidence to show that out of 7,000 letters sent out by the National Federation of College Women, 5,000 replies came mostly from Pennsylvania, and the college women of the Keystone State condemned censorship.

"Censorship of motion pictures," said Judge Brackett, "has long been a hobby with the state police. No standard of morals which would be applicable to children could be applied to adults. If we are to go into the morals of the state we should start at the bottom and keep children from motion picture shows. The state police have no right to determine for 70,000 theatregoers in Massachusetts what is right and what is wrong for them."

The ways and means committee took the bill under advisement.

Power Projects Pictures at First New York Marine Show

The final touch to the successful marine show held this week at the Grand Central Palace, New York City, was added by the Nicholas Power Company, Inc., whose machines projected motion pictures on the screen in two different rooms. The picture showed marine apparatus in actual operation in shipyards, and in one of the rooms a lecturer described the pictures in detail.

The Power company had an exhibit where two models were on display, the 6B arc and the 6B incandescent. The machines are of the type used on battleships and are painted so as to be rust-proof. Ten men under the direction of General Manager Will C. Smith alternated in attendance at the booth. One of the interesting visitors to the booth during the week was Admiral Benson.

Export Trade Grows.

Our export trade in moving picture films is growing steadily, according to figures which have just been compiled by the department of commerce. Reports for February show that unexposed film was shipped abroad to the total of 1,172,294 linear feet, with a value of $46,869, while exports of exposed film totalled 11,541,973 feet, valued at $39,248, a total of more than 2,400 miles. The figures show that our most important customers for unexposed film are Argentina, Canada, Mexico and Brazil, while England, Australia and Canada are the largest users of exposed film.

This Is "The Woman He Chose" to Do His Cooking.

This production features the Swedish Mary Pickford. It is controlled by the Mickey Film Corporation of Chicago.
Trimmed 'Em Here for 'Clothes 'n Everything.' "Round 'em with optimism and smiles that mirrored the pleasures of a four weeks' sojourn in New York City. Thomas H. Ince and J. Parker Read, Jr., arrived in Los Angeles.—Morning Telegraph.

It's a Damslander! New York clergyman asserts: "Women often have been a cigarette smoking, half-clothed, loose-lived lot." We would put in evidence moving picture stills to refute his charge.

Film cement will be used to keep "Soul and Body" together when Stuart Blackton's new production gets into circulation.

Logically, the Cynicarion will be the place to show weepy photoplays on Times Square.

Film-Formula for Home-Brew? "A wonder picture with a woman soul that touches the heart of the simplest of home."

In speaking of the commercial success of a photoplay some puffedist is going to be original and write:

"This great screen drama pursues the very contralto of its way."

Owing to Shortage of Paper Stock We are compelled to omit all real humor from this issue of Rambles Round Filmtown.
Disastrous to Shut Out Foreign Films from American Theatre, Says Howells

THE American screen has never barred the foreign film, but the foreign film has been barred by the United States. World progress and the advance of civilization forbid it. The development of the cinema has made impossible the more selfish standpoint of commercial expediency any effort, however slight, to keep foreign films from American theatres would be disastrous.

"The motion picture is an art. Art is international. The work of the great masters of the world in music, painting, drama, and literature belong to no nation and to no race. Likewise the work of the masters of motion picture production belongs to the world." 

Answers Misinterpretation of Interview.

David P. Howells, international distributor, gave this answer this week to a misinterpretation of his recent interview in which he charged that American exporters, discouraged by unfavorable rates of exchange, were "deserting under fire." 

Mr. Howells made clear in no uncertain terms his opinion of international conditions and expressed his sincere belief that the foreign film, recovering from the handicap the foreign country during the war and early reconstruction, would find its place on the American screen.

In speaking of the "National Exhibitors' Circuit," which Mr. Howells represents in the foreign field, was the first large American distributing organization to release, after the war, a foreign-made picture in the United States. It was a picture made in England.

Merely a Question of Merit.

"On a trip through Europe a year ago I personally investigated this phase of international distribution," continued the distributor, "and my opinions on the matter are based upon personal investigation. 

"Before the war France, Germany and Italy were the principal motion picture producers abroad. Some production had been made in England under adverse climatic conditions. The war interrupted picture-making in Europe. The best brains of all Europe turned to the business of making war-torn art still.

"The more liberal-minded men in the industry in Europe admit that the reason foreign films have not been accepted by the American public during the last several years is because the standard of foreign production has fallen so far short of the standard of American production.

Foreign Producers Progressing Rapidly.

"Imagine, if you can, what kind of pictures we would be producing in the United States today were picture production to have been arrested in the fall of 1914 as it was in Europe. American production stepped ahead in the natural development of a new industry. Foreign production stood still and screen an average American production of 1914 alongside of a 1920 super-feature and you will get a picture of comparison.

"Foreign producers are making up for the lost time. On the continent last autumn I saw that tremendous strides are being made in production. It will not be many months before Europe or the British Isles will send us something in the way of pictures that will surprise us."

Talk of Ban Is "Tommy Rot."

"As foreign experience of the First National Exhibitors' Circuit, I make it my business to keep closely in touch with the American market as well as the world market, and I can say that First National for one has the latchstring out to the foreign producer who comes along with the picture up to its standard, just as the First National doors are open to the American producer who delivers the sort of picture First National demands.

"This talk against importation is all tommy rot. The American public wants to see good motion pictures just as it wants to see good paintings, read good books, wear good clothes and eat good food products, regardless of where they come from."

Would Be Blow Below the Belt.

"The foreign producer realizes as well as the American exhibitor and the American distributor why there is no market today for his pictures here. He isn't kidding himself about it for a minute. He's seeing wood, getting his standard of production up to the American standard, and when he does the foreign picture will come back and come back strong."

"I look upon the business of motion picture exporting as a specialized branch of the industry's development and I intend to stick to it. I'm not going to quit just because the going has become a bit rough. I don't believe that the rest of the exporters ought to desert under the conditions."

"I feel that any attempt to deliberately check the importation would be a blow below the belt to the motion picture industry and I believe I am expressing the opinion of the best thinkers of the industry in America when I say so."

America Has Its Poor Pictures.

"There is no place on the American screen today for the cheaply produced, poorly made picture, irrespective of its source. There are any number of American productions left storage vaults today in this country which have never been shown outside private projection rooms, and probably never will be because they aren't good enough.

"The American exhibitor, I will admit, has a prejudice against the foreign film because all the foreign films he has seen in several years have been below the standard he expects in pictures. The market for foreign films was virtually "killed" in the days just after the war began by the release as foreign art films of a quantity of mediocore productions."

Latin Americans Like Foreign Films.

"As an evidence of the fact that merit and not American prejudice has kept foreign films off the screen in this country, conditions in non-producing countries can be cited. Latin America actually prefers pictures made in France and Italy. They depict more nearly the mode of living and the customs of the people of Latin America and they have a greater appeal. Despite this advantage which the foreign producer had and still has, the American picture has won a pre-eminent place in the theatres of Latin America because its quality is so much better than European films."

"We can all recall that our first features came from Europe and that European producers forced American producers into making five-reel features. One of the classics of motion picture art, 'Cabiria,' came from Italy, and I don't believe that any picture in the history of the business received a more cordial reception nor was a greater commercial success in the American theatre than this masterpiece."

America Must Not "Rest Content."

"The United States has acquired, strictly on the merit of production, world leadership in motion picture making. I hope to see American production retain its leadership. Speaking with a knowledge of what is going on abroad, European producers are doing some things that are going to amaze us and our world leadership cannot be retained on the laurels we have won. We have got to keep making better pictures or somebody is going to take that leadership away from us, and they can take it away from us on the American screen just as well as they can on the screens of Europe or the Orient."
BERT LYTELL
in
"Alias Jimmy Valentine"
A vivid entertainment, adapted from the tele- 
braided stage play by Paul Armstrong.
Produced and Released by
Metro
**Patterson Says Big Money Interests Oppose Coming Exhibitor Convention**

This is a show-down. It has been a long time coming but it is here. All press and editor campaigns, propaganda against it, which I am reliably informed, has been sprung in a dozen places within the last week. 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 mass meeting in Chicago, won't and can't stop it. The Chicago meeting means that the independent exhibitors are going to the Chicago theatre owners at the Hotel Congress, Chicago, on Monday, April 26, to demand what he terms "a show-down with the producers-exhibitors who are trying to drive the independents out of the business by buying, building or leasing theatres to compete with them."

**Perceives Counter Attack.**

"I knew before I started this national call for a meeting," declares Mr. Patterson, "that immediately it became public property there would be a well organized attempt from the quarters where they will feel the most to offset and discount it in the estimation of every independent exhibitor the opposition 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 were as to the producers who are invading the theatre branch of the industry. I had received answers from more than fifteen exhibitors before I felt certain that my attitude as an individual was a genuine reflection of the national exhibitor sentiment, and competing with the theatres operated by the producers whose business is the renting. These studied attempts to discourage a national mass meeting are too late, through our efforts.

"This mass meeting will be sensational. I do not mean that it will be full of politics and discussion, but that it will 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.

A Call to Fight Hard.

"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 it now is clutching on its present objectives, are alive to the dangers but not so thoroughly as are their brother exhibitors who have seen their tactics in operation."

"The big-money effort to dominate the motion picture is not a bugbear. It is an actual danger and I have facts and figures to reveal at the Chicago meeting to show that it is. Unless the independent exhibitor fights, 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 monopoly of picture theatre trust. With theatre ownership and control of the avenues of distribution, big capital can quickly accomplish this."

**Will Convince Skeptical Exhibitors.**

"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 successfully to protect our interests if we get into action, and we will—in Chicago."
KEEPING IN PERSONAL TOUCH

By SAM SPEDON

H.  
H. VAN LOAN, at one time prominently identified with Universal, and author of "The Virgin of Stamboul," is in New York from the West Coast, where he has been working independently for some time. Mr. Van Loan has had a proposition made him to write four original pictures with Norma Talmadge.  

A. S. Kirkpatrick, vice-president and general manager of Robertson-Cole, left New York for the West Coast on Saturday, April 10, to supervise the producing units at Los Angeles.  

R. Robertson, formerly manager of the Rialto and Parkway theatres in Brooklyn, has been appointed director of the Rex Theatre seating 2,260, at 160th street and Broadway, New York.  

Jeff Dolan, formerly with Robertson-Cole’s New York office, is now handling short stuff for Universal in the Bronx, New York.  

Charles Steele, formerly auditor for World Films and then in the same position with the Republic, has been appointed controller of the whole Selznick organization. In other words has been made auditor-in-chief.  

Walter W. Griffith, formerly manager of Poli’s, New Haven, Conn., has been made manager of the Rosen Delivery System in New Haven.  

Otto C. Gilmore, who for over a year has been in Egypt collecting camera data for Prizma, returned to New York on April 10.  

Zena Keefe was the guest of honor at a ball given by the city council at Worcester, Mass., on Saturday, April 10.  

Victor Kramer, vice-president and general manager of Independent Masterfilms, Inc., is now on the road in the interests of the organization. This organization has within six months increased its office space from two small offices to half a floor of the Leavitt Building, housing over fifty state right pictures and employing thirty persons on its staff.  

Arthur H. Sawyer, of the S. and L. Pictures, has been in Chicago for six weeks arranging for five special features for Loew-Metro.  

Charlie McClintock, exploitation director of the Selznick Pictures, was presented with a platinum wrist watch by the boys of the exploitation department, who attended the Selznick convention in New York.  

Adolph Schwartz, owner of the Park Theatre, Bridgeport, Conn., is building a 2,000-seat house on Stratford street in that city.  

Sam P. Farber, formerly with Vitagraph, is general representative for the New York Independent Masterfilms, Inc.  

Colonel H. A. Browne, managing director of the Waltham Company, sailed for London on Monday, April 12.  

M. G. Kronacher, Pathé’s prize winning salesman, shows some class in his six-cylinder Chandler. There is a reason why he gets over the ground and lands the contracts.  

V. P. Whittaker, special representative on the West Coast, for Selznick, has been appointed district manager of territory west of the Mississippi.  

Masterpiece film exchange is establishing headquarters at New Haven, Conn.  

Will C. Murphy, of the Selznick publicity department, has been confined to his home for the past week with eye trouble.  

P. D. Cochran, in charge of the Universal poster department is confined to a private hospital in New York with stomach trouble and will be away from business about three weeks.  

Bob Wolf, recently assistant manager of Republic’s New York office, has been made Republic’s representative in the Bronx, New York.  

Jesse Levine, formerly representative in New York territory, has been appointed assistant manager in Loew-Metro New York exchange.  

Mrs. Samuel Long, widow of photoplay producer of the Kalem Company, has been married to Captain William Graham Reynolds, of the U. S. Army engineer corps, in the Little Church around the Corner, New York.  

Lee Lebel, well known insurance and real estate man, is secretary and director of the New York Independent Masterfilms, Inc., 130 West Forty-sixth street, New York.  

Paul Scarsdon, the well known director, and Betty Blythe were married in Los Angeles on Sunday, April 10.  

R. Macadam, of Hallifax, N. S., president of the Motion Picture Exhibitor’s League of the Maritime Provinces, has for the past seven weeks been very ill with inflammatory rheumatism.  

S. C. Jaques, Pathe’s Cincinnati branch manager, arrived in New York on April 10 for his periodic conference with Chief Pearson.  

Shannon Fife has been engaged to write a story for a new J. Stuart Blackton production.  

John C. Browne, eastern scenario editor for Universal, returned to New York on April 6 from the Coast, where he has been for six weeks.  

Jack Levy, formerly manager of the United Theatre Picture Productions, has taken a similar position with the National Pictures Corporation.  

Walter Bullwinkle, Brooklyn representative for Republic, has resigned to represent Metro in Manhattan.  

Erich Von Stroheim, who played in "Hearts of the World," "The Heart of Humanity," and "The Devil’s Pass-Key," was the last of which he also directed, arrived April 6, from the Coast where he directed "The Devil’s Pass-Key" for Universal, to be shown at the Capitol Theatre, New York, the week of May 2. "The Devil’s Pass-Key" is from story written by Baroness De Meyer and the continuity is by Von Stroheim. The negative from the Coast by special messenger to Chicago and delivered to J. H. Meyer, Universal’s publicity director, and by him brought on to New York. Mr. Stroheim will remain in New York until its showing at the Capitol.  

Jo Brande, the National Film Corporation will leave the East Coast on Tuesday, April 20. He will take with him the continuity of a new serial, from the story by Edgar Rice Burroughs, "The Son of Tarzan." He intends supervising the production of the first episodes himself.  

Jerome Lewis, of the Fidelity Pictures Corporation, has left for the Coast by way of Atlanta and New Orleans.  

William L. Sherrill, of the Frohman Amusement Company, has left for Los Angeles.  

E. J. O’Donnell, special representative for the National Theatre Pictures Corporation, has returned from a trip to the Coast and intermediate points and left again on April 12 for the Middle West and the South.  

H. B. Franklin, of Shea’s Hippodrome, Buffalo, was a New York visitor the week of April 5.  

Frances Agey, of the Morning Telegraph, goes to Los Angeles on April 21 as the West Coast representative of the Telegraph.  

Harry Sherman left New York for the Coast on Monday, April 12. He will stop en route at all exchange centers.  

Moe Streimer, Select’s representative up-state, has been appointed Brooklyn representative for the same company.  

Mayor Sadler and town council of Bloomfield, N. J., are considering taking a moving picture house and giving performances at a reasonable price, as the result of a corporation buying both houses in the town.  

Moe Kerman, recently representing Reaart in New Jersey, will represent Select in the same territory.  

Jake Wells, of Norfolk, and Harry Bernstein, of the Colonial, Richmond, were in New York the week of April 12.  

J. F. Reilly, Robertson-Cole publicity director, has issued a press sheet on "The Butterfly Man" that is a work of art.  

F. V. Brunner, editor of Pathe Sun, will return to New York on Saturday, April 17, from his protracted trip through the West and South.  

The Motion Picture Theatre Owners of Bronx County (Cinema Exhibitors’ Association) held a benefit matinee in every motion picture theatre in the Bronx on Monday afternoon. The proceeds went to the widow and children of the late Patrolman Henry Immen, who was shot and killed in the performance of his duty as a policeman in Bronx County.
Ontario Exhibitors Unanimously Vote Against Accepting Percentage Booking

At its monthly meeting, held in the club quarters at 34 Richmond street, West, Toronto, on Tuesday, April 6, the Motion Picture Exhibitors Protective Association, of Ontario, placed itself on record as opposed to the booking of moving pictures on a percentage basis. A standing vote was taken on the question and the decision was unanimously against the percentage plan.

Further, on the motion of William Sturgess, a Toronto exhibitor, which was seconded by Mr. Redway, the association decided to draw up an agreement form for all members to sign, with regard to the percentage booking feature.

In this connection, it should be pointed out that the association possesses a membership of over 200 exhibitors in Ontario, and practically all independent theatre owners or proprietors are supporters of the organization. The decision of the association, therefore, apparently carries with it considerable weight.

A discussion followed the reading of a letter from E. Reeb, of the Grand Theatre, Port Colborne, in which the statement was made that Mr. Reeb would close his theatre before he would consent to a percentage basis for any picture. Following the discussion, it was moved by Major Arbuthnot and seconded by A. Ballie that Mr. Reeb be advised by letter as to the stand that the Ontario association had taken.

The Ontario association also placed itself on record as being strongly in favor of federal censorship in Canada and it was decided to advise Sir Henry Drayton of Ottawa, federal minister of finance, regarding the desire for federal censorship. A campaign to secure one board of censors for the whole dominion has been opened and the Ontario association is advising all other exhibitor and film associations regarding the stand that it has taken.

Want Operators’ and Distributors’ Support.

It was also decided to ask for the support of the Motion Picture Operators’ Union and the Canadian Film Distributors’ Association for federal censorship. It is expected that the whole industry will now line up for a fight to secure the abolishment of all provincial censorship boards in Canada.

In connection with the censorship troubles, a communication was received from R. J. Kershaw, manager of the New Osborne Theatre, Winnipeg, in which he pointed out various details of censorship in Manitoba to which he took great exception. He asked that something be done by the Canadian film industry as a whole to secure relief from present conditions and incidentally to move for federal censorship.

The desire for federal censorship in Canada has been in evidence for a considerable time, but it is apparent that exhibitors in all parts of the country are fast losing patience with present arrangements for the examination and approval of pictures.

Exhibitor Convention in May.

Announcement was made that the Ontario association would hold a general exhibitor convention at Toronto in May when officers will be elected and important business reports will be received. The annual general meeting of shareholders in the Canadian Exhibitors’ Exchange Ltd., the distributing company that is operated in Eastern Canada under the auspices of the exhibitors’ association, will also be held at the same time, it is intimated.

Wedding Is One of Many Attractions at Dinner-Dance of Directors’ Association

The dinner-dance of the Motion Picture Directors’ Association held at the Hotel Biltmore on the evening of Saturday, April 6, was a resounding success than was its predecessor of a couple of years ago. There was a large attendance. Practically every one of the forty-four members of the New York Lodge was present. Of actors and actresses there was a full representation. There was a shortage of men prominent in manufacturing, due possibly to the absence of so many at the coast. William Fox and P. A. Powers were of the exceptions. Edward Earl was surrounded by several of his aids.

One of the incidents of the evening was the marriage of Travers Vale, a member of the association, and Emmy Barber. The ceremony was performed in one of the smaller rooms on the balcony floor by Judge Samson Frieslander, a member of the Friars. William F. Haddock was best man, and there were also present many of Mr. Vale’s fellow-directors.

There were twenty numbers on the dance program. Interspersing these there was an entertainment contributed by Doraldina with a quartet of Hawaiian musicians. The graceful dancer appeared twice in the hula and in her striking and original “vamp” movement. Thalia Zanou gave two Grecian dances, the second time being accompanied by Vasson Kanellos. Evelyn Law, a pupil of William Pitt Rivers, danced twice.

Several motion picture cameras were on the floor and in the balcony and many pictures were taken of notables present, among these being Georges Carpenter, who attracted much attention. The dancing lasted until 4.30. The verdict of those present was that the occasion was in all respects the equal of the best in the history of the industry—and some were heard to declare it topped all predecessors.
Lasky Makes Important Announcements
Regarding Famous Players Production

Upon his arrival in New York last week, after a visit of several weeks to Hollywood, Jesse L. Lasky, first vice-president of the Famous Players-Lasky Corporation, made several important announcements regarding the production affairs of the company.

In the first place, Mr. Lasky announced that the title of the big new super-special which Cecil B. DeMille has just finished at the Lasky studio in Hollywood is "Something to Think About," and he predicted that this picture not only would give exhibitors and the motion picture going public something to think about, but would prove one of the greatest photoplay sensations of recent years.

"I have seen 'Something to Think About,'" said Mr. Lasky, "and it is my opinion that Cecil B. DeMille has never done anything that can compare with it. In it Mr. DeMille has a theme which is even bigger and of a more profound and widespread appeal than that of any of the pictures he has already made. "This picture marks the return to the screen of Elliott Dexter, who has completely recovered from his recent illness. Gloria Swanson has a leading role in it. Theodore Roberts, Monte Blue, Julia Faye and other well-known players have prominent parts."

Two Promotions Announced.

Mr. Lasky also announced the promotions of Robert E. MacAlarney and Howard Turrill. Mr. MacAlarney, who has been scenario editor of Famous Players-Lasky for several years, will take over greater responsibilities in the eastern production activities of the company. Mr. Turrill, who also has been in the production department, will act as Mr. Lasky's personal assistant.

In this connection Mr. Lasky made it plain that it was his hope to be able to spend more time in New York in the future. Frequent consultations between Mr. Lasky and Adolph Zukor and other heads of the corporation are necessary, and this fact, in conjunction with the coming opening of the new Famous Players studio in Long Island City, has decided Mr. Lasky to make his stays in the East longer.

Mr. Lasky also announced that George Melford, who is now nearing the completion of Sir Gilbert Parker's story, "The Translation of a Savage," will shortly begin on a big special production of William Vaughn Moody's stage success, "The Faith Healer." This production is expected to prove a fitting successor to George Loane Tucker's "The Miracle Man." Milton Sills will appear in the title role.

More Popular Stories Bought.

George Melford also will produce the new screen version of Denman Thompson's play, "The Old Homestead." Theodore Roberts will play the role created by Denman Thompson, while others in the cast will be Monte Blue and Mabel Juliene Scott.

Mr. Lasky's statement also included the interesting news that a long list of popular stories have been bought as starring vehicles for Thomas Meighan. This list includes "The Frontier of the Stars," by Albert Payson Terhune; Booth Tarkington's novel, "The Conquest of Canaan"; Peter B. Kyne's book, "Cappy Ricks," and "Easy Street," a short story by Blair Hall.

Another interesting announcement was that Joseph Hemberry, one of the best known directors, who has made a number of the biggest Paramount Artcraft pictures, will direct Roscoe (Fatty) Arbuckle in his new five-reel feature comedies for Famous Players-Lasky Corporation.

One of the big special Paramount Artcraft productions to be made in the near future is "The Shulamite," a screen version of Edward Knoblauch's play of the same name.

Mr. Lasky also declared that Opie Read's story, "The Jackling," is to be made into a motion picture under the direction of Charles Maigne, who directed "The Copperhead."

Murray W. Garsson Pays Big Price for Five-Reel Ascher Comedy Production

One of the most pretentious five reel comedy features ever produced has been purchased by the Fine Arts Pictures, Inc., of which Murray W. Garsson is president and Charles E. Schwerin is secretary and treasurer and general sales manager, from Ascher Productions. This production has been exploited widely under the tentative title of "Up in Mary's Attic."

The deal was negotiated through Sidney Ascher and Joseph A. Jacobs, representing the Ascher interests, and attorneys representing the Fine Arts.

"Everyone to whom we have shown it," Mr. Ascher said, "has been overwhelmed by its bigness and by its wonderful exploitation possibilities. The price we paid was a large one, but all who see it will agree that the subject was well worth the expenditure."

Since it became known to the trade that Mr. Garsson and Mr. Schwerin had purchased "Up in Mary's Attic" bids have been arriving at their offices on Forty-sixth street, New York, from all sections of the country.

While there are details to be done before the subject is released to the trade, it is believed it will be ready for release within a few weeks. Harry Grisson and Eva Novak, sister of Jane, are the featured players.

Red Lodge Theatre Opens June 1.

A new theatre which the Theatorium Company is building at Red Lodge, Mont., will be opened on June 1. It cost about $100,000 and is a thoroughly modern structure. W. C. Parker, who is the manager, has been a subscriber of Moving Picture World for ten years.

"Don't Ever Marry" to Have Big Exploitation Campaign

MARSHALL NEILAN'S second independent production, "Don't Ever Marry," an adaptation by Marion Fairfax of Edgar Franklin's popular story recently concluded as a serial in All-Story Weekly Magazine, offers great exploitation possibilities. The First National Exhibitors' Circuit, in conjunction with the publicity department of the Marshall Neilan organization, has prepared an extensive exploitation campaign.

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 little change the exhibitor can drive home the message, "Don't Ever Marry," as excellent propaganda for his picture.

The First National press sheet also offers reproductions of an unusual line of lithographs, cuts, mats, advertising copy, etc. 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.

If the Title Means Anything We Might State That the Mines of Silver Are Missing in These Pictures.

However, it's a powerful Goldwyn production, called "The Silver Horde," from the Rex Beach novel.
Metro Celebrates Its Fifth Anniversary; Rapid Expansion Marked Firm's Advance

Metro this month celebrates the fifth anniversary of its organization. Just five years ago in April, Richard A. Rowland and a few other kindred spirits launched Metro upon its career.

The success of Metro is all the more to be applauded when it is remembered that the company was started on what might have been termed a gamble. It was the direct outgrowth of a concern that had failed to make good.

Old-timers in the business will recall the Alco Company. This was a producing and distributing organization, financed by a system of exchanges. These exchanges relied upon the Alco Company to supply them with pictures. Alco, for some reason, was unable to turn out the pictures wanted.

Maxwell Karger, now Metro director general, heard about the plight of the Alco Company. Mr. Karger at the time was, as he admits, almost "flat." He had a little money to be sure, but not enough to take over the operation of the Alco Company. Mr. Rowland was then an official of the defunct General Film Company. Mr. Karger got in touch with him, and after "selling" the idea to him, they took over the affairs of Alco. The new company included the affairs and good will not only of Alco, but the Motion Picture Studio Company, Quality Pictures and Popular Plays and Players. Mr. Rowland was made president of the new concern, which adopted Metro as its trademark and launched upon the production of pictures.

The beginning was auspicious. Pictures were made on time and the system of exchanges was supplied with prints as per schedule. Metro was a going concern.

Mr. Rowland had always been of the opinion that the public wanted to see big stars on the screen. He put his theory into practice, and picture-goers will remember some of the notable productions screened by Metro in its early days with such eminent stars as Ethel Barrymore, Emily Stevens, Edmund Breese, Valli Valli, William Faversham, Emmy Whelan and Grace Valentine.

A little while later Metro secured the services of Francis X. Bushman, then in the heyday of his career, and Beverly Bayne, whose following was large. They were co-starred in big productions.

Mr. Rowland was then instrumental in developing Harold Lockwood as a screen star, elevating him to stardom from the position of leading man. Metro saw Lockwood rise until at his untimely death, a year ago last fall, he was among the best.

Heidelberg Building a year after organization, moving to the Longacre Building, diagonally across the street, where the company has since occupied almost the entire eleventh floor.

As the company expanded it began to recapitalize and to absorb first the separate companies that made it up at its inception and then the exchanges. The exchanges were acquired one after another, until, with the recent acquisition of the New Jersey and Dallas exchanges, Metro owns outright all but two of its system of twenty-five exchanges. These two are in Boston and Philadelphia.

Virtually all the men who cast in their lot with the Metro company under Mr. Rowland's leadership are still loyal followers of their chief and still ardent boosters for Metro on any and all occasions. They include, besides Mr. Karger, W. E. Atkinson, now general manager; Joseph W. Engel, until recently treasurer of Metro and now general manager in charge of the company's west coast studios in Hollywood; Harry J. Cohen, manager of the foreign department, and E. M. Saunders, general sales manager, and Charles K. Stern assistant treasurer.

In addition James B. Clarke, of Rowland and Clarke, controlling a chain of picture theatres in the Pennsylvania district, is interested in Metro.

Mr. Rowland has earned the reputation of possessing considerable foresight. Metro in its acquisition has benefited greatly thereby. The company inaugurated the "fewer and better" pictures idea.

From the very beginning, Mr. Rowland inculcated in every Metro man a keen desire for the welfare of the company. The results of this have been reflected in the spirit of loyalty to Metro that pervades the entire organization.

Metro Now Running Studios in East and West; Karger Heads Eastern Production

Metro Pictures Corporation's fifth anniversary finds the company again operating studios in the West and East simultaneously, for the first time since the United States Fuel Administration established its wartime regulations about the use of coal for all but the most essential industries. This dual arrangement has resulted in bringing Maxwell Karger, director general...
Metro's Western Plant Is the Latest in Motion Picture Studio Construction

W ITH the rounding out of its fifth year as a motion picture organization and with the completion of the third large dark stage at its modern studios in Hollywood, Metro has at its disposal one of the most perfectly equipped picture-making plants in the country.

Facilities in the West, not to mention those in the East, now include the original extensive studios in Hollywood with the addition of an equally large lot directly across the street, for future expansion, and also a sixty-five acre tract of land in the wonderful San Francisco Valley. This was acquired recently to furnish outdoor settings for Metro's "fewer and better pictures."

It formerly was known as Rose Hill Park, but since its acquisition by the makers of Metro-Classics, it has been renamed Metro Park. It lies fourteen miles northeast of Hollywood, and comprises a rolling, country-like stretch of land with mountains in the distance, an ideal place for making scenes outdoors.

Five Stages in Main Lot.

There are in the main Metro lot in Hollywood five stages—two of which are open, and the other three, the last of which is now undergoing finishing touches in the shape of installation of electrical equipment, dark.

A feature of the studio equipment is the silent control system of lighting, put in the plant during the period of Mr. Karger's stay on the coast before he came east to inaugurate the reopening of the Sixty-first street studios in New York. Under this system of lighting the control of all the great banks of Cooper-Hewitts, Kliegs, Wohls and other lights used on his set will be right at the director's finger-tips. The bulky portable switchboards, requiring the services of from three to five electricians on each set have been discarded. In their place is a little box that may be held in the palm of the hand.

The new cutting rooms are of the most modern pattern and comply in every respect with fire and insurance laws. The interior construction is cement and sheet iron. Large tables are covered with heavy tin.

Three of the rooms adjoin the administration building of the studio, while the other forms the second floor of the film vault.

Third Dark Stage Cost: $45,000.

On the lot across from the studios a spacious four-shop building has been constructed for the plaster-casting department. In this Victor André, chief of that work in the Metro studios, and his assistants, carry on their work. A two-story building containing five artists' studios, two lettering shops and a number of storerooms, houses the art department, which is headed by D. Anthony Tausky. On the studio grounds a storehouse 140 feet in length has been built for laying away extra flats and other studio equipment when not in use.

The newest structure, the third dark stage, slightly larger than the other two dark stages, cost $45,000 to make. It is 90 by 100 feet in dimensions, with twenty foot wings on each side. It is roofed over, skylighted and used for the making of interior scenes by artificial illumination. The skylight is blackened.

The capacity of the big studios in Hollywood as yet has not been tested to the full, but six companies easily can work there without interfering with each other.
Metro Working on Exploitation Service that Will Be of Benefit to All Showmen

EXPANSION and development of its exploitation service until it provides for every Metro exhibitor, whether his house be 300 seats or 3,000, is under way in that distributing organization, according to a fifth anniversary announcement made by an official of Metro.

There is being worked out, and at the same time applied, a system whereby local representatives of Metro in various parts of the country, and the home office in New York will co-operate in working with the individual exhibitor, no matter where he may be located in business or what the capacity of his house, for achievement of maximum returns from every one of the Loew-Metro "fewer and better" pictures shown.

Press Book Is Backbone.

The backbone of exploitation and advertising, Metro believes, is the press book issued with every picture; and these books have been enlarged and made so comprehensive as to embrace every angle and detail of an advertising, exploitation and publicity campaign. But at the same time Metro holds that no one person or set of persons can be aware of the local conditions and point of view in the thousands of places where constituent attractions of the pictures are concerned.

A short run made it impossible for the producers to put their best into the pictures without piling onto the rocks of financial disaster.

With that evil overcome, however, Mr. Karger has been confronted with a new one. That is the scarcity of ideas for screen dramas and the dearth of writers capable of realizing what ideas there are.
Metro Purchases "The Hole in the Wall,"
"Big Game" and Other Stories and Plays

COINCIDENT with the fifth anniversary of Metro Pictures Corporation the company announces the purchase of a number of big novels and plays for early production on the screen.

Prominent in the list of new plays recently acquired by Metro are "The Hole in the Wall," Fred Jackson's thrilling drama of the supernatural, which is playing to packed houses in the Punch and Judy Theatre, 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 Allen Dinehart, Pauline Lord and Reginald Barlow in the cast.

Further additions to the Metro schedule of great plays by great authors are "Held in Trust," George Kibbe Turner's thrilling mystery serial which is now appearing by monthly installments in the Red Book Magazine, and "June Jeopardy," by Inez Haynes Gillmore. The latter is a fascinating novel of social life by the gifted author of "Phoebe and Ernest." Other purchases by Metro include "The Gay and Festive Claverhouse," which is a novel by Anne Warner and published by Little, Brown and Company, and "Head and Shoulders," a short story by F. Scott Fitzgerald which appeared recently in the Saturday Evening Post.

The company also made the purchase of Adolphe Belot's celebrated French drama, "L'Article 47." This famous old play was first produced at the Ambigue Comique in Paris, October 20, 1871. Its New York production followed at Daly's Theatre, the year following.

Producing Ibanez Novel.

"The Girl Patsy," J. Mauldin Fiegl's well-known stage play, which enjoyed a successful New York production, completes the list of recent purchases made by Metro that have up to the present time been made public. In this production June Mathis, Metro's gifted scenario writer, played one of the prominent roles.

Three more Jack London novels will reach the screen through Metro, to follow "Burning Daylight," which will be released shortly, with Mitchell Lewis as the featured player. These novels include "Smoke Belief," "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 released, and will be followed in turn by "The Great Millionaire" and "The Marriage of Mayfair."

Metro Plans Expansion of Literary Staff;
Has Three Dramatists and Ten Scenarists

FURTHER enlargement of the scenario writing and playreading departments of Metro is promised by company officials as Metro enters into its sixth year as an organization. Those staffs, which are exclusive of the three well-known dramatists—Eugene Walter, Bayard Veiller and Winchell Smith comprising Metro's trio of distinguished authors—have already reached large proportions, will be amplified in number and ability in line with Metro's belief that the writer is of the utmost importance to big screen productions.

Metro's acquisition of Messrs. Walter, Veiller and Smith is a recent verification of the company's leaning toward recognized dramatic craftsmen to originate drama and prepare it for the screen. Eugene Walter has taken possession of an office in Metro's New York studios and is preparing the screen version of "The Tyranny of Weakness," the novel by Charles Neville Buck, which will be produced with an all-star cast and released under the title of "Love, Honor and Obey."

To Write Four Original Plays.

Bayard Veiller is on the West Coast. He
THE MOVING PICTURE WORLD

Walter, Veiller and Smith, Prominent Dramatists, Turn Talents to Metro Screen

Taking the cue from the presidential aspirants now presenting their claims to preferment, Metro Pictures Corporation, entering its sixth year as a producing organization, "points with pride" to the trio of dramatists who are the head and corner of its authorial structure.

In Eugene Walter, Bayard Veiller and Winchell Smith, Metro, to having coalesced the services of the "Big Three" of American writers of plays. Each of them has a string of stage successes to his credit—dramas and comedies that have stood as milestones in native drama.

The engagement of these three playwrights signals to the public a campaign by Metro to get the best brains in the country turned to the development of motion pictures from the standpoint of stories and dramatic craftsmanship of the highest character.

Veiller in Hollywood


Eugene Walter first came into prominence as a playwright through the production of "Paid in Full," which he sold after he had "dogged" the New York managers with it unsuccessfully for years. He had started to write his first plays from the Spanish-American War, in which he served with Roosevelt's Rough Riders.

Started as Newspaper Man

Bayard Veiller started his career as a newspaper man. He was writing plays all the time he was in newspaper service. He estimates that about thirty plays were turned out in this time. The first one to bring him artistic recognition was "The Primrose Path," in which his wife, Margaret Wycherly, now giving one of the most brilliant performances of the season in "Craige," scored one of her early triumphs. The play was not a box office success, however, and Mr. Veiller had to wait for "Within the Law" before becoming established as a playwright.

Winchell Smith started his career as an actor and for twelve years he played many parts before finding that the part best suited to him in life was that of a dramatist and producer. It was at a memorable special matinee, one of those highbrow matinees that are usually and mercifully quickly forgotten, that Winchell Smith's name became important. In conjunction with Arnold Daly, he put on George Shaw's "Candida." The success of the production led to "Candida" being put on as a regular attraction, and then came the long series of Shaw plays now playing in London.

Toledo to Have Million-Dollar Theatre

Toledo will have a $1,000,000 motion picture theatre, to be known as Zorn's Million-Dollar Capitol Theatre. The seating capacity will be 2,500 and the house will be located on St. Clair street, almost opposite the Temple Theatre and just in the rear of the Federal Building. Work will be started during the summer and will end during the autumn.

Ed Zorn, who manages the Temple; Joe Fanning, of the Temple staff; E. P. Severco, and B. E. Edmonds are interested in the venture. The theatre will be five stories in height and a replica of the Capitol Theatre in New York.

Leading Metro Scenario

From top to bottom they are: Col. Jasper E. Brady, head of the reading department; Lois Zellner, Finis Fox and Arthur Zellner.
S. Rankin Drew Benefit Show Takes in Total of $17,000 for Post Gymnasium

THANKS to the proverbial willingness of the theatrical profession to help a worthy cause, and to efficient committee work, the benefit show of S. Rankin Drew Post 340, American Legion, held Sunday evening, April 11, at the New Amsterdam Theatre, was a decided success both from a financial and artistic viewpoint.

The theatre receipts approximated $11,000, surprising the management of the theatre and other theatrical folk. About $6,000 also was taken in for advertisements in an attractive year book.

But the Broadway stars gathered together under the one roof that night were not there alone to help the Legion post raise money for its gymnasium—they were there in memory of the gallant death in battle overseas of Sidney Rankin Drew, son of the late Rankin Drew and the late Gladys Rankin Drew.

Shortly after 11 o'clock the lights dimmed and a marine bugler blew "taps." The audience, which theatre front to roof, stood silently in memory of the first American actor to give up his life fighting the Hun on the fields of France. Then the dramatic reading by the mother of the soldier and president of the Women's Auxiliary, spoke briefly. She had come from California to be present that evening.

More Than Enough Acts.

There were few disappointments, for they had been guarded against by having on hand more acts than possibly could have been presented, with the bill lasting until well after midnight and the audience went away satisfied it had seen one of the finest arrays of talent ever gathered together in one bill in the history of New York.

The bill opened with the blowing by the bugler of "sick call" for Ed Wynne, who was to have been master of ceremonies. John Barrymore and Sam Bernard and Irene Bordoni. The acts which followed were uniformly good ones, the act last given until well after midnight and the audience went away satisfied it had seen one of the finest arrays of talent ever gathered together in one bill in the history of New York.

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RUBBERNECKING IN FILMLAND

FILMLAND is busy. The one-armed paper-hanger, the peglegged buck and the crane driver, the crab man, and other shining examples of industry haven’t got a thing on us. Every producing organization is shooting, and there isn’t by speeding around over downtown, and the colony to whip a cat in.

Several things have happened this week. Hiram Earle, general factotum of the United Artists, came to town. Eph Ascher, special representative for Mack Sennett, blew in from a long and extended trip. Jesse H. Van Loan departed for the East. Bill Desmond and Mrs. Bill, who used to be Mary McVoy, have taken a lodger in the person of a little girl who arrived on the Stork Express early in the week.

Mary Thurman, of the Allan Dwan company, has had with some kind of an explosion with a (punk) incense burner. Madeline Fairchild, of the Astra studio, got tangled up with a broken trolley wire on Spring street and broke two or three bones of her right foot in getting out of her car. Earle Williams poked his head through a dishfield and, as a result of collision that he took part in while he was in Santa Barbara.

Chaplin Versus Mayer.

Omar Locklear created a lot of excitement and made the cranberry merchant in his air buggy and almost got pinched for it. The city fathers say that Omar can never stop and stay in business as much as he likes as long as he keeps high in the air, but if he cuts up dodos over Broadway and shaves the leaves off the top of the eucalyptus tree, no matter how often Park any more they’ll have the law on him, and maybe put him in the hoosegow.

Charles Chaplin and Louis M. Mayer furnished some lively entertainment for the guests of the Alexandra Hotel by staging a boxing contest on the million-dollar rug in the lobby of the hotel on Wednesday night. Charlie was outclassed by Louis B. in size and weight, but he made up the difference in the finish. The match was very lively while it lasted. If Charlie hadn’t slipped and fell and bumped his head on a painter’s scaffolding in the lobby, and the friends of the pair had not interfered, it might have been a regular battle. Personal difficulties between Charlie and Louie were the cause of the encounter.

Nevada “All Hot Up.”

We have about calmed down over the news of Mary and Doug’s wedding, but the state of Nevada has not. The state of Nevada does not care so much about the wedding, but it is all "hot up" about the divorce that immediately preceded the nuptials. Officials of Nevada are making searching remarks and accusations to the effect that the divorce was secured through collusion, and they threaten to annul the decree.

Of course, anyone who knows how difficult it has always been for moseled couples to achieve marital status uninvolved in Nevada will understand how Nevada feels about it.

One of the charges is that Mary, who established legal residence in the state by buying a ranch at Minden, a small town in Nevada, and declaring that she intended making it her permanent residence, only stayed in the state seventeen days.

All According to Hoyle, Says Mary.

Just as if a woman cannot change her mind once in a while—and just as if seven-teen days is not long enough for anybody, Mrs. B. has insisted that she does not want to live in Nevada.

Mary and Doug are not worrying. Mary says everything was done according to the law. Doug says lawyers are all done according to well-established precedent, and cites numerous cases of a similar nature.

But Nevada will not be appeased. Her feelings are hurt. She is probably afraid the news will get about that she isn’t as big as she thought, and the threat of changing the present unhitching laws—an action that would lose the town of Reno a lot of free advertising and ruin one of the most profitable industries of the state.

Of course, no one with a grain of charity in their system blames Miss Pickford for securing her divorce in the easiest way. Mary was unhappily married to Owen Moore. They had not lived together for years.

A True Love Match.

Doug was divorced from his wife a year and a half ago, and the fact that the former Mrs. B. stepped off again five days after the decree was granted proves that she was not broken-hearted.

Doug and Mary wanted to get married to each other, and Mary went about securing a legal separation from Owen Moore in the simplest and quickest manner possible.

After the decree she and Doug were married—surely their privilege under the laws and rules of society. Nobody was harmed and two people, at least, were made happy, for according to all accounts the match between Doug and Mary is a true love match.

Would it have been any better if seven-months, or seventeen years, for that matter, instead of seventeen days, had elapsed between the time of filing the petition for divorce and the handing down of the decree? Would it have been any better if they had filed the petition in a state where the action would have been dragged through the courts for weeks, with the attendant 'mush, gush, rot, slop and sob-sister stuff filling the daily press?

Mary is to be commended for her action. She has acted like a lady and a sensible woman through it all, and so far as the talk of collusion and bribery in connection with Owen Moore is concerned, Mary answered an ugly letter to a reporter who asked her the question.

"Mr. Moore is not that kind of man," she said. And those who know Owen Moore know that he is not that kind of man.

In the meantime, no matter what the people of Nevada say, the people of Filmland know Mary and Doug every happiness.

Saying Goodbye to Williams.

One of the big events of the week was when Sol Lesser said good-by to J. D. Williams with a spread of eats and an ele-gant assortment of film folks as chief mourners. It was anything but a mournful occasion, however, and several Shakespearean lines were right when he doped out the stuff about parting being sweet sorrow. It is all of that when the occasion is graced with chicken salad, dill pickles, ice cream, bread and butter, two or three bushels of ripe olives, cigars and coffee and enlivened with eloquence and oratory.

Those at the Luncheon.

Everybody hated to see J. D. shake the alkalai dust of our fair city from his boots, but I don’t think there was one of us but would admire to tell him good-by again if Sol would stage another lunch.

The luncheon was served on the big stage out at the Charles Ray studio, where Charles is trying to try and get the "Minutes of Broadway" for First National.

In addition to Sol Lesser and Mrs. Less-er, and as he will be back to New York, there were Dave Bershon, manager of the First National exchange; Mike and Abe Gore, who are associated with Lesser in the operation; and it is believed that he would start First National territory for Southern California and Arizona; Jack Calcott, manager of the "Man" out of the Katherine MacDonald Company; Mrs. George Beban (George was busy cutting the "Man in a Million" and nothing could drag him away from that important duty); Katherine MacDonald; King Vidor and Florence Vidor, his wife, and star in his latest film, "The Man." Mrs. Greater, William Parker, King’s personal representative; Anita Stewart and Rudolph Came-tro, her worst enemy; Charles Ray; Richard Willis, of Willis & Inglis, and manager of the Ray organization; Gus Inglis, of Willis & Inglis; James Young, Max Roth, Dick Spier, Ben Felman; Virginia Nordhen, who represented the Louis B. Mayer studio, and, in fact, almost everyone connected with the First National enterprises on the West Coast.

Wants Talmadge Units in West.

There were speeches by J. D. Williams, Sol Lesser, Dave Bershon, Charles Ray, who acted as toastmaster and displayed a wonderful strain of eloquence that got better and better the farther he went.

J. D. Williams gave a good talk, said that he believed that the best results were secured by having each star of the First National under a separate management and in a separate studio, as is now done, and that as all of the First National units but two were now in Los Angeles, he was going to try and get the "Norma and Constance Talmadge units to come out and make it unanimous for the West Coast just as he did for the East York.

Pictures, both moving and still, were made of the dramatic scene, and then we all told Mr. Williams good-by, and everybody expressed the hope that he would come back soon, and that it might occur to some one to tender him an arrival lunch when he hits the coast the next time.

Vivian Rich Starts Second Fox Feature.

Vivian Rich, William Fox’s newest star, has started work on her second Fox produc-tion, "A World to Win." Frank Beal, who has been absent from the Fox corps of directors for some months, returns to direct Miss Rich in this new drama. Playing opposite the star is Augustus Phillips, who makes his Fox debut as leading man for Miss Rich.
"Treasure Island" Is Finely Produced
By Maurice Tourneur for Paramount

By EDWARD WEITZEL

PARAMOUNT-ARTCRAFT has a release on its list that will set all the film goers thinking that the ancient and honorable calling of pirate is no longer in fashion and bring back to their fathers and uncles the time when the first read "Treasure Island" and thought Jim Hawkins the luckiest youngster in all the world. Maurice Tourneur has transferred the Stevenson story to the screen with fine regard for the spirit of the original, and the picture smacks of romance and the lure of hidden gold in the same soulful way the first readers of the tale stick to the book until the last page has been reached. Following so soon after the release of Robert Louis Stevenson's remarkable psychological study, "Dr. Jekyll and Mr. Hyde," the later picture will give the screen public a real novum to appreciate the range and mastery of this prince of story tellers.

Maurice Tourneur's Skillful Atmosphere.

No director has outclassed Maurice Tourneur as a producer of seafaring adventures and his sailors men and their good ships would pass inspection before the brinest old salt that ever helped to man the main brace. In the period called for in "Treasure Island" the buccaneer business was at its picturesque and most murderous best, and Stevenson chose his gallant cutthroats from among the ugliest looking blood-minded ruffians of all the merry crew. And now Maurice Tourneur has made them all walk out of the Stevenson book just as they were depicted by the Scotch writer and sent them to sea with Jim Hawkins and Squire Trelawney and Dr. Livesey in a ship that is as much a part of the seventeenth century as is the old Benbow Inn on the coast of England, where Jim's mother tries to earn a living and the blind man goes by the name of Black Spot. If you love the sea and have a soul for romance you are going to revel in this picture.

An Aladdin's Cave of Gold.

Stephen Fox has done an excellent piece of work with the scenario and kept close to the original tale. The few added incidents are full of drama and there is never a moment when the interest is permitted to lag. The one feature of the production that can be called in question is the cave where the pirate's treasure is found, with the bewildering display of gold pieces on the floor. Only Aladdin and the wonderful lamp could have created either the cave or the gold. However, "Treasure Island," is a first cousin to all the stories in the Arabian Nights, and no one is going to begrudge Jim the size of his treasure and his joy at the thought of how he can lavish it on his mother.

Bones at the Benbow Inn.

It is in keeping with the genius of Stevenson that he opens his story among the honest folk of the Benbow Inn and gives you a peaceful scene in old England, with the magistrate and squire of the neighborhood as the friends and protectors of the Widow Hawkins and her son. The first of the pirate crew appears in the offing and Bill Jones settles down to his bacon and Benedictine while the screen brougham is the only paying guest of the inn. The determination of Jim to help his mother keep the inn is evident, and the boy's joy at the arrival of the manner with plenty of gold to spend does not bring Mrs. Hawkins a tranquil mind. When in his cups Captain Bones spins such blood-curdling yarns about desperate deeds on the Spanish Main and is so fond of roaming out bits from the piratical ballad which contains the disquieting allusion to "fifteen men on the dead man's chest," the hostess of the inn begins to suspect that her guest has sailed under the black flag.

With the arrival of Black Dog, one of Captain Bones' old shipmates, the truth comes out, and Jim learns that the sailor-man is after a map which shows where the treasure that once belonged to the celebrated Flint is buried, the map having been stolen by Bones after Flint's death. Jim is a badly frightened witness of the fight between Bones and Black Dog, in which the common sailor is driven off, Captain Bones celebrating his victory by drinking harder than ever.

Then one day Pew, the blind man, finds his way up the path to the inn, and Jim realizes that another desperate character has arrived when he feels the fingers of Pew about his throat and hears the savage tones of the voice that demands its owner be taken to Bones. The two cutthroats have a stormy meeting. Pew hands Bones their bill and leaves with him, stabs the captain to death. The dead man has not settled his bill at the inn and Jim and his mother help themselves from the stock of gold stored in Bones' chest. They also find the map of the buried treasure. Before they can put it in a place of safety the faithful Pew's companions attack the inn, and the widow and her son are obliged to flee. The pirates are driven off by the neighbors, led by Dr. Livesey and Squire Trelawney, and Jim shows the magistrate the chart.

The Search for the Treasure.

Livesey and Trelawney at once decide to go in search of the hidden treasure. Jim is anxious to make one of the party, but the doctor and the squire tell him he must stay with his mother. The ship is bought and a crew shipped for the voyage. Long John Silver, the cook, proves to have great influence over his mates. He is minus one leg, but can beat any ordinary man in a fight. After the voyage is well started the ship's captain discovers that most of the crew belong to the pirate band that killed Bones and tried to recover the map. Jim Hawkins, who has stowed away on the ship, overhears Long John planning a mutiny with the other buccaneers. The boy carries the tidings to his friends. The owner of the ship and those on his side manage to hold off the pirates until land is reached. Once at the island Trelawney and his followers leave the vessel and take refuge in a stockade built by Flint. A battle between the pirates and the Trelawney faction results in most of the cutthroats being killed. Ben Gunn, a pirate who had been left on the island, takes the victorious to the cave where the treasure is hidden, and Jim is able to return home and fulfill his dream of placing his mother beyond the reach of want.

The Cast Is Well Chosen.

The many illustrated editions of the Stevenson story have made the faces of all its characters from Jim to Black Dog as familiar as those of old friends. Maurice Tourneur has selected his types with great care. Al Filson as Bill Bones, Lon Chaney as Pew, Charles Ogle as Long John Silver, Sydney Deane as Judge Trelawney, Charles Hill Mailes as Dr. Livesey, and Josie Melville as Mrs. Hawkins are of uniform excellence. Shirley Mason's only shortcoming in the character of Jim Hawkins is due to her inability to disguise her sex.

Many newspapers are now using criticisms of photoplays the day after they are first seen at your theatre. Reviews written by Moving Picture World reviewers may be cut out or copied and handed to your local newspaper.

A Tale Untold of This Pirate Bold. He Held Them Under His Spell.

Striking scene from "Treasure Island," made by Maurice Tourneur for Paramount.
Independent Exchangemen’s Organization Purchases National’s “Nobody's Girl”

THE independent exchange men have their new machine in working order and are ready to go right ahead with their plans.

The Federal Film Exchanges of America will exchange and take care of all publicity in connection with the marketing of “Nobody's Girl.” A special department has already been started to take care of this angle, while a sales staff will work on its behalf.

“I am particularly gratified over this sale,” said Mr. Brandt, “because I feel that the solution of the independent production and exchange problem is now in sight. The board 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 exchange. Also, that the independent producers will be spurred to greater efforts in making better pictures because the independent will be distributed at the end of the trail.”

National’s “Kentucky Colonel” Ready for Release, Says Brandt

“The Kentucky Colonel,” a reissue of Opie Reeds novel, is now ready for release, announced Joe Brandt, eastern representative of National Film Corporation. The story concerns two retired army men, bosom friends and former rivals in love, who become estranged through the sowing of seeds of suspicion by a scoundrel, only to be later brought back to the bosom of the former friendship.

Joseph J. Dowling, who portrayed “The Miracle Man,” is the colonel and Frederick Vroom the general, while Elmer Field plays the female lead. Included in the cast are Frances McDonald, Lloyd Bacon, Cora Drew, Fred Kohler, Gordon Griffith, and others. William A. Selter directed the production.

Seiffert Reports Big Bookings on Kremer Films in Michigan

The manager of Independent Masterfilms, Inc., of Detroit, is in New York and reports considerable interest in his territory on the series of short length Chaplin productions distributed by the National Film Corporation, Kremer Films, Inc. Many first-runs have been secured in leading theatres.

Mr. Seiffert is conducting an extensive exploitation campaign on these productions. He also reports that exhibitors are rapidly signing up for the topical weekly “Screen Smiles” and is enthusiastic over “Skinner’s Dress Suit.”

More Sales on Darkfeather Series

The following additional sales are reported by C. B. Price Co., Inc., on the series of Mordaunt’s Darkfeather Indian Drama releases: C. A. Meads on a trip through the Central West sold rights for Eastern Missouri and Southern Illinois to the United Film Service, and Western Pennsylvania and West Virginia to Co-Partner Attractions, Pittsburgh.

Pioneer Holds Convention; Also Opens Two New Exchanges on Pacific Coast

In addition to directing, Mr. Nigh also portrays roles in his own pictures, and his versatility is evidenced in the fact that he is also a writer of books and plays, a painter on canvas and a cartoonist.

Park-Whit-preview Set Release of "Empty Arms" for May 1

On what is claimed to be the first time in the history of the state right market, a definite release date has been set for “Empty Arms,” which will be released throughout the United States on that date.

The picture is “Empty Arms,” the Park-Whit-set production distributed through Photoplay Libraries, Inc. It will be released May 1, on which date the territorial buyers will inaugurate the program.

“Practically the entire territory has been disposed of on this picture,” said William A. Whitehead, president of the company. “We are not giving out the names of the buyers in the face type case. In the picture will be run a four-page advertisement in the trade papers, naming the entire group of buyers and the territories they own.”

Harry Revier to Direct Serial

“Son of Tarzan” for National

Harry Revier, who recently completed the “Return of Tarzan” for Numa, has been engaged by the National Film Corporation to supervise the production of “The Son of Tarzan,” the latest serial to be announced by this company. This is the first of the Edgar Rice Burroughs books to be adapted for the screen in serial form. National previously produced “Tarzan of the Apes” and “The Romance of Tarzan,” but these serials were made by other companies. Metro has been engaged to collaborate with Revier. He will prepare the continuity.

Al Christie to Direct Two-Teeler

After completing his work of directing with Scott Sidney, the story, “A Smart Set in the Country,” a Robert-Iacone Co feature, Al Christie will direct another of the Christie two-reel comedies of the fast unfolding line. The picture will be shot in Vermont, Dakota, Nebraska, and Chico.”
New State Rights Company Negotiates Big Deal with Arrow Film Corporation

WHAT is claimed to be one of the largest signal deals in the history of the state right market, announced yesterday by Mr. H. H. Kohn, the owner of the New York-based firm, consists of an assignment between the Arrow Film Corporation and the Empire State Film Exchange, both of New York City. The new company, to be known as the Empire State Film Rights Corporation, will take over the entire state rights portfolio of the Arrow Film Corporation. The deal is being handled by Mr. Kohn and Mr. William H. Beikle, the managing editor of the New York Film Exchange. The two companies have agreed to merge their operations into one entity, with the new company retaining the state rights for all of the films produced by the Arrow Film Corporation. The new company will be headquartered in New York City, and will be run by Mr. Kohn and Mr. Beikle, with Mr. Kohn as the president and Mr. Beikle as the general manager.

Victor Kremer Preparing Two Additional "Carmen" Revues

Due to the success of the Carmen Beauties Revue, the road attraction presented in conjunction with Chaplin's "A Burlesque of Shakespeare," the Victor Kremer Company has been requested to prepare similar shows to be presented in territories controlled by Independent Mutoscopes of Detroit, and Essaness Productions of Los Angeles, and of Cleveland. The company appearing in and around New York is booked several weeks ahead, including three days at the Garden of the Crescent Theatre in Chicago, one of the largest houses in Newark.

Ybor City Likes "The Hawk's Trail"...Manager Walton of the National Theatre, Ybor City, has ordered two "The Hawk's Trail" pictures from the Victor Kremer Company, Knoxville, in that he ran the Burton serial, "The Hawk's Trail," for two days and broke the attendance records. He recommends it to exhibitors as one of the best serials and best drawing cards he has ever seen, and similar bookings have been received from other exhibitors.

Canyon Pictures Offers Open Market; "Vanishing Trails," New Selig Serial

Colonel William N. Selig, who re-announced "The Lost City," has just completed "Vanishing Trails," a series in fifteen episodes, for the Canyon Pictures Corporation, of 115 West Forty-sixth street, New York City, which will start right away.

Franklyn Farnum and Mary Anderson are featured in this episodic story of love and adventure, and it is now showing in New York. The series started in the mysterious Vanishing Trails of the West. Canyon Pictures Corporation, of 115 West Forty-sixth street, New York City, which will start right away.

Franklyn Farnum and Mary Anderson, who play the parts of two westerners who prove to be successful in their quest. The series has even more pretentious plans regarding a series of features featuring Mr. Farnum, "The Vanishing Trails," and a series started in the series right; market and already a publicity and exploitation campaign of wide scope is under preparation.

William E. Wing has evolved a story which is different from the usual serial and has surrounded Franklyn Farnum, as "Silent Joe," with a mysterious air. It is said that the production is being made under the name of "Silent Joe," and that it will be advertised throughout, and Mexicans will be equipped to make the special Mexican scenes.

A strong supporting cast has been assembled. It includes Harry Montgomery, L. C. Wensley, and Bud Osborne and W. A. Crumford, last but not least, Dr. Charles L. Hall, who represents the people of the area. The production was directed by Leon de la Mothe and photographed by E. O. Linden.

Sol Lesser Is Nearly Ready to Tell Releasing Policy

With the entire transfer of his executive staff to Los Angeles completed, Sol Lesser is nearly ready to announce his releasing policy on the product of his two producing companies, Annette Kellerman and Henry DeSallman.

April 24, 1920

Ivan Abramson.
Chicago News Letter

JAMES S. MCQUADE

Schaefer Returns to Chicago
After an Extensive Trip on the Pacific Coast

PETER J. SCHAEFER, of Jones, Linick & Schaefer, return to Chicago, accompanied by Mrs. Schaefer, April 5, after a Pacific Coast trip which lasted three weeks. Most of the time was spent in California, with San Francisco as the most favored spot. Mr. Schaefer took his stock along and much of the time was spent in motorizing up and down the coast, during which Seattle, Portland, San Francisco, Los Angeles and San Diego were thoroughly explored. While in Los Angeles all the studios were visited and most of the stars were photographed.

Mr. Schaefer was naturally greatly interested in the condition of the moving picture business, especially in the theaters. He found capacity business at every house visited in Los Angeles. Big two-hour shows, with prices of 50 cents for the main floor and 75 cents for the balcony, were played in Los Angeles.

"They are now building half a dozen big, new theaters there," said Mr. Schaefer. "Marcel Loe is building a picture theatre to seat 3,500 persons, at Seventh and Broadway, and another that will seat 4,000 persons, at Main and Sixth Place. The estimated cost of these two houses is $3,000,000. Synd Grauman is also building a picture theatre at Hill and Sixth streets that will seat 4,000 persons, at a cost of $1,000,000.

"Then the Pantages are at work on a vaudeville house at Seventh and Hill streets, at an outlay of $1,000,000. The Orpheum Company is also building a new vaudeville house at Eighth and Hill that will cost over $1,000,000. The building of new vaudeville houses is not really overdone, as there is plenty of business for all of them. There are only about half a dozen small picture theaters in the downtown section of Los Angeles.

Mr. Schaefer told me that notwithstanding the great stride forward in the housing of pictures and the great number of modern picture productions, he was impressed that we have only entered on the thirtieth century. The moving picture is still to be. He received this impression when investigation revealed that one can now seldom find a picture in the making at Los Angeles that will cost less than $100,000!

Mr. Schaefer called on Mack Sennett, with whom he passed a very pleasant time. "He was up to his eyes and ears in work, but he has always time to see his friends," Mr. Schaefer said with much emphasis and feeling.

Mr. Schaefer, while acknowledging that he had seen many wonderful things in the business, yet believes that Chicago has some of the finest and greatest theaters in the country and that they offer better shows than anywhere else for the money.

J. Rich Moss Buys the Grand Theatre, Lincoln, Ill.

J. RICH MOSS, who is widely known in Chicago film circles both as a salesman and in the management of picture theaters, has purchased the Grand Theatre in Lincoln, Ill., a progressive, growing town of 13,000 population.

The Grand will be opened Monday, April 19, under the personal management of Mr. Moss. The house seats 800 persons and it has been thoroughly renovated and redecorated, with nineteen of its seven pictures will furnish the music.

Mr. Moss, at various times, was connected with the management of the Imperial, Crown, and other theatres in Chicago, and is a bright young man thoroughly imbued with up-to-date business knowledge and the exchange experience as a road man for state-rights pictures.

Federated Exchanges Head Advises Against Selling Theatres to Film Powers

D o 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, it is the advice of President Joseph L. Friedman, of the newly formed Federated Film Exchanges of America.

"For the last year, or thereabouts, the film industry has been hearing rumors of such and such an organization investing in the theatre business all over the country," continued Mr. Friedman. "As a consequence, individual theatre owners do not know just who to turn. It was partly to combat this feeling of uncertainty and to settle in the minds of the exhibitors that the business they have built belongs to them and to them the Federated Film Exchanges of America was formed.

"In the past the independent producer has sold his pictures where the profit was greatest and where full distribution was practically guaranteed. It was impossible for the independent exchangeman to compete in buying power with the big film circuits, for the simple reason that he had no organization.

Lost Many Good Pictures

"In spite of the fact that the united buying power of the leading state rights exchanges was the greatest power of the leading exchange systems throughout the country, state rights men had to sit by and watch the greatest pictures pass into the hands of others, simply because they were not organized. This ability to swing the largest deals has enabled the interests in many instances to take from the exhibitor what he has built up by years of sticking to his own business—his theatre.

"The Federated Film Corporation releases the exhibitor from dependence on the product of any one organization. He can laugh at 'frozen out' thriceable experiences. He is not obliged to make any disagreeable contracts in order to save himself from bitter competition. With the Federated backing of him, he is guaranteed of a high grade product for his screen, without any joker.

Are Still Independent Exchanges

"It stands to reason that an organization such as the Federated Film Exchanges of America cannot make a living and do business unless the pictures handled by them live up to their advance notices. There is no tie-up. Each individual picture released through Federated exchanges must make money, or all succeeding pictures will cost the exchange system dearly.

"Understand me. The Federated exchanges are independent exchanges still, but they are independent exchanges which are united and organized for the betterment of the film business. The men who by their own efforts, in their own territory, have built up a business that has proven highly successful was the aim of the Federated. Their chief aim now is to preserve this confidence of exhibitors and nourish it. Each independent film exchange manager, in his own territory, will necessarily be interested in keeping the pictures released through the Federated up to standard.

"Understand me further. The purchasing power of the Federated Film Exchanges of America runs away up into money. No picture ever produced can face it. If the picture shows possibilities of earning a profit for the men who make up the Federated Film Exchanges, it will be bought. If we want it, we'll have it."

Lila Lee, Juvenile Star, Files Suit Against Mrs. Edwards

AUGUSTA APPEL, fifteen-year-old daughter of Carl Appel, owner of the north side Turner Hall, Chicago, filed through her father a suit in the Circuit Court, Friday, April 9, asking for an injunction restraining Famous Players-Lasky Corporation from paying any further money to Elfred Edwards, who has had charge of her stage and screen career since she was five years old.

Augusta Appel's screen name is Lila Lee. She is now a juvenile movie star in Los Angeles and her mother is with her. Mrs. Edwards is charged with mismanagement and extravagant expenditures.

Lila says she does not know how much money she is earning with the film organization mentioned, or how much she will be paid. To ascertain this is one of the objects of the suit.

Mrs. Edwards is at present in Chicago and will contest the suit. She asserts that she has spent a large sum of money in preparing Lila for a stage career, and that the success Lila has made, both on the stage and screen, is due to her efforts and support.

Mary Pickford to Appear in Three Pictures in Europe

KENNETH MCGAFFEY, publicity representative of Mary Pickford, spent a few days in Chicago recently and left for Minneapolis, where he joined Ralph O. Proctor, general manager for United Artists. Hence he will accompany Mr. Proctor to Seattle and thence to Los Angeles, where he expects to arrive about the middle of April.

Mr. Mcgaffey will then be here where Miss Pickford is now busy at work on "Op O My Thumb," this title having been expressly changed to "The Duchess of Suds." Jack Dillon is the director of this superfeature.

Mary Pickford will visit Europe about June 1, and will engage in making of three pictures during her stay. Two of these will be made in England and one in France. An American director will have charge of the film and the titles of these pictures have not been given out yet.
Office of Middle East Films, Ltd. Located in Weitveuden, Java.

**Good Business Reported in Borneo and Celebes Islands**

FROM Singapore comes word that Joe Magennon, general manager of East Films, Ltd., has recovered from an attack of acute malaria contracted while traveling in Borneo and the Celebes Islands. The Middle East Films, distributed with African Films, Ltd., African Theatres, Ltd., India Films, Ltd., and African Films Productions, Ltd., the New York office of which is in the Putnam Building. The company is handling theatrical enterprises in addition to films. At the time of writing Marie Tempest and a London company was playing to capacity business.

Mr. Fisher reports that business has expanded very much in Borneo and the Celebes, that branch offices have been opened in Medan, Batavia and Soerabahia and that shortly one will be opened in Borneo.

**Oldtime Heavyweight Boxer Is in Fox Sunshine Comedy**

PROMINENT in the forthcoming Fox Sunshine Comedy Special, which comprises "five reels of mirth, magnificence and masquerading," is "Big Tom" Kennedy, as he is familiarly known in the California film colony. While President William Fox, of Fox Film Corporation, was looking over some films received last week, he spotted Kennedy's face in the first reel of the comedy and immediately recalled him as a former professional boxer.

Kennedy started fighting back in 1910 and got a licking and $1,000 when he tackled Al Palter. Others he has boxed are Georges Carpentier, Jack Johnson, Carl Morris, Bombardier Wells, Frank Moran, Gunboat Smith and Max Robert. His last three fights were with Al Reich, Jim Coffey and Tony Ross. During the last named fight he was badly hurt, and after six months in the hospital gave up boxing in favor of motion picture acting.

The comedy in which Kennedy appeared was produced by Hampton Del Ruth, who availed himself of the services of every Sunshine actor and actresses at the West Coast studio. Kennedy's great size stands out in contrast to the willowy figure of the three score and ten "Sunshine Widows."

**Fox Delivery by Motorcycle.**

Many New York exchanges were badly handicapped owing to the railroad strike by the delay in delivery of films to theatres. Louis Rosenbluh, who is the executive of the five sales exchange for New Jersey, utilized a motorcycle messenger service which he found to be quite effective.

**Garsson Organizes Fine Arts Pictures; Exhibitors to Share in Gross Receipts**

The Fine Arts Pictures, Inc., has been formed to succeed the Foundation Film Company, of 1600 Broadway, New York, and has been considered more suitable to the aims and policies of Murray W. Garsson, who was president and general manager of Foundation. Mr. Garsson will continue as president and general manager of the new company, while Charles Schwerin will be secretary, treasurer and assistant manager.

Elaborate production plans are announced. Eight pictures a year are to be made and they are to be of five-reel length. The chief feature will be the contest picture, the details of which are now being worked out. It will be a sequel to the London reel before the public, "A Dream of Fair Women," which is now being distributed by Messrs. Garsson and Schwerin in state rights territory.

The contest is being conducted by Eugene V. Bristrew's three fan magazines, Motion Picture, Motion Picture Classic and Shadown, in conjunction with "A Dream of Fair Women." The successful contestants will be featured in the leading roles of the picture, which will be produced as soon as the contest is ended.

The sales policy of Fine Arts Pictures, Inc., will be of grand service to the exhibitor. It will include the selling of negatives at cost and a share of the gross receipts. A producer will be a co-producer with Fine Arts Pictures, Inc. Other novelties are to be prepared, all of which will be of the five-reel length. Fine Arts Pictures, Inc., as a short, will endeavor to live up to its name.

**Sawyer Describes New Company Offering Good Screen Stories**

The Authors' Stage and Screen Plays, Inc., has been formed recently to specialize solely in supplying material for screen plays. General Manager Arthur H. Sawyer has the following statement from the offices at 1476 Broadway, New York City:

"The dearth of suitable material for the screen today constitutes the chief worry of the average motion picture producer. That the demand exceeds the supply is shown by the number of plays and plays bought lately. Even this questionable field of 'nearly successful plays' and ordinary magazine stories is now practically exhausted and the producer is faced with the possibility of having to 'do over' plays produced years ago.

"This organization has been formed for the express purpose of assisting the producer in this unfortunate situation. The men in know-how and the motion picture business. They can differentiate between a poor stage play or a magazine story of questionable value, for which an enormous price is paid, and stories possessing the elements necessary for perfect picturization. Authors of international reputation will write these stories, always remembering that they are intended for filming.

"A special direct to the public publicity campaign will be inaugurated with every story as well as a campaign publicizing the author. All plays or stories will be handled by us only under exclusive arrangements."

**Guy Empey Officials See "Ooh."**

An opportunity to see Guy Empey's latest photoplay, "Ooh," has been extended to the officials of the Guy Empey Pictures Corporation in a private showing. The screening was an invitation affair, and only officials of the company and their guests, including members of a few friends, were included in those present.

The negative is now being matched and cut from the working print and a trade announcement of distributing arrangements and release date will be made shortly.

**Neillan Representative Plans European-Made Productions**

HARRY HAM, Marshall Neillan's foreign representative, has just arrived in London, where arrangements for the production of European subjects made under Mr. Neillan's direction. Passage has been engaged for an entire producing unit which will accompany Mr. Neillan abroad and a large part of the boat will be reserved for the exclusive use of the film people. During the trip over the company will be busy going over the scripts of the pictures to be staged abroad and watching the preliminary shoot in conjunction with the actual shooting of scenes will be attended to en route.

Mr. Ham is most enthusiastic in his cable reporting regarding European conditions and stated that the outlook for a number of very unusual productions staged in the exchange of the stories is particularly promising.

In addition to his producing staff, Mr. Neillan will take over with him a complete booking staff set up in the way of electrical appliances on which he has been experimenting for the past six months.

Activities at the Neillan studio in Hollywood are being speeded up so that a third production following "Don't Ever Marry" will be completed before he leaves.

**Baremore to Have His Own Offices.**

R. W. Baremore, who for the past several months has been in charge of publicity and advertising for the United Picture Theatres of America and United Picture Productions Corporation, has resigned to accept several other offerings. He has begun handling the advertising, publicity and exploitation for the Haring and Blumenthal Enterprises, for which he is treating his efforts on the New Jersey theatres of the firm.

Two well known stars, a prominent director and a new producing company also will avail themselves of Mr. Baremore's services within the next few weeks. Contracts already have been signed for this service. Until suitable offices are found Mr. Baremore temporarily will be situated at 1660 Broadway at Union's headquarters.

**Neely Edwards Takes New Partner.**

Neely Edwards, who created the original team of moving picture "Hall Room Boys" which was being filmed in the New Jersey studio by Jack and Harry Cohn, and released as "The Hall Room Boys Comedies," has taken a new partner and has continued filming in the comedies produced by the Cohns.

Hugh Fay is the new addition to Edwards' store of laughs. He is well known for his work in various genuine sense of humor and attractive looks.

**Thomas Coming to New York.**

H. M. Thomas, manager of the Riata Theatre, Omaha, left on Sunday, April 11, to spend several weeks visiting theatres in eastern cities, garnering ideas to be considered for use in Omaha. He will be in New York City the week of April 19, stopping at the Astor.
Clermont Begins on First of Six Selznick Specials

CLEREMONT PHOTOPLAYS fired its first guns at the Bernstein studios when Lloyd Carleton Productions, under general direction of Lloyd B. Carleton, began to film an adaptation of "Mountain Madness," Anna Alice Chapin's story of the Virginia hills. This is the first of six special productions to be made for Selznick for release through the Republic Distributing Corporation, and the Carleton company is the first of several units to get into actual production. Others will be added as soon as the Clermont Corporation can secure a studio as a permanent home. A fully equipped studio is under consideration, but in case it cannot be purchased a new studio will be built and probably modeled as nearly as possible after the Clara Kimball Young studio in Edendale.

The technical force of the company includes John T. Carleton, as production manager; W. Bradley Ward, assistant director; Delbert L. Davis and Robert Carson, cinematographers. Mignon Anderson, Ora Carew, Edna Pennington, Edward Coxen, Howard Miller, Richard Morris and Jack Lott comprise the cast for the first picture. It is to be the policy of Clermont to feature its stories with all-star casts.

Tourneur Buys Hollywood Estate.

Maurice Tourneur, motion picture producer, has purchased a piece of property comprising thirteen acres, known as the William H. Hooge estate, at the corner of Los Feliz and Commonwealth Boulevard, in the East Hollywood foothills district for the sum of $150,000.

Becker Returns from East.

Bruno J. Becker, general manager of the Gable-Henry Comedy Company, has returned to Los Angeles after a two-months' visit in New York, having completed negotiations for a new series of two and five-reel comedies featuring Gale Henry. Toward the close of Mr. Becker's stay in New York, he was stricken with the "flu," from which he has not yet fully recovered.

The studio on Santa Monica Boulevard formerly used by the Gale-Henry company has been sold, but a new plant will soon be under construction on the site purchased at Sunset and La Brea not long ago by the company.

Betty Bouton Married.

Betty Bouton, player of ingenue parts in the films, has announced her marriage, which took place several weeks ago, to Arthur Jackson, scenario writer. Miss Bouton will continue her picture career.

Hiram Abrams Arrives.

Hiram Abrams, president and manager of the United Artists Corporation, arrived in Los Angeles on April 6, to stay only a few days. Mr. Abrams intimated, however, that there might be some interesting announcements to make, even in that short a time. One of the chief objects of his visit was a conference with the three members of the United Artists, Mary Pickford, Douglas Fairbanks and Charles Chaplin, now on the Coast.

Helen Taft Visits Studio.

Helen Taft, daughter of former President William H. Taft, was a recent visitor at the Metro studio, and was taken on a personally conducted tour through the plant by May Allison. Miss Taft is in Southern California in the interests of the Bryn Mawr endowment fund.

Laemmle Has New Producing Policy.

One of the innovations instituted by President Carl Laemmle on his present visit to Universal City is that no production shall begin at that studio until all the necessary sets have been erected and are ready for the director's use. Heretofore, the policy at many film studios, according to Mr. Laemmle, has been to erect the sets as they are required, and this has often caused considerable delay. Mr. Laemmle contends that not only is there much time and money lost by these methods, but also a great deal of confusion in the presentation of the story by the players, if, after having been rehearsed in the action of the play they have to wait several days, and sometimes weeks, for the sets to be erected. The vast space of Universal City will permit of entire settings for a dozen different productions to be built at the same time.

Ascher to Build Studio.

Sidney Ascher, head of the Ascher Enterprises, and a large stockholder in the Hallmark Distributing Corporation, announces that his company has purchased a site in Hollywood, within a stone's throw of the Lasky plant, which will be used for the purpose of building a modern studio to cost approximately $250,000. Two glass stages will be built immediately, and later two more will be built on the lot, which is commodious and large enough for big producing plant.

Hayakawa Company Incorporated.

The Hayakawa Feature Play Company, with several prominent business men of the State of California as directors, has filled out incorporation papers. The authorized capital stock of the company is $500,000, and the board of directors includes A. B. C. Dohrman, of San Francisco, and Vernon Goodwin, William J. Connery, Milton Gatzert, and Henry J. Aaron, of Los Angeles. The plans of the company include the building of a new studio in the near future and the extension of production activities.

Victory Closes for Repairs.

Christ Glimm, manager of the Victory Theatre, has announced that the Victory will be closed for two weeks while the theatre is being redecorated and refurnished, and while extensive alterations and improvements will be made inside and outside of the building.

Garrick To Be Remodeled.

The Garrick Theatre, at Eighth and Broadway, is not to be replaced by a large bank building, according to C. E. Halsey, lessee of the house, but will be improved and remodeled to the tune of about $20,000, making the house modern and up to the minute in every respect, besides increasing the seating capacity.

—And It's the Same Villain Every Time That Pursues Anita Stewart.

The necklace in picture two must have made a hit with her 'cause she receives him more cordially in scene three. Sits from First National's "The Yellow Typhoon."
First National Exhibitors' Convention to Consider Eleven Particular Issues

STEPS significant to every independent exhibitor in the United States form the procedure for the general convention of First National Exhibitors' Circuit and Associated First National Pictures, Inc., to be held at the Congress Hotel, Chicago, beginning April 26.

An examination of the issues compiled in the general outline of business to be brought before the convention reveals a greater number of new and revolutionary matters than have ever been considered by any one organization in the history of the motion picture industry. A close inspection of the subjects involved shows that in the brief under which the main topics are listed are eleven vital issues, standing problems before independent exhibitors today, and not particularly related to First National as a competitive organization. There are naturally several matters of policy concerning the organization exclusively, but the dominating subjects to be considered involve independent exhibitors to a far greater degree than they concern First National Exhibitors' Circuit, it is declared in a statement issued by First National.

Valuable Data Compiled.

Expediting the work of the convention a committee representing First National franchise holders has for a period of weeks been in executive session gathering every bit of available data pertaining to the various subjects to be brought before the meeting. As a result the members assembled will be presented with an exhaustive assortment of memoranda embracing every topic listed in the brief which in itself includes the eleven different subjects of independent exhibitor interest.

Exhibitor franchise holders of the circuit in telegrams of April 11 cast a new light on the convention in view of the information that exhibitors from the north, south, east and west—representing independently owned and operated theatres—have made arrangements to be present at the convention. Upon this full attendance assured.

A check on the queries sent to First National exchange managers from the Lome office shows that every exchange manager will be in attendance at the convention. In only several instances is it doubtful that managers will be able to arrange their work in order to be present and in such instances it is assured that those managers will be represented by proxy.

Simultaneously with the announcement that Whitman Bennett, producer manager for Lionel Barrymore, the latest adjunct to the circuit's constellation, has evidenced his intention to address the convention, comes the prediction that Mr. Bennett's "remarks" to the convention will be of especial interest to exhibitors in general.

Of interest to showmen throughout the nation is the fact that nineteen volumes of exhibitor information, amounting to more than 2000 pages of statistical compilation will be carried to Chicago for the opening sessions.

Educational to Distribute

Volcanic Eruption Pictures

R. ROBERT F. GRIGGS, of Ohio State University and director of the various expeditions of the National Geographic Society sent to investigate the effects of the Mount Katmai, Alaska, eruption, has returned to Columbus after spending several days assisting Educational Films Corporation in editing and titling the pictures made by his expeditions, which it will distribute.

Although a disaster was avoided because the country was practically uninhabited, the eruption was probably the greatest locally in all history, and Dr. Griggs has had the privilege of heading several expeditions to that section and of being the first man to study the effects of the great upheaval.

One of the results of the eruption has been to create literally millions of smoking fissures and fumaroles through the valleys of the volcanic district. These are pictured in a film to be called "The Valley of Ten Thousand Smokes," the official name given the section by the National Geographic Society. In addition, there are other pictures showing Mount Katmai itself.

Release of these pictures will mark the first relations of the National Geographic Society with a motion picture organization.

Grace Wynden-Vail Is Now Publicist for American Cinema

GRACE WYNDEN-VAIL, who recently completed the publicity for Numa Pictures Corporation's production of "The Return of Tarzan," is now associated with the American Cinema in like capacity. During this past week she has covered the activities of both companies, but severest her Numa affiliations Saturday, April 17. Mrs. Vail has had splendid training for her work, having served her apprenticeship work on dailies in Madison and Milwaukeee, Wis.; Battle Creek, Mich., and Chicago. She handled publicity for the Crescent Amusement Company at Nashville, Tenn., for Tony Sudulken, for Jake Walls in Atlanta, for Gaumont at Jacksonville, and was publicity manager of the Atlanta, New Orleans and Dallas offices of Southern Paramount and Arctraft prior to coming to New York. She is also motion picture editor of the New York American in conjunction with her publicity work.

Margaret Namara is the leading feminine player in American Cinema's picture, "A Moment's Madness," an adaptation of H. Thompson Rich's original story, "A Woman Strays." James Vincent is directing and the supporting cast includes Albert L. Barrett and R. Valentino. Mollie King, one of the corporation's most popular stars, is now working on her third photodrama for them, a play based on Catherine Gibbon's story, "The Stranger." Pierre Bodin, the husband of Madame Lubovska, is in the supporting cast.

George Fitzmaurice Finishes Second Paramount-Arctraft

COMING at a time when the memory of "On With the Dance" is still fresh in the minds, the announcement that George Fitzmaurice has just completed his second production for Paramount-Arctraft is a matter of much interest to the trade and public. When, added to that, is the fact that the same quartet that was responsible for "On With the Dance"—Ouida Bergere, scenarist; Mae Murray and David Powell, featured players, and Director Fitzmaurice—co-operated on the second production, the weight of the announcement is increased.

Persons who have viewed the picture in the studio projection room are said to have been enraptured with the result Mr. Fitzmaurice has obtained. The acting is some of the best seen in pictures recently, for, in addition to the featured cast, such names are included as Nathaniel H. Herbert, Maflin, Alma Tell, Frank Losee, Lawrence Johnson. The mere announcement that the locale of the story is in Turkey brings to the minds of those acquainted with Mr. Fitzmaurice's artistic personality an anticipation of beautiful, atmospheric, harmonious interiors.
Grauman Uses Nice Display to Tell
About "My Lady's Garter," with Sample

THESE two displays from Grauman's, Los Angeles, show the Saturday and Sunday displays, the former in two and the latter in five columns, both about twelve inches deep. The same design is used for both but the smaller space shows the garter clasped while in the five column width the garter is shown open to mark the program from the feature. It is a nice study in making practically one design do for two spaces, and both show skillful treatment in the use of text, but the larger bank gives a funny effect. It is intended to get interest in the story by pausing at the critical moment with a to-be-continued effect, the line reading "A society girl in love with a poet planned a midnight elopement, but that very night--" The omission of the dash and the closeness of the type makes it read to the effect that "that very night Maurice Tourneur presents 'My Lady's Garter,'" which was not the effect intended. Reading the text apart from the design is probably responsible for the break.

--P. T. A.--

We Have Already Said So

WILLIAM GANE, of the Belmont, Philadelphia, used the out of town postcard for "The Copperhead," mailing his cards from Atlantic City, which is the logical point of mailing for such a card for Philadelphia. Then Mr. Gane proudly postcards "How's this for an advertising novelty?" He should know what we think, for we expressed an opinion when we picked up the stunt from Phil Gersdorf, of Jacksonville, lately.

--P. T. A.--

Made Its Own Book Hook-up

THE Ansonia Theatre, Butte, made its own hook-up for the Rupert Hughes "The Cup of Fury" by making a reproduction of the book, with its cover, the chief feature of a four fifteen. The advertisement is very effectively done with a black backing for the book, which apparently materializes in the smoke from an incense burner held in the lower right hand corner, the smoke streaming upward into the black. Butte advertisers seem to be batting a good average these days.

--P. T. A.--

Here's a Good Argument These Days

A. MIDDLETON, of the Grand Theatre, De Queen, Ark., has upon a valuable advertisement for these days of book and playwrights when he asks his patrons, "Why pay a dollar for a book and sit up 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?"

That sort of argument would appeal to almost anyone except the book store hook-up man. For his regular advertising Mr. Middleton now uses a manila sheet 7 by 11 inches, printed on one side and folded into three to go through the mails with an address on the back. A paper clip holds it together. The self-mailer has dropped out of sight lately, but it is still good even if the war is over.

--P. T. A.--

One Manager Uses His Regular Display
to Get Over His Reading Notices Right

ADVERTISING for "Auction of Souls" is no novelty at this late day, but the film is still cleaning up in the back districts, and M. F. Myers, of the Diamond Theatre, Hazelton, Pa., found a new idea to work with his seven thirteens. Using a composite cut at the left, he ran a bank of talk on the right and used the bottom for reading notices, solving the problem of how to use too much type and yet not have too much. Put into the body of the display, these three readers might not have gone over, but by cutting of from the rest of the space with rule and running them as reading notices the mind received them where a crowded advertisement might have lost the value of the entire space.

Mr. Myers is using a lot of text as it is, and more might have proved fatal but for this expedient, which is worth remembering. It gives a new form to an old idea. Mr. Myers gave a pre-showing to the clergy on the Saturday before the Monday opening, and as there was a Near East drive on at the time several of the ministers made pulpits mention of the subject. Most of Mr. Myers' advertisements were too full, but this idea is distinctly good.

--P. T. A.--

Never Let a Lady Turn Her Back Upon
an Attraction She Is to Advertise

HOWARD O. PIERCE, of the Kunsky enterprises in Detroit, turns out some excellent displays for the Adams and Madison, the star houses, but a recent pair are not quite up to his usual standard. What might be a very attractive cut of Anita Stewart defeats its possibilities because the artist has pasted it in so that she seems to turn her back upon the attraction she is advertising. It is a small matter, perhaps, but it is bad planning, for the first impulse will be to follow the eyes out of the space into the adjoining advertisement and there will be a mental jolt, slight, perhaps, yet definite enough to impair the selling value.

The best portrait for advertising purposes has the eyes looking straight out of the page. Where a cut of this sort is not available, the portrait should be so placed that the glance directs to
Long and Narrow Ad Spaces Make the Best Show

and not away from the space. In this case it would have been just as simple to have drawn the design with the cut against the opposite side, looking into the announcement. In the Adams display the suggestion of motion could have been maintained with the dashes back of the letters instead of breaking through, while the broken steering wheel is not as good a design as some of the other sketches this artist has made.

To use the cut to advantage a spirited auto race scene with the head set into the cloud of dust raised by the spinning wheels would have carried out the idea better and would have given more jazz to the panel. Mr. Pierce has sent in so much good work that he is entitled to an off week now and then, but we hope that he gives his artist a talking to and makes him realize that there is an advertising as well as an art angle to drawn designs.

—P. T. A.—

More Examples of Intelligently Handled Display from Clever Canadian Manager

LATELY we reproduced a single column display from C. F. Givan, of the Lyric, Sussex, N. B. Mr. Givan writes that since its publication he has had requests from all parts of the continent for samples, so he sends in another and a couple of double column displays, one of the latter an amplification of the single column idea, while the other is a particularly neat example of white spacing. The doubles are eight and the single a full seven. All three are very much above the average, for Mr. Givan evidently works in with the compositor to get the best results.

Of course he has to first give the copy and layout, but he has a man who can carry out his ideas, which helps a lot.

Now all you have to do is to gain similar results is to show these reproductions to your own printer and tell him you want your stuff set in the same style. It is possible, of course, that the doubles column would work almost as well to leave off the bottom, in which case the type can be put in much better than into a mortise, or the frame could be made with the corners mitered and the bar set after the type is in place. Unless there has been an exceptionally good lock-up, this design is a mortise, which always entails a little extra trouble. Mr. Givan also sends in a very neat program, which he says he finds a splendid advertising medium, though the sample submitted is dated last August, which suggests that he does not use this form of advertising regularly.

The page is 5½ by 5½, a rough surfaced stock slightly off the white. The front carries a neat frame and the house announcement, while the inside pages are as shown here. There is nothing

To Our Patrons:

We take great pleasure in presenting the condensed schedule of the Great Pictures which we will present during the next few weeks.

These are absolutely the finest and best productions which money can buy.

Many of them we play successfully after the Imperial Theatre, St. John, which vouchers not only for their Quality but for the fact that the subjects are Grand New and the Fines in perfect condition.

All have been secured upon lengthy contracts so that there is no danger of the Quality of our Programmes detaining. Thus you may attend any evening with the absolute certainty of seeing one of the Finest Pictures obtainable, and seeing it at a Theatre and under conditions only equaled in the larger cities.

Our intention is to issue a schedule like this alone as it is necessary to keep you in touch with current and future events at this Theatre.

Respectfully,

LYRIC THEATRE

The Inside Pages of Mr. Givan’s Program

The traveling salesman who is trying to sell a bill of goods to a merchant does not carry a brass band around with him to entertain the prospective buyer. He sticks to his sales talk. In the same way a program should seek to sell, and not give your full mind to the message because you have to study out the type, the message does not get over to the full. Mr. Givan has been fortunate in getting something easy to read.

—P. T. A.—

Takes Only a Four-Inch Strip to Get a Full Half-Page Effect on Sunday

TAKING a cross page strip, little more than four inches deep, the Poli theatre, Bridgeport, an effect of a half page since it is by far the widest space on the page and so rises to the top of the other displays. The use of a cut not intended for this shape of display gives a somewhat spurious effect, but it does not detract from the selling value of the advertisement.

A Cross Page Strip with a Half Page Effect, though it does not work well in the space. The copy writer has done what he could to make it fit by using the matching bank on the right. It was about all he could do with the material at hand, and it suggests a similar experiment to others without work with a cut not suited to the space taken. The best point is the panel in the centre, which gives the essence of the play in very few words and in a manner to rouse curiosity.
Big Lobby Displays Are Merely Large Little Ones

Milwaukee Manager Works Unique Lobby to Get Atmosphere for “Idol Dancer”

Unusually elaborate—and also unusually effective—is the lobby layout planned by George Fischer, of the Alhambra, Milwaukee, for “The Idol Dancer.” Mr. Fischer has originated a number of decidedly good ideas in the past, but he extended himself for this First National-Griffith release and has set a new mark for himself.

The lobby display merely backed up an intelligent advertising campaign, but the beauty of the lobby effects undoubtedly drew hundreds to the theatre who went inside when they got the spirit of the display. It was beyond the average lobby dress up and attained the dignity of a production in itself.

Took Entire Lobby.

Mr. Fischer did not content himself with dressing up the front in the hope of drawing the transients. He started with the sidewalk line and ran the display right up to the entrance doors.

The basis of the display was a succession of thatched huts on both sides of the lobby just sufficiently removed from the wall to give an effect of depth to the interiors. Some of these huts were closed in and only the windows gave a glimpse of the interior, decorated with cutouts from the posters. Other huts were open across the front as shown in the second of the illustrations.

The idea was not to see how many cutouts they could stuff into the spaces, but so see how effectively they could dispose a few eye-catching attractors.

Used Beaver Board.

Beaver board was used for the sides of the huts, being painted to imitate the grass thatch. The eves were slightly taller than a man’s head and sloped sharply to the peak of the roof. Tanbark in six-inch strips was used to outline the doors and windows to suggest the log frames.

Between the huts palm trees of beaver board were constructed to put slightly into the lobby and rising well above the peaks of the rooves. These were painted on both sides so that the effect was not spoiled if one turned back to look. The entrance doors were also treated to suggest the same effect. The entire display suggested a street in a native village in the South Seas island location of the story.

It did more than merely create an atmosphere for the pictures; it made talk and it brought many into the lobby with money in their hands.

The Advertising Idea.

Perhaps not many can make so elaborate a production, but a single thatched hut is within the reach of all, and in the south palm leaves can be made into real thatches with decidedly effective results.

But anyone can follow Mr. Fischer’s newspaper campaign, which started in with the set of teasers from the press book. Probably you have seen these two-inch, single-column displays in which the display of the dancing figure remains the same, but with the text changed daily for a week.

From this it went to a cross page eight, also based on the press material book, which was unusually rich in good selling talk. The dancing figure was used to hook up with the teasers. Hook-up was made with the fact that it was this picture which took Griffith to Nassau on his very nearly fatal trip, hooking up with the press association dispatches of some weeks ago.

Went Over Big.

Between the newspaper advertising, the lobby work and the stage production, the picture went over big. Probably the newspaper work alone, plus a perfunctory lobby display, would have put the production over to good results, but they wanted to get the limit, and they went to an expense which results proved to be amply justified.

The picture was not merely put over, it was put over big, and the crowds went out to advertise the story to others because they had been impressed by the magnitude of handling as well as by the picture itself.

It is from this angle that lobby decoration and stage productions pay. Given the material to start with, the extra effects make the picture itself seem larger and more important.

Active Selznick Campaign

Got Denver All Stirred Up

Sending an exploitation man all the way from Philadelphia to Denver to put over “His Wife’s Money” and “Footlights and Shadows” brought big results. L. A. Young was the exploitation man out to tour and his first stunt was to send an airplane over the city to drop thousands of heralds for “His Wife’s Money” at the Rivoli. Another idea was to get out a special edition of the Denver Express. After the regular Saturday edition was printed a special first page plate was used and the extra edition run off and distributed by boys.

Half page ads were carried in all of the papers and the campaign included an almost complete tie-up with the Denver stores, reminiscent of the best working of the “Mickey” campaign. The best display was a hat in a millinery store trimmed with greenbacks.

Arrangements were also made for a fashion show in connection with the Olive Thomas picture.

Made Mystery of Twilight Baby to Interest Patrons

Making a mystery of an occasional production is one way in which H. C. Plath, of the Temple, Texas, gets over a production. His latest film to be put over by this means was “A Twilight Baby.” He used cutouts of the First National posters, built a cow and a pup and all the rest, fencing them in for a lobby display, but he did not tell anything informative about the story or the production. He did not even come out and say that it was a comedy, though the treatment left this to be inferred. It was a highly developed form of teaser treatment and it put the picture over for a three day run in a town none too large. It cannot be worked very often, but it is good for a now and then idea.

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"I Will Be Waiting, My Love, for Thee 'Neath the Shade of the Sheltering Palm.'" A vista effect and a detail of the unusually elaborate lobby devised by George Fischer, of the Alhambra Theatre, Milwaukee, to suggest the atmosphere of "The Idol Dancer," David W. Griffith’s new First National release. It cost a lot of money, but the idea can be simplified for use in the smaller towns. Any Boy Scout can show you how to thatch a hut if you’ve forgotten what you used to know. Cut-outs will do the rest.
New Sennett Comedy Good for Hook-up Pages

Manager Vainly Sought Arrest, but His “Excuse My Dust” Got Over for All That

SOMETIMES you can’t always tell. George E. Carpenter, of the Paramount-Empress, Salt Lake City, and N. K. Parkhurst, Paramount exploitation man for that territory, figured that someone would be arrested if they dressed up automobiles without the owners’ permission. And because they figured on this additional publicity, the auto owners not only did not swear out warrants, but many of them actually asked for more.

Carpenter had “Excuse My Dust” and he figured out he could do something with penants, and he had five hundred printed up in imitation of the felt affairs cheap sports like to tie to the spare tire of their flivers. They were done in gaudy colors on pasteboard and provided with tie strings.

Decorated the Lot.

Boys were sent through the downtown district to affix the penants to such cars as they might find parked. They were impartial in their distribution with the result that the mile a minute speedster and the tame electric coupe went skidding over the pavements with the same decorative legend.

There was no mention of the theatre on the cards; merely the title, but it was so clearly an advertising device that it was not long before the theatre was hawked up with the display and very little longer before auto owners began to stop before the house and ask for another card for some friend.

The Newspaper Angle.

There were plenty of boys out and in a few hours the entire 500 tags had been used and more could have been planted had they been prepared. A few particular owners ordered the signs destroyed, but a majority of the placards stuck for days and lasted beyond the engagement.

It was good for ample mention in all of the local papers and the Herald ran a three column cut with a humorous story describing the contrasts the signs were responsible for. It was a good chance for a special writer, and Carpenter had the photographs conveniently handy when a request was made for cut copy.

The net result was that every auto owner knew there was a play about cars at the Paramount-Empress, and this information was shared by the town generally, to the resultant benefit of business on the week.

But next time Carpenter wants to get arrested, he will arrange for a complaint in advance. This time it did not work.

Still Another New Angle to Popular Fashion Show

LOOKING around for something to combat the usual dulness of Holy Week, Jim Maddox, of the Southern, Columbus, Ohio, pulled a couple of good stunts.

He booked in Marion Davies in “April Folly.” The nearness of April Fools Day suggested a contest for the best April Fool story. This was run by the Citizen as a circulation scheme. It was, of course, tied up with the play title, with ticket prizes. This ran the week before and three days during the engagement.

Next Mr. Maddox gave a new link to the style show. He arranged with F. & R. Lazarus to provide the modes, but the models were selected from the girls work-

ing their way through the Ohio State College. This got every college student interested, and the local men, as well. The rest of the women came merely to see the styles. Three shows were given daily, and the box office showed no trace of the usual Holy Week dulness.

Used Mounted Street Patrol for “The River’s End” Stunt

BECAUSE of a reward offered for the best handling of “The River’s End” by the Brooklyn managers of the Keith & Pantages houses here, the best stunt is credited to the Prospect where Harry Crull had the streets near the theatre patrolled by four mounted six footers in the uniform of the Royal Canadian Police, the saddle cloths carrying the advertisement for the story. Pine and hemlock were used to give local color and odor, and once in one corner got attention, though it gave a wrong idea of the story. The hustling enabled the film to play a full week at the Prospect instead of the usual three days, and it followed the run at the Strand, at that.

Now It Is a Comedy to Get a Successful Hook-up Page

HOOK-UP pages are getting so common that even the comedies can get a page of space with a minimum for the adaption. The last feature, for instance, has hooked up five farm implement concerns, a seed company and a patent chicken feeder with Mack Sennett’s “The Farm,” his first five reel comedy under his United Artists contract. For good measure they throw in an auto agency, making eight hook-ups on the page. This was for the “premier presentation,” which is even earlier than pre-release and a full page was taken in the other paper, partly display and partly reading notice. If this comedy craze keeps up we shall presently see the line “and a good five-part feature.”

Interested With Hour Glass

GORDON WRIGHTER, of the Poli Theatre, Springfield, Mass., woke his audience up to an interest in “Time of the Desert” with a nine foot hour glass of the usual type except for its size. The hole for the passage of the sand was very small and the question “How long will it take the sand to pass into the lower glass?” crystalized interest. All sorts of guesses were hazarded and everyone who guessed came back to see how close they had come to the actual time, which was 35 hours, 24 minutes, 38 seconds. Having got them down to the lobby, Mr. Wrighter gave them a lot of lobby stills to look at, backing them with oriental rugs and completing the display with a cut out of a Palm Tree. Louis Tellegen propped up against a real palm tree.

Give Chaplin a Cigarette

MORE good ideas have been forgotten than the next five years will bring forth. Why not dig back into the past for reissue ideas as well as reissued films, for instance, the time when you could get a crowd around a Chaplin cut-out by sticking the end of a lighted Turkish cigarette into his mouth? Turkish cigarettes will keep burning until they are consumed, and the idea is so old it is new again. Try it some time.
Let us tell how 20,000 advertisements for “Everywoman” were wrapped in as many loaves of bread in Louisville, but now Oscar A. Doob, of the Cincinnati office of the Famous Players-Lasky, comes through with the story of how George Maurer, manager of the Strand, Louisville; Joe Goldberg, his publicity man, and the Cincinnati hustler put the stunt over.

Doob went down to Louisville all full of the idea of a hook-up double decker. That was what he had been doing all over his territory. But Louisville was fed up on double deckers or single deckers or anything else, and Doob had to do something thinking.

**Turned to Bread.**

The Whiteside Bakery Company was making a double decker “Betsy Ross” and Doob went over to see them. As a result he promised them fifty tickets to be used as prizes for a hook-up contest. A box seating six was the first price, four seats went to the second, three to the third, two to the fourth, and a ticket each to the next thirty-five replies.

To let the bakery get its share, the contest was hinged upon the bread and the questions were:

- “How would you describe the Betsy Ross’ bread’s fine qualities in six words or less?”
- “Why should every woman buy bread instead of baking it herself?”
- “Which do you prefer, the ten or fifteen cent Betsy Ross’ loaf, and why?”

**How It Worked.**

All of that sounds rather foolish, but it was figured that the scheme would work best if it appeared to be purely a baking company scheme in which they had selected ticket prizes because “Everywoman” offered the best value. It did not sound like a hook-up at all, and was doubly valuable on that account. More than this it brought the company a chance to get hold of a worth-while slogan, a lot of good advertising phrases, and much light on the opinions on ten and fifteen cent loaves.

Under the original agreement, the company took one-half page and two quarter pages to exploit the contest. This made a full page of free publicity spread over three days. They played up “Everywoman” to get their readers enthused.

**Then the Wagons.**

Then Doob suggested that it might pay to get out some banners for the twenty-two delivery wagons. Maurer got them done for a dollar each, and they put them up only on wagons because these wagons kept to the right and worked both sides of the street. They were all horse-drawn and so moved more slowly than autos, giving the signs a chance.

Building up on this, Mr. Doob suggested that a slip telling of the contest be wrapped in each load of bread for a day or two, and that is how the 20,000 slips were sent out. He got three distinct advertising angles out of the single idea and Miss Beatie M. Harrington and Mr. Duffy, who represented the baking company, liked the idea so well that they tried to coax Doob off his job to come with them.

One more angle was worked. A placard was put into every grocery handling the bread telling about the contest.

**Other Stunts.**

Something of the same idea was worked by the Louisville Post, which offered a ticket to the play to every woman who sent in a letter deemed worthy of publication telling of her experiences with the Post’s on the right-hand side of each. This meant a two-column story each day in the classified section.

Then the Courier came in with an offer of a free ticket to every person who had seen “Miss Jerry” when this pre-motion picture was shown a quarter of a century ago. Those who had seen the film were to see the newest development of the idea. This was good for several columns.

Cut-outs were used freely, including some in the boxes not available for seating purposes. Spotlights were flashed on these characters. But Maurer’s best house bet was a “See Everywoman Next Week” in letters a foot high, made up of letters from the outside sign of the theatre.

This was placed behind the picture screen, and when the house was dark the screen was filed and this sign blazed forth. It was a “just once” stunt, but it was startling in its punch.

**Used a Sari to Advertise**

*“The Virgin of Stamboul***

WILLIAM CUTTS, of the Kinema, Salt Lake City, took a hint from the New York stunt and brought a “Sari” to town to advertise “The Virgin of Stamboul.” She registered at a leading hotel, was seen in all of the stores and stuck around until the advertising broke.

In Butte the film was kept in the bank in a bullion box and all house employes were bonded. The bank came in on the advertising, and helped to bring things.

**May Interest Shriners**

In Toronto a showing for the benefit of the local Shriners was arranged, working in on the oriental atmosphere of the play. In towns where there is a temple of Mystic Shriners or a Shrine Club they can be interested, or at least the “Arab Patrol” can be induced to sell tickets or pull off a special night. Just now most of the patrols are hustling to get the money for a pilgrimage to the Imperial Council in June and are working all sorts of schemes.

**This Is the Time of Year for Hook-ups with “Huck”***

THIS is the time of year when fishing appeals, and even in a cross-roads town you can get a “Huckleberry Finn” window from everyone who sells fishing tackle. Eli M. Growitz, of the Famous Players-Lasky Detroit office, got three big windows to precede the showing of Huck at the Broadway Strand, Detroit. The window shows is a hardware store, which also handled tackle, and in addition he linked up two of the large sporting goods stores, “Huckleberry Finn” with its atmosphere of outdoors, is just the sort of play to carry this hook-up, but it is by no means the only one, though the three sheets for this provide unusually good cut-outs to be made the foundation of each window scheme. If you have not yet had the chance to start to play your window now. If it has been used, watch for the next outdoor picture.

Every time a local newspaper carries an advertisement concerning your theatre, have a “reading notice” go with it in another column. Get the full value of your investment. Reviews printed in Moving Picture World are valuable as “readers.” Copy them when you play the film they refer to.

The Newest Style Bread Line.

How a Louisville bakery tied up with the “Everywoman” exploitation with their twenty-two delivery wagons and a contest.

“In the Spring the Young Man’s Fancy”

Lightly turns to thoughts of fish, and a Detroit exploitation man got three big windows for “Huckleberry Finn.”
Some Mystery Girls Have Their Own Troubles

Outside Host Proves Last Refinement in Handling an Orphans' Party for Theatre

RECEN'TLY there has been a run on theatre parties to orphans of unfortunate children. Several plays lately issued have seemed to lend themselves particularly well to this form of exploitation and these matinees have become almost as common as hook-up pages and stand in need of some rejuvenation if their are to go over properly. Such a twist has been devised by the Broadway-Strand, Detroit, for "Huckleberry Finn" in the outside host.

Heretofore the party has been given either by the theatre or by some newspaper in search of a circulation feature. Both schemes had their angles of advantage. The theatre party appealed to all the papers, but brought less space than a single paper would give, though this space was better distributed. To put over "Huckleberry Finn" the Detroit-Strand felt the need of something new—and found it.

Picked a Host.

Sol E. Sallan, a leading jeweler, was given the chance to be the host, and he was quick to perceive the advantage accruing to him. Sallan occupies a store at the corner of Woodward and Gratiot avenues, said by experts to be the most valuable commercial location in the United States.

According to the plan it was Mr. Sallan and not the theatre who felt that it would be a shame did the orphans miss this chance. The first story told that he had offered to purchase a block of 600 seats if others would arrange the transportation. This led to the second step. The auto agencies were quick to get in on the stunt. One company supplied twenty sedans and another ten. A department store and a motor truck concern each offered four trucks, making a fleet of thirty-eight cars.

Police Helped.

Then the police department was approached with the request for aid. To get the cars up to the theatre and away again would necessitate some change in the traffic regulations. The Chief took the shortest way out. All other cars were to be parked in the block in which the theatre was located during the performance. Eight traffic officers were sent down to see that the curb was cleared shortly before the time of the performance.

Presently the thirty-eight cars came up, and as each discharged its load, it took a position down the block. The cars were faced toward the road and as each car carried on its front a banner stating "Were going to see 'Huck Finn' at the Broadway-Strand," they formed a block long advertisement for two hours—which was another infraction of the traffic rules.

How It Worked Out.

As a finish to the show a confectioner who did not wish his name mentioned gave each child a half pound box of candy.

The chief value of the outside host was the moral effect. It was argued that if Sallan thought so well of the play as to buy a block of seats, it must be worth while. This suggestion is but lightly conveyed in a house party and not as strongly told in the newspaper hook-up, since most persons know that the theatre donates the seats. But when a leading merchant bought seats it sounded like something else again.

Window Displays Helped.

The auto companies and the stores as well as the jeweler gave window displays to back up their cooperation, and of course the newspapers took up the stunt because both the house and the jeweler were advertisers as well as because of the human interest angle. It worked better all the way around.

Goldwyn Mystery Girl Had to Double in Stage Showing

GETTING additional use out of a veiled lady, Stoffer and Sennett, managers of the Grand Theatre, Tiffin, Ohio, used a girl who was booked for the same time as Farrar in "The Stronger Vow.

She got into town several days ahead, wearing a black mask and otherwise conducting herself as mysterious ladies should. Hook-ups were arranged with local merchants on an advertising campaign on the girl and feature stories were arranged in both of the local papers. Nothing was said about films until the eve of the showing when it was "discovered" that the girl was Leone Merriam, who would appear in person during the run of "The Stronger Vow.

This cut both ways, for it helped the pictures it put a vaudeville act over to big interest. The stunt was suggested by C. C. Deardouff, the Goldwyn publicity man in Cleveland, who has worked a similar stunt in other sections of his territory, though without the personal appearance feature.

New Vitagraph Posters Show Snappy Pictorial Effects

TURNING over a new three-sheet, the Vitagraph is offering some unusual posters for forthcoming releases, as evidenced by this reproduction of the six sheet on "The Garter Girl," done from O. Henry's story of the once famous Charmion. Getting away from the solid effects

One of the Vitagraph Six Sheets.

which most poster artists seem to love, the drawing is open and attractive, and suggestive of the lightness of the story. A one sheet is along very similar lines, while a three sheet is along the same lines, the set forming a harmonious whole. A 24-sheet poster for "Lure Demos is available for any production and offers a portrait, two character poses and six of his chorus, while the two sheet is on a theatre without crowding it. It is built to be available for any production.

Used Prize Ring to Tell of Jack Dempsey Serial Showing

SING a prize ring as a lobby attractor got a big play on the Jack Dempsey serial, "Daredevil Jake" at the Variety Theatre, Cincinnati. The ring was in miniature, but perfect in every detail and it stood right in the heart of the box office where everyone could see it. It could be stored and used for each showing of the serial to decidedly good effect. If it is wanted only for one time it would probably be possible to hook up with some dealer in boxing gloves and split the expense with a card telling that this is the best sporting goods. This would also pave the way to a borrowed window.
Back to the Old Days for "The Copperhead"

United Artists Issues Five Folders to Help Exhibitors Put Over Comedy

CONTINUING its policy of helping exhibitors to help themselves, the United Artists Corporation has issued five folders that contain Mack Sennett five reelers, "Down on the Farm." These folders range from four to twelve each and severally handle the program and newspaper exploitation, newspaper advertising suggestions, newspaper publicity, lobby display and posters and the music and presentation of the film. But perhaps the most radical departure from old methods is the continuance of the art copy, which was first used for "Pollyanna" and very generally taken up by the exhibitors all over the country. The supply of cuts and mats is ample, but in addition there are drawn designs to be filling in from two to four columns or larger, for the use of those larger houses which may wish to make their own displays.

Snappy Cuts.

There is not a piece of advertising, even in the single column width, which does not suggest the speed of the production, while the layouts are still better. About the best of the book is the three streamers to be used for head or tail pieces, genuinely humorous in their drawing, and capable of being employed in a variety of ways, from a straight tail piece to a page border, as was recently shown in an advertisement for "The Lost City." They are so spaced that the cuts can be seen apart, if desired, to get smaller pieces or joined to make a continuation. About the only objection to the material is the suggestion that the house name appear above the layout instead of within the border, but the drawings are so made that the signature can run within the cut with no alteration. These drawings are supposed to be for the use of the larger houses, while the book can afford special cut work, but in the case of the "Pollyanna" designs even the smaller houses picked up the art work for special displays, working the designs into house layouts.

Dividing the book into sections makes it possible to distribute the folders to those who have each department of exploitation in charge instead of making it necessary to pass one book from hand to hand. A newspaper folder gives suggestions for newspaper stunts, and the music and production folder contains ideas along these lines, while lobby work comes as well provided with suggestions. There is something from every angle, and to suit every purse.

Presswork the Camels

If you play "The Virgin of Stamboul" play up the running camels used in the picture for one or more press stories. Ask your patrons if they have ever seen a camel run. Most of them will be willing to so swear that they have and, a heading, "Did you ever see a camel run?" will get attention because it seems to sound so silly. All your lives your patrons have been reading about "the fleet ships of the desert," but few of them ever say any camel fleeter than a canal boat drawn by a lame mule. The circus camels are all carvan camels, trained to hold a slow walk for hours, but if they are compelled to go as rapidly as a man in a hurry they soon tire and go on strike. The running camel is as distinct from the caravan beast as a Rolls-Royce differs from a Ford. Most of the camels Americans have seen are the cheaper caravan animals and the running camels used in "The Virgin of Stamboul" are really curiosities in America. Some years ago the Hippodrome management loaned its camels for a Shrine parade in New York. The procession had not gone half a mile before the camels had to be sent back to the stables. They could not keep pace with a man walking in fast march time. The fact is so little known that you can probably get into the pure reading columns with a story and get a little side interest in this unusual story.

Better Get an O. K. for This

HARRY J. TROXELL, JR., of the Photoplay Theatre, Gettysburg, worked a purely local angle in his advertising for "The River's End." It will be recalled that the supposed murderer who comes back in the guise of the policeman is name John Keith. There is a prominent local resident of the same name and the newspapers flared with the fact that John Keith was suspected of murder. They had to read on to discover that it was a fictitious John Keith, and by that time they were interested in the play.

The stunt works well in towns where leading citizens are well known, but it is best, to avoid trouble, to first obtain the consent of the person thus exploited. An injunction suit might prove costly.

Gane Took Seriously the Old Stage Coach Suggestion

PERHAPS you recall the good old days when about every third plan book suggested that you get an old stage coach and run it through the town, utterly ignoring the fact the coaches are scarce. The idea died out after a time, but William Gane, of the Belmont Theatre, Philadelphia, dug out an old coach; possibly the one the Labin company used to employ, loaded it with men and women dressed in the period of the play and sent it through the streets properly tagged. And it worked, just as the press men used to say that it would. And if you can't get a coach you can get some old fashioned rig, perhaps. There is always the costume in a pinch, and the costumes need not give much trouble if you keep your people in the rig.

It's Not on Account of the Railroad Strike

William Gane thought this stunt out before a peeved switchman in Chicago made up his mind to cost the country half a billion dollars.
Among Busy Key City Exchange men

Warner Film Attractions of Cleveland, Increases Output

The Warner Film Attractions of Cleveland, following the successful independent exchanges, through purchases and amalgamation, and now has a great number of Southern branches and many months to come. This company is the youngest of the city's films, and is one of the most successful. It has been in existence about a year, having been organized by Dave Warner, brother of Abe and Harry of New York.

Dave Warner has increased the capital and enlarged his headquarters, which are now located on the second floor of the Erie Building, practically the whole floor being utilized. He has engaged Lou Gieger, well-known film man, to have charge of the sales force. Nate Flesher, another live wire salesman, has resigned the Universal and gone with the Warner exchange. They are engaging on a basis for the future, and the new setup is to be opened over covered Ohio and Kentucky, according to Mr. Gieger.

Mr. Warner announces that some of the pictures which he has are four series, including Ring Bagent in "The Hawk's Tail," and Frank Barkley in the series of 134 Roy Stewart, "In the Lone Hand." They have been distributed in a series of 16. The series are being built up and will be distributed here.

They have also released the richly-gifted Miss Irene Ochoa, the San Francisco of Realest, and one of the most prominent of the city's comings. She is ill with diabetes, and her position is being filled temporarily by Mr. Gertrude Kuckel, formerly of the San Francisco and now with the Coliseum Theatre.

San Francisco

Frank Hatch "Betre" Pneumonia

Frank Hatch, well-known film man, spent several weeks here, coming here direct from Florida, whither he had gone to recuperate from an attack of pneumonia. He is quite well now, and it took the combined efforts of four physicians and two nurses to pull him through.

"The Boos" Visits John McAler.

R. Nadler, president of the Circle Film Attractions, was in Pittsburgh recently. In connection with him is John McAler. He expressed himself as well pleased with the showing made.

"Kelly" Wins Promotion.

C. C. Anderson has been named as Kelly for some time in charge of the advertising department of the Pittsburgh Fox exchange, a move that has been promoted by some force in the capacity of assistant booker.

Crandall Exchange Prosperous.

William Finkel, of the Crandall Film Company, Pittsburgh, is on the road in the State, specializing on "Silk Husbands and Calico Wives." Milt Crandall, publicity man for the company, will spend the next few weeks at the home office in Pittsburgh, directing the activities of the various persons here playing the Oed on the Equity productions.

Grier Now Owns It All.

Jack Grier, of the Diamond Film Company, Pittsburgh, is now the sole owner of this thriving young exchange, through the purchase of the interests of his associates in this firm. Within the Diamond will announce a road show attraction.

Plays "Spotters" on Percentage.

Harry Willums, of the Standard exchange, Pittsburgh, is now working with "The Spotters," which is playing on percentage only. Harry's publicity matter and the units are in a most great fashion.

Prinz Opens New Exchange.

J. J. Prinz, well known among film men and exhibitors, has opened an exchange at 100 Fourth Avenue, Pittsburgh, and has an excellent line of feature subjects and single-reelers.

St. John Brings Home the Bacon.

Floyd St. John, who recently organized the Co-operative Film exchange at San Francisco and opened headquarters at 165 Golden Gate, arrived from New York to inaugurate his trip to New York, made for the purpose of making purchases of film. He has secured the facts in Froh Comedies, the Stecher-Caddock wrestling match, in three reels, and eight light features for release during the year. He plans to take over more room locally at an early date and to open a branch in San Angeles within the next couple of months.

J. A. Brebhan Goes to Los Angeles.

Having put over "The Confession" in great shape at San Francisco, J. A. Brebhan, of the Equity Pictures Corporation, has gone to Los Angeles to do the same thing there. This concern has sold the Australian and New Zealand rights to this picture to Mo. Gets, who is now here from the Antipodes. At present, he recently had "The Confession" and "Eyes of Youth" playing at the same time in the Liberty and Cinema theatres, rival houses.

Buffalo

The "Come-Back" of Savage.

Daniel J. Savage, one of the veterans of the motion picture business and a man who has been in the Buffalo film game as manager of the old General Film exchange here, has "come back," after about a year's absence. Mr. Savage is now manager of the Empire State Film Company, of which he is a partner. The office is on the Empire building, and is a pleasure to visit. Mr. Savage is a gentleman of many years' experience and is well to know to the film men in this state and his territory will extend as far east as Utica.

Lieut. Jim Anderson in Buffalo.

Lieut. Jim Anderson, First National exploitationist par excellence, has arrived in Buffalo, where he is going to Western New York towns for the showing of "Auction of Souls," together with personal appearances of the stars of the picture. The first campaign was in Florida, Pennsylvania, New York, and the third in Lancaster. The lieutenant is placing some very snappy advertising copy in the home sheets.

Kahn and Holmes Tour.

Harry Kahn, president of the Metro office, and Taylor Holmes, Metro star, toured week of April 8, appearing in Syracuse, Buffalo, Utica, and Rochester. Mr. Kahn reports the signing of a contract for the presentation of Alice Lake in "Shore Acres," and a New York premiere for the star of the picture. The first campaign was in Florida, Pennsylvania, New York, and the third in Lancaster. The lieutenant is placing some very snappy advertising copy in the home sheets.

Wilkenson Booming Wanda Hawley.

Harry T. Wilkinson, Realest manager, has returned from an extended conference with officials at the home office in New York with the announcement that no expense will be spared to put over the new Wanda Hawley features. Mr. Wilkinson has already commenced a whirlwind campaign on "Miss Hobb's." Mr. Wilkinson also announces the engagement of Harry Dixon, formerly with Pioneer, as city salesman, succeeding Maurice Cohen, who has been named branch manager of the New York office."
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.

MAYFLOWER PHOTOPLAY CORPORATION
presents
THE LUCK OF THE IRISH
AN ALLAN DWAN PRODUCTION
From the Famous American Romance
by HAROLD McGRAITH
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
Live News from Everywhere

Pittsburgh Paragraphs

Attractions April 12-17
Grant: "The Beauty Market."
Liberty: "The Beauty Market."
Olympia: "Modern Home."
Loew's Lyceum: "Sinners."
Cameraphone: "Sinners."
Blackstone: "The Film Cheat."
Columbia: "The Strange Boarder."

Takes Partner and Improves.

THEODORE MIKALOWSKY, of the Rex Theatre, Masontown, Pa., has sold a half interest in his business to R. E. Hayes, a prominent hotel man of that town, and will begin immediately to enlarge his house. Mr. Mikalowsky has been an exhibitor in Masontown for the past eight years. He conducted the Iris Theatre there for two years and six years ago built the Rex. He has been singularly successful, especially when it is considered that Masontown has a population of only about 900.

Dedicates Pittsburgh's Largest Screen.

The new Lincoln Theatre, the latest theatre to be erected in the East Liberty section of Pittsburgh, had such a brilliant opening on Saturday, April 3, as to leave no doubt as to the future success of the venture. First performances were held at the Astro Theatre. The capacity of the house is 1,900 and the plant represents an investment of $75,000, exclusive of the ground. The store-room is a built-in front of the house, two to the east and one on the west side of the lobby.

The opening was a most auspicious event which attracted people not only from the immediate neighborhood but from every section of the city. Beautiful floral emblems adorned the lobby. These were from the Exchange florist, G. B. Goldwyn, Mr. and Mrs. Dave Adler, the Blackstone Theatre, as well as a number of contractors who did work on the building.

Powers cameraphones purchased of the Pittsburgh University was a large screen in the lobby, installed by the Hollis, Smith, Morton Company. The screen measures 21½ feet across the top.

Dent Takes Pittsburgh Operator.

William H. White, one of the most popular members of the Moving Picture Machine Operators' Union, Local 171, Pittsburgh, passed away recently, a victim of pneumonia. Mr. White was fifty-five years old and for the past two years was chief projectionist at the Olympic Theatre, on Pittsburg's "Avenue."

Wellsburg, W. Va.'s New House.

N. G. Anna's has broken ground for a new six-hundred seat house in Wellsburg, W. Va. It will be modern and will be up to date in every respect and will cost close to $75,000. It will be called the Strand.

Oil Attracts Film Man.

Frank L. France has succeeded his brother, Dan France, as manager of the Pittsburgh branch of the United Theatre Equipment Corporation. Dan France is going into the oil business with A. S. Davis, a former film man in Pittsburgh. Frank France has been with the U. T. E. the past six years; it is a foregone conclusion that he will make good as the new manager.

Veteran Showman Retiring.

John Wick, the veteran showman of Kittanning, Pa., is going to retire from the amusement business, having leased Wick's Opera House to George E. Wentz, of Cincinnati, for a period of twenty years. Mr. Wick is a practical showman, and Wick states that he has retired from the show business for good. He is going to New York to live, but will do considerable traveling with Mrs. Wick the coming summer, their itinerary taking them to California and Mexico and possibly the Philippine Islands.

San Francisco Sightings

Attractions April 11-17.
California: "The Woman in Room 13."
Ferolla: "Easy to Get."
Imperial: "Down on the Farm."
Strand: "Human Desire" and "The Lincoln Highwayman" (double bill).
Rialto: "The Silver Horde."
Tivoli: "The Idol Dancer."
Froula: "The Phantom Melody."

Building a New Theatre in Grant. The theatre will be named the Grand and will be erected by the Pacific Theatres Corporation of California. With two other large branches, Bannister and Reid, for this neighborhood, it will be a merry race to see which will be completed first.

Theatres in the Western part of the state have opened for the season. The Natural News of the World is in full swing and the motion picture industry is well on its way to another successful year.

Power Agent Visits Los Angeles.

William W. Lewis, special representative of the Nichols Power Company on the Pacific Coast, with headquarters in this city, recently visited Los Angeles on a business mission.

Savoy Showings Pictures Again.

The Savoy, on McAllister street, has been opened for a short run with moving pictures, the opening attraction being "Open Your Eyes," a film prepared under the direction of the United States Public Health Service. Following this engagement, the house will be turned over to Wallace Reid and company, who will offer the spoken drama, "The Rotters."

Film Notables Visit San Francisco.

Carl Laemmle spent several days here recently looking over his exchange and theatre holdings. During his stay Henry MacRea, who has a company headed by Marie Walcamp, arrived from the Orient, where a Universal serial, "The Dragon's Net," was produced in its entirety. While Miss Wallcamp became the bride of her leading man, Harlan Tucker.

Mary Miles Minter, Realart star, and a company passed through this city early in April on route to Utah to secure scenes for a forthcoming release, the action in
which is supposed to be in the Cumberland Mountains. Others in the company were Charles B. Ellis, and Monte Blue.

New Theatres and Changes.

Patricia Higgins is arranging to build a 1,600-seat modern house at Eighth avenue and Irving street from plans prepared by Architects Reid Brothers, 106 Montgomery street.

J. J. McNamara is preparing to erect a theatre building in conjunction with Mr. J. Armstrong and will make improvements.

The Lenawee, Cal., recently purchased by Ellis Arkush from W. P. Archibald, is being conducted under the management of Smith, formerly a San Francisco film exchange man.

Brown & Lakeman have taken over the Strand Theatre at San Francisco.

The Eureka Theatre, Eureka, Nev., has been enlarged by the addition of a gallery.

Gus Germanus, of Salinas, Cal., was a recent visitor at San Francisco and placed an order for Walter Predrey, for seating equipment for a new house he is opening.

Ground has been broken for the Hippodrome Theatre at Napa, Cal., which will be operated in conjunction with the Orpheum of San Francisco.

The Realart Theatre, recently opened at Dinuba, Cal., by Thomas Sullivan, is the second theatre of the San Francisco territory, the other being located in the metropolis.

Buffalo Brieflets

**Attractions April 11-17.**

Shea's Hippodrome: "In Old Kentucky." Empire: "Should a Woman Tell?"

Family: "The Mystery of the Yellow Room." Olympic: "Are You Legally Married?"

Lyric: "A Woman of Pleasure."

Sherry Theatre, at N. R. Sherry, former manager of Shea's Hippodrome and now manager of the Sherry Theatre, will sign his present position April 17 to enter into a new contract, and will remain at the Sherry Theatre until August 1, when he will manage the Broadway Theatre, which was purchased by the Sherry Amusement Company from Friday, April 9. This company, capitalized at $100,000, will operate the Broadway. John G. Satter, former manager, will be interested in the new company. Mr. Sherry is president.

**Attractions April 14-17.**

The Coterie, an organization of Buffalo women who care for children of tubercular parents, received a large basket of flowers for Easter from Elmer C. Winzear, manager of the Central Park and Premier theatres, together with a letter, to be read to the children at either theatre at any time.

Albert Beckeride, manager of the Olympic Theatre, was found guilty by City Judge McLaughlin of violating the city ordinances in permitting persons to crowd the aisles and passageways of the theatre on Tuesday evening. April 5. Judge McLaughlin suspended sentence, but warned that if the practice was continued another complaint made he would impose a heavy penalty.

**Majestic Theatre Sold.**

The Majestic Theatre, on East Ferry street, owned by J. Black, has been sold to Jay Parmelee, according to a proposition until August 1, when he will manage the Broadway Theatre, which was purchased by the Sherry Amusement Company from Friday, April 9. This company, capitalized at $100,000, will operate the Broadway. John G. Satter, former manager, will be interested in the new company. Mr. Sherry is president.

**Hoenck Leaves Ellen Terry.**

Arthur Hoenck, manager of the Ellen Terry Theatre, has resigned to accept a position with one of the larger New York companies.

**Hoosier Happenings**

**Work Is Progressing Rapidly on Remodeling of the Princess Theatre.**

Rumors are flying around that a definite date has not been set for W. F. Easley, manager, expects to hold a formal reopening of the Princess Theatre late in May. The building was completely rebuilt, a new front is being installed, and a large amount of new equipment will be installed.

**May Have Clue to Robbery.**

Part of the equipment used by the safe of the Prince has been obtained, $1,000 from a safe in the office of the Auditorium Theatre, Connersville, Ind., recently, was found this week on a street in Toronto.

**Big House for Evansville.**

F. E. Grunenberg, Sr., and his son, F. E. Grunenberg, Jr., of the Victory Theatre and Hotel Company, were in Evansville, Ind., this week making arrangements to tear away the building on Main street, east of Sixth street, which is to be the site of the new six-story motion picture theatre building.

**Theatre Planned for Vincennes.**

A handsome new theatre, to be known as the Vincennes, is to be opened at Fifth and Main streets, Vincennes, Ind., by a company formed by L. A. Wilkerson and Adler Lyons, two prominent citizens of the city. The structure, which will have a frontage of 73 feet and a depth of 125 feet, will be built of brick and iron and concrete, with terra cotta trimmings, and will be practically fireproof. There will be eleven exits.

**Philadelphia Pointers**

**Free "Movies" for Charity.**

REE "movies" were shown in twenty-five of Philadelphia's leading motion picture theatres Sunday, April 10, afternoon and evening, as part of a campaign to raise $1,000,000 for the St. Agnes Hospital. Judge M. Patterson, chairman of the campaign committee, has given unlimited support by the Stanley C. Rich, a prominent citizen, who offered the use of all his theatres in the city.

**Flinn Men Shift About.**

Two popular and well known film salesmen, who recently have made changes are N. E. Milligan and Joe Pierce, who are both now with the Vitagraph. It matters not whence they came.

Sam Flitt, a well known local exhibitor, is now in Hollywood. Mr. Flitt is also vice-president of the Exhibitors' League.

Sam Flitt has returned to town and is now representing Selznick's Co-operative Organization.

For many years the successful manager of the Supreme Exchange, announced that she has decided to extend her career in the exhibition field.

**Theatres and Changes.**

W. Wadsworth, of the Crystal Palace, South street, has reopened the old Royal Palace Theatre, at Twenty-seventh and Girard avenue, as the Elite. The old theatre was remodeled at a cost of $20,000 and has been converted into a beautiful photoplay house. Overflow crowds attended the opening night last week.

**Hoeis**

Pictures, Inc., at 1237 Vine street, is the latest exchange to open in the local field. Jay Emanuel, former manager of the Reporter and Dave Alexander, late booker of the Paramount exchange, will operate the exchange.

**Dominion of Canada**

**Toronto Attractions April 12-17.**


**Heads Exhibitors' Organization.**

J. A. McPhate, manager of the Princess Theatre, Winnipeg, Manitoba, has been elected secretary-treasurer of the Manitoba Exhibitors' Association, which is one of the substantial exhibitor organizations in this country. Mr. McPhate arrived in Winnipeg and is a former newspaperman.

**Personals Concerning Canadians.**

Charles Brown is the new manager of the Liberty Theatre, Calgary, Alberta.

Thomas Stranata has reopened the Mirror Theatre at Mirror, Alberta, performances beginning Tuesday and closing Thursday.

J. E. Archer, of Vancouver, B. C., has been appointed manager of the Vancouver office of Regal Films, Limited, Toronto.

L. H. Keller, formerly of Seattle, has been appointed manager of the Empire Theatre, North Vancouver, B. C.

**Canadian Explosives, Limited, Vancouver, B. C., have arranged for the opening of a moving picture theatre on James Island for the entertainment of their employees.
With Opening of New Exchange System, Educational Offers Varied Attractions

With the opening of its new exchange system, Educational Films Corporation promises to offer exhibitors films of new material and makes. Practically all of this material is completed and in the offices of the company and the fullest sales and exploitation aids have been completed. None of the educational product is more than two reels in length. This accumulation of material has been planned by Vice-President and General Manager E. W. Hammons, so that a full amount of exploitation material may be ready for each exhibitor. This is Volume as Volume.

The product actually on hand supplies not only a volume but a great variety of material. Especially welcome to exhibitors will be the Robert C. Bruce Scenics which were made during a recent visit to the coast of British Columbia and Alaska. Mr. Bruce made the trip from Seattle in a schooner and obtained a large amount of action material. He then sought the tropics and has just returned from Cuba and Jamaica, where he is reported to have obtained a quantity of unusual material.

Eight of the Chester-Outings, which will hereafter be controlled by Educational, have been completed. These will be leased weekly. The first half-dozen of the Chester Screeners have also been completed. There will be one of these every two weeks.

Thirty Reels of Travel Pictures.

In process of editing and titling there are some thirty reels of travel pictures, taken in almost every part of the world, that educational promises will reveal a new artist among photographers. Various sections of Europe, Asia and Africa are shown in these pictures. Material is now en route from the two expeditions sent out by the Interchurch World Movement. It includes unusual sights in Mediterranean countries, India, Siam, Java, Sumatra and China.

Final work is being done on the pictures acquired in cooperation 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 release were that they could be secured in co-operation with the New York Conservation Commission. There also must be considered a large amount of material that has been acquired from independent cameramen.

Rapid Progress in Comedy Field.

Educational has recently expanded its operations further by entering the comedy field. Among the first of these acquisitions are the Chester Comedies. Already in the New York office is the first of another series of two-reel comedies which has not yet been announced, and the second of these has also been completed. Negotiations have practically been completed for two other series, units of which have already been finished, while Educational will also probably acquire the product of two companies established in the comedy field and far ahead on production. In addition, several reels of the new product of the Stereoscopic Camera have been completed.

Promise Release in May of New Alice Joyce Production

VITAGRAPH will release its next Alice Joyce production, "Dollars and the Woman," during May. Miss Joyce recently completed the final scenes at Vitagraph's Brooklyn studio and the finishing touches are now being put on the film. As in the case of "The Sporting Duchess," Miss Joyce's previous special production, the direction was by George Terwilliger. Robert Gordon will be seen as Miss Joyce's new leading man. "Dollars and the Woman" is an adaptation of a story by Albert Payson Terhune. The scenario was written by Lucien Hubbard, who has been writing a series of screen plots which have been successful. The story deals with the experiences of a young society pair whose original fortune dwindles rapidly from extravagance. The plot is complicated to use heroic methods to keep up appearances.

Canadian Traveling Film Show Offers Entertainment for Villages in Winter

The residents of three villages in Northern Ontario have been enjoying the performances of a traveling film show which have been presented at regular intervals during the past few months. This "company" consists of a proprietor and a manager. A local pianist is engaged in each of the three places to provide musical accompaniment. The show has been spending two days of each week in each of the three centers and the town hall is the location in each instance.

The circuit is conducted under the auspices of the Ottawa Valley Amusement Company, the headquarters of which are located in Renfrew, Ontario. The equipment of the show consists of a De Vry portable projection machine and film service is provided by the Canadian Universal Film Company. The three circuits are Eganville, the population of which is 1,200; Carp, population 500, and Cobden, the population of which is not known.

Electric Service Was Only Difficulty.

The circuit was organized as an experiment for last winter and the plan was carried out successfully. The only difficulty seems to be, it is declared, to procure electric service in just the right quantity or proportion. On a number of occasions during the winter the lamp of the projection machine has been "blown" because the man in charge of the central station has permitted the voltage to drop and the special bulb in the projection outfit could not bear the load. After a couple of experiences, the traveling film company carried around an extra supply of lamps to insure the completion of a performance.

From five to ten reels make up the traveling program from week to week and the venture has been so successful that another circuit may be organized for next winter or sooner. Local residents have patronized these shows faithfully.

The Ottawa Valley Amusement Company operates four real theatres in large centers of the district, including Renfrew, Pembroke and Almonte, and it was not long ago that the company purchased a new theatre at Smith's Falls. The two theatres at Pembroke and Renfrew are large enough to accommodate dramatic road shows, and these houses furnished the points of the Ottawa Valley Amusement Company, Ltd., in so far as the booking of the stage companies is concerned. The theatre at Renfrew is known as the O'Brien Opera House and Senator M. J. O'Brien, of Renfrew, is largely interested in the company. The manager of the Renfrew house is C. A. Cato and he books the pictures for all four theatres as well as the traveling film show.

Maeterlinck Finishes First Story

Maurice Maeterlinck, the Belgian poet and playwright, who has been at the Goldwyn studios since the summer, has completed his first story for Goldwyn and has left for New York from where he will sail for France. The title of the picture has not yet been decided upon. A few days before their departure, M. Maeterlinck and Madam Maeterlinck were the guests of honor at the annual banquet of the Belgian Society.

Complete Scenes at Port Henry

After spending five weeks on location at Port Henry, N. Y., the company which is doing Rex Beach's "The North Wind's Music" has returned to the Goldwyn studios in New York. Carl Harbaugh who with Paul Bern, is directing the picture, reported that despite eight days of rain all exteriors had been taken.

"Luck of Irish" Went Big.

At one of the Realart exchanges an exhibitor from a small house in the teeming East Side of New York City called to select some prints. The salesman urged "The Luck of the Irish" the Dwan production presented by Mayflower, as a big money-getter.

"Don't want an Irish reel," said the exhibitor, "there are no Irish in my neighborhood." But the salesman persisted, and put it across to the house. The salesman urged, "The Luck of the Irish," his house was jammed at every presentation. He became curious as to the reason for the outcome and several of his patrons why they attended.

"Well, I wanted to find out how the Irish got the luck" was the invariable reply.

Character's New Florida Studio Ready.

The Character Pictures Corporation's new studios in Florida have been completed and work has commenced on its latest big special, "The Isle of Destiny," which is proving to be far over expectations by the directors in charge.

Ellis A. Wolf joins Character.

The Character Pictures Corporation announces today that Mr. Ellis A. Wolf has been appointed as head of the New York offices. Mr. Wolf is thoroughly acquainted in the motion picture business having served in almost every branch of the industry.
Louise Glaum in "Sex" Scores Success in Simultaneous Openings Everywhere

Harry M. Crandall’s Washington, D. C., circuit has booked "Sex," released by W. W. Hodkinson, for all the Crandall houses with an immediate opening and Metropoliton, and the entire Saenger circuit in Louisiana, Mississippi, and Florida, embracing thirty-nine towns, has booked it through W. H. Guermein, assistant general manager. In Spokane the big Liberty has contracted for "Sex," as has the Rivoli in Portland, Ore.; Andrew J. Coke’s successful Rialto in Lawrence, Mass.; the Alhambra in Pittsburgh; the Capitol in Macon, Ga., and Barton & Olsen’s Colonial and Regent, in Hampton.

Charles H. Miles’ trio of big Detroit first runs have all booked "Sex" with full week engagement for the Metropolitan, Orpheum and Regent theatres. In San Francisco contracts are being closed with Turner and Dahmen’s powerful Tioliv.

Many Theatres Named.

Among other important theatres in their respective regions where "Sex" has found immediate booking are these: the Alhambra, East End, Pittsburgh; Grand, Marshall, Tex.; Queen, Tyler, Tex.; Opera House, Laramie, Wyo.; Carson Bradford’s Strand, Nashvivle; the Majestic, Jackson, Mich.; Opera House, New Brunswick, N. J.; Majestic, Rock Island; Avoy, Moline; Liberty, Davenport, Louisiana; Washington, Wabash, Richmond, Ind.; Victory, Kokomo; Starland, Anderson, Ind.; Fischer, Danville Ill.; Orpheum, Rockford; Majestic, Sheboygan, Wis.

One of the biggest contracts of the week on "Sex" was closed by H. H. Hurn, Hodkinson Cincinnati manager, with Joseph M. Steurle, managing director of the Walnut Theatre, Louisville, for a seven-day run at a rental higher than any previously paid for a week’s engagement in the Kentucky metropolis. "Sex" has closed a record-making run in its national premiers at Jacob Fabian’s Garden Theatre, Paterson, N. J.; and has opened to turn-away business at Harry Moe’s big first run Chicago house, the Boston, according to a telegram received by the Hodkinson home office from W. C. Dineen, general manager of Moir enterprises. Milton H. Feld, general manager of Frank L. Newman Theatres in Kansas City, is acting on his own exploitation campaign on "Sex," which opens on April 18 at the Newman Theatre.

Growing Demand for Edgar Comedies.

The triumph of the first Booth Tarkington Edgar Comedy, "Edgar and Teacher’s Pet" that has been welcomed at first run theatres in all parts of the country, as one of the freshest and entertaining photoplays ever brought to the screen, has led to a big demand for "Edgar’s Hamlet," the second in the series of two-reel pictures produced by Goldwyn Pictures Corporation. This production, which is said by those who have seen the completed print, to surpass even the first release, will be distributed soon.

Ince Engages Lewis Stone.

Lewis Stone has been signed by Thomas H. Ince for the principal role in "Beau Reel," the first of a series of specials by Louis Joseph Vance, scheduled for early production at the Ince Studios on the West Coast.
About to Be "Shot"  
Harold Lloyd is the calm person shown here in Pathé comedy, "The Eastern Westerner."

Bookings Foreshadow Success of "Río Grande," Pathé Film  
GREAT success for the Edwin Carewe production, "Río Grande," set for release on April 25, is foreshadowed in the steadily increasing number of bookings reported from all the Pathé branch offices throughout the country. The leading theatres in the Southwest, near the border country in which the action of the story is laid, all have booked the picture for exceptionally long runs, and the rest of the country is signing up the picture after pre-views and in appreciation of the many successes connected with the name of the author, Augustus Thomas.

Río Grande a Vivid Melodrama.  
"Río Grande" is regarded by many as running with "The Witching Hour" in Mr. Thomas' achievements. Its melodrama and vivid action are too good for the confines of the ordinary theatre and it really has taken the wide range covered by the motion picture camera to bring out its full value. Bigness and breadth of scenes, which could not be staged in the interior of a theatre, but were possible of construction in motion pictures, are given to an impressive degree in the production.

"Down on the Farm" Opens in San Francisco to Big Houses  
A TELEGRAM from E. M. Ashe says that "Down on the Farm," the Sennett comedy, opened at the Imperial Theatre, San Francisco, on Sunday, April 11, to tremendous business, "the picture proving to be a hit." The theatre's orchestra was in rube attire for the opening, the stage being set for a haymow. Preceding this there was an atmospheric prologue of a farmyard scene. Mr. Ashe declares the reception in San Francisco of "Down on the Farm" indicates the comedy will be one of the year's biggest attractions.

Harold Lloyd Comedy, "Haunted Spooks," Will Run Three Weeks in Single Theatre  
ONE of the highest tributes yet paid to Harold Lloyd was accorded him by the Imperial Theatre, San Francisco, when his "Haunted Spooks" opened at that house on Sunday, April 11, for a run of three weeks. The Imperial is one of San Francisco's best motion picture houses, and when the contract was made it agreed to give "Haunted Spooks" a fifty-fifty split in all billboard and newspaper advertising. No other comedian in the annals of the Imperial has possessed sufficient popularity with San Francisco audiences as to warrant retention for more than a week, Pathe points out.

"Haunted Spooks" is the last of the first series of Lloyd comedies distributed by Pathe. Likewise it is generally agreed to be the finest Lloyd comedy that Hal E. Roach has ever turned out, and the opinion of exhibitors who have played it is that it is easily one of the best ever seen on the screen.

When Jack Partington, who manages the Portola Theatre, San Francisco, and supervises the direction of the Imperial, looked at "Haunted Spooks," he immediately decided to move it to the Imperial. He felt the Portola would have difficulty to accommodate the audiences which would demand admission to the smaller house and that the Imperial was the only theatre in which to play the comedy.

It was after seeing it projected for a second time that Partington decided the latest Lloyd filmmaker was deserving of an extended run. He realized he would have to upset all precedent to do this, but he thought new ideas were needed and he felt he was not even taking a chance in advertising that "Haunted Spooks" would run for three weeks at the Imperial.

Fox Film Engages A. H. Gibbs, War Correspondent's Brother  
IT looks like a case of "the army and navy—and the marine corps—forever" as far as the personnel of the Fox Film Corporation is concerned. Hardly a day goes by without the addition of some soldier, sailor or marine to the various departments now located under the big roof of the new Fox studio on West Fifty-fifth street, New York City.

The latest acquisition is Major A. Hamilton Gibbs, who has been engaged by Mr. Fox to write special screen stories for the male stars of the Fox aggregation. This will be no little task, as the screen heroes now listed under this banner include such popular actors as William Farnum, William Russell, Tom Mix, Buck Jones and George Walsh.

A. Hamilton Gibbs comes of a distinguished family. He is the younger brother of Cosmo Hamilton, whose new play, "Scandal," has been a success of the Broadway theatre. Mr. Gibbs, the famous war correspondent, is also his brother.

Cast Completed for King Feature.  
With the signing of Madelyn Clare for the heavy role in "The Hidden Path," Burton King has completed the cast for his second independent production and will commence work on this feature at once. Grace Darling will be starred in this new King production. He figures among the leading role opposite Miss Darling. Others prominent in the cast are William H. Turner, James Cooley, William Corbett and John Nicholson.

Famous Players Picture Aids Army's Drive for Recruits  
ADING the national recruiting drive of the army, the Famous Players-Lasky Corporation will this week donate a print of the film of "Civilians Clothes," representing the scenes taken last week at Camp Meade, Md., through the courtesy of Major General Grote Hutcheson, commanding officer of the camp.

The film, bearing the subtitle announcing its presentation by Famous Players-Lasky, probably will be supplemented by film of the army's corps as the pictures of the camp officers will be presented to Camp Meade. Later it will be distributed by Capitol in charge of motion picture publicity for the army, to the fifty-six main stations and 500 sub-stations of the army, covering national territory for showing in theatres until the termination of the drive.

Announce Release Dates for Keenan and Henley Features  
RELEASE dates on two big forthcoming Pathe features are announced for the first time this week by Pathe Exchange. Frank Keenan's production, "Dollar for Dollar," will be released on May 2. The following week Robert 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 Ethel M. Dumbad, radio playwright and magazine writer. Prominent in the excellent supporting cast are Kathleen Kirkham, Edward Keenan, Leatrice Joy, Jay Belasco and Gertrude Claire.

Patrick's Day Success for Southern Feature  
A new thing on the motion picture circuit is a small feature, "Patrick's Day," released by Gaumont this week. It is a comedy by the Gaumont company and is a real shamrock with a real Irishman from Ireland playing the title role. It has a real Irish flag fluttering in the winds of Chicago and San Francisco.

Leopold Sutto Sails for Paris.  
Leopold Sutto, special representative for L. Gevaert & Co., Antwerp, Belgium, who has been in New York for the past few weeks, sailed for Paris on Saturday, April 10. He will remain there about one week, going then to his home office. During his absence from this country the Gevaert company will be represented by Louis Detayen, who will stop at the Astor, and will be in a position to satisfy all inquirers as to the product and purposes of his company. Mr. Sutto will return to New York in six or eight weeks.

Edwin Mortimer Joins Metro.  
Edwin Mortimer, for two years a director with Maurice Tourneur, has been placed on the general staff of the Metro Studios in Hollywood. He takes up his new duties immediately.

Mr. Mortimer has been in motion pictures for a number of years, and before that was an actor on the legitimate stage for fourteen years.

THE GIFT SUPREME  
FOREIGN TERRITORIES NOW SELLING
Katherine MacDonald’s Next Picture for “Passion’s Playground”

WITH the completion of the finishing touches which represent cutting and assembling, Katherine MacDonald’s latest attraction, “Passion’s Playground,” will be ready for First National Exhibitors’ Circuit for distribution as provided by her contract with that organization. Produced with a care and diligence that has represented a period of months and a lavish outlay of money, “Passion’s Playground” is turned over to First National with the assurance that its delivery marks a new era of Katherine MacDonald pictures.

The large numbers of California exhibitors who have taken a personal interest in the various steps leading up to the production of this picture is definite evidence, according to Miss MacDonald and her studio associates, that “Passion’s Playground,” in addition to relating a story that maintains interest throughout the film, at the same time affords them unique chances for promotion. Scores of exhibitors have made personal visits to the MacDonald studio during the filming of the picture and their suggestions as to stills which may be made into attractive lobby novelties, valuable when the printed copy of “Passion’s Playground,” a future release of First National, Herman, Hodes has arranged to give first hand insight into the ways of the “spiritualists.”

The novel reel will show the “insiders” tricks and a few specks. It will include pictures showing how “fake” mediums produce “supernatural” effects, and forced mechanicals of phonographic spirit visitations is shown in detail, from ordinary rapping and table tipping to the visualization of spirit images and voices.

This series of moving picture subjects has been obtained through an arrangement with William Geraghty, editor of the Popular Science Monthly. There will be a section in the novelty reel every week devoted to curious scientific subjects, supplied through the Popular Science Monthly.

Another series of unusual interest will be an expose of the various devices and dexterity used by professional gamblers to hoodwink their victims. The sleight-of-hand tricks of card-sharps, sharp-shooters and such crooks will be included, as will be the more ingenious tricks of card-marking, signals between confidence men and other uses of the high class gambling crook.

Tsuru Aoki in “Locked Lips” Heads Universal for April 28

A FIVE REEL Universal, “Locked Lips,” specially written and featuring Tsuru Aoki, heads the list of releases for the week of April 28. The picture is based on “Blossom,” written by Clifford Howard. Supporting Tsuru Aoki are Stanhope Wheatcroft and Magda Lane. The production was under the direction of William C. Dowlan.

The closing climax of “The Lion Man” with Kathleen O’Connor and Jack Perrin brings this issue to a close. Art Acord and Mayor Moore make a debut in a new Universal serial entitled “The Moon Riders.” The first episode is entitled “Over the Precipice.”

Elmo Lincoln is seen in the twelfth episode of “Elmo the Fearless” entitled “Crashing Through.” An Eddie Lyons and Jimmy Osmond serial, “Hurt and Hang on,” and a feature serial “Hurt and Hang on,” and a feature serial entitled “Lion Paws and Lacie Fingers” are the

Universal Novelty Reel Will Give Insight Into the Ways of the “Spiritualists”

UNIVERSAL’s weekly novelty reel, being prepared for early release by Hal Hodes, editor the Universal New Screen Magazine, will contain a series of interesting subjects photographed during spiritualistic seances.

Due to the present interest in ouija boards, mediums and other occult phenomena, Hodes has arranged to give first hand insight into the ways of the “spiritualists.”

The novelty reel will show the “insiders” tricks and a few specks. It will include pictures showing how “fake” mediums produce “supernatural” effects, and forced mechanicals of phonographic spirit visitations is shown in detail, from ordinary rapping and table tipping to the visualization of spirit images and voices.

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Tom Geraghty Signed to Write Scripts for Famous Players

THOMAS J. GERAGHTY, one of the best known scenario writers in the profession, has just signed a long-term contract with Famous Players-Lasky Corporation, according to announcement by Jesse L. Lasky, vice president.

He will be attached to the scenario staff of the company at the Lasky studio, and his first work will be the scenarioizing of “Burgle Proof,” for Bryant Washburn, Paramount-Arcafix star, which picture will be made following “A Full House,” on which Mr. Washburn is now engaged.

Thomas Geraghty has written a number of successful scripts for Famous Players-Lasky. One of the last was that of “Too Much Johnson,” in which Mr. Washburn starred.

Pathe Campaign Books to Be Same Size as Trade Papers

ATHE EXCHANGE, INC., in the future will issue all campaign books in the same size as the trade papers and the Pathe Messeng. The idea is to create a standard for the printing of matter designed for all three purposes, or for interchangeable use, and get all exhibitors who keep files of campaign books, and trade papers, Several other improvements are also being effected.

In the campaign books the advertising insert sheet is eliminated, but the advertisements will appear inside the book, bound, so arranged that they can be taken out without injuring the rest of the matter. The reproductions of the posters all will be on one page, making it easy for the exhibitor to see at a glance the poster advertising that goes with each production.

“The New Henrietta” Is Retitled

“The Saphed,” has been selected as the release title for Loew-Metro’s forthcoming production of Winchell Smith’s and Victor Mapes’ play, “The New Henrietta.” Winchell Smith, producer and playwright, who recently joined the staff of distinguished authors at Metro’s west coast studios in Hollywood, is personally supervising the picturization of “The Saphed,” in which William H. Crane and Buster Keaton will be co-starred at the head of a notable ensemble.

Republic Shows Uniform Bookings

Briton N. Busch, president of the Republic Distributing Corporation, of which Lewis J. Selznick is advisory director, announced this week that the bookings on six Republic productions are showing an unusual uniformity throughout the country. They are “One Way Trail,” “Twelve Men,” “Rumany, Where Love Runs Wild,” “Trilogy,” “The Blue Pearl” and “The Gift Supreme.”

Selznick Makes Correction

In announcing last week the authorship of “The Gilded Butterfly,” purchased by Myron Selznick as a starring vehicle for Eugene O’Brien, mention was made to the effect that Earl H. Miller wrote the story. Bradley King, and not Earle H. Miller, is the author of the picture play.

Goodman Buys Romayne for Ohio

Romayne comedies made by Romayne Super-Film Company of Colver City have been sold for Ohio to Sam Goodman, of the Exhibitors’ Film Company of Ohio, with offices at 407 Sloan Building, Cleveland. Negotiations are pending for the remaining unsold territory.
Rivoli Heads List of Big Houses Booking “Miss Hobbs”

SOME are major stars and others just naturally are stars. That has been the sum and substance of exhibitor opinion on Wanda Hawley, the new Real-artist, as the returns from contracts on “Miss Hobbs” have been gone over and tabulated this week at the Realart home offices.

Not since the outstanding facts in these returns, according to officials of the company, were unparalleled in the history of motion pictures. First of all, less than a week first-run contracts have been closed in most of the country’s important cities and playing dates set with the release date of the picture two months off.

The Rivoli Theatre, New York, heads the list of these houses. Hugo Riesenfeld, managing director, not only booked the picture “sight unseen,” but set the week of June 6 as the date upon which the new “Queen of Beauty” is to be introduced to Broadway theatregoers. Tom Moore has also picked Wanda Hawley in “Miss Hobbs” for his Rialto Theatre in Washington, D. C., for a date in June.

Great Exploitation to Back All of Republic's Serials

DURING the course of the Selznick Pictures convention, held at the Hotel Astor, New York, Briton N. Busch, president of the Republic Distributing Corporation, announced that all the serials to be distributed through Republic will contain the most complete exploitation and service ever placed before exhibitors, in addition to 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 advertising in all the prominent trade journals and newspapers, is “The Lone Wolf’s Daughter.” Charles Hutchison, the dare-devil, is the feature of the production.

At the convention the subject of exploitation was discussed and it was announced that all the Select exploitation men would bend every effort to drive all Republic serials to success. All intensive talks on the subject were given by the Carrier brothers, of Cincinnati; Lon Young, of Philadelphia; W. F. Merkle, of Boston; A. J. Sharrieck, of Buffalo, and Ed. Atlanta. Charles McClintock also made some very pointed remarks on the subject of exploitation.

“The Lone Wolf’s Daughter” Sets New Attendance Mark

J. PARKER READ, JR.'S Louise Glaum production, “The Lone Wolf's Daughter,” which, since its banner week presentation at the Capitol, New York, has proved one of the outstanding successes of the year, captured Philadelphia last week in its initial engagement on the Martha and Nirdinger chains.

Contracted originally by the Stanley Booking Company for presentation at the Valley Forge, the Management shifted “The Lone Wolf's Daughter” to the Palace because of the larger seating capacity in the newer Stanley first-run. Not since its opening has the Palace housed larger crowds than those that flocked to see Louise Glaum.

Griffith Gets Prize Villain.

Lowell Sherman, considered the prize villain of the New York stage, and at present starring in "Sign of the Door" at the Republic Theatre, has been engaged by D. W. Griffith for the character of Lemoxy Sanderson in the forthcoming Griffith screen version of "Way Down East."
Realart Sales Forces Boom
Down Season's Home Stretch

The field forces of Realart Pictures Corporation are striving hard to close out the first season's business with a new selling record established. Two big specials head the list of productions and live star appearances 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 two features. Two Mary Miles Minter pictures and one from each of Realart's other three stars will be released in 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 released, however, until December 1, 1919, which reduces the actual time in which the seventeen productions were handled to about six months.

Sweden Ignorant of American Methods of Film Production

That the picture populace of Sweden is totally ignorant of even the simpler methods employed in the production of American films was expressed recently in a statement by Sten Wilkens, representative of a prominent Swedish motion picture magazine, who was a visitor at the Thomas H. Ince studios in Culver City.

Following a two months' analytical tour of the big studios on the West Coast, Mr. Wilkens returned to his native land to conduct a campaign intended to educate the Swedish film fans on the modern methods of film making and to strengthen their appreciation of the cinema art and the lengths to which producers go to attain the ultimate screen perfection.

An outstanding feature of Mr. Wilkens' interview was his frank admission that foreigners in general, and Swedes in particular, labored under the false impression that natural light—the plentiful sunshine of California—was used exclusively in picture making. The artificial lighting systems and the backdrops used for interior sets are unknown to the movie fans in Sweden, to say nothing of their non-belief in the existence of "make-up" and accompanying techniques, in short, well-known heroes and heroines conti- nually charming and heroic.

Inter-Ocean Gets West Coast Agency for Wohl Studio Lights

Because of the success which has attended Inter-Ocean Film Corporation's distribution of Wohl studio equipment in foreign territories, the company has been awarded the West Coast distributing agency of the well-known studio lights.

This is the gist of an announcement made by Eugene H. Kaufman, manager of Inter-Ocean Film Corporation's accessory department. It is understood that Mr. Kaufman will personally supervise the sales of Wohl studio equipment on the West Coast.

Selling Films in a Touring Car

R. E. Nehls, representative for the American Film, will hereafter cover this territory out of Cincinnati in a touring car. He has some "Flying A" Specials going into Southern Ohio, West Virginia, a part of Indiana and Kentucky, which will not wait for train service. Nehls started his career in the motion picture business as an usher in a little theatre in Chicago in 1913.

When Producer Meets the Exhibitor.

From left to right they are: Mort Singer, general manager of the Orpheum Circuit; Martin Book, managing director of the same circuit; George Lasky, vice-president of the Famous Players-Lasky; Morris Myersfield, president of the Orpheum Circuit, and Fred E. Henderson, one of the circuit's directors.

"Big Four" Tells of Pathos and Humor to Pervade Next Mary Pickford Feature

In the character of Amanda Afflick, a little cockney laundry drudge in "The Duchess of Suds," her next release through United Artists Corporation, Mary Pickford reaches the greatest height of her inimitable characterizations for the screen, it is said. Already a great part of the production has been finished and Hiram Abrams has announced this picture, the second which Mary has made for the "Big Four," for an early release.

What portions of the picture have already been shown to the members of the organization, and from the stills that already have been released for exploitation, advertising and publicity, there is no reason to doubt that the character Miss Pickford portrays gives her a particularly great opportunity to show her inimitable qualifications.

The character itself is an appealing one, effective, and apparent in its every degree of simplicity. There are many moments of cheerful fun and hilarious antics and others of tearful emotion. Yet, the story draws its line cleverly between the changes and its whole is filled with much action, heart interest and suspense, ending naturally with that ultimate justification that "sends 'em away" with "that grand and glorious feeling."

Pathos Alternates with Humor.

The role that Miss Pickford portrays is unique, demanding a make-up which in many of the slavey scenes makes her so unlike herself that she is almost unrecognizable, yet crediting her with an art for characterization that is almost beyond imitation. There is more pathos and human nature compressed into this character than is found anywhere else in the characters Miss Pickford has ever done, says a "Big Four" announcement, and she has been so carefully painstaking with this production that the predictions are that it will be her best.

This character of Amanda Afflick is that of a young English girl, born in a workhouse and apprenticed to a French laundry woman. She has read and re-read the cheap novels, the only literature that has come to her notice, all of which have dealt with the upper social strata, until her dreams and her life are composed of the most fanciful imaginings and invest her sordid surroundings with all sorts of potential greatnesses.

Many Big First-Run Houses Book "His Temporary Wife"

All the good things said in advance of Harry L. Jackson's all-star production, "His Temporary Wife," featuring Ruby De Remer, Edmund Breese and Mary Boland, have made collaboration in the steady stream of contract bookings, in the success achieved with this absorbing leap year romance by some of the big first-run houses and in the way picture showmen generally are advertising and exploiting it.

Following its big week engagement at Tom Moore's Strand Theatre, Washington, D. C., the production played to big business at thirty-five first-run theatres, including the Crystal, St. Louis; Capitol, Springfield, Ohio; Orpheum, Flint, Mich.; Lamb, Ranger, Tex.; Kenyon, Pittsburgh, and the Dreamland, Columbus, Ohio.

Robert Hichens in Red Cross Picture.

Robert Hichens, author of "The Garden of Allah," will take part in the latest American Red Cross film, "The Children of the Sahara," which will be produced in America. The film depicts the life of the children in the desert. Several scenes show what is being done by the White Nuns of the Sahara to combat the plague of blindness which is now sweeping the desert oasis towns. The author took part in several scenes, which were staged in the so-called Garden of Allah itself.
American Salesmen Enter Home Stretch in Hutchinson Tribute Month Contest

A “FLYING A” contest as a tribute to President S. S. Hutchinson, instituted by C. A. Smith, general sales manager, will close on April 30. Never before in the history of the American Film has there been such enthusiasm among the “Flying A” representatives and so much reason for honoring their president, than at present with the last eight photovoxels in the running.

Prizes will be awarded for the highest records in three classes: first, to salesmen who have the largest number of contracts on the following recent specials: “Six Feet Four,” starring William Russell; “The Hellion,” an emotional drama of love, mystery, hypnotism and intrigue; “Eve in Exile,” a picturization of Cosmo Hamilton’s famous novel, with an all star cast; “The Valley of Tombs” a masterpiece of rapid action and virile acting filmed around Lake Tahoe; “The Dangerous Talent,” a typical “Jim the Pennman” type of story; “The Honey Bee,” in which Minie, Margherita Sylva plays the leading role in the picturization of a Samuel Merwin best seller; “Slam Bang!” a daring comedy, drama, and “The Thirteenth Piece of Silver,” a story by Albert Payson Terhune.

In case of a tie in any of the prizes an equal sum will be awarded to the contestants tying.

The second prize will be awarded to those doing the largest amount of business, and the third prize to those placing the largest month. Each man had his own territory. The contest started on April 5. There is everything from “Jazz to High Brow literature picturized,” according to the general sales manager.

The “FLYING A” has a crack-jack sales force of which it is justly proud, and the spirit de corps has been greatly stimulated by the bonus system which went into effect five months ago. Under this arrangement the production of each feature is prorated among the various branches. After each office has passed its quota, the bonus becomes operative and a percentage of all the rentals thereafter reverts to the representatives. This plan insures a wider presentation for many of the older features which have proved big box office successes, while the brand new specials go almost on their own impetus.

Another item which the way of the representatives smooth in the present contest is the addition of many players of great popularity whom the American has been fortunate in securing. Among them are: “Six Feet Four,” starring William Russell; “The Hellion,” an emotional drama of love, mystery, hypnotism and intrigue; “Eve in Exile,” a picturization of Cosmo Hamilton’s famous novel, with an all star cast; “The Valley of Tombs” a masterpiece of rapid action and virile acting filmed around Lake Tahoe; “The Dangerous Talent,” a typical “Jim the Pennman” type of story; “The Honey Bee,” in which Minie, Margherita Sylva plays the leading role in the picturization of a Samuel Merwin best seller; “Slam Bang!” a daring comedy, drama, and “The Thirteenth Piece of Silver,” a story by Albert Payson Terhune.

Reports on Equity Picture Show Big Business

End of reports have been received by Sam Zierler, president of the Commonwealth Film Corporation which distributes the products of Clara Kimball Young pictures in New York State, recently, telling of the success which with “The Forbidden Woman,” Miss Young’s second Equity production is meeting on its bookings throughout the Fox houses and Loew circuit. The Ridgwood, Audubon, Acme and Fox Music theatres here have played to capacity houses and in many instances, the box office records have been broa by and town in the country. More than sixty theatres situated between Sixteenth street and One Hundred and Eighty-first street are showing, or will show, “The Forbidden Woman.”

“All the exhibitors tell me they are making money,” said Mr. Zierler, and my own observation confirms the claims. Letters, telegrams and newspaper clippings received this week at Equity’s New York office. The production is breaking records throughout the country and has, in many instances, outdone the record made by “Eyes of Youth” in the same houses.
John Spargo Will Represent A. M. P. A.
While Securing Co-operation with Press

THE most ambitious project of its
three years of active existence was
initiated by the Associated Motion
Picture Advertisers, Inc., at its last regu-
lar meeting when unanimously voted
to employ John S. Spargo, a well-known
newspaper man, as its field secretary in a
campaign to secure co-operation be-
dween daily newspapers and the motion
picture pictures.

For years there has been a condition ex-
isting to a serious extent of motion pictures
productions which has made it difficult for
the newspaper publisher and the motion
picture advertiser to meet each other half
way. Each felt that the other wanted it all; each felt the other was giving all and
getting little back. Mr. Advertiser felt lost
in facing any kind of a country-wide
newspaper campaign for the exploitation
of films, while Mr. Publisher felt that his
paper was just as much entitled to con-
sideration as two thousand other similar
publications. The result has been that
neither has got anywhere. Co-operation
there was practically nil with the exception of a
very few brilliant instances. But these
exceptions have proved the rule and have
finally shown the way in which the two
can be brought together, at a time when
each needs the other more than ever be-
before.

Mr. Spargo has for many years past held
executive positions on many of the larger
papers of the country. He recently dis-
covered the key to the situation and came
to New York to put the proposition up
to the proper body.

The plan has been under discussion by
the board of directors for several weeks
and has everywhere met with enthusiastic
support by the large and small interests
alike as they are represented in the A. M.
P. A.

Mr. Spargo begins work at once.

Educational Mails Booklet.

Educational Films Corporation is this week mailing to exhibitors a booklet an-
nouncing the enlarged activities of the
company and its acquisition of new product
for regular release. The booklets are
announced in the trade papers have been responsible
for so many inquiries for further details
that Educational determined upon this
method of explaining its future policies
and so far as possible listing the material
it will release. The booklet, however, ex-
plains that new series are constantly being
acquired, and with the company’s policy of
attempting to distribute the cream of the
short subject market, it will be necessary
for the exhibitor to watch his trade press
for current announcements.

Work on Two Big Goldwyn Productions
Is Started at the Culver City Studios

W O R K on two elaborate productions
has been started at the Goldwyn Stu-
dios in Culver City, a Mary Roberts
Rinehart Eminent Authors picture based
on her story “Empire Builders,” and an
adaptation of the novel “Officer 666”
by Augusta MclLugh. With the beginning
of the filming of these two pictures, all of
the stages at Culver City were occupied.

Under the title of “Empire Builders,” Mrs.
Rinehart wrote a two-part Saturday Even-
ares for many a decade with life as a boys
preparatory school. The characters and at-
mospheric in the novelist’s study of youth-
tured in burlesque, soon to be published in book
form by George Doran, suggest Booth
Tarkington’s “Seventeen,” although Mrs.
Rinehart’s handling of the subject is mark-
end by individuality.

E. Mason Hopper has been assigned to
the direction of Mrs. Rinehart’s newest
story, with a cast that includes Helen
Landis, Molly Malone and Ralph Bushman
son of Francis X. Bushman. This is Bush-
man Jr.’s first appearance in a Goldwyn
production and he has been given a promi-
nent role. Others in the company are Otto
Hoffman, Howard Ralston, Tom Perree and
John Lynch.

Again working with Harry Beaumont,
who has directed all but a few of Tom
Moore’s pictures since that young actor
was made a star, Moore is now engaged in
the filming of “Officer 666,” the rapid-action
farce that in play form scored a record-
breaking run on Broadway, under the man-
agement of Cohan & Harris. The support-
ing company is not yet complete, but thus
far it includes Kate Lester, Jerome Patrick,
Harry Dunkinson and George Kuwa.

Ray’s “Casey” Comedies Will
Be Released by Peter White

T HE PETER H. WHITE COMPANY
has perfected its plans to bring to the
screen Johnny Ray, the widely
known vaudeville, musical comedy and pic-
ture comedian, in a series of merry-makers
under the brand title of "Casey Comedies." The
first release will be "Casey the Wizard.'

Wherever entertainment has been given in
vaudeville, legitimate or pictures the-
known burlesque has been in numerous screen comedies. His
specialty has always been "Irish," and in
"Casey Comedies" he will play the same
role of "Fat" that he has always been
identified with.

The Peter H. White Company is well
equipped to produce and circulate the
"Casey Comedies."
Universal Recording Heavy Bookings on "Virgin of Stamboul" in Principal Cities

UNIVERSAL is scoring heavily with "The Virgin of Stamboul," Priscilla Flournoy's feature. Already first run houses in almost all of the principal cities have booked the production. In almost every city, elaborate exploitation stunts are being arranged and put it across.

Harry M. Berman, general manager of exchanges for Universal, says the sales campaign for the new picture is the biggest and fastest thing ever handled by that company.

"We did not get the prints into the hands of our 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."

Long Run on Broadway.

"The seventy-seven day booking over the Loew circuit in and around New York, has broken the all-time record of thirty-two days booking over the Fox Circuit in the same territory. These two contracts alone, with the four weeks' guaranteed to Mr. Warrilow's 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."

Crowding Houses in Washington.

"It has been shown already in several other houses in the District of Columbia, Washington, D.C. It crowded the house for the week of April 5. Tom Moore, of the Rialto, gave it the most expensive staging and the biggest audience he had ever undertaken by him for any picture."

"Another early showing of the picture, in the Ansonic Theatre, Butte, Mont., broke all house records despite adverse conditions in that city—restaurants strikes, strikes in all building crafts and the most severe Easter weather on record in that locality."

"After several days of clever exploitation along the lines typical of New York City. William Cutis of the Kinema Theatre, Salt Lake City, packed his doors during the week of April 5."

New Special Prizma Series

Is Nearly Ready for Release

TOWARD the close of the highly successful and spirited convention of the Selznick Pictures Corporation, held at the Hotel Astor, New York, Sam E. Morris, vice-president and general manager, made known some interesting facts relative to the future distribution and production of Prizma productions.

Make Feature in Colors.

Several weeks ago Lewis J. Selznick announced through the trade press that in the future Prizma Color Pictures would be distributed through Select exchanges and that he aimed to produce in colors a series of features and short dramas. Mr. Morris' remarks brought to light that a special series of Prizma pictures will soon be ready.

A special series of twelve productions," said Mr. Morris, "will soon be ready for release. By next August or September a series of Prizma five-reel dramatic productions will be announced for the year 1921."

George Meeker, general manager of Prizma, stated that a release chart would be available for all exchanges by May 1 and that two styles of one sheets and lobby displays will be furnished all exhibitors booking Prizma productions.

Selznick Branch Managers

Give Morris Diamond Links

A token of their esteem and appreciation of the ability and co-operation of Sam Morris, general manager of the Select and Republic organizations, the branch managers of both companies presented Mr. Morris with a diamond studded platinum set of cufflinks and shirt studs at the April 6 meeting of the convention held at the Hotel Astor, New York.

Charles C. Pettijohn, assistant to Lewis J. Selznick, made the presentation, pointing out that the exchange managers who had been listening to the discussions of co-operation, wished to take advantage of the subject and endeavor to show Mr. Morris their appreciation of his co-operation as general manager. Mr. Pettijohn said: "It is the unanimous desire of the assembled members of the Selznick organization to express in some measure our admiration for your ability, our respect for your leadership, and our affection for your personality."

Elaine Hammerstein Renews Her Contract with Selznick

AT the close of the second annual convention of Selznick Pictures in New York on April 9, it was announced by Myron Selznick that he had re-engaged Elaine Hammerstein for a period covering seven years.

The previous good work of this star and her popularity among all lovers of screen drama, combined with her ability to portray and imbue all roles with artistic exactness, was of prime importance in securing her signature to a new contract.

Miss Hammerstein Popular

According to Mr. Selznick, Miss Hammerstein has been one of the box-office attractions of the Selznick program. Her most recent picture, "The Shadow of Rosalie Burns," in which she was the dual role, is declared to bring out her screen personality and ability better than anything she has yet done. The two characters she portrays in this production are of such contrasting types as to tax the ability of an even more seasoned screen star than Miss Hammerstein.

"The Woman Game" is understood also to have done much in furthering the popularity of Miss Hammerstein.

New Blackton Film Completed

J. Stuart Blackton has just announced as finished "Soul and Body," his new special feature, which was made under the working title of "The Soul Spinners." J. Herbert Rawlinson is starred in the play, which was written by Shannon Fife. This is the second picture J. E. Robbins, screen editor of the Blackton staff, has cut under Mr. Blackton's supervision.
Strange Ship Sails Desert Sand Waves in Fairbanks’ Feature, “Mollycoddle”

ONE of the strangest sights that ever cast a shadow over the Arizona desert was that introduced to that country some time ago when Douglas Fairbanks and his company of seventy-five people arrived near Palaceo in film scenes of “The Mollycoddle,” which will soon be released by United Artists Corporation. It was the spectacle of a sea-going yacht, all rigged out and ready to bear the billowy waves, so to speak. The yacht had been built in exact replica to palatial and luxurious sailing craft.

A huge truck frame was utilized and the yacht was built solidly thereon. When it wended its way across the desert it presented the appearance of some great white bird skimming along near the ground, and when the purple shawl and white yacht server the desert, the mesas in the distance looked like ocean waves and the illusion was almost complete, for the blending of colors with the white in the foreground lent a vivid impression of the ocean transferred to the dryest spot in America—Arizona.

“Ship” of the Desert.

This strange craft plays an important part in the plot. It is used in this land of blistering sunshine by day and splashing cold by night by a diamond smuggler, whose mania is that of sailing the seas in just such craft. When he becomes marooned on the desert, he has this yacht constructed and brought to him so that he can amuse himself and try to make believe he is out there in his favorite ocean sailing alone as of yore.

This is but one of the many things that are being utilized in “Doug’s” next picture which has necessitated the Fairbanks company spending a large amount of money and causing the members of the cast to travel thousands of miles to get the proper scenes called for in the scenario. The action of the story swings from the Pacific Coast through Arizona and New York right into Europe and to that famous resort, Monte Carlo.

It was down with the Hopi Indians in Arizona that Doug succeeded in obtaining some of his most unusual material. The stunts that he did there for the red-skinned Indians made him beloved by everyone of them, and on many occasions during recreation periods he would pull some of his inimitable stunts.

The scenic backgrounds that were secured for the filming of this production are beautiful and on one occasion the company ran into a hurricane, during all of which time they worked and obtained some wonderful material.

Louise Huff Is Engaged to Star in Selznick Pictures

THE engagement of Louise Huff, well-known motion picture star, as a stellar light of the Selznick organization, was announced after the second annual convention of Selznick Pictures in New York. The acquisition of Miss Huff brought two stars under the Selznick banner within one week, the other being William Collier, well-known comedian.

The engagement of Miss Huff as a Selznick star by this is considered further indication of the great progress being made in increasing the activities and output of Selznick. This contract with the newest addition to the Selznick star forces covers a period of five years, beginning immediately.

Mr. Selznick said: “A long and careful investigation—concerning not alone her merits as an actress, but her appeal as a siren—was made through a dozen different sources. 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 theatres, asking them what they thought of Miss Huff. Another strong factor in making the decision was the amount of mail received by her in the course of a month from picture fans.”

“Civilian Clothes” Finished, Meighan Starts Buchanan Play

THOMAS MEIGHAN has returned to California upon completion of the filming of “Civilian Clothes,” the Paramount-Artcraft production which he came East to make under the direction of Hugh Ford, and will start work at Hollywood immediately on “Conrad in Quest of His Yesteryears,” under the direction of William De Mille. Mr. Ford is now cutting “Civilian Clothes.”

Adapted by Clara Beranger, who was responsible for the script of “Dr. Jekyll and Mr. Hyde,” the screen version of Civilian Clothes” is said to be a highly satisfactory pictorial story of Thompson Buchanan’s play, which, earlier in the season, served so successfully for Thurlow Hall and Olive Tell. The popularity of the play was so pronounced that it broke all records for a long run in California, and is at present doing profitable business on the road.

Hodkinson Branches to Have a Double Trade Showing

A PRIL 25 is announced by the Hodkinson organization as the release date of Augustus Thomas’ “The Harvest Moon,” the Dietrich-Beech production starring Doris Kenyon which, along with “Cynthia-of-the-Minute,” the cabinet-American Joseph Vance production, starring Leah Baird, will be the subject of a double trade showing at all Hodkinson exchanges the coming week.

“The Harvest Moon” has been booked for pre-release engagements at the Kenyon, Pittsburgh, Rex, Ottumwa, Iowa; Grand, Reading, Pa., and the Casino, Chester, Pa., where the artist’s first Hodkinson release, “The Bandbox,” played to crowded houses for a week. At two of these theatres other engagements are expected for will be either deferred or shelved.

Dates Satire on “Hamlet.”

Robert Andersen has written a satire on “Hamlet” for Universal, which is considered a rare treat by the executives out at the Coast. He will make a two-reel comedy of it. “Hamlet” has always been a favorite with Andersen, who made his first stage appearance in Denmark as one of the players in that tragedy, in support of Olaf Paulsen, the noted Danish dramatic star.

Tom Guise Has Big Part

Tom Guise, the well known character actor of stage and screen, plays one of the principal parts in Marshall Neilan’s second independent production which will be released by the First National Exhibitors’ Circuit the end of this month.

Mr. Guise has the distinction of having appeared in every production of the famous English Grand Opera Company in the last thirty years. He has also been prominently cast in the stage successes, “The Man of the Hour” and “Madame X.”
Early Release Showing of "Down on the Farm" Brings Praising Wires

THAT Mack Sennett was right when he wired Hiram Abrams of the United Artists Corporation some weeks ago that his big five reel production, "Down on the Farm" was exactly what he had ever accomplished, was indeed justified when Mr. Sennett in return for his efforts received two exceptionally complimentary telegrams from the Strand Theatre of Fort Wayne, Ind., where the production has had an early release, and from W. H. Cone, one of the patrons of the theatre in that city.

The wire from W. C. Quimby, of the Strand Theatre, to Mr. Sennett was as follows: "Opened 'Down on the Farm' Easter Sunday; compelled to turn away business despite severe snow storm raging which swept entire Middle West. Opposition was very strong. On third day with miserable weather still standing them up. Using barn yard setting, prologue and rube orchestra and live animals. Expect tremendous week."

The wire from W. H. Cone to Mr. Sennett was as follows: "Happened to be in Strand Theatre, Fort Wayne, yesterday and saw 'Down on the Farm' picture. I want to say it is the greatest picture made as yet. Original and funny. The audience went wild over it. The place was packed. This picture ought to make you more famous than you now are."

Famous Players-Lasky Will Make New "Old Homestead"

JESSE L. LASKY, first vice-president of the Famous Players-Lasky Corporation, announces that a new version of Denman Thompson's "The Old Homestead" will be made as a George Melford production for Paramount Arcturus with a specially selected cast with Theodore Roberts and Monte Blue in the leading roles. Work will be started as soon as Mr. Melford finishes "The Translation of a Savage," which he is now filming.

"The Old Homestead" first reached the screen as a Paramount picture in 1915 when it was presented with a cast headed by Frank Losee, Creighton Hale and Louise Huff. In 1918 it was revived out of Paramount's "Success Series." The original screen version, directed by James Kirkwood, was made with the co-operation of Thompson's family and the exterior scenes were taken at the Thompson farm in New Hampshire. The interiors were the first scenes to be taken at the present Fifty-sixth street, New York, studios of the corporation.

"The Old Homestead" was practically the first of the great dramas with a rural background and it served Denman Thompson as a starring vehicle for over thirty years.

Enid Bennett Not Injured.

The Thanhouser Company publicity headquarters in Culver City, want it understood that Enid Bennett was not injured, nor ruffled, nor in any way forced into temporary retirement when the star was the central figure in a crash between a locomotive and an automobile, staged by Director Fred Niblo recently at LaMirada, Cal., for one of the closing scenes in Miss Bennett's latest production, "The Incubus."

"Harriet and the Piper."

"Harriet and the Piper" has been announced by Louis B. Mayer as the next starring vehicle for Anita Stewart. The story, by Kathleen Norris, has become popular through its presentation as a Pictorial Review serial. Bertram Bracken will direct the picture from the screen version by Monte M. Katterjohn.

McCrackin Signs for Edgar Comedies.

With his usual good judgment, Barack McCormick, the managing director of the Circle Theatre at Indianapolis, signed up for Booth Tarkington's "Edgar Comedies," exactly five minutes after witnessing the screening of the first picture, "Edgar and Teacher's Pet." The "Edgar" Company.

Put Finishing Touches on "Romance," to Be Released Next Month by "Big Four"

WITH plans to leave for Europe in a few weeks, Doris Keane is finishing the last scenes of her internationally famous stage success, "Romance," by Edward Sheldon. Miss Keane will make her screen debut, her first picture to be released in May by United Artists Corporation. The footage was shot by Chet Withey, her director, and it is predicted that this big love story will be one of the year's screen sensations. "Romance" is indeed worthy of its title.

From the outset to the end the story diffuses a rich and mellow charm. Mr. Sheldon has written a romance which you look upon old passions through a mist of reminiscence and to that end he enclosed historic within the poetic dialogue. By this expedient he has set his story at a distance that lends enchantment to the view.

The consistency of characterization in this production is no less remarkable than its richness of emotion. There is no mere lyric dallying with love, but a sincere study of the reactions of strong characters under the sway of overpowering passion, and the picture diffuses the aroma of Romance, because its rich beauty is truth, and truth beauty—and that is all that any story needs to have.

The settings of this production are wonderfully impressive and spectacular.

Carpentier Has Qualities of An Actor, According to Tests

GEORGES CARPENTIER, the famous French sportsman, gentleman, athlete and soldier, now at work at the Solax Studio, in New Jersey, on the production to be presented by Robert Young, would be a success on the screen even without his many-sided fame, according to students of motion pictures who have been privileged to watch his work in the past few days.

"It can never be said that Carpentier is a freak of the studio," said John G. Adolfi, who is directing the picture in which the Frenchman will appear, "If nobody ever had heard of this young man he could still go in and win out as a motion picture actor. He has every necessary quality." Screen tests of Carpentier entirely bear out this estimate.

Work on the Carpentier picture is going steadily on in the Solax Studios day and night. Director Adolfi is giving the picture his undivided attention upward of twelve hours every day and putting into this production every ounce of strength and artistry of which he is capable.

While neither the name nor the synopsis of the Carpentier picture are at present being given out, it is understood the production will be an American drama which will give Carpentier a romantic role.

"Schooldays" Is Next Semon Comedy.

Vitagraph announces that "Schooldays" is the title of its next Larry Semon feature. The production is virtually completed and will be ready for the market at an early date. It is said to be entirely different in the story action from his comedian's recent comedy successes, "The Fly Cop," "The Grocery Clerk" and "The Headwaiter." The supporting company is led by Lucille Carlisle.

Zukor on Homeward Journey.

Adolph Zukor, president of the Famous Player-Lasky Corporation, who has been in Europe for the past four weeks, will sail from Liverpool Tuesday, April 13, on the S. S. Mauretania on his homeward journey.
Governor Goodrich of Indiana Favors Sunday Motion Pictures and Baseball

HEARTY approval of the Sunday motion picture was expressed by James P. Goodrich, governor of Indiana, in an address at the closing session of the state convention of the Indiana Board of Indorsers of Photoplays, which was held at the Claypool Hotel in Indianapolis. He also praised the efforts of members of the board to obtain better pictures.

"The days of the old blue laws have gone forever," said Governor Goodrich in commenting on the Sunday opening question. "They have no place in our civilization. Under conditions of life today people are put to such a constant strain that they must have such distractions as motion pictures and outdoor sports to help them keep their mental balance."

"I admit that I have on a few occasions gone to see a motion picture show on a Sunday afternoon or evening. I can see no harm whatsoever in viewing a good picture on Sunday, for it may teach better ideals and a better Americanism to thousands of persons who would not get the same because they would not go to church." Governor Goodrich's expression on the Sunday question was carried in nearly all of the Indiana newspapers and, coming from the state's chief executive, is believed by exchange men to have a tendency to allay much of the opposition in Indiana to the Sunday shows.

Church organizations, welfare associations, and other agencies interested in promoting the production of better motion pictures should take active steps by producing playplays of their own choice, according to Orrin G. Cocks, of New York, secretary of the Indiana Board of Exchange Managers.

"Woman He Chose" Opens at Ziegfeld for Indefinite Run

THE Swedish Mary Pickford was introduced to the American photoplay public on Saturday, April 10, at the Ziegfeld Theatre, Chicago, when "The Woman He Chose" was shown. The production is in six reels and is founded on the widely read novel, "The Girl from the Marshcroft," by Sweden's illustrious creator of such screen dramas as Selma Lagerof, who is one of the few women who has been honored by the award of the Nobel Prize for literature.

The scenario has a touch of newness in its beauty that is one of the outstanding spots of the picture. Again, the cast has been chosen, not for beauty or for the reason that they are extremely popular, but for the exactness with which they fitted into the roles assigned to them. The result is a picture that scarcely seems to be acted at all; rather, it seems that the person who sees the picture is looking directly into the daily and home life of the characters in the play.

The Mickey Film Corporation of Chicago has purchased the world rights to the picture. The picture opened at the Ziegfeld Theatre for an indefinite run.

Cosmopolitan Signs Albert Capellani to Direct Five Special Productions

ALBERT CAPELLANI has signed a contract to do five special screen productions for Cosmopolitan Productions. The first of the series will be Winston Churchill's famous novel, "The Inside of the Cup." Production preparations are now being made and the scenario is being put in shape by Mr. Capellani and George Dubois Proctor. There will be no individual star or featured player but the cast will be an all-star cast and will consist of some of the best known screen players. Settings will be done by Joseph Urban and magnificence and lavishness will characterize the production.

The signing up of Director Capellani by Cosmopolitan Productions is in line with its recently announced policy to acquire not only the best stories that are published in Cosmopolitan, Hearst's, Good Housekeeping and Harper's Bazaar, but also the best in players and directors.

Mr. Capellani is one of the screen's most successful directors. For a long time he was Nazimova's sole director and is responsible for such Nazimova productions as "Out of the Fog" and "The Red Lantern." For several years he has been identified only with unusual and special screen productions, and under his contract with Cosmopolitan Productions he will direct only big specials. The first will be Winston Churchill's "The Inside of the Cup," which he has wanted to do for a long time. The other four stories, which Capellani will do are already picked and their titles and authors will be announced later. Each story is by a famous author and is well known in the reading world.

In addition to Albert Capellani, Cosmopolitan Productions' directorial staff consists of Robert G. Vignola, Frank Borzage and George D. Baker. Several famous directors are now being negotiated with and announcements regarding their acquisition will be made shortly, it is expected.

Peoria Buys No Less Than Sixteen Simplex Projectors

ROM the Chicago offices of the Exhibitors' Supply Company comes the news that during the past thirty days sixteen Simplex projectors were sold among the theatres of Peoria, Ill.

H. A. R. Dutton, president of the Exhibitors' Supply Company, is highly gratified with the results of the past month's activities in Peoria. The Lyceum, Princess, Apollo, Duchess, Hippodrome and Empress theatres are now equipped with the Simplex, while the New Madison and Asher's new Palace Theatre have also contracted for Simplex as a part of the projection room equipment.

Mr. Dutton also reports that the Indianapolis, St. Louis and Milwaukee offices of the Exhibitors' Supply Company are also working at top speed.

William S. Hart Certainly Collects His Toll of Love for Which He Battles in This New Paramount Play

"The Toll Gate" is the name of his new Western thriller. The two end views give an idea of the intensity of the action.

Atherton's "Tower of Ivory" Named "Out of the Storm"

GERTRUDE ATHERTON'S first contribution to Goldwyn-Eminent Authors Pictures, an adaptation of her novel "The Tower of Ivory," will go under the title "Out of the Storm," according to an announcement received from the Goldwyn offices this week. This title possesses good box office value and is particularly well suited to the picture, which includes a most spectacular shipwreck scene.

The photoplay version of Mrs. Atherton's novel makes a powerful drama replete with swift action and intense conflict. The characters created by the author are faithfully portrayed by the company of Goldwyn players under the direction of William Parke. In addition to Barbara Castleton and John Jacob, the leads, the cast includes Sydney Ainsworth, Doris Pawn, Elinor Hancock, Lawson Butt, Edythe Chapman and others.
Eltinge Film Now Released.

The Republic Distributing Corporation announces that the production, "An Adventuress," featuring Julian Eltinge, the famous female impersonator, was released on April 10. Julian Eltinge enacts both a comedy and a dramatic role.

"Don't Ever Marry" Has Novel Art Titles by Frank Currier

The art titles of "Don't Ever Marry," Marshall Neilan's second independent production from his own studio, will introduce a new idea when the picture, which is soon to be released through First National, is presented on the screen.

The new titles were conceived by Marion Fairfax, Mr. Neilan's scenario writer, who adapted the story for the screen, and the interpretation of Miss Fairfax's novelty was cleverly handled by Frank Currier, a well-known New York artist, who was specially engaged for the work.

Instead of the much used straightforward drawings of the characters in the story, Mr. Currier has made cartoons of the principal players in a manner which will provide laughter as well as anticipation of the action of the scene to follow each title.

James Whitcomb Riley's Poems Will Be Made Into Photoplays by Charles Ray Company

From the Arthur S. Kane offices comes the news that Charles Ray has just completed the purchase in Los Angeles of the famous James Whitcomb Riley's best known poems of America's country life. The star has for a long time been anxious to annex these vehicles as minutely suited to his screen personality, and the conclusion of negotiations this week will give him stories for rural dramas whose titles and themes wouldn't be better.

The Riley poems are "The Old Swimming Hole," "The Girl I Loved," "Home Again" and "Out to Old Aunt Mary." Charles Ray believes that the acquisition of these American classics represents the culmination of a long-time ambition to screen the works of the Hoosier bard.

Ray Gets What He Wanted.

"There is no other purchase that could have pleased me more at this time," said Mr. Ray, "than the Riley poems, for which we have just finished negotiations. Everyone knows these immortal pieces of verse and everybody loves them. Riley was a born vanguard, a character of very great human appeal, and he has written into his songs of the road all the joy and the romance of his life.

"It is my keen desire to possess Riley's poems, for I feel that with such material I have the makings of stories with the heart and soul of the American countryside in them. I know that it is a real responsibility to make these poems into film plays, for they are perhaps better known and loved than any other similar national literature. But realizing the tremendous responsibility and possessing the very material that I understand and love, I can assure my sponsors and followers of the very best that is in me."

The news of Mr. Ray's purchase of the Riley poems provokes the opinion that has been expressed by many observers of motion pictures that there is perhaps no other screen actor better fitted temperamentally and artistically to express the spirit of this poet's masterpieces than Charles Ray. Those who have already learned of the deal are sponsors in the stars, and the names of Ray and Riley are automatically suggestive of the same kindred spirit of the homely philosophy of America.

Perret to Return from France.

Leonce Perret, the well known French director, who has been traveling through the important cities of Europe for the past two months taking exteriors for his forthcoming productions, expects to return to New York on April 25.

Murray Directing Sennett Comedy.

Charles Murray, Mack Sennett's stellar Celtic comedian, is soon to be revealed to many of his admirers as a director. The production which will establish his genius in this direction will also reveal him as a star. It will all happen in a Paramount-Mack Sennett comedy called "By Golly," Charles says that the duties of the director are congenial to him and he fell into the megaphone habit as lightly and gracefully as though he had long wielded that formidable instrument of instruction. As a matter of fact, he doesn't use any megaphone at all, but on the contrary carries into his direction the same degree of intimacy of appeal which has long made him successful on the screen and stage.

Business Booms Tremendously in South, "Colonel Bill" Tells the Pathe Exchange

With oil, cotton and agricultural products reaching new high marks and with millions of dollars in new capital going into southern states for the financing of new factories, a great era of prosperity is at hand for the entire South, according to William Yoder, known throughout Texas as "Colonel Bill," who has just been placed in charge of the southern division for Pathe. After a brief survey of the territory Mr. Yoder has reported his observations to the Pathe home office.

Mr. Yoder is a man of long experience, his activities in the film business covering every angle of the industry. He started with Mutual in 1911 and has spent most of the time since then in the southern states. Edward W. Dustin, the St. Louis branch manager for Pathe, is also a showman of long experience in the South and he agrees with Mr. Yoder that an era of prosperity unlike anything before seen in the territory is beginning.

"Cities in the Southwest are doubling and trebling their populations," Mr. Yoder said, "and the first thing demanded is entertainment. More and more motion picture theatres are in demand and the people are looking for modern theatres with all the comforts. They have to pay for their entertainment and they expect it to be good."

The great oil boom is of course in a measure responsible. That has brought great amounts of ready cash into circulation. But the farmers are also getting rich and with their children taking families into the cities to spend. The farms are being run by machinery, greater profits are being taken and the old farmer with a mortgage to worry him is but a memory.

"Most important, however, from the viewpoint of the man in the show business is the coming growth of the towns and cities. Of course, new factories are responsible for much of this increase. "Exhibitors are meeting the change of standards and the demand for better pictures with every possible effort, but they must have the support of all producers. Help them in their effort to carry on and hold the interest of the growing public with really good pictures. They will appear in co-operation with you."

All that Mr. Yoder believes with reference to the entire South is approved by Mr. Dustin with respect to the territory about St. Louis. Mr. Dustin states that the exhibitors in his territory are doing their share toward the steady improvement of the presentation of pictures, and in all fairness they must have the full co-operation of all the producing elements in the industry.

Schencn and Bennett Will Address Circuit Convention

Three events of special significance are announced by First National Exhibitors' Circuit as a part of the program of activity at the convention of its exhibitor members to begin at the Hotel Gotham, Chicago, on April 21.

Important speeches will be made by Joseph M. Schenck, president of both the Miss Norma Talmadge Film Corporation and the Constance Talmadge Film Company, and by Whitman Bennett, formerly production manager for the Pathe and Lasky Company and now an independent producer with a contract for the distribution, by First National, of a series of four special adaptations starring Norma Talmadge.

The third event, and of equal importance, will be the presence at the convention of Miss Norma Talmadge, who, for the first time, will appear publicly at a gathering of exhibitors to meet each of them personally.

The speeches by Mr. Schenck and Mr. Bennett are expected to treat with the matter of relationship between independent producers, independent stars and the independent exhibitors forces of the country.

Loughborough Acting Fox Publicity Head

Captain J. M. Loughborough, for some time an assistant of Arthur James, is now acting supervisor of the American publicity for William Fox. Mr. James resignation as chief of this important bureau of the Fox activities became known on Saturday, April 17. Already in his new offices he has been offered several large accounts.

Filming of Dempsey Serial Completed.

Jack Dempsey has completed his work as star of Pathé's "Daredevil Jack." The serial was put into production December 8, and its completion on March 29 established a record of fifteen episodes of two reels each produced in ninety-six days.
Directors of Kane Pictures Corporation
Elect John C. Ragland a Vice President

At the meeting of the directors of the Arthur S. Kane Pictures Corporation on Thursday, April 8, John C. Ragland was elected vice-president. Mr. Ragland resigned as president of the sales manager of Realart Pictures Corporation several weeks ago to become general manager and director in the Kane corporation.

The election of Mr. Ragland to a high post in the young producing company follows only a few weeks after his resignation from a similar position and represents the confidence of the directors of the organization in the qualifications of Mr. Ragland to consummate with President Kane the contemporaneous projects of the corporation.

The meeting of the directors of the Kane corporation, which was held in the new offices of the concern at 25 West Forty-third street, was called especially to inaugurate Mr. Ragland into his new post in conjunction with the formal occupation of the permanent home of the Arthur S. Kane Pictures Corporation.

"It is a distinct pleasure for me to give out the news of the election on Thursday, April 8, of John C. Ragland to be vice-president of the Arthur S. Kane Pictures Corporation," said Mr. Kane, president of the company. "The election of Mr. Ragland took place at a meeting of directors called especially at the new and permanent offices of the company.

"Although Mr. Ragland has only recently become a member of our corporation, we have had the privilege of considering his confidence and faith in his ability to judiciously carry on the early work of organization. The election of Mr. Ragland is well known to officials of this company. His conscientious insight and efficient grasp of company matters during his brief occupancy of the management has induced the directors of the Kane company to place in Mr. Ragland's hands immediate authority as vice-president to proceed with numerous matters of importance in the business of the concern.

"We are now in a position to proceed with the future of the concern which will require the co-operation of a man of Mr. Ragland's definite acquaintance with conditions in the business,"

"The honor that has been conferred upon me by President Kane and our fellow directors in the Arthur S. Kane Pictures Corporation is a total surprise," said Mr. Ragland. "It is gratifying beyond words to find that I enjoy the entire confidence of officials of this concern in the activities which are now in process of negotiation.

"We have in view at the present writing several projects of considerable interest to exhibitors which we trust will be able to announce in the near future. As vice-president of the Kane corporation it will be my privilege to uphold those high standards of honesty and plain dealing which have become so closely associated in the past with the name and activities of Arthur S. Kane."

Results of Two Directors on Love Story Pleases Callaghan

Los Angeles professional circles are watching the results now taking place at the Bessie Love Studios, where a star-studded film has been produced by two directors, male and female, in the supervision of her work. The directors of Bessie Love are Ida May Park and Joseph de Grasse. The Andrew J. Callaghan Productions, Inc. which is starring Bessie Love in a series of high standard photoplays, has already seen the initial results of the combined direction of Miss Park and Mr. de Grasse in the first scenes of "The Midlanders," the picture which Miss Love is starring to the screen from the novel of Charles Tennyson Jackson.

After having witnessed the screening of several studio scenes from the Bessie Love picture now in course of filming, Andrew J. Callaghan, head of the corporation backing the star, declared that in spite of the doubled expense in the cost of direction, the innovation has, to his mind, already more than justified itself.

Willie Collier, Jr., in Lasky Picture.

According to announcement from Jesse L. Lasky, first vice-president of the Famous Players-Lasky Corporation, Willie Collier, Jr.—otherwise known as Buster Collier—son of the popular stage comedian, has been engaged for the Lasky stock company and will shortly arrive in Hollywood to play leading juvenile roles in Paramount-Artcraft Pictures.

Max Linder Plays Millionaire Waiter in Pathe Special, "The Little Cafe"

With Max Linder, the great French comedian, in the stellar role, the famous stage success, "The Little Cafe," is to be released by Pathe Exchange, Inc., as a Pathe Special. The picture brings out some of the finest work of Linder's career, it is said, and those who witnessed the first showing of the completed film are unanimously of the opinion that it will be hailed by the public as one of the greatest screen comedies.

Although he originally offered the lead in the Pathe special was played by John E. Young at the Amsterdam Theatre in New York City, and the story was not primarily intended for Mr. Linder in screen work, it is said that the star character fits the talents of the French comedian to perfection. His deft touch with situations, his mannerisms and his 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, although he has been left 2,000,000 francs.

With the release of the production of a new male star of screen, it is not long since the horizon in the person of Wanda Lyon, who plays the leading role opposite Linder, Miss Lyon will be remembered for her success at the Winter Garden in New York City, where she appeared in a few of the "Passing Shows." She also played an important part in "At Last on Pathé," "Robinson Crusoe," Jr." Her stage comedy training makes itself evident in the manner in which her delightful personality gets into the Linder picture.

The success of the stage comedy augurs well for the screen version, for the first play of importance in the country and was one of the really big financial successes. The play also gained great popularity in London and other cities and in odd situations, necessarily confined to the limits of the stage settings, are expanded in the screen production so that they are appreciated at their true value.

Alexander to Handle Special.

L. Thompson, of the Special Pictures Corporation has arranged with William Alexander of the Alexander Film Corporation, of 130 W. Forty-sixth street, whereby the latter will act as sales agent for the entire right foreign rights of the Special Pictures Corporation's output.

The initial release for the market will be "Uneasy Feet," from the Comedyaart program.

Vitagraph "Captures" Broadway.

Vitagraph declares that it has captured the entire "select section of Broadway." The report is based on the fact that this company has obtained bookings for twenty-four weeks ahead of all its ensuing feature output and Larry Senon feature comedies in all the Broadway theatres from Seventy-seventh street to 110th street.

The select section theatres comprise the following: the Adelphi, Olympia, Symphony, Keystone, Seventy-seventh Street Theatre and the Schuyler.

The Larry Senon comedies previously had been booked indefinitely at the Capitol Theatre.

Runs Entire Serial in Two Days.

J. E. Edwards, manager of the Freeborn Theatre, Edgerton, W. Va., recently tried the experiment of running an entire serial in two days. He booked Pathé's seven-episode serial "The Terror of the Range" and ran half of it each day on what he advertised as a "two-day feature bill."

According to his report to Pathé the plan was a decided success. The success of the experiment is looked upon in exchange quarters as the possible opening up of an entirely new field for serials.

Campaign Book on "Blind Love" Ready.

Nathan Hirsh, president of the Aywon Film Corporation, who is handling the distribution of Gerald F. Bacon's six-reel production, "Blind Love," starring Lucy Cotton, received from the Brooks press this week a twelve page, publicity and campaign book on this picture. The campaign book contains short synopsis, cast of characters, newspaper cuts and music cue, and suggestions for exploitation.

Review printed in Moving Picture World are based upon the production exactly as it will be shown upon your screen. And they are dependable, fair and honest in their expressions.
THE MOVING PICTURE WORLD

April 24, 1920

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THE CINEMA
NEWS AND PROPERTY GAZETTE
30 Gerrard Street
W. I. London, England

James Oliver Curwood, the famous author, has issued a statement pronounced as "The Courage of Marge O'Doone" one of the best stories he has ever written. Vitagraph has made this courageous story into a big color production, and ingenious and imaginative technique.

Mr. Curwood sent a telegram to President Albert E. Smith, who has been in California personally supervising the production of this film, which included the following: "The Courage of Marge O’Doone' is one of my best books. I hope you make a million with it. All best wishes."

This statement is interesting in view of the high prominence now enjoyed by Mr. Curwood as a result of the success of "Back to God’s Country." "Bruce," "God’s Country and the Woman," and "The River’s End," which have already been released.

"The Courage of Marge O’Doone" is now on the eve of its release with a big exploitation campaign behind it. This production has been made in so effective a manner that, even if extensively, it is claimed, as any special production released during the past few years. The leading news media and mail lines throughout the country have declared "The Courage of Marge O’Doone" to be one of the literary triumphs of the decade.

It is a story of the typical Curwood style, dealing with the wild country of the Northwest bordering on the Arctic. Its characters are rugged creatures who pit their courage, strength against ferocious animals and the rigors of blizzard and cold.

Story of Rough Northwest.
In order to reproduce in visual form the fascinating scenes of the story, Vitagraph sent its company into territory previously unscanned by the eye of the camera. David Smith, the director, induced his players to camp among the ridges of the Sierra in the very dead of winter and actually live for weeks the lives of Mr. Curwood’s rugged characters. Pauline Starke has the title role and co-starring with her is Niles Welch.

The other notable characters are huge grizzly bears and an outlaw dog, these animals enacting clashes of tusk and claw against bone and flesh.

Jim Quinn, general manager of Vitagraph, Inc., reports that the film has arrived at the Brooklyn studio and that it will be available for all Vitagraph exchanges throughout the United States and Canada within a week.

Bruce Returns from Cuba and Jamaica with New “Scenic Beautiful” Series

Robert C. Bruce, whose “Scenes Beautiful” have so long been a feature of the releases of Educational Films Corporation, has returned from Cuba and Jamaica, where he has made a new series of pictures. He will remain in New York about a month to cut and title these pictures, since he gave them his personal attention, the completed product representing entirely his own work.

Although Mr. Bruce has been making pictures for release through Educational for nearly five years, this is the first time he has left the North American continent for material. With the release of a few pictures in Canada, his work has been entirely confined to the United States. However, when the work on the present series is completed, Mr. Bruce will go to Europe to remain for several months. He has outlined some original plans for productions abroad and promises that the pictures he produces will be different from the usual “travels” in foreign countries.

In a recent interview, Maurice Maeterlinck commented on the attention which the Bruce scenery have attracted in Europe, referring especially to the mountains of the West which Mr. Bruce has used as the background for so many of his works. "The cinema," said Mr. Maeterlinck, “has done more than anything else to acquaint Europe with America. With the West, the land, and particularly the mountains of the West have thus been brought to Europe in the films.”

“The Cost” and “Thou Art the Man” Are Listed as Aircraft Releases for April 30

The Famous Players-Lasky Corporation announces its Paramount-Aircraft releases for April 30 “The Cost,” with Violet Heming, and Robert Warwick in “Thou Art the Man.” Both are adaptations of well-known novels, the former being from the pen of David Graham Phillips and the latter written by F. E. Mills Young, an English author who has a considerable following in this country.

In addition to the fact that “The Cost” features Violet Heming, Famous Players- Lasky points out that the human note of the dramatic story will have a great appeal for patrons of picture. “The Cost” is about real people of moderate means, and the situation worked out in the picture might happen to any family in any audience.

Background Is Varied.

The background of this photoplay, it is claimed, is varied enough to please anyone. There are scenes laid on a college campus, remarkable shots of the Stock Exchange and Wall street, the inside workings of a big political battle, brilliant settings of a Broadway cabaret and, in contrast, a small-town birthday party.

Playing the leading male role is Ralph Kellard, while Edward Mordaunt and Edward Arnold have prominent parts. Others in the company are Carlotta Monteray, Warburton Gamble, Mrs. Jane Jennings, Clifford Gertrude Bill, Florence McGuire and Mrs. Julia Hurley.

Harley Knoles was the director. The scenario was written by Clara Beranger.

“Thou Art the Man,” in its original form as a work of fiction, is the author, “Myles Calthorpe, I. D. B.” The initials stand for “Ilicit Diamond Buyer,” the story being about the illicit diamond traffic in Africa. The adaptation was made by Margaret Turnbull, and Thomas Heffron directed.

In support of Mr. Warwick, Lois Wilson, here tofore a light comedy performer in pictures, shows unexpected talent as an emotional actress. J. M. Dumont, Clarence Burton and C. H. Geldart are also in the cast.
Universal-Marie Walcamp Party Returns
After Six Months' Tour of the Orient

A period of six months' tour in the Orient, taking scenes for a new Universal serial, "The Dragon's Net," Marie Walcamp and her company have reached San Francisco. Miss Walcamp was met in person at the docks by Carl Lamminger of Universal, who steamed out the harbor as guest of the collector of the port, and boarded the Japanese steamship bearing the Walcamp party long before it docked. After hearing the reports of Eleanor L. Fried, business manager of the touring company, and her associate, Mr. Lammlie announced that it had been the most successful expedition ever sent out by the Universal company.

The Walcamp party left Seattle for Japan last October, carrying a company of eighteen persons and many tons of baggage equipment, including a $15,000 electrical set, more than two tons of chemicals for the dyeing film laboratory, a battery of cameras and 175,000 feet of film. Miss Walcamp is welcomed as hardly any war hero when she reached Japan. Crowds met her at the docks. Her every movement in Japan was attended by hundreds of Japanese film fans. Her hotel was the Neeca for enthusiastic throngs at all hours of the day.

After taking numerous scenes in Japan, including many in the sacred groves and on the slopes of Fujiyama, the company sailed for China, where the months were spent in getting scenes in and near Peking and Shanghai, and on the fringes of the Gobi desert. They cruised through and around the Archipelago for more than a month, getting location scenes of unusual splendor and interest.

"The Dragon's Net" is a drama of mysticism and the quest for scientific wonders of the ancient Chinese. The serial is complete except for a few interiors to be filmed at Universal City.

Pathe News in Record Time Shows
Scenes of Recent German Revolution

SPEED records for the covering of big news events by motion pictures appear to have been shattered by the Pathe News, who, in the wake of the German revolution important incident, is in connection with it, shown in issue No. 181 released April 7.

Pathe's representatives despatched three cameramen to Berlin and when the revolution hit that city on March 13, these cameramen were to have put their lives at stake in filming the scenes which followed. The entrance of the reactionary troops into Berlin, through the Brandenburg gate was filmed among other details. The big problem, then, was to get the negative to Paris. This would have been virtually impossible, but it is understood the fact that on the night of March 13 a special train was run by the French delegation from Berlin to Cologne, carrying French and other allied citizens out of the danger zone. A Pathe cameraman snuggled the film aboard. From Cologne a courier carried the film to Paris, where arrangements were made to forward them to London by aeroplane where the cameraman boarded a train for Liverpool. He arrived there the same time as the steamer on the steamer Belgic which arrived off New York on Tuesday April 6.

A lorry loaded the Belgic off quarantine, and the film rushed to the Pathe studio in Jersey City, in time to be developed and included in the issue of the following day. The first views of the revolution issued by Pathe News on April 7 showed the machine guns and tanks of the German soldiers, the reactionist troops who were under the flag of the former imperial government. The cameramen are receiving congratulations.

Reelcraft Starts National Advertising
Campaign; Organizing Service Department

REELCRAFT PICTURES, recently formed to produce and distribute short subjects exclusively, has started a national advertising campaign listing thirty leading independent exchanges as the distributors of the Reelcraft releases. R. C. Crowe, president of Reelcraft claims this distributing combination through independent exchanges, places the Reelcraft program in direct touch with the majority of the exchanges. Reelcraft has gone forward in the wake of the independent exchanges, and the independents have apparently approved the combination distributing plan of Reelcraft for the selling of its exclusive short subject program. An advertising campaign is likely complete list of the independent exchanges will be carried. A service department is also being organized to assist the local exchanges with their direct advertising and selling campaigns.

List of Independent Exchanges.

The independent exchanges listed include the Standard Film Service, 217 Sloan Building, Cleveland; Standard Film Company, Mack Building, Detroit; Standard Film Company, Film Exchange Building, Cincinnati; K. D. Lewis Film Company, 1913-B Commerce street, Dallas; R. D. Lewis Film Company, 114 South Hudson street, Oklahoma City; R. D. Lewis Film Company, 1121 South Main street, St. Antonio; R. D. Lewis Film Company, 106 South Cross street, Little Rock, Ark.; Arrow Film Company, 365 Walton street, Denver; Arrow Film Company, 48 Piedmont street, Boston; Consolidated Film Company, 700 South Oliver street, Chicago; Consolidated Film Company, 900 Golden Gate avenue, San Francisco; Crescent Film Company, 315 Guild building, Kansas City; Cooney Film Company, 330 Madison avenue, New York; Hunter Film Company, 1235 Vine street, Philadelphia; Quality Film Company, 414 Ferry street, Pittsburg; United Film Service, 3638 Olive street, St. Louis, and the five Reelcraft exchanges in New York, Chicago, Milwaukee, Indianapolis and Minneapolis.
More Ground Taken for Robertson-Cole Building; To Be 12 Stories in Height

ROBERTSON-COLE has made a quick shift in its building plans to include the addition of a most unexpected corner of Forty-eighth street and Seventh avenue, permitting the building of a much larger structure than originally intended in the original plans, announced two weeks ago.

With the addition of the corner lot the building will now include everything from the corner of Forty-eighth street along Seventh avenue to No. 725, affording a great deal more space on the ground floor and above. The addition of the corner lot, which was obtained during the past week, was a wise decision, and of the building, as originally intended.

The original intention of Robertson-Cole was to erect a ten-story building. But with the purchase of the additional space it has abandoned this plan, and the building will now be made twelve stories in height, and of such construction that additional stories may be later added if they are needed.

Fire Tower in Rear of Building.

The plans for the building show that it will be entirely fireproof with cement arches and cement walls. Steel window frames will be used throughout and no wood will enter into the construction whatever. However, to make sure that it shall be as safe as possible, a special fire tower will be erected in the rear of the building on the Forty-eighth street side. This will contain a stairway leading from the top of the building down to the ground, and will be erected entirely separate from the rest of the building. The addition to these other safeguards, the building will be provided throughout with a complete sprinkler system. Another precaution to be taken will be the placing of all vaults for film save only that which is for use by the New York exchange which will be situated on the second and third floors, on the roof.

It is proposed to place on the top of the building an enormous electric sign which will be in the nature of an advertisement for the company and its motion pictures.

Miss Davies’ “April Folly” Opens Big in Los Angeles

APRIL FOLLY,” the latest cosmopolitan production starring Marion Davies, opened at the New Broadway Theatre, Los Angeles, Sunday, March 22, with a rush that is seldom afforded a motion picture, and as a result the large house, which had enjoyed one week of its capacity business, according to A. A. Price, branch manager of operation of Famous Players-Lasky Corporation at Los Angeles.

“Professional criticism spoke of ‘April Folly’ as ‘A splendid drama with every conceivable element of entertainment,’” writes Mr. Price. “‘A compound of thrills and laughs. Too much praise cannot be afforded Miss Davies’ acting. She expressed finesse and power and the distinction of the role... The best vehicle this actres has had since the directors decided to give her a chance... April Folly is a real production, an unusual picture with a tangling series of incidents and a beautiful star.”

Hazel Hudson Is Signed by Character Pictures

CHARACTER PICTURES announces the signing of Hazel Hudson for one of the principal parts 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 such well known successes as “La, La Lucille,” “Canyon Cottage” and “Going Up!”. Miss Hudson gained her early training as a dancer and following this went into vaudeville for several months. Later Miss Hudson went into stock appearing in such plays as “Within the Law,” “The Girl of the Golden West,” “Forty-five Minutes from Broadway,” etc., and gaining for herself the experience and ground work so necessary in dramatic expression.

The signing of Hazel Hudson is in line with the policy of Character Pictures to engage only the finest and most suitable players for their casts even though it may mean a slight delay in securing the talent.
Consensus of Trade Press Reviews

Here are extracts from available reviews printed in the five motion picture trade papers. It is the aim to present one sentence that will reflect the spirit of the writer's opinion. The papers are indicated as follows: Moving Picture World (M. P. W.); Motion Picture News (N.); Exhibitor's Trade Review (T. R.); Wid's (W.); Exhibitors' Herald (E. H.).

The Woman in Room 13
(Pauline Frederick—Goldwyn)
M. P. W.—A splendid picturization of the stage play.
N.—One of those "straight-from-the-shoulder" mystery melodramas which reveals the star at her best.
T. R.—Scored a palpable hit as a stage melodrama and the film version promises to win equal favor with the movie fans.
W.—Splendidly played mystery melodrama holds attention constantly.
E. H.—Should please the followers of Pauline Frederick and the general public alike.

The Tong Man
(Sessue Hayakawa—Robertson-Cole)
M. P. W.—Foresees unusual merit and is based upon an intensely interesting story.
N.—Hayakawa in different role than scores.
T. R.—Will give the thrill-loving public its full share of excitement.
E. H.—Will doubtless be pronounced by many the best of the recent Sessue Hayakawa photoplays.

A Woman Who Understands
(Bessie Barriscale—Robertson-Cole)
M. P. W.—The production is pleasing and holds the interest from beginning to end.
N.—Domestic story is obvious but entertaining.
T. R.—The feature as a whole should prove a valuable program attraction.
E. H.—Lacks appeal on account of the weakness of its story structure.

The Deadlier Sex
(Blanche Sweet—Pathé)
M. P. W.—There is a unique combination of humorous plot and pictorial charm that will entertain any audience.
N.—Illogical story lacking in many points.
T. R.—The picture affords capital entertainment and can be listed as a stellar program attraction.
W.—Very pleasing light drama with many fine comedy touches.

Duds
(Tom Moore—Goldwyn)
M. P. W.—There is a high num of entertainment value in "Duds," and it should prove well worth while on any program.
T. R.—Meaning tale with interesting elements which should excite.

The Road to Divorce
(Mary MacLaren—Universal)
M. P. W.—Slight but artistic story of married life.
N.—An interesting picture which should give satisfaction.
T. R.—Should prove pleasing to fans who enjoy Mary MacLaren and the type of sweet, homey heroine she portrays.
W.—Very human little picture dealing with commonplaces in fascinating style.

Sex
(Louise Glaum—Hodkinson)
M. P. W.—Unsavory story. While the production does, in a sense, live up to the significance of its title, the spectator is at a loss to know exactly what was the object of the author in writing the story.
N.—Powerful theme, clever acting and rich production.
W.—Wonderful story, excellent stellar performance and extravagant production.

The Sporting Duchess
(Alice Joyce—Vitagraph)
M. P. W.—It might be justly estimated as a fair entertainment with good billboard possibilities.
N.—Entertaining picture made from Drury Lane melodrama.
T. R.—Should make a hit.
W.—Will probably go down as one of Vitagraph's most successful productions.

Silk Husbands and Calico Wives
(House Peters—Equity)
M. P. W.—Is one of the finest human interest dramas shown here in some time and will appeal especially to the older folks.
N.—Good production of familiar stage and screen story.
T. R.—Film with a moral.
W.—Very pleasing and sustaining story with weak comedy touch.

Who's Your Servant?
(Lois Wilson—Robertson-Cole)
M. P. W.—In ordinary entertainment value it stands fairly well.
T. R.—Holds its interest well for the subject is an ever popular one with a certain contingent of movie fans who delight in a combination of patriotism, foreign spies, true lovers and thrills.
W.—May get over with crowds that like thrill.
E. H.—Is not standard screen drama. Fails to arouse great enthusiasm at this time because of its poor construction and lack of realism.

The Tatlers
(Madame Traverse—Fox)
M. P. W.—The production as a whole is powerful and expertly made.
N.—Society melodrama too heavy for general entertainment.
T. R.—It is quite a whirlwind of a drama without much reality.
W.—Production and acting faults predominate throughout this.
E. H.—The picture has many dramatic moments.

The Idol Dancer
(Clarice Seymour and Richard Barthelmess—First National)
M. P. W.—Is a picturesque and fanciful story of a girl's spiritual regeneration, with some melodramas added for high suspense.
N.—Feature entertains, but will not impress.
T. R.—A magnificently photographed feature with a wealth of exotic color for background.
W.—Really a beautiful pictures poem, but weak in actual story material.
E. H.—General completeness of the whole makes this a very acceptable feature.

Love Without Question
(Olive Tell—Jans)
M. P. W.—Olive Tell is attractive heroine of murder mystery in six-reel Jans-Rolfe production.
N.—Crook melodrama, rich in mystery and suspense.
T. R.—It has startling situations, a remarkable atmosphere of mystery, careful direction, and fine cast of players.
W.—Wonderful mystery picture spoiled by trite climax.
E. H.—Is one of those mystery stories that hold the spectator's attention from the beginning to the end by reason of its complexities.

Sessue Hayakawa Seen Here in Three Entirely Different Moods in "The Devil's Claim."
The only way to determine the correct answer as to the claim is to see this new Robertson-Cole production.
Sidelights and Reflections

MAKERS of moving pictures are learning every day how to improve their product. Most of them are familiar with the stage method of watching a play on the opening night for places to cut or to expand, and being guided in the matter by the way the piece is received by the audience. This process may extend over a period of several weeks, during which time every laugh, round of applause and the general attitude of the audience is carefully noted. That many a piece which did not look at all promising on the opening night has thus been whipped into shape and forced to record a satisfactory success is also known to the movie men. Believing that such a method was not possible with a silent film and that after a picture had been photographed and assembled and passed upon by the experts of the producing company the last court of appeal had been reached, it was early found necessary to take several shots of the same scene and then discard thousands of feet of unused film.

The advantage in having the audiences themselves take part in the reshaping of a play and clearly indicate the points to discard and expand cannot be over estimated. It may even be applied by an author when arranging for the sale of one of his dramas. There is at least one well authenticated instance of this. The author had an actor himself and knew how to read his lines with good dramatic effect. All went well until his wife closed the act, he felt that they were not satisfied with the situation. Posing for a second, he again started to spout the lines of his wife, but the audience was not deceived. The author had a second or third act agreed upon with the scene to which he had just listened. The quick witted author had taken his cue from his wife and reshaped his third act with the help of his audience.

This system has now reached the movies. Before releasing "Down on the Farm," the Mack Sennett five-reel comedy, its producer put on an announcement for a single showing at several of the Los Angeles moving picture houses, and studied its effect upon the spectators. In this way the public itself took part in the reshaping of the picture precisely as it does in the final polishing of a stage play. Scenes were cut, new bits substituted and the laughs placed by the one and only sure method—at the dictation of the public. The limitations of this method for the screen have only been reached.
THE MOVING PICTURE WORLD

April 24, 1920

THE MOVING PICTURE WORLD 599

The introductory scenes in the home of Sandy Verrall are slightly overdrawn, or whether the production supplemented by a musical setting, may find the star's performance a decidedly pleasing interpretation of a young woman's attempts to win her man's contract by assuming to be a bad child. The fact remains that Viola Dana has done remarkably good work throughout the production. Milton Sills, as Sandy Verrall, has rather a difficult handle, but gets it with its effectively. Helen Kane as Vera, the vamp of the picture, acquires herself well. James Barrows, as Uncle Gregory, and Mollie McConnell will also be pleasantly remembered.

**Cast:**
- Eliza: Viola Dana
- Sandy: John Vamand
- Prof. John Vamand: Edward Connelly
- Henrietta: Josephine Crowell
- John: Elizer Tomine
- Aunt Ellen: Mollie McConnell
- Girl: Viola Dana

**Scenario by A. F. Younger. Directed by Edwin Crewe. Length, Six Reels.**

**The Story.**
Eliza Vamand, the heroine of "Dangerous To Know," and her stepson and his father, John Vamand, are killed while on a scientific expedition in the Far East. Sandy, a man very interested in scientific research, and has accompanied Vamand to Afghanistan, is appointed guardian to Eliza and her stepson. Sandy is always known as the "wolf-pack girl." On her arrival she offers everything possible to win Eliza's heart and he is always known as "his baby girl."

In the course of the arrival of the "baby girl" at Sandy's home, the usual allotment of toys and elaborate nursery furnishings are provided. Eiiza, not liking with the idea of becoming the ward of one whom she believes to be an "old fossil," prepares herself and her stepchild to leave the "baby girl." On her arrival she does everything possible to 'win Sandy's heart and he is always known as "his baby girl."

**Program and Exploitation Catches:**
- Title of the Adventures of an Orphan Girl Who Has Been Thrust Into a Billionaire's Home
- She Was a Bewitching Little Orphan—Still They Said She Was Dangerous to Men
- Why Was That?—See Viola Dana in This Drama of Heart Throbs for the Reaone
- A Play That Will Please—Oh! Wasn't She a Little Vamp Throng! And How She Meets Her End—See Nora Sonne and Gregory

**Exploitation Angles:** Both the title and the story offer rich advertising angles. The literary work is used for cutouts than better than usual advantage. Make your big drive with Miss Dana, but use the play angle to help put it over.

"Desert Love" Tom Mix Scores in Powerfully Developed Five-Reel Fox Subject of Melodramatic Appeal. Reviewed by Edward C. McBryar.

CONSTANT suspense and thrills without number are found in this excellent five-reel Fox melodrama, produced by Jesse J. Hyde, in their celebration of John Vamand. It provides Tom Mix with as powerful a theme as he has yet appeared in, and grips the interest from first to last. The story is one of the "two-generation" type, Tom Mix first appearing as Buck Marston, sheriff of an Arizona border district to avenge his friend, sheriff of a California town. The Wolf Pack, also played by Mix, is elected sheriff of the district and he simplifies avenges his friend's death. The Wolf Pack survivors, and the progeny of their most menaced group in a series of sanguinary conflicts, in which the hero repeatedly demonstrates his readiness and courage.

The tinted scenes at the beginning, picturing the wondrous of the Arizona night and the raids on the desert town by the Wolf Pack, are some of the finest ever seen in this type of film. In the matter of action and atmosphere the production excels all the others. It is compact and developed with a breathless succession of dramatic events. The plot is also better than usual.

The supporting cast is a strong one, with Fred Fishburn, one of the film favorites, in the female lead. The picture as a whole is one of the best of recent Westerns.

**Cast:**
- Buck Marston, Jr.: Tom Mix
- One-quarter Apache: Barbara Hay
- Francie Billington: Francesaleton
- Dolly Remington: Eva Novak
- The Whelp: Lester Cuneo
- Jack Frost: Frank Bicknell
- The Wolf: Directed by Jack Curtis

**Exploitation Angles:**

- Play up Mix and let him carry the story. Tell enough of the story to demonstrate the possibilities for vivid action and let the rest go to Mix.


THE Pioneer version of Robert Louis Stevenson's great story of man's dual nature, "Dr. Jekyll and Mr. Hyde," shows that Sheldon Lewis has made a careful and intelligent study of his dual role. In his portrayal there is displayed a lack of nobility and an awareness of Jekyll quite as well as the hideous perversion of Hyde. Most emotional actors are fascinated by the idea of interpreting this classic role, even in its lowest manifestations, but they are apt to carry it too far for these times. Keenest appreciation of this type of role is not to come from those who have tragedy in their hearts. Hence an actor who carries his interpretation beyond the needs of concentration of an execrable is liable to revolt his audience. The wisest thing Sheldon Lewis has done is to attempt the interpretation.

It may be said that this new version is not consistent in mood at the end. Dr. Jekyll is made to completely survive and not the sudden conversion from impending tragedy needs an inspired treatment it has not received, that of preserving the noble Jekyll for the noble purposes of his professional career may justly justify the change. The unhappy ending is not an essential characteristic of tragedy, but a hallmark of the novel. Sheldon Lewis' work up to this point is of a high order. It will hold almost anyone. He is capably supported, and his settings and camera work, in particular, are so fine that the story can be savored without the drawing power of a story so widely read, the Pioneer version of Dr. Jekyll and Mr. Hyde should prove a winner for both producer and exhibitor.

**Cast:**
- Dr. Jekyll: Sheldon Lewis
- Mr. Hyde: Dr. Lanyon
- Joseph: Alexander Shannon
- Dora Mills: Ada Cameron
- Bernice Lanyon: Doris Commit
- Edward Utterton: Harold Forrest
- Daveney Coson: Leslie Austin

**Exploitation Angles:**

- Play up Lewis and be sure to emphasize his profession. He is a doctor and Mr. Hyde is the monster, and murder until he is the terror of London.

Berenice breaks the engagement, and Jekyll takes her house of despair, changing back and forth, he gains power to transform himself at will. Now his science becomes more terrible until, as Mr. Hyde, he is widely sought by the police. He has as Dr. Jekyll, Jekyll is despaired for his security as Mr. Hyde, but by one, by one, the personable evidences lead to his arrest, his hair and his body is his to name. He is the hero of this film. They are free.

**Program and Exploitation Catches:**
- This Fascinating Drama with Sheldon Lewis in a Dual Role
- A London Belle—Through His Efforts in the City Story He Creates a Potion That Will Change Him to An Other Character—As This Destinative He Wins The Girls—Says How He Regains Himself and Expresses His Final Love for Her.
Realistic Adaptation of the Famous Robert Louis Stevenson Story with Sheldon Lewis Appearing in the Dual Role of Dr. Jekyll and Mr. Hyde.

**Exploitation Angles:** Play strong on the title, but be careful not to let this production get confused with another story. Give emphasis to the star in all your advertising or release handouts. This version is quite satisfactory from the standpoint of entertainment. It will prove a pleasing performance for the average audience. The scenario of "Blind Youth" is credited to Lou Tellegen and Willard Mack. Edward Sloman is the director. Provided with an unusually big cast the director has made the most of the material. However, the story has many twists and turns that one is confused. The various threads are picked up in the last reel, and the plot worked out to good advantage.

The director has faithfully reproduced the settings and atmosphere that are required. With the exception of a few particular good sets the story is the same. There are few out-door scenes, but they are in keeping with the interiors.

The cast deserves much credit, but one can almost carry the picture right through the picture. That is Maurice Monnier, played by Walter McGrail. His work is of a fine quality, which is naturally expected since the model also is to be commended. Claire McDowell, Nora Carew, Joseph Swickard, Clara Horton, Colin Kenny and Leo White contribute a great deal, and the story really stands out as the feature of the picture.

**Cast.**
- Claire McDowell
- Nora Carew
- Joseph Swickard
- Maurice Monnier
- William Grimes
- Clarke Monnier
- Nora Carew
- American McGlSSION
- Buddy Post
- French Louis
- Matilda Packard
- Helen Howard
- Hope Marjorie Breen
- Bobo Joy
- Character Horton

Directed by Edward Sloman.

**The Story.**

In New York, the Maurice Monnier and his wife. She cannot get along, so he follows. They have two boys, Maurice and Henry. Mr. Monnier takes them to Paris, where they are educated in the finest schools. The father takes Maurice to Paris to study art. The boy meets his fate, but he is given to another man, who is rich and able to provide her with the extravagances of life. Maurice's father returns to New York to see his mother. She is wrapped in the social side of her son. Maurice's reception is not generous, so he goes to the park to commit suicide. Here he meets a man who, unknown to him, helps him to give up his rash idea. She takes him home, and during their conversation he sees in her an inspiration for art which he calls "Blind Youth." Then he rents an old studio, and with his power for him, evenings makes the statue. It brings him fame and riches.

Meanwhile his brother Henry is playing with two loves but loses both. He then meets Clarice, who has come to America, having heard of Maurice Monnier, who knows who he is, but Maurice learns he is enamored of Clarice, and promises to marry her. He calls up his wife and invites her to his home, calling his brother to remain behind a door and listen. He over-hears the call, and saves it, and comes to the house to the house. Clarice has declared his love to hope, then is forced to acknowledge that he cannot marry her because she has a wife. The situation is saved for Maurice and the model by Clarice giving the sculptor up, saying the man she raised was her first husband, whom she thought dead, and therefore her marriage to Maurice was not binding.

**Problem:** The Dangerous Time of Life—Your Youth.

**Exploitation Angles:** Use such of the cast as have pulling power with your patrons and hammer on the fact that the story is by Lou Tellegen and Willard Mack. Reproduce the statue for a store window showing, or use a live model.

**The Honey Bee**

American Film Company Presents Marguerita Sylvia in a Drama of Woman's Longing for Motherhood.

Reviewed by Louis Reeves Harrison.

T HE "Honey Bee," produced by American Film Company, and derived from a novel by Samuel Mervin, touches a very tender and true chord in the story of a young woman who, though she longs for a home as others do, knows that the man she loves cannot provide it. The story is handled by an able and experienced director in the person of Hobart Bosworth, and Paris is given a motion picture setting for the first time in an American production. Although the cast is small, it is excellent in the part and the work of the stars is particularly noteworthy. There are some very scenic settings in this picture, and the acting is uniformly fine. The story is well told and will interest all who have observed the interesting development of the question of the right to motherhood, and the impossibility of the man not marrying a woman because she has another child by a previous marriage.

**Cast.**
- Harris Doreen
- Thomas Holding
- Blinks Moran
- Hilda Wilson

**Story**

Of the busy "Honey Bee" type, Hilda Wilson cannot restrain a natural love in her heart for the boy she has reared. She has no children herself, and has worked many happy years. It is accidentally revealed to her husband, and a heart-rending scene in the hospital follows. They then come to the conclusion that her child, and another child, is the result of her love, and that her marriage has been invalid. There is a lovely scene in the hospital, and she is left alone with her baby. When the baby is taken away, she is heart-broken, and makes a scene in the hospital. She then takes the baby to the wrong home, and this is the best scene of the picture. She is eventually taken to court, and her husband is given his daughter back, and she is left alone with her child. The story is a heart-wrenching one, and is handled with much care. It is a story of love, and a touching story of a woman's love for her child. The acting is excellent, and the picture is well worth seeing by all who are interested in the question of motherhood.
inviting further hostilities with us. The border warfare has been set forth in all its savagery, but the plea of the picture is for the good of nations; and if it can save the ignorant natives and the employment of all human means to prevent further mis- understanding, it will have served the cause of peace.

One of the remarkable features of the film is the portrayal of Maria Inez by Rosemary Thuy. This girl, half American, half Mexican, is sympathetic and intelligent, of confronting passions, with a predominating love of justice. The interpretation is ar- tistically handled. All the same, as the Irish-American hero, is likewise most satisfying.

Cost.

Maria Inez.. Rosemary Thuy

Danny O'Neill... J. George Stone

Pamela... Anna Worsfold

Mary Lopez... Grace Jackson

Philip Pemberton... Fred V. Barno

Alice Lopez.. Adele Farrington

Don Jose Alvarado.. Arthur Carey

Nita.. Florence Young

Adapted from Play by Augustus Thomas.

Directed by Edwin Carewe.

Length, Seven Reels.

The story.

The story of "Neglected Wives" centers about the life of Philip Pemberton, whose wife has striven to aid him in his career and has found out the truth of the old adage, "All that glitters is not gold." Pemberton, about to be nominated for Governor, becomes the object of a con- quest by an ambitious political boss who is trying to undermine Pemberton, notifies him of his choice between dropping out of the political race or having a scandal story involving his wife appear in the newspapers. The arrival of the police in answer to a call from a de- lectable who has been on the job results in the arrest of the baroness. The story closes with a happy change in Pemberton's domestic affairs.

Program and Explanation Catchlines: The story of a Mexican Border Romance. She promised him a kiss if she would go to a dance with her father, and the man who leads an attack on the American town. The Mexican women are beautiful and they are captive. How the girl arranges her escape.

"Rio Grande"—Adapted from the famous story "The Love of the Mexican Border." How a girl marries against her father's and mother's wishes.

"Locked Lips"—Play the fact that this is an Augustus Thomas play, and recall its stage success. Work with such mem- bers as Rosemary Thuy and Anna Worsfold, particularly Miss Thuy. Use plenty of posters for this, even if you have to cut your newspaper work down a little.


A CAPABLE cast has been employed in presenting "Neglected Wives," which tells again the story of the unhappy wife whose love and loyal support will all likelihood appeal to large masses of audiences, inasmuch as it is based on the problem of domestic happiness. One of the good qualities of the picture lies in the fact that it is free from immoral sug- gestion, and does not involve its characters in the sex problem. The direction is some- what flat and so also is the feeling. The pic- tures lacks that convincing clearness of plot and skill of dramatic construction which aid the punch that the spectator is looking for.

The cast is composed of well-known players, and the story is too well known to require any special recommendation. Ann Luther, Claire Whitney, Charles Gerard, Al Hart and J. W. Johnson all do their best to put the pictures over. 

Cast.

Philip Pemberton.... R. J. Radcliffe

Dorothy Pemberton.. Ann Luther

Little Grace..... "Baby" Ivy Ward

Baronesse de Ville... Claire Whitney

Baron de Ville (alias Wadsworth)... Charles Gerard

Horton............. Al Hart

Morelos......... J. W. Johnson

Mme. Nana and Mons. Alexis in a dancing scene.

Story and scenario by Lloyd Lonergan.

Direction by Burton King.

Length, Five Reels.

LOTUS BLOSSOM.

Lotus Blossom, in "Locked Lips," is a na- tive of Hawaii, and lives on the coast of San Francisco. She studies at school by day for a living. A derelict enters her home one night and faints from hunger. She restores him to health and learns that he is an American. He gives her his name as "Bringing Up Father," by George Mor- wood and is fleeing from a supposed murder committed in San Francisco.

As a result of their romance and their companion the two marry, though they speedily realize later that it is not a case of "Mr. and Mrs. Blossom."

So he pretends the body of a drowned man on the beach is himself and sends her to marry another man. He then determines to marry a white girl named Audrey Stevens, who is visiting in Honolulu.

Lotus Blossom, who has acquired a Jap- anese lover, Komo, wishes to go to San Francisco, where the principals are all in San Francisco, where Lotus recognizes Stanwood as her former husband. This compels him to come home to his own plot. Lotus then marries Komo.


A Young American derelict stumbles into a Japanese school for girls and marries her, and leaves his former wife to his own plot.

"Locked Lips" stars Tsuru Aoki, noted as " bäe lue" of the Wistoria productions.

"Story of the Hawaiian Islands." Production Angles: Play up the story angle. You can get an effect of the story, and help the public will not resist with cutouts of the star with padlocks of various sorts through the lips to be made into the same idea with a single cutout in your lobby.

Comments.

JIGGIES IN SOCIETY (Pathes.)—A remarkable feature of this two-reel comic, based on "Jiggy WOMAN," is the character of the woman which it preserves the spirit of the original cartoons. It is very much like the comic, spread out and set in motion, scene for scene. Johnny Ray plays the burlesque Irishman to the comic extent, as humor most of the part, and Margaret Fitroy is good as the Irish lady. It has a lot of fun in it. Jigges seems to enjoy society at all and will enter into a personal light with the butter, making humorous hits by employing his strong arm man as butter, and Jigges "gets him." The poker game in the second reel is amusing feature throughout this elaborate and the number quite new in its general effect.

THE GREAT NICKEL ROBBERY (Sunshine).—There are innumerable laughs in this two-reel comic created by J. G. Bly- stone, with Chester Conklin, Dorothy Lee and others in the cast. It gets a good run- ning start. The opening scene, where Chester appears as a flintlock motorman on one of the islands, wins the applause of the audience in spite of their burlesque character. The fun in this number all through is quite spontane- ous and accordingly successful.
Current Film Release Dates

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J. PARKER HEAD, JR., PRODUCTIONS
The Lone Wolf's Daughter (Louise Glau—Seven Reels). Vol. 44; P-1016.
Sex (Louise Glau—Seven Reels). Vol. 44; P-2018.

DEITCH-RICH, Inc.
The Bandbox (Six Parts—Harry Kenyon). The Harvey Boys (Doris Kenyon—Six Reels) Vol. 44; P-362.

Cynthia-of-the-Meantime (Leah Baird—Six Parts).

-BLUNT PRODUCTIONS.
Live Sparks (J. Warren Kerrigan). Vol. 43; No. 13.
$20,000 (J. Warren Kerrigan). Vol. 41; P-1286.
Tarzan of Chester (J. Warren Kerrigan)—Vol. 44; P-2013; C-R Vol. 44; P-299.
JOHNSON LEWIS PRODUCTIONS.
His Temporary Wife (Ruby de Remer). Vol. 43; P-734; C-R 2002.

BEGAN COMPANY PRODUCTIONS.
King Spruce (Mitchell Lewis—Seven Reels). Vol. 43; P-2177.

PATHE EXCHANGE, INC.

Releases for Week of February 26
Smoldering Embers (Frank Keenan). Vol. 44; No. 8, C-R Vol. 44; P-134.
No. 10 of The Adventures of Ruth (The Forged Check). No. 4 of Daredevil Jack (The Wheels of Fate).
Patie the Girl (Harry Pollard—One Reel). Patie Review No. 40.
Topics of the Day No. 14.
Patie News Nos. 18 and 19.

Releases for Week of March 5
In Walked Mary (June Caprice). Vol. 43; P-1618; C-R 2002.
No. 11 of The Adventures of Ruth (The Trap).
No. 4 of Daredevil Jack (Shanghailed).
Frogs Paint (Harry Pollard—One Reel). Patie Review No. 42.
Topics of the Day No. 44.
Patie News Nos. 23 and 24.

Releases for Week of March 14
Tarnished Reputations (Dolores Casamoll). Vol. 44; No. 18.
No. 10 of The Adventures of Ruth (The Vault of Terror).
No. 5 of Daredevil Jack (A Race for Glory).
Flat Broke (Harry Pollard—One Reel). Patie Review No. 44.
Topics of the Day No. 46.
Patie Pollard Comedy No. 46.
Patie News Nos. 22 and 23.

Releases for Week of March 21
No. 13 of The Adventures of Ruth (Within Hollow Walls).
No. 6 of Daredevil Jack (A Skinful of Meat) Cut the Cards (Harry Pollard—One Reel).
Vol. 43; P-2045.
Patie Review No. 43.
Topics of the Day No. 47.
Patie News Nos. 25 and 26.

Releases for Week of March 28
The Dead Man (Bianche Sweet—Six Reels). Vol. 43; P-2174.
No. 14 of The Adventures of Ruth (The Flying Fish Sea).
No. 7 of Daredevil Jack (A Blow in the Dinner Hour (Harry Pollard—One Reel).
Patie Review No. 44.
Topics of the Day No. 48.
Patie News Nos. 27 and 28.

Releases for Week of April 4
Lifting Shadows (Emmy Wehlen—Six Reels). Vol. 43; No. 14; C-R Vol. 44; P-2035.
No. 15 of The Adventures of Ruth (The Key to the Pathway).
No. 1 of Traveled By Three (The Mystery Prairie Featuring Stuart Holmes and Frankie It's Three Reels).
No. 8 of Daredevil Jack (Blinding Hate). Patie Review No. 44.
Harry Pollard Comedy (One Reel). Patie Review No. 45.

ROBERTSON-COLE

The Beloved Chester (Lew Cody). Vol. 42; P-621.

Releases for Week of April 11
The Blind Barrier (Stydia Breamer—Robert Gordon—Six Reels)—Vol. 44; P-360.
No. 9 of Daredevil Jack (Phantoms of Trackery).
No. 2 Traveled By Three (Trapper in Chincapin Town).
Harry Pollard Comedy (One Reel). Patie Review No. 46.
Topics of the Day No. 50.
Patie No. 271 No. 45.

Releases for Week of April 18
After Thirty No. 2 (The Stimulating Mrs. George Warfield) Vol. 43; No. 10 of Daredevil Jack (Paths of Destruction).
No. 3 of Traveled By Three (The Tyrant of the South Seas). Harry Pollard One Reel Comedy. Patie Review No. 47.
Topics of the Day No. 51.
Patie News No. 32.

Releases for Week of April 25
Rio Grande (Rosemary Thby-Thalassa Sears—Seven Reels). No. 11 of Daredevil Jack (Flames of Wrath).
No. 4 of Traveled By Three (The Prison Ship).
Harry Pollard Comedy (One Reel). Patie Review No. 48.
Topics of the Day No. 52.
Patie News Nos. 34 and 35 (April 25, May 1).

Supreme Comedies.
Mollie's Mumps.
Her Novel Idea.
Artistic Temperament.
In Room 202.
Come into the Kitchen.
Take Horizon—Advice.
Oh, You Kid!

MARTIN JOHNSON.

January—Columbia in 1865.
February—Domesticating Wild Men.
March—South Pacific Missions.
April—Recruiting in the Solomons.
May—The City of Broken Old Men.
June—Marauding in the South Seas.

ADVENTURE SCENICS.

January—The Last Resort.
January—The Tropic.
February—Rope O'Leavenworth.
March—Sons of Samoa.
April—Ghosts of Romance.

METRO PICTURES, INC.

Fairy and Warner (May Allison). Vol. 43; P-1191.
The Best of Luck (Six Parts). Should We Leave It Alone? (Alice Lake). Vol. 43; P-45; C-R; P-1913.

The Willow Tree (Viola Dana—Six Parts). Vol. 43; P-465; C-R; P-1619, Ex. 1223.
The Right of Way (Bert Lytell). Vol. 43; P-1116; C-R 2002.
The Walk-Off (May Allison—Six Parts). Vol. 43; P-341.
Stronger Than Death (Nasmova—Seven Reels). Vol. 44; P-1185.
Nothing but the Truth (Taylor Holmes—Six Reels). A Modern Salome (Hope Hampton). Vol. 43; P-773.
The Very Idea (Taylor Holmes—Six Reels). Vol. 44; P-1827; C-R 2002.
February—Judy (May Allison).
March—Old Lady 31 (Emma Dunn)—Vol. 44; P-299.
March—Shore Acres (Alice Lake—Six Reels).
April—Dangerous to Men (Viola Dana).
April—Alma Valentine's Birthday (Bert Lytell—Six Reels).
April—The Hope (Special Cast).
April—The Heart of a Child (Nasmova—Seven Reels). Vol. 44; P-450.
April—The Crimson Hour (Dolores Casamoll—Bart).
April—True Pathways (May Allison).
April—The Skylark (Bert Lytell).
April—Burnin' Daylight (Mitchell Lewis).
April—Polo Club Light (Taylor Holmes—Six Reels).
May—Four Horsemen (All-Star Cast—Six Reels).
May—The Marriages of Mayfair (All-Star Cast—Six Reels).
May—The Temple of Dawn (Bert Lytell—Six Reels).
May—A Daughter of the Snows (Mitchell Lewis—Six Reels).

TRIANGLE

Jan. 11—Only a Farmer's Daughter (Sennett—Two Reels).
Jan. 14—Mabel's Speed Cop (Mabel Normand—Sennett—One Reel).
Jan. 15—A Gamble in Souls (Dorothy Dalton).
Feb. 8—The Dancing Master (Alice Lake—Six Reels).
Feb. 15—Tiger Girl (Lillian Gish).
Feb. 18—His Day of Doom (One Reel).
Feb. 24—The Love Riot (Two Reels).

UNIVERSAL FILM MFG. CO.

Releases for Week of February 16
No. 8 of The Lion Man (T.C. Dunegan of De Kalb, Ill.). No. 2 of Elmo the Fearless (The Racing Death).
Old Clothes for New (Lyons, Wis.—Opp). The Madonna of the Slums (Holbrook Blinn Feb. and Jeanie Eagles—Stage Women's War Relief—Two Reels).
The Bull Thrower (Edna Gregory and Phil Dunham—Two Reels).
A Sarebrush Gentleman (Bob Burns and Charlotte Merriam—Two Reels).
No. 7, Hearst News.
No. 53, New Screen Magazine.
No. 7, Universal Current Events.

Releases for Week of February 23
The Prince of Avenue A (James Corbett) Vol. 44; P-1268.
No. 7 of The Life Man (Sold Into Slavery).
No. 3 of Elmo the Fearless (The Life Line).
The Latest in Pants (Lyons-Moran—One Reel).
Loose Lions and Fast Lovers.
The Sheriff's Oath (Hoot Gibson and Josephine Hill—Western—Two Reels).
No. 5, Hearst News.
No. 8, International News.
No. 9, New Screen Magazine.
No. 8, Universal Current Events.
Current Film Release Dates

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Releases for Week of March 1.


Releases for Week of March 8.


Releases for Week of March 15.


Releases for Week of March 22.


Releases for Week of March 29.


Releases for Week of April 5.


Releases for Week of April 12.


Releases for Week of April 19.


VITAGRAPH

SPECIAL PRODUCTIONS.

The Fortune Hunter (Earle Williams—Seven Reels). The Sporting Duchess (Alice Joyce—Seven Reels). Captain Swift (Earle Williams).

STAR PRODUCTIONS.


LARRY SEMON COMEDIES.

The Head Waiter (Two Reels). The Grocer's Stuck (Two Reels). The Fly Cop (Two Reels). Vol. 44; C-462.

BIG V COMEDIES.

(See Reels).


O. HENRY FEATURES.

(See Reels).


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SELZNICK PRODUCTIONS.

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REAL ART PICTURES

Special Features.
- The Luck of the Irish (Dwan). Vol. 43; P. 774.
- Soldiers of Fortune (Dwan—Seven Parts). Vol. 42; P. 454.
- The History of a Yellow Room (Chauard — Six Parts). Ex. 889.

Star Productions.
- Anne of the Green Gables (Mary Miles Minter). Vol. 42; P. 416.
- Emma the Suppliant (Constance Binney). Vol. 42; P. 854.
- The Pear Market (Alice Brady). Vol. 43; P. 498; C. R. Vol. 44; P. 134.
- Judy of Dogue's Harbor (Mary Miles Minter). Vol. 42; P. 1120; C. R. Vol. 42; P. 1131.
- The Stolen Kiss (Constance Binney). Vol. 43; P. 1111; C. R. Vol. 44; P. 141.
- Sinners (Alice Brady). Vol. 43; P. 2175.
- Nick Taurolo (Mary Miles Minter). Vol. 44; P. 125.

MACSUSCILLAR RELEASES

AMERICAN CINEMA CORPORATION.
- Women Men Forget (Mollie King). Vol. 43; P. 148.

A. H. FISCHER PRODUCTIONS.
- The Amazing Lover (Grace Darling). Vol. 42; P. 263.

UNIFIED ARTISTS.

VITASILEM.
- Sept. 2—His Majesty the American (Douglas Fairbanks). Vol. 42; P. 245.

STATE RIGHT RELEASES

ALEXANDER FILM CORPORATION.
- March 16—The Lone Hand (Roy Stewart). Vol. 43; P. 2012.

KÖSTENBACHER COMEDIES.
- March 22—Cabaretting Under Difficulties.

ARROW FILM CORPORATION.
- Tex, Elusive. Vol. 43; P. 1292.
- Lightning Bryce (Serial Featuring Ann Little and Wynne Gibson). Vol. 43; P. 882.
- Blazed Trail Productions (Series of Twelve Two-Week Dramas). Vol. 43; P. 152.
- Wolves of the Street (Six Reels). Vol. 43; P. 1172.
- Broken Bubbles (Hank Mann—Two Reels). Vol. 43; P. 2175.
- ViUianas (Seven Reels).
- Children Not Wanted.

BUTCHER CORPORATION.
- The Whirlwind (Charles Hutchinson—Serial).

PHOBON AMUSEMENT COMPANY.
- Mack Swain (Serial).
- The Invisible Ray (Ruth Clifford and Jack Sillitto—Serial).

GROSSMAN PICTURES INCORPORATED.
- $1,000,000 Reward (Lillian Walker—Serial).
- Face to Face (Marguerite Marsh).

NATIONAL FILM CORPORATION.
- The Kentucky Colonel (John J. Dowling).
- The Confession (Henry Walthall). Vol. 43; P. 841.

HALL ROOM BOYS COMEDIES.
- Feb. 18—Pampered Orphan (One Reel).
- Feb. 24—Can You Real It? (One Reel).
- March 9—Redhead Into Society.
- March 23—Oh, Ruby! (One Reel).
- April 6—This Way Out.
- April 13—Four of a Kind.

GIEVER EDUCATIONALS.
- The Serpent.
- Speeding Thru Dixie.
- Royal Racing.
- Colloquies of Roads.
- The Spirit in a Dart. Suda.
- Precisely as Polly.

JANS PICTURES, INC.
- Love Without Question (Oliver Clay). Vol. 44; P. 141.
- A Woman's Business (Oliver Tol—Six Reels).

PIONEER FILM CORPORATION.
- The Long Arm of Mannister (Henry Walthall).
- Atonement (Grace Davison). Vol. 44; P. 457.
- Hidden Children of the Children.
- Midnight Gambles (Marie Doro).
- Austin (One Reel).
- The Hidden Code (Grace Davison).
- Dr. Jekyll and Mr. Hyde (Selma Lewis).
- Nobody's Child (Jose Collins—Godfrey Tearle).

FACS AND POLLOWS SERIES.
- In the Sweet Dry and Dry.
- My Kingdom for a Ros.

GAUNT COMPANY.
- The Clues and the Clues (Serial).
- Usuals and Wife (Vivian Martin). Vol. 44; P. 146.

REELCHAPLAIN PICTURES CORPORATION.
- Texas Gunman (Two Reel Westerns).
- "Alice Howell" (Two Reel Comedies).
- "Billy West" (Two Reel Comedies).
- "Kornblatt" (Comedies One Reel).
- "William Franey" (Comedies One Reel).
- "Burrud" (Comedies One Reel).

MASTERS FILMS, INC.
- Terry (Tommy Edwards).
- S. L. K. SERIAL CORPORATION.
- The Fatal Fortunes Serial.
- D. W. CRIFITTH.
- The Mother and the Law.

FITR PICTURES, INC.
- The Red Viper (Six Reels).
- "Johnny Dooley Comedies (Two Each Month).
- Bride's Educational (One Every Week).
- L. S. PHOTOPLAY CORPORATION.
- Washington, D. C.
- Determination (All-Star—Ten Parts).

VICTOR KREMEL.
- Feb. 1—Release of the Champion (Chaplin—Two Reels).
- April 1—Release of Working (Chaplin—Two Reels).
- Mar. 1—Release of Jimmy Elopement (Chaplin—Two Reels).
- May 1—Release of By the Sea (Chaplin—One Reel).

W. H. PRODUCTIONS.
- The Superman (Serial).
- Reissue of Seven Olive Thomas Triangle Pro-
- Special Chaplin Release.

WORLD WIDE CORPORATION, INC.
- The Log of U-35. Vol. 43; P. 476.
- A Man There Was (Victor Reastrom).

UNIVERSAL FILMS, INC.
- The Final Whirl.
- 1476 Broadway.
- 10 Alice Brady Reissues.
- 10 Robert Warwick Reissues.

ROMAYE SUPER FILM CO.
- Jan. 15—Shot in the Kitchen.
- Feb. 1—(Serials).

WISTARIAS PRODUCTIONS, INC.
- Why Worry?

MURRAY W. GABSON.
- A Dream of Fair Women (Two Reel Feature).

WARNER BROTHERS.
- The Lost City (Juaeta Hansan).

THE MOVING PICTURE WORLD

April 24, 1920

650
BETTER EQUIPMENT

CONDUCTED BY E.T. KEYSER

Buy All the Experience Possible When Planning the New House; It’s an Asset

A WHILE ago, a statistically inclined party purchased a nice new map of the United States and Canada and, whenever he learned of the erection of a picture house, he would dash off a note giving the location of the new house with a red-headed thumb-tack.

He soon gave it up as a bad job. Not by reason of any falling off in the thumb-tack supply but because many of them would have been so close together that only heads could have been crowded in.

Which indicates that you exhibitors are right on the job when it comes to getting the building material and not the real estate. But the question remains as to whether you are all getting the most for your money or nearly as much as you could secure for a little more of an initial expenditure.

This does not apply to the big fellow who, while he can afford to be careless, rarely is, and realizes it in the long run in reason, it is not so much what one expends but what one receives for the expenditure that represents economy.

Justifies Larger Fee.

Take the architect end of the subject, for instance. How many of you builders of small to moderate size houses make sure that the architect whom you employ has had actual experience in the designing of successful picture theatres? It is easier and often seems cheaper to employ a local man who has planned satisfactory dwellings, stores or hotels and is not daunted by the prospect of tackling a show house.

Aside from the possible damage to production, you will soon realize the absence of improvements and refinements that modern theatre designing has proved to be of value. And it is with just such added attractions that the picture theatre audience come to touch. In fact, their incorporation into one’s house would more than justify more than the difference between the fee of the experienced picture theatre designer and that of the local candidate.

Many stunts have worked out well in the larger houses may be adapted to the requirements of the moderate sized or small theatre, and the architect who has a list of theatres to his credit is in a position to incorporate modifications of these ideas into the design of the little house, while the designer of dwellings never knew of their existence or their possibilities.

Distance No Barrier.

Distance of the architect from the field of operations is not an insurmountable barrier. By correspondence one may arrange the details of the structure and upon receipt of the plans the local man may be retained to supervise the work of construction, a method which combines the advantages of utilizing the experience of one and the propriety of the other.

The architects who advertise in the Moving Picture World are picture theatre architects. They know picture theatres from the ground up and they know what features you should or should not incorporate into your new house. They have the experience and ability to plan your house around projection as the chief motif and to so arrange it that your heating and ventilating systems will co-operate instead of nullifying each other. Let them serve you.

And do not stop with the architect’s service. Let some competent decorator give you the benefit of his knowledge in making the interior attractive.

It costs but little more to create a pleasant homelike effect than to have something quite the reverse, and here is where the decorator can save one money and increase patronage from the start. It requires the experience to be gleaned only from the erection of many houses to teach an exhibitor what a difference in effect a variation of a tint here and a shade there produces and this is what a decorator who knows picture theatre can give in one’s first house.

The moderate-sized house constitutes the backbone of the industry. It is the point from which the successful show magnate makes his start and it pays its owner well for every bit of his specialized knowledge incorporated into its erection.

The Westinghouse-Krantz Work

Switch Aids Studio Work

T he operation of the studio is light 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 follows that the practice of today is to give every attention to the electrical equipment of the studio.

The International Film Company of New York has installed in its thoroughly 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.

A Westinghouse-Krantz Product.

This switchboard is a Westinghouse-Krantz product and is specially designed for work of this nature. It consists of a single panel on which are mounted six three-pole single throw 125-ampere knife switches. Each knife feeds to a three-point Kliegle receptacle is capable of taking care of one six-way Kliegle spider box. The switches, receptacles and plugs are contained in a No. 12 gauge steel box and with swinging doors permit access to the switches. The doors may be secured and contact with live parts thus made impossible.

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.

Wise Exhibitors Are Now Preparing for the Summer

Exhibitors throughout the country are realizing more and more as summer approaches, that it is absolutely necessary to have cool and well ventilated theatres. This is so not only among owners of large houses, but smaller ones as well.

There was a time a few years back, when the question of ventilation did not seem to bother the theatre owner but the keen competition of the present day, makes it necessary that every theatre owner put his house in proper shape for the approaching hot weather.

The Typhoon Fan Company continues to sell many Typhoon cooling systems throughout the country.

During the past week, contracts were closed for the following theatres:
- Strand, Canton, N. C.; Burke, Kenosha, Wis.; Village, Willmette, III.; Rivera, Chicago; Bleich, Owensburg, Ky.; Sun, Omaha; Grand, Newark, N. J. and a new theatre in the course of construction but not yet named at Savannah.

American Photoplayer Company Move.

The New York offices of the American Photoplayer Company, which have been situated for a long time at 62 West Forty-fifth street, have been moved temporarily to the Hotel Schuyler at 57 West Forty-fifth street, where all business of the company will be transacted as usual.

Vote in Favor of Sunday Shows.

Voters of Grand Island, Neb., decided, on April 6, in favor of Sunday shows by a vote of 2,013 for and 863 against the proposition.

This is a victory for the progressive people of the city, and the picture managers here deserve full credit for the aggressive campaign they made to retain Sunday amusement.
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.

The biggest box office attraction any theatre owner can get for the hot summer weather is the

TYPHOON COOLING SYSTEM

—Now is the time to install it.

WRITE FOR CATALOG "M"

Typhoon Fan Company
ERNST GLANTZBERG, President
281 LEXINGTON AVENUE, NEW YORK, N. Y.
1044 Camp Street,
NEW ORLEANS, LA.

255 N. 13th Street.
PHILADELPHIA, PA.

64 W. Randolph Street,
CHICAGO, ILL.
The thermometer should jump to 90 to-morrow

How about that special feature you've been advertising? Will it pull the business you counted on? Will it PAY?

Of course, you may not get that sudden jump in temperature tomorrow, or the next day, or even next week, BUT—

Some day it will hit you. And with it will come a smashing drop in box office receipts—a loss in real dollars and cents to you.

We want to save that loss for you—not for one hot day, but for every hot day—every summer, EVERY YEAR.

Our booklet, "A Better Summer Business" tells you how. Why not write us for a copy NOW, while it's fresh in your mind?

Monsoon Cooling System, Inc.
Room 670 70 W. 45th Street New York
THE PEERLESS STANDARD
PORTABLE PROJECTOR
Is the Aristocrat of Its Field

Because it is
More skillfully designed
More carefully constructed
More simply operated
More efficiently illuminated
And flicker is entirely eliminated

With a five-to-one intermittent movement that has run the same film over 2,000 times at 65 feet per minute without a sign of wear.

With a balanced shutter of three equal 45-degree blades that passes 62½% of the light to the screen.

With oilless bearings and noiseless gears.

Motor drive and direct motor rewind at any speed, triple meniscus, biconvex French condenser lenses. Monoplane Mazda lamps.

Operates on 32-volt, 110-volt, or 220-volt line current A. C. or D. C. or on a small portable storage battery, or, when no electricity is available, on the wonderful Peerless Hand Driven Electric Generator, weighing only fifty pounds.

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If you have work requiring EXPERT SCIENTIFIC knowledge, we are BEST qualified to do it.

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Bet. Eighth and Ninth Aves.

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Don't you realize that not alone does "NEWMAN" stand for QUALITY, but also ORIGINALLY? We are Originators of every conceivable style of frame in which to properly display POSTERS and PHOTOS. You will eventually use brass frames. Why not now?
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"A Bright, White Light"
"A Picture Projected Without a Flicker"

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For Direct Current

The Speer
Alterno Combination
For Alternating Current
A carbon for every operating condition, and all carbons GUARANTEED

SPEER CARBON CO.
ST. MARYS, PA.
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Can not be surpassed for critical definition, flatness of field, brilliancy of image and illumination, and we maintain absolute uniformity of quality. That's the reason they are used in nearly every theatre in the United States and Canada.

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NEGATIVE DEVELOPER, young man, experienced in all laboratory work, wishes a position in laboratory or studio. Box 104, P. F. World, N. Y. City.

ENERGETIC YOUNG FELLOW, 18, desiring to enter moving picture game, would like to connect with reliable concern. Studio or office work; excellent references. Who can place me? For particulars please address Benjamin H. Goldberg, 407 New Jersey Ave., Brooklyn, N. Y.

YOUNG MAN desires position as assistant cameraman or propertyman, licensed projectionist; willing and obedient worker. Oliver de Freitas, 1559 Madison Ave., N. Y. City.


AT LIBERTY—Organist, with extensive experience in setting and playing for moving pictures, desires immediate engagement. First class house, Pipe organ only. Excellent accommodations, past and present employers. Write or wire, F. W. Lester-leigh, care Palm Theatre, Rockford, III.

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WANTED—Bell & Howell, Patho or Debrille or other good make of camera. Address Baker, 9025 Gaylord Ave., Cleveland, Ohio.


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FROM CANTON, ILLINOIS, to Canton, Ohio, 100,000 customers use our wonderful catalog and service for all their photographic needs. Movie cameras, tripods, projectors, northern lights, text books, supplies, etc., etc., all at sensational money-saving prices. Write for this valuable, P-R-I-E-S catalog today. David Stern Company, "Value, service, satisfaction since 1895," Chicago, Ill.

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C-2 DE VRY, perfect condition, ready for use. $100.00. C-90 DE VRY, perfect condition, guaranteed, $150.00. Headquarters for new and used portable projectors. BASS CAMERA COMPANY, 109 North Dearborn St., Chicago, Ill.

NOW READY—The New Minor Ultrastigmat F/1.3 lens for motion picture cameras. Price in barrel, $75.00. Quotations for mounting on any camera on request and your orders in now. BASS CAMERA COMPANY, Charles Bass, Pres., 109 N. Dearborn St., Chicago, Ill.

FOR SALE—Debrille camera, A-1 condition, 2-inch Carl Zeiss in Goerz micro mount and 6-inch Velo-stigmat F/4.5 lenses, leather camera case, six magazines, and leather case, shipping case, new Precision tripod, all complete for $800.00. Universal Camera 4-inch B & L. Lens. Five magazines, carrying case for above. Universal tripod with case, $200.00. L. B. Shackelford, 250 West 69th St., Fifth Floor, N. Y. City.

WANTED—Negatives of actual fire scenes of different lengths, 2 to 100 ft. Will pay 60 cents per foot for acceptable negative. Send positives for screen examination. National Motion Picture Co., Indianapolis, Ind.

THEATRES FOR SALE OR RENT.

WANTED—Will pay cash for first class movie theatre, not less than 500 seating capacity, in city of 25,000 or more. State full particulars in first letter. H. L. Book, 19 Cottage St., Newark, Ohio.


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WERE NOT BURNED OUT!!
PRODUCTION IS NORMAL!!

SAME MATERIAL—
SAME CARE GOES INTO THE BUILDING OF OUR SIMPLEX PROJECTORS.

If any man tells you different ask him why he says it. ~ ~ ~
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 HP Hoffman
SUPERINTENDENT OF THE LOS ANGELES STUDIO.

GWT/WJR.
The story of a woman's soul laid bare and a man torn on the torturing rack of lies.
Esprit de Corps!

Which is a French phrase with a potent meaning. It defines what might also be called "the RITCHEY spirit." It stands for that intangible something that pervades the RITCHEY plant, inspiring every one in it, from its greatest artist to its lowliest apprentice, to put into his work his best and most enthusiastic effort. It is the spirit of an ideal that fills the entire organization. It comes from the consciousness of power and superiority. It is an insistent urge, an ever present spur and it flows from the great faith that every one of them has in the RITCHEY poster! It is the spirit upon which the reputation of the RITCHEY poster is based.

It is inevitable that such a spirit should show in the work produced. And it does show, for the resultant RITCHEY poster is always a thing of luminous beauty, colorful and attractive, appealing and compelling. The most critical of exhibitors and the most casual of motion picture attendants all recognize and feel its charm. For the RITCHEY poster is the perfect expression of the RITCHEY spirit.
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"THE ILLITERATE DIGEST"

by WILL ROGERS

"AMERICA'S GREATEST LIVING HUMORIST"

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FIVE-REEL COMEDY SENSATION
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WITH AN ALL STAR SENNETT CAST INCLUDING-
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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

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DOUGLAS FAIRBANKS · D.W. GRIFFITH
HIRAM ABRAMS, GENERAL MANAGER
The most wonderful love story the stage has known in a generation - brought to the screen by the beautiful and gifted artist who made it an international success.

Doris Keane
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
"Edgar's Hamlet," the second of the Booth Tarkington motion picture comedies, is at the Capitol this week. This time Edgar, having declared a truce with the Teacher's Pet, joins forces with him in a barn-LOT production of "Hamlet." Edgar, of course, is the by no means melancholy Dane, and his friend serves alternately as Horatio and the King. A third boy does triple duty as Ophelia, stage-hand, and orchestra, and another youthful actor, in complication of a Ghost and startling Queen. The text used is a very much abridged and colloquial version of Lamby Tale, only such essential scenes as those of the Ghost and tragic ending being included.

The performance runs ahead without a hitch until Ophelia, to while away the time in the wings, begins to play her Jew's-harp without realizing the inevitable effect of the music on the sensitive feet of the Ghost. Hamlet saves the situation, however, by savagely warning Ophelia, from the stage, that he will "bust up the show" if he doesn't stop, and the action moves again as ordered until the fencing match, in which King substitutes for the omitted Actors, suddenly becomes a fight. Just as those in the audience, realizing that they were getting more than their money's worth, are beginning to take sides in earnest, Ophelia runs from her watery grave-in-a-washout and shouts to the combatants to "Mr. fighting and act" and the fencing match is resumed. The real tragedy of the performance comes, however, when the mothers of the producers discover that their best hats and coats have been badly used as costumes.

As in the first of his Edgar comedies, a subject is a source of delight, and has skillfully translated the author's novel into moving pictures. The same interest, make the comedy genuine. The person who cannot enjoy Edgar and his friends is almost unimaginable.
STAR: Winsome Madge Kennedy, who has a large and devoted following wherever motion pictures are shown and genuine comedy is appreciated.

AUTHOR: Octavus Roy Cohen, whose delightful stories in the Saturday Evening Post are marked by a unique and highly fascinating tang of originality.


DIRECTOR: Harry Beaumont.

STORY: Madge Kennedy is seen as Hazel Farron, a chorus girl, whose experience back stage has not yet served to rub the silver off her dreams.

Out of a job and desperately hungry, Hazel sees a sign outside a bakery: “Stale Buns, Two for a Cent.” She has just two cents left, and buys some buns—“for her pet pom.”

The baker, young and warm-hearted, sees through her subterfuge, and slips a silver dollar into each bun. Then begins a business partnership. Hazel works in the bakery and learns at last why holes are put in doughnuts. After a series of deliciously funny adventures in the bakery Hazel suddenly realizes that the young baker has stolen her heart.

She has to choose between poverty in the humble bakeshop and luxury under the protection of the wealthy Stanhope, a persistent admirer. The story works up to an indescribably tender climax, in which the young pair of lovers discover that honesty and a kind heart are still the most valuable assets in life.

The best of all Madge Kennedy pictures and a splendid attraction for any house.

SAMUEL GOLDWYN  PRESENTS

MADGE KENNEDY

DOLLARS AND SENSE

by Octavus Roy Cohen

Directed by HARRY BEAUMONT
To The Exhibitors Of America:

At the start of the present season, six months ago, I announced that the American Film Company was through making program pictures and that in the future nothing but big special productions based on big novels or plays by big authors, with big casts of competent players, capably directed, would be made in the studios of the American Film Company, Inc., and that these productions would be made individually—as specials.

That was my promise to the exhibitors of America. Today we can look back upon our achievements and say that that promise has been truly fulfilled. Under this new policy the first of the big specials to issue from the American studios was "Six Feet Four," from the novel by Jackson Gregory, featuring William Russell. This production went forth to exhibitors as a new type of picture—a big special production, specially made, specially directed, specially produced in every sense of the word. It is today one of the most popular productions being played. It is being run in the largest houses throughout the land and is making good in a big way for exhibitors.


All of these productions are now in the hands of exhibitors. They can best attest their value. Ask any exhibitor who has played these big specials what they have brought him in profits!

Unquestionably my promise to the exhibitors of America to provide nothing but big special productions has been fulfilled in the truest sense of the word.
NOW for the future: I again state to the exhibitors of America that the American Film Company will produce nothing but big special features—each produced as a separate entity without regard to cost, length of time, etc. Each production made by the American Film Company in the future will be a special, based on the biggest books, stories, novels and plays we can purchase.

WITHIN the next few months we shall offer special feature productions from the pens of such novelists as Albert Payson Terhune, Henry Russell Miller, Cosmo Hamilton, P. G. Wodehouse, David Anderson, Lois Zellner and other prominent writers.

WE shall in the coming months produce such pictures as: “The Thirtieth Piece of Silver,” “The House of Toys,” “The Week End,” “The Gamesters,” “Their Mutual Child,” “Payment Guaranteed,” “The Blue Moon” and “Peggy Rebels.” Each of these productions will be SPECIALLY made, SPECIALLY directed, SPECIALLY cast with stars of the greatest competency. They will be big specials in every sense. We shall devote to their making every facility of our ten year old organization.

THE exhibitors of America have a right to demand SPECIAL productions. The discriminating public is insistent upon having the BEST—and the best cannot be produced in grist-mill fashion. The best result can only be obtained by devoting to each subject INDIVIDUALLY that special ATTENTION, that special TIME, that special THOUGHT, which makes for perfection in big special productions.

THIS is my promise to the exhibitors of America for the months to come. I know that it will be welcomed by every enterprising, aggressive show man, who appreciates the box office possibilities of big things well done.

S. S. Hutchinson
President, American Film Co., Inc.
Selling by American Film Co. Special Representatives
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COMING!

“THE NINTH COMMANDMENT”

Thou Shalt Not Covet Thy Neighbor's Wife

Starring

FERNANDO R. ELIZONDO

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MME. HALINA BRUZOVNA

DIRECTED BY EMIL HARDER

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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.
Dial Film Company presents

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 HONORE DE BALZAC
Directed by ERNEST C. WARDE

HERE ARE THE "HIGH LIGHTS."

THE PLOT: Furnished by the world's foremost student of human nature: Honore 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 storyteller.

This brief survey does not catalogue all the merits of the play but it will stimulate the curiosity of your patrons.

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is proving the biggest drawing card of any serial star ever presented to the public. The tremendous amount of newspaper publicity received by the world's most popular champion every day since the start of his remarkable career has given him a following that packs every theatre to the doors while

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Roy L. McCordell's thrilling Wall Street Bond Theft Mystery Story, moves so fast—is so full of tense situations and rapid fire action—that record audiences are held spellbound and the great serial is boosted by everybody who sees it.

THE PLOT

is intensely interesting to all who read the daily papers, while the work of the wonderful cast, including such famous players as

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THE FIRST BIG SPECIAL SERIAL PRODUCTION

THE DEMAND FOR BOOKINGS IS EXTRAORDINARY

Have your nearest exchange screen "THE EVIL EYE" for you and close for it immediately.

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J. GORDON COOPER, under the personal supervision of WALLY VAN

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to

WANDA HAWLEY

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Directed by DONALD CRISP - Scenario by ELMER HARRIS

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in Story, Action, and Production.

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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

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Staged by Dell Henderson from

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Paul H. Sloane's powerful story
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The Sweetest Star on the Screen in

Shirley Mason in
Love's Harvest

Adapted from the novel "His Harvest" by Pearl Dole Bell, author of "Her Elephant Man"

Staged by Howard M. Mitchell

Fox Entertainments
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
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 love-making 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, grimly bear, fierce malamutes, primitive men, and tender and beautiful women, you will like 'The Courage of Marge O'Doone.' . . . It is a graphic tale, stirring, thrilling and unusual."

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 than 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."

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"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.'"

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Louis B. Mayer presents ANITA STEWART

Millions Waiting For It!

This is another big, smashing thriller, such as "In Old Kentucky." The book is one of the best sellers of the day and the story was read by millions in the Saturday Evening Post. They wouldn't miss it for anything. And it has the big gripping moments that will get them all. A tremendous Box Office attraction.

A FIRST NATIONAL
Of Twin Sisters

The other was a wrecker who lived for excitement.

In The YELLOW TYPHOON

Harold MacGrath's Greatest Adventure Story
Directed by Edward José
Screen version by Monte M. Katterjohn
Another BIG First National SPECIAL

ATTRACTION
"A Performance Not
Joseph M. Schenck
presents
Norma Talmadge
The screen's great emotional actress
in
"The Woman Gives"
a thrilling romance of New York's Bohemia from the famous novel 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
Often Paralleled

—Moving Picture World

The Experts Say:

POPULAR WITH ALL

"Norma Talmadge, in 'The Woman Gives,' takes fresh hold on the hearts of the public by her convincing acting and strong personal appeal. She holds the story up to a high plane and gives one of her best screen characterizations. We have the same Norma, refined by experience and finished in acting.

"The story holds the spectators, a strong and dramatic picture. For suspense, strength and interesting holding qualities it is way and above the average motion picture attraction.

"Attractive settings, good Chinatown scenes and extremely artistic camera work. The feature undoubtedly will be popular with all the followers of the clever little actress and win new friends for her as well."—Exhibitor's Trade Review.

A NEW REVELATION

"The picture is graced by one of the screen's most accomplished actresses, supported by an excellent cast.

"Always beautiful, always individual and vibrant with emotional sincerity, Norma Talmadge gives a performance that is not often paralleled. It is a new revelation of Norma Talmadge's radiant personality."—Moving Picture World.

ADMIRERS ARE LEGION

"Miss Talmadge's admirers are legion."—Motion Picture News.

QUALITY FIRST RATE

"Quality of production is first rate and a well selected cast furnishes adequate support for the star."—Wids.

Millions Are Waiting!

This story ran through the Cosmopolitan Magazine and the book has had a tremendous sale. Everyone who has read it will be eager to see it on the screen as interpreted by Norma Talmadge.
Katherine MacDonald Pictures Corp’n
Sam E. Rork, President & General Mgr.

presents

Katherine MacDonald

The beauty of the screen in a thrilling romance of Monte Carlo—
with its great Casino, the famous gambling halls, the women of
beauty and fashion, the men of wealth and power, the gathering
place of the world for those seeking excitement and adventure.

He carried her, unconscious, to the secret chamber, that his
wife might search for her jewels.

Playing with reckless abandon fortune favored her on every
turn of the wheel.

She suddenly awoke to the fact that the Countess and her
husband were using her as their dupe.

She begged never to reveal the secret of her elopement
with a married man.

“Someone,” she said, “has been tampering with my
jewel box.”

After days of searching, the prince found her alone in
the garden.
The American Beauty
in
"Passions Playground"
Adapted from the popular novel, "The Guests of Hercules," by C. N. and A. M. Williamson.
Directed by J. A. Barry

By arrangement with Attractions Distributing Corp'n.—B. P. Fineman, Pres.
Foreign Representative—David P. Howells, Inc., 729 Seventh Ave., New York City

He begged her to confess her sin, but she knew that the shame was not hers.

She tried to think of a means of escape, but her drugged brain could not conceive it.

"If you were not my own brother, I would kill you for that cowardly slander."

"I know you for what you are at last. It is you who has been robbing me of my jewels."

A whisper ran through the great Casino and she felt all eyes turned on her in scorn.

For hours he studied the wheel trying to evolve a system to break the bank.
"TEX"
ELUCIDATOR of MYSTERIES

In a Series of
BIG 5 REEL
Features

FIRST "TEX" RELEASE
"Circumstantial Evidence"

NOW BOOKING AT LEADING
INDEPENDENT EXCHANGES

EXHIBITORS, DO NOT DELAY BUT BOOK THIS
MONEY GETTING FEATURE TODAY

Distributed by
ARROW FILM CORP.
W.E. SHALLENBERGER President
220 West 42 St - New York
Beautiful
HOPE HAMPTON
the dazzling star of
"A MODERN SALOME"
brought the S. R. O. sign out at
B. S. MOSS' BROADWAY THEATRE

Here's what several of the newspapers said:

"Hope Hampton's beauty wins her audience—it manifested a genuine interest in this new screen luminary. As the Irish say, she has a way with her." — The Morning Telegraph.

"Hope Hampton showed real charm, imagination and screen magnetism." — New York Globe.

"Miss Hampton is not only good to look at but she can act as well." — N. Y. Evening Mail.

"The whole production is wonderful in its coloring, intensely interesting in its story and powerful in its lesson." — Washington Post.

The HOPE HAMPTON PRIZE CONTEST with $3,000.00 in cash prizes wins the public interest — the star and the picture cement its approval.

Distributed through METRO

Miss Hampton's succeeding pictures will even exceed "A Modern Salome"
GEORGES CARPENTIER
The idol of two continents
whose heroic deeds have
thrilled the world —
whose magnetic personality
has endeared him to
millions.
Coming in an intriguing
romance of American
society.
Directed by JOHN G. ADOLFI

ROBERTSON-COLE
SUPER-SPECIAL
A MILLION DOLLAR ATTRACTION
Advertising Slides

The complaint as to advertising slides and pictures which we print on another page is not wholly unexpected. It is perhaps the natural expression of the revolt aroused in the breast of the viewer of pictures when he believes the non-entertainment part of the program he has paid to see has been carried too far.

One item of the letter may have special interest for exhibitors—that where the correspondent insists a slide shown every day for 365 days is worth at least $3 a week, or $150 a year, the implication being that if organized picture showmen are charging less than that sum for their dues-paying card they are undercharging; in other words, the advertiser is getting the best of the bargain. If this proves to be the true situation it is a matter soon mended—the exhibitor will not “overlook any bets.”

If, however, the correspondent is exact in his statement that the slides are getting on patrons’ nerves then it is a matter of serious consideration. One flash of a slide at a performance will hardly get on any one’s nerves. That, as we understand the Cleveland-Pittsburgh plan, for instance, is the time required for the showing of the slide that represents the payment for membership of that house in its local organization.

After all it is not so much the use of slides that arouses antagonism; it is their abuse.

Germany has found use for one of its great airship hangars by transforming it into a motion picture studio. The structure at Johannsthal which now is undergoing the process of conversion is 200 by 450 feet in size, which gives a floor space of 90,000 square feet. A lot of pictures may be made in that area.

As One Minister Sees Us

Chester C. Marshall, the militant pastor of St. James’ Methodist Church in New York City, is writing Christian Herald a series of articles in which he is considering the proper attitude as he sees it of Christian people and the church toward the motion picture. Mr. Marshall speaks with authority on his chosen topic; and he speaks for forty-one thousand ministers of his faith when he discusses a purely motion picture question. Personally, he is a fine type of the wholesome, up-to-date minister, enjoying nothing better than to sit in with a group of blase film men and “go to the mat” on a screen question of major importance.

In his official position as head of the division of stereopticon, motion pictures and lectures of the Centenary Conservation Committee he came into contact with many officials of film companies—and the resulting regard seems to have been mutual.

In his opening article, Mr. Marshall, after inquiring if every member of a family is not better off for enjoying motion picture recreation, declares everything depends upon the kind of picture the family has chosen to see. “There have been trademarks which in themselves have been a guarantee that every ideal of American home life and religion was flagrantly outraged,” says the minister. “There are also companies which have set forth their trade-mark as a guarantee of pure, wholesome entertainment. But if there is a single commercial company which has invariably adhered to that rule the writer does not know it. It is gladly conceded that a few have made vast strides in that direction.”

Mr. Marshall believes much encouragement will be given producers if lay journals will each week publish brief reviews of pictures that have been approved. This would not mean that others were disapproved, he explains, but would merely be a guide to the interested seeker.

As to keeping hurtful films out of a neighborhood the writer says even the most democratic will falter before employing an autocratic form of censorship or any method as un-American as that. He takes as an illustration a widely heralded picture which proves to be objectionable in whole or in part. “Now if the producers hear nothing by way of criticism and the film has a good rental they infer that because the box office receipts are good the picture is a success,” continues Mr. Marshall. “If they therefore conclude that they have properly judged the demands of their public I do not know that we can blame them very severely. But I am decidedly of the opinion that we can blame ourselves for this situation.”

Mr. Marshall suggests when there is shown an objectionable picture bearing the name of a reputable producer that if fifty representative citizens were in a short letter to the exhibitor to express their disapproval the message would quickly be passed along to the producer. He predicts that significant “cuts” would follow the receipt of simultaneous complaints and adds that probably for some time to come the directing would be done with an eye to the great Christian public that stretches across three thousand miles of America rather than to the novelty-jaded crowd that haunts the white lights.

The minister quotes a film distributor as complaining that rarely did he receive criticisms or suggestions from clergymen. He promised Mr. Marshall that if the minister found anything objectionable in the pictures and said so changes would be made. We have the word of the latter that the distributor made good.

“If pictures are not what we think they ought to be perhaps we share the responsibility by standing back with folded arms,” concludes Mr. Marshall. “There are many decent men in the industry who will welcome our suggestions and who will heed our criticisms. If some directors see Broadway instead of America then let’s help them to see America so big that they will know the public it pays best to please. Does this mean that the Christian people of America only want the wishy-washy kind of pictures they are sometimes charged with desiring? Not at all. When they go to the movies, the more they move the better they please; but they must move on a high and wholesome plane.”

Mr. Marshall approaches his subject from the viewpoint of the picture partisan, of the man who likes pictures, of the friendly rather than of the hostile critic. He is constructive, not destructive. And when a man speaks for forty-one thousand ministers his views are entitled to respect.
The Moving Picture World

May 1, 1920

Snappy News Secured from Sundry Sources

Opposes Salesmen's Request for Income Tax Reduction

The treasury department has declined to endorse the bill recently introduced in Congress by Congressman Jacobway to permit the expenses of traveling salesmen for food and lodging while on the road to constitute an exemption in the making out of income tax returns and the payment of such taxes. In a letter to the committee of Ways and Means, Secretary Houston points out that the law specifically states that in computing net income no deduction shall be allowed in any case with respect to personal living or family expenses.

"It is obvious that expenses for meals and lodging are a part of the cost of personal or family expenses," the secretary says. "In my opinion, they frequently partake more of the character of personal expenses than of family expenses. To allow traveling salesmen to deduct both personal credit and such expenses for meals and lodging would permit such taxpayers a double deduction." He claims that the matter is one of a general character, involving a number of clauses that are alike in nature and, does not think this particular feature should be considered without taking up the others.

Miss Dolly Spurr Re-opens Lyric Theatre on Sabbath

A NOTHER chapter is about to be added to the Sunday opening fight at Marion, Ohio. The Lyric Theatre, operated by the Mutual Theatre Company, of which Miss Dolly Spurr is president, was opened on Sunday, April 11, and those opposed to Sunday shows are again getting ready to start something.

Three members of the Marion police department were present at the theatre at the time it was open but no arrests were made. It is said, however, that Marshall Williams, city attorney, intends to file charges against the company as a corporation under an ordinance passed several months ago.

A similar case is now pending in the Grant county circuit court, having been appealed by the theatre company following an adverse decision by Judge Orlo Cline in the city court. Miss Spurr has been arrested several times for violating the state law pertaining to the subject and on each occasion has been found not guilty. At the operation of the Lyric Theatre last Sunday marks the first attempt to open the theatres there on April 11 in the last few months.

Governor Signs Sunday Bill

The bill permitting moving picture theatres to be open on Sundays after 2 p.m. in Baltimore, which was introduced in the House while the Legislature was in session at Annapolis, Md., and passed both the House and the Senate after it was turned down and then reconsidered, was signed by Governor Albert C. Ritchie on April 16.

This bill had a referendum attached to it and the people of Baltimore will vote on it at the next regular election, which comes in November.

Film Shipments Handled by Express

The transportation committee of the National Association of the Motion Picture Industry, in considering the shipping case situation and reviewing the complaints and reports made from various parts of the country, is of the opinion that much of the delay and trouble caused by covers becoming unfasted is not entirely due to faulty fastening devices, but to a marked degree may be ascribed to the handling of shipments by exchange, exhibitor and express companies generally.

Pilfering and loss of property of the transportation committee, recommends that exchange managers and exhibitors train their employees with respect to the proper handling and protection of the property received.

It is also suggested that film clubs, exchange managers' associations, film boards of trade, etc., appoint sub-transportation committees to take this matter up with the express company's executives to see if some improvement may be secured.

British Columbia Would Force Showings of Government Film

PICTURE showmen in Canada are displaying much interest in a measure which has been introduced into the legislature of the province of British Columbia by the provincial government, which, if enacted into a law, would require all motion picture theatres in the province to devote fifteen minutes each day to the showing of films provided by the provincial government.

According to the sponsors of the measure, these films would be educative, to illustrate especially the resources, opportunities and economic and industrial problems of the province. Pictures dealing with Canadian affairs in general would also be prepared by the government, if it is proposed to create to handle the films.

The consensus of leading Canadian exhibitors is that the measure is reactionary, confiscatory and vicious. They do not deny that the showing of motion pictures such as are outlined in the bill might be a good thing, but they are bitterly opposed to the compulsory clause in the wording of the bill, which they say, robs them absolutely of the power to say whether or not they care to run such films on their screens.

Tokio Theatre Seats 7,500;
Many Are Now Being Built

THAT large film studios are being built in Japan and immediately under construction was disclosed recently when Dr. Iwazo Tsuchiya, physician to the Mikado, visited the Famous 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 and Dolly has $25,000,000 capital is building hundreds of luxurious theatres, equal in every way to the best in America. The Imperial Theatre, just finishing its $7,500,000 campaign, is a striking rival to the New York playhouses. Moving pictures are very popular in Japan. There is no doubt that the new Japanese studios will be a big success."

Dr. Tsuchiya visited the Hollywood Famous Players-Lasky plant to secure ideas and suggestions for his government. While there he witnessed the taking of a Chinese street scene in a new Ethel Clayton production. But perhaps the eminent Japanese was most interested in scenes being taken by Director George Melford in his adaptation of "The Translation of a Savage." The American Indians used in the scene were the first he had ever seen.

Mrs. O'Grady Protests Bill

Letting Children See Shows

MR. ELLEN O'GRADY, Deputy Police Commissioner of New York City, was in Albany on April 14 protesting to various members of the Legislature against a bill which is now in the Rules Committee, and which, if enacted into a law, will allow unaccompanied children as young as ten and sixteen to attend the motion picture theatres of the city, with the understanding, however, that such children are to be segregated in the theatre and placed in charge of a matron.

Mrs. O'Grady had a long talk with Speaker Weeck, as well as with Lieutenant Governor Harry C. Walker, and with a number of other Senators and Assemblymen, each of whom she asked to vote against the bill should it be reported out of the Rules Committee.

"I am not in favor of any motion picture bill," said Mrs. O'Grady, "until the pictures themselves are made clean. Then let the exhibitors arrange opening hours for children. I am in favor of a greater censorship of the motion picture. There are too many pictures being shown these days that are suggestive in many ways and detrimental to the interests not only of adults but also serving to tear down and undermine the moral structure of the child."

Motion Pictures as Evidence in Court

One of the first instances of motion picture evidence in a court of law occurred in Rochester, when pictures were run off in order that the court might get a fair view of the charges alleged lawlessness of members of a union.

The motion pictures were introduced by counsel for Michaels-Stern Company, one of the great clothing industries of Rochester, which is suing the Amalgamated Clothing Workers of America for alleged interference with its business and employees.

Missouri Valley Demands $2,500 Annual License Fee

An example of to what lengths some people will go in legislating the motion picture industry is furnishing Moving Picture World, Mr. Walter F. Lenihan and General Manager K. Moreland, of the Missouri Amusement Company, Inc., of Kansas City, Missouri, in the form of a news clipping from the Missouri Valley Times of April 9.

An ordinance approved and adopted on May 8, signed by Mayor L. R. Phillips and C. E. McCrinnell, practically prohibits the presentation of motion pictures in Missouri Valley. It fixes license fees for showing motion pictures in theatres and other entertainments where an admission is charged, as follows: where the admission price is 25 cents or more 25 cents the license fee fixed is $50 a day, $300 a week, $470 a month, $1,400 a year, for six months, or $2,500 for a year. Somewhat lower fees are fixed for entertainments charging less than 25 cents.
When Embargo Is Lifted, Germany Will Eagerly Welcome American Productions

Commerce Bureau Reports Film Business Most Active Industry in Germany During Past Fourteen Months—Producers Study American Successes—Enormous Crowds Patronize the Country's 3,200 Screen Theatres

By David P. Howells

The film business has been the most active industry in Germany during the past fourteen months, according to a report just received by the Bureau of Foreign and Domestic Commerce from the American Commission in Berlin. The motion pictures, while not as large as the larger cities handle enormous crowds every night, it is declared.

Foreign films are shown because of the present law prohibiting their importation, but it is understood that after May, 1920, foreign films may be imported. It is reported that the president of the Universal Film Company, which is one of the largest in Europe, is proceeding to the United States to make arrangements for the exhibition in Central Europe.

The German Authors' League, whose membership includes many of the most remunerative German authors and playwrights, has signed a contract with an American film concern giving it the sole right to film their stories and plays in America and to market them throughout the world, including Germany. These German authors and playwrights will receive advance cash payments and subsequent royalties. This same American theatrical group has also contracted with certain famous German actors, directors, and composers for work in this country.

Prejudice Against French Films.

Previous to the war and, in fact, during the first years of the war, American pictures were very popular in Germany, especially the cowboy and animal pictures. However, prior to the war the number of pictures sent to Germany from the United States was not particularly large, on account of producing conditions in this country and the large domestic demand. The alcançing of the importation of foreign-made films until May was passed at the instigation of the 200 or more film exchanges in Germany; directors of German producers of films but the public demand for foreign films is such that it seems unlikely that the law will be extended beyond its original limit.

Previous to the war, Italian and foreign pictures were also popular in Germany, but none are now on exhibition, and German theatrical men say that public prejudice will prevent the exhibit of French-made pictures for a long time.

Theatres and Prices.

There are about 600 theatres in Germany and about 3,200 motion picture houses. Less than 3 per cent. of the old theatres have been converted so as to show films. Most of the picture theatres are divided roughly into three classes: Small family theatres in provincial towns, where the admission runs from 20 pfennigs to 1½ marks; small picture theatres, where the admission runs from 1½ marks to 6 and 8 marks, including a luxury tax of 20 to 25 cents; high-class playhouse of Berlin, Leipzig, etc., where the admission runs as high as 15 marks or more.

The moving picture theatres of Berlin are more comfortable than the average first-class moving picture house in America, it is claimed. For example, loges with four chairs to occupy as much floor space in a German theatre as ten seats in the average American house. Much open space is also given over to aisles, promenades, lobbies, etc.; the larger and better orchestras are provided.

Taxes Don't Deter Crowds.

In the provincial towns many very small picture theatres are in operation, some of the admission charges to the larger picture houses in the city have a maximum seating capacity of 2,400. The estimated seating capacity of all the moving picture theatres in Germany is 1,000,000. When the average price a seat and the general crowded conditions of the theatres are considered, some idea of the enormous sum spent annually in Germany on moving pictures can be imagined.

The method of taxing theatre tickets and making returns to the government authorizing time in Germany and America is in the United States, and notwithstanding the economic distress of Germany the crowds at the theatres seem to be increasing. It is stated that this is due to the general "forget-the-war" feeling. An American investigator lately found it to be very much the case in Germany running to capacity and the Berlin theatres turning away hundreds every night.

Berlin to Have Largest Studio.

According to recent press reports, Berlin will soon possess the largest film studio in the world. The Albatross Aircraft Works, Johannisthal, is transforming, its airship hangar into a moving picture studio; this studio will be about 450 feet long and nearly 200 feet wide.

The studios in Germany are small and poorly equipped as compared with American studios, but they are improving. During the summer time the German studios enjoy practically the same conditions of sunlight for photography as prevail in America, but in winter conditions are more difficult.

The Ufa and Bioscop corporations have studios in Berlin, where there are some of the largest studios in the world. They are now being used extensively for making short subjects, particularly for the American market.

Three Principal Criticisms.

The camera work is good, the costuming is very good, and the construction of sets and decorations is excellent, but the criticism of German-made films most often heard from American experts are: (1) Lack of action and speed; (2) titles are too long and the films themselves often run an in-terminable length of ten or twelve reels; (3) the use of an unme proportion of melodrama and tragedy. American moving picture investigators in Germany state that American comedy pictures would undoubtedly be welcomed in Germany.

The salaries paid stars and famous directors in Germany (considering the depression they mark) are very small as compared with American salaries: Well-known directors receive from 40,000 to 200,000 marks a year. Average performers regularly employed by producing companies receive from 40,000 to 60,000 marks per annum; the highest priced stars are said to receive between 300,000 and 400,000 marks a year. Even at the normal rate of exchange, with a mark equal to 23.8 cents, these salaries do not compare with those paid in this country.

Watch American Progress.

Some of the best directors are also stockholders in the producing corporations. Bonuses are sometimes paid directors, producers, and salesmen to complete a picture within a specified time. A good director is at a premium in Germany as in the United States. The highest-priced cameramen receive from 300,000 to 400,000 marks a year. Average performers regularly employed by producing companies receive from 40,000 to 60,000 marks per annum; the highest priced stars are said to receive between 300,000 and 400,000 marks a year. Even at the normal rate of exchange, with a mark equal to 23.8 cents, these salaries do not compare with those paid in this country.

The German producers and the exhibitors
keep close watch on the motion picture situation in the United States. They know all about the so-called American invasion, and the German film interests have been closely following the developments in this field. They are well aware of the American invasion of Germany. Practically all of the reputable American moving picture magazines and journals reach Germany. Many moving pictures have been made from certain American positive films, and the German press have been made from these negatives were later smuggled into Germany. Certain American stories have been adapted to the films in Germany, the same plot and characters being used, but the title being changed. An American moving picture expert recently investigated some studios and reported that the influence of American "movie" art is most noticeable in Germany; that even within the past few months a marked improvement has been noted, not only in acting, photography, settings, and especially continuity, is very noticeable.

Inaugurate Trade Propaganda.

The Deutches Lichtbild at Berlin is a German moving picture advertising concern, backed by the government and certain private corporations such as the Krupps, which produces and distributes industrial films. This concern has endeavored to advertise German industries in South America and other foreign countries by distributing such films. Within the past few months it also has begun industrial educational work in Germany. This concern has lately taken over the National Pictorial News Weekly, which corresponds to the Hearst-Pathe News. An arrangement has been made between the Deutches Lichtbild Company and an American company to exchange weekly news films, news films not being excluded under the embargo. Germany is divided into six sections for the distribution of films by the big companies, which are sent out by express, but are not insured by the companies, and their delivery to the subscribing theatres is less accurate and speedy than in the United States. There is a minimum price for the rental of films, but no maximum, the increase being in proportion to the attendance.

American Films Already Bought.

The larger producers and manufacturers have signed contracts with many theatres to use their films exclusively from now till 1921. Many of the smaller theatres have refused to sign these contracts, the owners declaring that they wish eventually to secure American pictures. The opinion is general among informed persons that, except for certain local producers and manufacturers, there exists throughout Germany a great demand for American films. This demand is realized, and it is said the Ufa Corporation has already bought and is now making payment on seventy-five American films, which it hopes to import after May when the embargo is lifted.

Films are not distributed on credit in Germany. The producer requires an initial deposit for the option on the territory, and when the film is delivered the balance of cash is collected.

Certain unions or organizations exist among theatrical employees in Germany. The actors are organized into the "Buhngenossenschaft" and the musicians, stagehands, etc., are organized into what is known as the "Centralverband der Kinoandesteller." The musicians in the orchestras are further controlled by the German Musicians' Union. Theatrical ushers also belong to a union, but their wages are small, seldom running over 10 marks daily. They are expected to make up for this small salary by the sale of programs; also, as in other European theatres, the German ushers expect a tip for showing patrons to their seats.

A new film industry lately developed in Germany is the so-called "home film." There are, the manufacture and distribution of a small, cheap apparatus for furnishing moving picture entertainment in private homes.

Neilan Flays Producers of Suggestive Films and Distributors of Morbid Paper

There are a few remaining producers who still think that motion pictures bordering on the sensuous are in public demand. Among those who have most recently attacked this practice as applied not only to motion pictures themselves but to the advertising matter prepared for these pictures is Marshall Neilan. "There has always been good and bad in everything and perhaps always will be," said Mr. Neilan. "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 play and still keep within the law. The days of these producers are numbered professionally unless they change their type of unclean film and still keep within the law. The future will bring cleaner, more wholesome pictures than we have had in the past. Most producers have already 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 unclean pictures in the past will ultimately cause the great majority of directors to create a clean film from their productions in the future. "The days have 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 show any picture that he would not show his own children.

"Then again there are certain distributors who 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. "A movement such as that started by the National Association some time ago to take steps to prevent the showing of unclean pictures should be encouraged and enlarged. Let us clean house from within and there will be less energy necessary to fight outside opposition. Exhibitors are the point of contact between producers and the public. They are in a position to control the class of entertainment the screen will offer."

May 1, 1920

THE MOVING PICTURE WORLD

Moving Picture World is sold on newsstands at 15 cents the copy. The subscription rate is $3 the year. By subscribing, you save $1.80 on 52 issues—and that's worth while. Do it now!
Letting the Public Have the “Say”
Is How Tom Moore Plays Pictures

By WALTER K. HILL

The Moving Picture World May 1, 1920

To turn the figure we have established. The percentage comes after this figure has been taken in and the excess is shared with the producer.

“And here is how it has worked out: We gave Famous Players-Lasky more money for the five weeks run of one of their features—more money for five weeks than an opposition house gave them for thirty-five weeks of film rentals. That’s 7 to 1 in favor of percentage.”

He Is Strong for Percentage.

It was easy to understand that Mr. Moore was in favor of percentage—playing pictures that are big enough to play on percentage. He favors it not alone for himself but for the producer—to encourage the creator to make super-features for the big houses in the big cities. The “program” doesn’t seem to interest Mr. Moore any longer.

“Five years ago,” said the Washingtonian, “I was through with programs in my houses. I will play percentage attractions, picking them out myself and letting my public have the say as to how long they shall run.”

“In my opinion—based on sixteen years of experience in the game—managers of the big theatres in big cities must turn to the percentage plan if they are going to continue in an improving, expanding and forward business. They must have financial encouragement to make really big pictures—and the one sure and only way is percentage with the public establishing the length of run.”

Moore Lets the Public Fix His Policy.

“He house owner cannot set a fixed rule of ‘policy’ if the film business is to continue improving in future as in the past. Personally, I’m for runs as long as the public decides—and that means a ‘production’ with every feature. And by ‘production’ I mean living actors or physically moving scenes that blend, with continuity, into the story.

“By this I mean scenes like the race in ‘Old Kentucky’; for instance. We put the ‘tread-mill’ effect into the ‘picture right’ at the proper scene in the film—blending the animals and riders into the film with a thrill that brought the house to its feet every time. Great ‘fight’ scenes can be heightened by physical encounters at the instant the film calls for it; and there is opportunity to use the stage that I shall have in my new house to add to and heighten the effect of such features as I shall play.”

“Mr. Moore has the key to success in the exhibition of showmanship. And his is the type of showmanship that does not ‘want it all’ for himself. He sees in every opportunity he gives the producer to get his share, the return in benefit to the game. Tom Moore is a showman and not an accident.”

Circuit to Build $3,000,000 Theatre in Los Angeles as Memorial to Ideals

AS A tribute to First National Exhibitors’ Circuit, the spirit of equitable dealings with exhibitors, distributors and independent producers and the general furtherance and fostering of the motion picture, what promises to be the peer of any theatrical structure ever erected, will soon be started in Los Angeles.

Negotiations took tangible form in a series of conferences between Sol Lesser, owner of the First National franchise for Los Angeles, and J. D. Williams, manager of First National, during his trip to the West Coast. Other First National franchise holders were represented through an agreement reached prior to Mr. Williams’ western trip.

Cost About $3,000,000.

The new house is to cost approximately $3,000,000. Its building expense will be borne by First National Organization and it will represent a monument to the cause of First National and motion picture business. The best architectural brains in the world will collaborate on every detail surrounding its design.

The outstanding features of all First National theatres throughout the nation will be incorporated in its makeup. The theatre will be used as a non-competing house. First National attractions will be given their premier showings 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 announced later.

“Star’s Box” a Feature.

An innovation will be a “star’s box.” This feature has been designed as an honor to the photoplay star or stars featured in any First National release that may be shown in the new theatre. Any star whose picture is being currently shown will be extended the use of the box for the week.

In selecting the section indications are that the entire exhibitor field will be combed for talent. At present First National has made a decision to engage a managing director or even with regard to whether it will be humanly possible for one man to assume entire charge of the venture.

You Bet—She’s a Daisy!
Dorothy Phillips, who will be starred in Albert Kaufman Productions.
Rambles Round Filmtown
With Walter K. Hill

"Detroit" Jake Smith Rides
His System of Five Wreathes

Georges Carpentier has arrived in America ready, we are told, to challenge Dempsey to an eight-reel film.

Down South they have special theaters, exclusively for the colored population. We presume that the boys who operate the machines refer to the sheet in those houses as the "smoke screen."

At last the Bathing Girls are to experience real competition. The Hula Hula girls have been filmed in their short grass costumes.

Producers say "vamping" hasn't the call with the public any more. But that's no sign it isn't being done.

Some day a shock on statistics will figure out how many tons of dead chewing gum are left on the under side of theatre seats.

If they ever change title on "The Stream of Life" (Plymouth) we suggest "The River of Doubt."

Sylvia Bremer Has Important Role in "My Lady's Garter."—Headline.

Why not be frank and truthful—important dual role!

Incidentally the First National Bank throughout the country make good prospects for tie-ups with "My Lady's Garter."

Not Humoresque.

Two different puffedists have told us that tears came to their eyes the first time a certain film was shown in the company projection room.

"Names given on request."

The play "that put the cockpit in the Hall of Fame" is now more securely preserved in the movies.

Extra! Stop Press! Extra!

Another great film has broken another great record. And another great film will break another great record. And another great film will—but what's the use.

Folks will go to see good pictures just as they will stay away from poor ones.

As an appropriate puffist for the story Shannon Fife has written for Commodore Blackton, we suggest Joe Drum—a fife and drum corps for exploitation.

"The Phantom Gun" (Republic).

He will, of course, serve the guests appetites.

If the print-paper famine continues Rambles Round Filmtown will finally be cut to the amount of space it merits.

How little? You said it!

The Puffisticians Pottage.
Words by J. Rollem.
Music by U. Callem.

(A Song By Herbert Feldman.)

Ba, ba Puffistician,
Have you any Bull?
Yes sir, yes sir,
There is a dishful.
One for my master,
One for the fan,
And one little bag
For the old ash can.

"Give Rest to the Wicked in Screen Production" advises Louella Parsons, editorially speaking.

Make 'em for "the tired yeggman," eh wot?

EDWARD CONNOLLY, Metro stock player, has been cast for an important part in the proposed first Winchell Smith production for Metro, in which William H. Crane and Buster Keaton are to be co-starred.

Mrs. De Wof Hopper has the role opposite William Paverham in his first Selznick production, "The Man Who Lost Himself."

The J. Warren Kerrigan company has taken over the entire program of the Jack Diamond company, with the exception of Jack himself, for the picture, "The Coast of Opportunity."

Edwin Mortimer has been selected to direct the forthcoming Metro production, "Indiscreet Wives," from the play by Julie Herne, which will star Alice Lake.


Marguerite Metivier, who came from France to act as secretary to Genevieve Clemenceau, has beena maire during the madame's recent American tour, is now playing in support of Pauline Frederick in "Madame X."

June Mathis is preparing the scenario for "Hearts Are Trumps," a third Drury Lane melodrama to be filmed at the Metro studios in Hollywood. Rex Ingram will direct.

"The Heart of Flame," by Robert Louis, is to be produced by Selznick at an early date.

Some Exhibitor Statistics.

(By H. T. Snowden.)

Number of exhibitors...... 17,326
Named their theatres "Detroit"............ 874
Named their theatres "Rivoli"............ 912
Named their theatre "Rialto"............ 813
Named their theatres "Strand"............ 928
Compliments high rentals............ 17,326
Actually pay high rentals............ 21

Puffistician of puffedists!

John S. Spargo, field secretary of A. M. P. A., has become a super-puffistician.

"Big Vaudeville May Make Men Short Subjects" is a Les Makers headline that omits the number of reels.

Splitting affinities:

Barnes Has Cut "Soul and Body."—headline.

Music suggestion for a crap game:

"The Sunshine of Paradise Alley."

Clip and Paste
For Photoplay Editors and Theatre Programs

PRESENTING "UNCLE TOM" TO THE CREAM OF FILM SOCIETY
(Via Epsy Winthrop Sargent) T

The Best Filled Studio Production, "Uncle Tom's Cabin," produced and financed by Metro Pictures, Inc., (capital $20,000,000) is preparing a grand edition of "Uncle Tom's Cabin" to match up with the latest happy ending versions of standard literature. According to the latest news off the new film—Shelby arrives at the Legexe plantation just as Uncle Tom has been beaten to death by Legexe. His right with Legexe on the scene is an itinerant wender of a patent liniment, who heals Uncle Tom.

Tom and Shelby go to New Orleans where they cehume Little Eva, who has merely been in a trance. The couple happily ever after on the royalties from Uncle Tom's indortment of the patent medicine.

To which the same author adds: If, entertaining film directors continue for certain productions for standard plays and stories, it is suggested that some sort of gyroscope coffeen be required to permit authors to lie peacefully in their graves.


William Conklin is supporting Hobart Bosworth in his new production in which he plays a leading role.

The Edgar Lewis picture, "Lahoma," in which Russell Simpson plays a leading role, is ready.

George Archainbaud, who recently directed Elsie Hammerstein in "The Dog and the Rose," will direct "Marooned Harbour," in which Zena Keefe and Conway Tearle are featured.

Juliane Johnston is playing an important role in Wanda Hawley's first Realart picture, "Miss Hobbs."

Eileen Sedgwick and Joe Morse players in the Optimus film "The White Rider." Just completed at Universal City by Director William J. Craft.

George Bernard Shaw will personally assist in directing the filming of his "Pygmalion and Galatea," in which Edith Day is to be starred.

Annette Kellerman acted as auctioneer at a benefit at Riverdale, Ohio, recently, and by promising a kiss to the highest bidder for a certain Kewpie doll, ran the bid up to $2,900. A wealthy western ranchman got the doll—and the kiss.

Gloria Swanson, whose contract with Pickford is up, is taking a vacation in San Francisco while making up her mind which of several offers from film producers to accept.

Helen and Casson Ferguson, who are not related and have not met before, are playing a pair of lovers in the C. B. Smith picture at Metro, "The Mutiny of the Elinor."
Englishman Frankly Admits Intention of Invading American Picture Market

While American motion picture producers are making plans to dominate English and other foreign markets with American films, a $5,000,000 British company has been organized with the avowed purpose of invading the American market with English-made motion pictures.

W. Walter Crotch, vice-president of the newly formed British film organization known as the Alliance Film Corporation, of England, left New York on Wednesday, April 14, for Los Angeles to visit the Western Film Center. He is in America studying American methods of production and distribution and for the frank purpose of discovering the best way to introduce English films to the American market. Mr. Crotch is a banker and a literary man who has gone into motion pictures, as he says, "because I want to see much better literature on the screen. He is a nephew and a writer of repute and is the greatest Dickensian authority in England, having written five or six books on that celebrated English author.

Producing Activities Begun.

The Alliance Film Corporation, of England, has under way the construction of a film city much like Universal City in California at Harrow Weald Park, just outside of London. Work has been temporarily discontinued on these studios and laboratories because of labor conditions, and the company has started producing activities at the old London Film Company's studios at St. Margaret's-on-the-Thames. Gerald du Maurier, A. E. Mathew and Lang, prominent English actors, have been secured. Mr. Lang is now at work in 'Carnival,' which, it is said, is a play taken by London by storm.

"We acknowledge the supremacy of American production methods and we are willing and anxious to learn them," says Mr. Crotch. "We are out to perfect our own work in as big a way as other English stories in films shall be produced under the supervision of American directors, and our actors and actors trained to do their parts in the American way. We believe that Great Britain can supply stories and themes to the American people which will make film with the same freshening freshness, but we are fully alive to the fact that such stories have got to be presented in the best possible way and must follow to a large extent American ideas and customs.

Distribution a Problem.

"The film can provide a real link between our two nations, between which there is already intercourse and sympathy. It will expand and develop the other habits and thoughts and feelings; it will break down barriers and reunite us with a common, compelling bond of sympathy and mutual interest.

"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 the best may be attained. For several weeks I have been in New York City garnering facts on trade conditions and the various methods of exploitation, advertising and distribution. Later I hope to be able to say authoritatively whether we shall the more effectively pursue our purposes by the cooperation of your large distributing organizations or by the sale of territorial rights, or even by creating a distincting organization of our own. But in any case we are determined that our products shall be marketed here.

Mr. Crotch has already purchased in America over $80,000 worth of lighting and other studio equipment for the English studios in which the Alliance Corporation is at work.

In the directorate of this company, in addition to Mr. Crotch, are such well-known Englishmen as Sir Walter De Frece, M. P., prominent in affairs of the English theatre; Charles F. Highs, M. P., a leading advertising and publicity man; A. Baldwin Raper, M. P., a prominent merchant; Capt. John Hare, financier, and Walter Hutchinson, son of Sir George Hutchinson, the publisher.

Walter Kastner Killed.

Walter W. Kastner, manager of the Liberty and Gem theatres, Wenatchee, Wash., was killed on March 30, when he was crushed between an automobile and a truck. He was 28 years old and leaves a widow and two children. He had been in the picture business in Ballard for three years previous to going to Wenatchee.

Famous Players-Lasky Issues Report of Business Done for the Year 1919

The Famous Players-Lasky Corporation, shown in its annual report for the year ended December 31, 1919, which contains for the first time a consolidated statement including the various subsidiary companies, indicates that Famous Players-Lasky has an interest of 90 per cent. or more. There are other subsidiaries in which it has substantial interests, the earnings from which were included in the report.

Net earnings for the common stock, after allowing $1,000,000 for taxes and the proportion of earnings due to the new preferred, were $3,066,319, equal to $15.36 a share in cash dividends of common stock. In the report $66,666 is set aside from earnings as the amount accruing to the $10,000,000 preferred stock for the thirty days in which it was outstanding in 1919.

The consolidated income account follows:

Gross income ........................................ $27,765,326
Operating expenses ................................. 23,032,341

Net profit for year ................................. $4,132,985
Fed. Inc. and Ex. Prof. Taxes................. 1,000,000

Income accruing to pd. shareholders 66666

Net profit for year ................................. $3,066,319

* Equal to $15.36 a share on 199,675 shares of no-par value common stock.

The consolidated balance sheet shows the following assets as of December 31, 1919: Cash on hand, $8,282,800; bills receivable, $179,785; accounts receivable, $5,545,951; merchandise, $8,852,770; investments, $3,329,177; buildings, plant and equipment, $2,923,271; deferred charges, $866,262, and goodwill, $7,655,680, a total of $37,648,637. Liabilities include notes payable, $3,709,432; accounts payable, $1,185,161; advance payments, $1,281,636; federal income and excess profits taxes (estimated), $1,000,000; federal foot tax, $90,752; capital stock represented by $10,000,000 preferred and 199,675 shares of common, no par value, $99,795,188. The death of Charles Frohman, Inc., not owned, $310,500; surplus, $3,119,366, a total of $37,648,637.

The statement indicates an increase of about $11,500,000 in income compared with the $18,090,500 reported for the year ended December 31, 1918. Tangible assets show an increase of no less than $9,088,750, the sale of the $10,000,000 preferred and the expansion of the numerous lines of the motion picture industry.

Novagrap in Larger Offices.

The Novagrap Film Corporation, producers of the "Analysis of Motion" pictures which appear weekly in the Pathé Review, in consequence of its rapidly increasing business, has found it necessary to establish executive and conference offices in 25 West Forty-fifth street, which offices pass to the possession of Novagrap May 1 next.

Charles Watson, president and general manager, has recently perfected a new camera which, when announcements of its details are made, will undoubtedly startle the industry. This newly invented camera, it is said, will revolutionize the use of motion pictures in scientific research.

Hutchison Serial to Start Soon.

The serial story in which Charles Hutchinson will star for Pathé is now in preparation at the Robert Brunton Studios. The earlier episodes are rounding into shape in continuity form and it is expected that everything will be in readiness to start production within another week.

The Kiss About to Be Stolen

Constance Binney seen in "The Stolen Kiss," a Realart release.
The Weiss brothers, who were connected with the Numa Pictures, Inc., have organised a new company under the title of Weiss Brothers, Inc. They are to produce a series of two-reel animal pictures, comedies, and have engaged Al Santelli, formerly director at Universal, to direct. Mr. Santelli will reach New York May 1 and start producing May 15. Weiss Brothers are now possessors of twenty-three trained lions, a number of monkeys and several other wild species, to which they will add many others for use in their magnificent productions. In addition to using them themselves, they will rent them to other producers.

P. D. Cochrane, in charge of Universal poster department, who is a patient at the Radium Sanitarium, 203 West Seventeenth street, New York, is rapidly mending from his prostrated sickness. His New York looks like his numerous friends and associates in the industry.

Sam Harding, of the Liberty Theatre, Kansas City, was in New York week of April 15 calling on various offices of the industry and booked up all the Universal Jewels for the ensuing year.

A new organization has been formed in New York City, to be known as the Film Salesmen's Association, unaffiliated with the F. L. M. Club.

David G. Fisher, who directed and produced "When Bonds Are Loosed," is shortly to produce another big production, to be announced in the near future.

Grace Davidson, star of the J. G. picture, "Man's Plaything," for Republic, is to make another feature, written by Charles T. Horn.

Floyd Buckley, assistant director to B. A. Rolfe, producer of the eight-reel special, "Madonnas and Men," for Jans Pictures, Inc., had another narrow escape. His New York looks like his narrow escape. A small bomb used in one of the old Roman scenes became ugly and tried to break things up about the studio.

Thomas Bandes, assistant manager of the New Haven office, has assumed the H. C. L. problem by figuring 1 + 1 = 1.

Jesse Levine, formerly assistant manager of Numa Pictures, Inc., has been appointed manager of the Famous Pictures Sales Company, 725 Seventh avenue, New York City. Famous Pictures, besides handling other products, is in charge of the distribution of Tyraid features in the New York territory.

Frank Marion, one of the founders of Kalem Company, returns from New York, April 15, where he has been spending the winter.

Charles J. Gieglerich, of the Robertson-Cole publicity staff, will accompany Jack Hurley's Georges Carpentier road show to exploit the R-C feature and establish publicity representatives in different cities visited.

Leo Dennison, formerly representing United Theatre Pictures in Cleveland, and fleet star, manager of Triangle at Detroit, were in New York week of April 19. Mr. Dennison will return to Cleveland to handle the special productions.

M. Cohen, formerly with Realart, now in charge of the Republic exchange at Albany, was in New York during week of April 19.
INDependent exhibitors in every territory, including all members of First National Exhibitors' Circuit, all branch managers, salesmen, and exploitation men, the entire official staff at the home office in New York, editors and business representatives of all nationally circulated trade journals, and of all strictly territorial trade papers, together with producers and stars holding releasing contracts with the circuit, are busily making final preparations for attending the annual convention of the entire First National personnel, which begins at the Hotel Congress, Chicago, on Monday, April 26.

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 radical and sweeping sub-franchising policy, will occupy the featured positions in the program of activities for the week.

Two special cars will leave New York on Sunday, attached to the Broadway Limited on the Pennsylvania Railroad, 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, Oklahoma City, Kansas City and St. Louis, where local members and exchange officials will join the several parties en route to Chicago. Timing of departures from both the East and West has been so arranged that the greater number of those who attend the meetings will reach Chicago early on Monday morning.

The Sub-Franchising Plan.

Probably the most important event of the week's sessions will be the assemblies of exhibitor members, exchange managers and salesmen wherein will be announced the complete details of the sub-franchising plan sponsored by Associated First National Pictures, Inc., and on which it has employed a statistical department occupying an entire floor for the last four months. Inauguration of the rental system which is fixed, but the sub-franchising agreements, at a definite percentage of the exhibition value of each attraction for every theatre that is granted a franchise, brings one of the most radical and sweeping changes in years to the standard methods governing film distribution and introduces an entirely new arrangement between producers, stars, and exhibitors.

It is in this feature of the convention activities that is attracting scores of independent exhibitors to the meetings. Advertisements for the Exhibitors' Defense Committee of First National, according to the Circuit's announcement, include a great number of letters from independent theatre owners, requesting details on the sub-franchising plan, and stating their intention of attending the Chicago meeting to obtain the information first hand.

To Divide Convention Into Two Parts.

As at the 1919 convention, the Chicago meeting will consist of two branches or divisions—one of the exhibitor members in sessions to transact official First National business, and the other of exchange managers, salesmen, and exploitation men, who will receive a series of instructions concerning the sub-franchise arrangement, so that they will be thoroughly versed in all its details and able to make their respective territorial announcements of franchise arrangements jointly upon their return to their several offices.

Two speeches of special significance are scheduled for the joint meetings of First National members and branch office personnel. The first will be made by Joseph M. Schenck, president of both the Norma Talmadge Film Company and the Constance Talmadge Film Company, and who, two weeks ago, publicly denied alleged statements he had signed contracts for the distribution of Norma and Constance Talmadge attractions after their present arrangement with First National had been completed.

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."

Bennett Promises "Explosion."

Whitman Bennett, who recently resigned his position as production manager for the Famous Players-Lasky Company 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 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 color. First National has granted me the privilege of addressing its exhibitor members, and I am going to take advantage of the opportunity to 'explode' some real facts which will make it plain to the entire industry, after I have stated them publicly, that I can never again be other than an independent producer."

Miss Norma Talmadge will depart from her established rule against public appearances and invitations to attend exhibitor conventions, and be present at the First National gathering. It is probably that she will address the convention on the star's views of independent producers and independent exhibitors, and the obligations of co-operation and necessary mutual effort.

Those to Be Present.

Those who will attend the convention are: Mr. and Mrs. J. D. Williams, H. O. Schwalbe, Mr. and Mrs. P. E. Hammons, Mr. and Mrs. R. H. Clark, Mr. and Mrs. George R. Grant, S. F. and A. L. Jacobs, E. E. Johnson, David P. Howells, C. L. Yearsley, J. R. Grainger, Earl Hudson, J. C. Ragland, J. L. Hunter, P. Mooney, R. L. Giffen, Whitman Bennett, Joseph Klein, Mrs. Jane S. Johnson, Ernest Shipman, George Blaisdell, A. M. Fabian, L. W. Boynton, Robert Welsh, Fred Beecroft, J. H. Dannenberg, Mr. and Mrs. Joseph M. Schenck, Mr. and Mrs. Jacob Fabina, all of New York City; E. Mandelbaum, W. E. Lus' Cleveland; R. H. Haines, Cincinnati; Mr. and Mrs. Tom Moore, W. E. Richardson, B. C. Cunningham, Washington, D. C.; Mr. and Mrs. Frank Ferrandina, Mr. and Mrs. Carl Senning, Richmond, Va.; James B. Clark, Joseph S. Skirboll, Pittsburgh; M. L. Finkelstein, J. F. Cubberley, H. Hilweg, Minneapolis; Jules E. Mastbaum, Philadelphia; L. L. Hall, Salt Lake City; Fred Dahknen, S. Y. Edwards, San Francisco; J. D. Von Herberg, F. V. Fisher, Seattle; Colonel Fred Levy, Lee L. Goldberg, Louisville; Mr. and Mrs. C. R. Beacham, W. A. Saenger, Atlanta; E. E. Richards, N. J. Flynn.
Charles Ray Secures the First Scenario
Written by Rob Wagner, Popular Author

Rob Wagner, who for five years has been writing humorous and informative motion picture articles for the Saturday Evening Post, last turned to the screen and has made his first scenario for Charles Ray.

Although Mr. Ray, under his recent arrangement with the First National Exhibitors Circuit, is appearing mainly in suitable stories adapted from plays or plays in progress, the star's admiration for the work of Mr. Wagner and for the latter's unusual popularity among millions of Post readers has led to a number of original scenarios from the pen of the humorous writer. The initial First National vehicle in which Arthur S. Kane will present the star is "Forty-five Minutes from Broadway," adapted to the screen from the highly successful play of George M. Cohan.

Because of the stress laid by exhibitors on the value of vehicles that are known widely through the country, and not merely in certain localities, material from the Saturday Evening Post has long been considered particularly desirable by producing organizations. The value of the Wagner stories as assets, it is said, is that they are suitable to showmen, is not to be doubted, with a circulation figure, according to the publishers, of 100,000,000. Mr. Wagner is therefore considered doubly valuable because his appeal in this national medium is entirely to the followers of motion picture humorous writing.

Not Signed as Editor for Ray.

Not only has Wagner created his scenarios with Charles Ray as the central motion picture figure, but the magazine writer has not only arranged for the appearance of both scripts and stories in prominent publications. This will insure the titles of Ray's films the utmost advance publicity in magazines of country-wide circulation.

This is the first time that Wagner has ever been given an important assignment. Although he is possibly the best known author of pictures and picture folk, Mr. Wagner's first scenario work has proved popular, not only because the price paid for his stories was larger than any figure he has ever received from the magazines, but also because the star himself, to whom Ray are bringing many requests from western producers to fill other orders for scenarios. Mr. Wagner has always been a free lance writer and the report of his signing up with the First National star as editor is declared by the Ray Productions to be true.

Neither Mr. Ray, who concluded negotiations with the writer personally, nor Mr. Wagner himself, have revealed the subject matter of either of the Rob Wagner stories.

Inter-Ocean to Establish Offices in Western Cities

An announcement of interest is embodied in a statement issued this morning by the office of the Inter-Ocean Film Corporation, according to which plans to establish West Coast offices of the company by the distribution of motion picture accessories in that territory, and which offices will expedite shipments of motion picture accessories to far eastern and Australian foreign countries.

According to the large increase in business which has developed during the past year, and because of the increased trade balances in our favor in export to the far eastern and Australian countries, the Inter-Ocean Film Company has decided to open offices in Los Angeles, San Francisco and Portland, with western executive representatives to carry on the business from this statement issued by Inter-Ocean.

"These offices will exploit motion picture accessories for which Inter-Ocean Film Corporation controls exclusive agencies in the Pacific Coast States; and will furthermore serve as depots to accelerate far eastern shipments of films and motion picture accessories.""Our branches in Los Angeles, San Francisco and Portland will specialize in furnishing a number of accessory products, such as machines, cameras, screens, raw stock and studio equipment.

Kaufman Starts on Trip.

Eugene H. Kaufman, in charge of the accessory department of Inter-Ocean Film Corporation, left Sunday, April 18, for an extended trip to the coast, where he will personally supervise the opening of the new branch offices. While on his way to the coast, Mr. Kaufman will make brief stop-overs at Cleveland, Chicago and Denver in the interests of products which Inter-Ocean controls for distribution. Upon his return to New York he will operate Inter-Ocean's accessory department in conjunction with the western offices.

Cleveland Papers Continue to Attack Ohio Censorship.

One of the most scathing criticisms of the recently published Ohio Film Censorship was that printed recently in the Cleveland Press. This, however, is not a new thing, for every now and then an Ohio newspaper takes issue with the board. This editorial, however, was more severe than usual. It said:

"Ohio's state censors continue to impose their tastes on the public by force of law, cutting movies according to ruling on morals. Month after month they eliminate scenes which disregard some ancient superstition, or which can be condemned only on the ground that they are inelegant. As if neatness and elegance had anything to do with the public interest!"

"Snakes are exhibited in almost every zoo. A snake has no more to do with morals than a fish. But some censor dislikes snakes and the whole power of the state imposes this individual's taste on all the people of Ohio. Because someone on the board disapproves of women smoking, a woman with a cigarette may be shown, be she Carmen or the Queen of England."

"The Idol Dancer," Griffith's newest, is cut. The board was unwilling to cut John Barrymore's representation of Hyde in "Dr. Jekyll and Mr. Hyde." This refusal of the board for inference, is labeled a callous person from Cleveland. The public must be protected by law and the superior sensibilities of the censors at Columbus.

"Treason Island," from the famous tale by R. L. Stevenson, is about pirates who were hard fellows, cruel and merciless. Ruthlessness is the keynote of the expressiveness of the film, and they issued an order, "Cut out sub-title 'I'm going to slit his throat.'"
Washington Men Argue Convincingly at Congressional Hearing on Wheeler Bill

F OR the first time that a committee of motion picture men appeared before a Congressional committee to combat legislation, a good impression was made for Harry M. Crandall, Charles Linkins and Tom Moore, representing the exhibitors, and Robert R. Wheeler, representing the other theatre interests, presented very convincing arguments against the Wheeler bill.

The theatre men of Washington, D. C., have long held the belief that the possibility of the early enactment of legislation that would prohibit them from selling seats unless there was a ticket available for each ticketholder. A meeting of the exhibitors and vaudeville men was called and Messrs. Crandall, Robbins and Linkins were selected as a committee to represent them.

The speakers were introduced to the members of the House Committee on the District of Columbia, which conducted the hearing, by Jack S. Connolly, Washington representative of the National Association of the Motion Picture Industry, who confided him to the matter of introductions and did not attempt each time to look over the programme, to know whom the next speaker would say. He was brief and to the point, and made a good impression.

Crandall Proves Eloquent.

Congressman Wheeler, author of the bill, was present at the hearing but made no attempt to support it. Without attempting to make a record for oratory, Harry M. Crandall, chairman of the committee, showed the committee that the bill would work against the best interests of the general public instead of protecting it. The bill was aimed at the large crowds of people that congregate in the lobbies just before each show begins, awaiting the conclusion of the preceding show in order to secure seats.

The charge made was that the exhibitors were substantially guilty of misrepresentation, selling admissions in excess of capacity.

Mr. Crandall pointed out that there is a District of Columbia regulation that compels a lot of the theatres to provide a lobby containing sufficient floor space to guarantee one and one-half feet for each person where the seating capacity exceeds 500. The large crowds of people that congregate in the lobbies just before each show begins, awaiting the conclusion of the preceding show in order to secure seats. It permits them to get off the street and leave the sidewalks clear for pedestrians, prevents crowds congregating on the sidewalks in front of the theatres and blocking entrances to the stores, protects the people in inclement weather and makes theatre going more pleasant.

Quotes Instance During War.

He pointed out that when, during the war, he exhibited "Open Your Eyes" for the Public Health Service to segregated audiences, there was a double line in front of the building that extended for two long blocks, required four policemen to insure order, thirty-five to forty-five minutes to clear the lobby, and there was only a three-quarter full house.

That occurrence was unusual, yet it would be an everyday affair following the passage of the bill, he claimed. The theatres are so built that present systems with regard to admitting and seating an audience cannot be legally affected by the proposed legislation. He also said that in his city, with its ten million people, the proposed legislation would result in the loss in large numbers to the army and navy hospitals and the orphanages of Washington. Several thousand men are taken care of weekly in Washington in this way.

Crandall Proves Eloquent.

Congressman Murphy Argues.

Mr. Crandall declared that the smaller houses would be put out of business, and Congressman Murphy, of Ohio, a prominent business man in Steubenville when in residence, strongly insisted that the statement that the exhibitors are subjected to thirteen different taxes and innumerable regulations that result in lost profits. Mr. Murphy sympathized with the theatre men, and assisted them greatly in bringing out salient points that operated against the people.

"It is not a fact that the prosperity of the moving picture business is based on courtesy. If you did impose on the public by selling tickets when no seats were available it would become an abuse and your business would suffer." By his questions and his statements made from time to time during the hearing he showed that existing conditions with regard to standing room are generally acceptable to the public. Reversing the condition, if the public is not satisfied, box office receipts would suffer.

Roland Robbins, manager of Keith's Theatre, made a great impression on the Congressmen following a rather galling experience with Congressman Focht, of Pennsylvania, during which the latter charged the witness with untruth.

That was a typical incident, and on the whole, the proposed legislation would affect his interests less than those of the newspapers.

The law would prove very drastic, he said. Many of the theatre men entered into debate with the congressman, understanding that the theatre had a certain amount of seating capacity and standing room, and the rentals were based on that understanding.

Congressman Clark Bartlett, of Rhode Island, who has on previous occasions cooperated with the motion picture men of his state, suggested that the public throughout the United States knows that the individual patron may or may not get a seat right away and it is perfectly willing to place its patronage on that basis. It would not be fair for the congressmen to continue in business with a lack of service and the men running them are certainly disposed to give service and to meet the situation.

Believes Public Is Satisfied.

Congressman Stuart F. Reed, of West Virginia, told of his experience in seeking admission to Washington theatres and expressed a willingness to stand if seats are not available.

A Julian Brylawski told how patrons are handled for admission to the Cosmos Theatre, of which he is the manager. He was followed by Tom Moore, who outlined his experience as a motion picture theatre operator covering a long period of years.

He declared that the public is well satisfied. He predicted that prices would have to double if the proposed legislation was passed. He detailed for the benefit of the congressmen the huge investments represented by the large and generous lobbies that were built in compliance with the building regulations.

Mr. Linkins explained in detail the effect of the proposed law on the smaller theatres, housing as an example his own house, the Empire, in the northeast section of the city.

Attitude of Committee Favorable.

The meeting ended abruptly with a controversy between Tom Moore and Robert Long, manager of Moore's Rialto Theatre, on the one side, and one W. R. Scott, editor of a unique publication designed to combat commercial bribery and tipping, on the other side. The resolution that resulted from the latter's inability to secure a seat during a performance at the theatre. He spoke from the public's viewpoint, he said, and stood for a bill that was not acquiescent with its provisions and did not approve of it.

The committee members held that the matter was strictly a personal one to be thrashed out in the courts or somewhere else and not in the committee room and an adjournment was taken.

The theatre men were well pleased with the fairness of the congressmen and the fair attitude taken by Chairman Carl Mapes.

It is the opinion of the Washington correspondent of the Moving Picture World that the arguments presented by the witnesses were so convincing that the members of the Congressional Committee will agree that no discriminatory legislation is necessary at this time, and the bill will be laid on the shelf. On their part, the exhibitors will "clean house" to minimize complaints.

J. V. Houston Sells Theatres.

F. L. Terwilliger and F. U. Patrick have taken charge of the properties of J. V. Houston in Klamath County, Oregon, with the exception of the Houston Opera House. They will operate the Star Theatre in the stage theatres at Merrill and Dorris. The Temple Theatre in Klamath Falls will be closed.
Warner Oland and Eileen Percy Stars of "Third Eye," Latest Pathe Serial

It is not particularly hard to find a Warner at the Warner Brothers studio, because there are three of the five well-known Warners now in our midst, but it is sometimes difficult to find A. Warner, because A. Warner does not come out to the West Coast very often and when he does come he usually has so many things on the fire that he is exceedingly hard to locate.

So the third time I went down to the Warner plant on South Main street I was fortunate in finding Abe at home. He had been reviewing "Trouble," a comedy in which Al St. John stars, and was feeling fit because the audience had laughed at it. "When people laugh at trouble, it's a good sign, isn't it?" he said.

I began my cross-examination and this is what Abe told me about his plans:

"We are going to build a new studio. This studio here is all right but we want our own plant. We've already got the ground on Sunset Boulevard in Hollywood.

Will Produce Features.

"We will keep on with the Al St. John films at the rate of twelve a year, and we will make twenty-six Monty Banks comedies a year. We are going to work a new plan on the Monty Banks films. We will use two directors. While one is directing Monty, the other will be getting his scenario in shape. As soon as the actual shooting is done on the first one, the first director will cut and edit his stuff, and the other one will start in filming the second picture, which he was getting ready while the first director was working. We feel sure that this will give better results than the usual way of filming comedies."

"How about the rumor that you are going in for the production of big features?" I asked.

"We are negotiating for two stars—big ones," replied Abe, "but I can't give out the names yet. We think we will get them, and that will mean that we will enter the big feature end of the business. We plan to make a series of strong dramas, something that we will be proud of—the kind of pictures that will be in the class that is now being demanded by exhibitors of the better type."

"Tell me about the Warner Brothers," I said.

Sam Started Family in Film Business.

"Well, there's Sam, Jack, Harry, Dave and myself. Harry is the oldest, I come next. Sam's in the middle, Dave's the kid of the family and Jack is between him and Sam. We are all in the film business. Sam and Jack are here; Harry's in New York, and Dave is in Cleveland. I make New York my headquarters."

"How did you all come to get in the film business?"

"I guess Sam started it, although I got the idea at about the same time. I started out in life as a soap salesman for Swift and Company of Chicago. I didn't care for the soap business, and while I was figuring around for something else, I saw a little show in Ohio that was making money."

"I investigated the business, and decided that I was going to be a picture show man. I quit the soap job and went home, where I found that Sam had bought a projecting machine, a calcium light outfit, and a copy of 'The Great Train Robbery.'"

"We organized a little company. I was manager, Sam was operator; our sister came along to play the piano, and Jack, who was always a pretty good comedian, blacked up and did a cono song-and-dance act."

S. R. O. for Odd Reason.

"That was the start. We didn't make much money with our road show, and I stayed in the business. I toured the country for a little while, playing various territory, and did a little music-hall stuff, until I decided to give the motion picture business a try."

"I got the place all fitted up, I didn't have enough money to buy seats, and so I rented ninety-eight folding chairs from an undertaker with the understanding that he was to have them when he needed them."

"When the undertaker had a funeral in the afternoon, we played to standing room only."

"That was long ago, of course. The formation of Warner's Features came after this. We were the first concern to go into the feature business, and we had exchanges in all of the big cities of the country at one time."

"We made 'The Perils of the Plains,' the first three-reel western ever filmed. It was a big money maker and was shown for years. We have had many ups and downs. One of our most successful ventures was the First Four Years."

"We are planning to go into the business of feature making on a big scale for two reasons—we want the widen out and because we all believe that the best time the film business has ever seen is coming—in fact, it is here right now."

Cohen Writes Theatre Owners Urging National Organization

The greatest evil confronting us today is the question of the producer-distributor trying to create a monopoly throughout the entire country, by securing and building theatres in direct competition with us, and if this practice is not stopped at once it may result in putting some of the independent exhibitors out of business. There may be in your own locality representatives of producer-distributors making a close survey of the possibility of building a competitive theatre.

That is the warning sounded in a letter recently sent out to exhibitors by Sydney & Co., the temporary Motion Picture Theatre Owners of America. Continuing, he declares it impossible to tell which channels producers-distributors may be using. It may be percentage booking, "which they are using now for the purpose of securing data necessary for them to promote a new theatre, or some other territory, or it may be through some so-called co-operative exhibitors' association," he writes. Of matters which as needing immediate action by exhibitors are the deposit system, percentage, the board of the National Association of the Motion Picture Industry regarding the use of posters, the prevailing form of contract, the refusal of exchanges to ship C. O. D., the withholding of pictures contracted for and the 5 per cent. tax, "which, with the increased film rental, is almost 15 per cent., or three times what Congress expected to receive from this source."

The letter urges the formation of a powerful national exhibitors' organization to have the backing of every organization or league as well as of every individual exhibitor. "Do not be discouraged by past failures to organize nationally or by any apparent division in your state organization," the letter concludes, "for so long as producers own theatres, discord is bound to exist."

Englishman Wants to Buy Here.

A. Heynes, representing Levett & Co. of London, will be in New York City about May 8 seeking serials, special features for exclusive use for the markets of India, Burma and Ceylon. He also will get in touch with manufacturers of projectors, engines, generators, theatre chairs, screens and other accessories of a motion picture theatre. He asks manufacturers interested to write him at the care of Frank U. Davis & Co., 35 Warren street, New York City, and to mark the letters so as to avoid."

Lincoln Theatre Opens.

The Lincoln Theatre, Parksburg, W. Va., was opened on Monday evening, April 12, by the Smoot Amusement Company of which Charles S. Smoot is president. The other officers are J. C. Smoot, general manager; Frank J. Hassett, vice-president and Julia Smoot Cotterman, secretary. The theatre is named after the great emancipator.
Control of National Picture Theatres Transferred at New York Convention

DIRECTORS representing more than 1,200 leading exhibitors holding franchises in National Picture Theatres, Inc., held their first convention in New York City recently. In their opening address the heard President Lewis J. Selznick assert that it is his determination to push National Pictures to the uttermost by a new and vigorous policy. Mr. Selznick pledged it to stand behind Mr. Selznick, founder of the organization, and give him its utmost support.

So interesting were the reports received from everyone and so rosey were the plans outlined for the future that the sessions in the Hotel Astor were more like celebrations than a convention.

Plans for Big Specials.

Added zest was given when it was announced that a number of stars are under consideration for the National proposition and that plans are under way for several special series. Complete control of the corporation was turned over to the exhibitors by President Selznick through the appointment of three leadership committees to frame the plans and policies which will govern all operations of the organization.

"I believe it is essential to the best interests of National Picture Theatres, Inc., that all important matters of policy shall be decided by exhibitor-directors, and, as the bylaws are among the most important factors to our success, I want to carry out the principals of self-government to the limit," said Mr. Selznick.

Immediately afterward the following were appointed a committee on bylaws: George Giles, Boston, owner of several large theaters; Frank R. Hahn, one of the largest business interests; Mr. E. Pasmezoglou, St. Louis, the leader in the organization of the franchise; Ross D. Rogers, Witchita Falls, Tex., of the firm of Dye, Ford & Rogers, one of the largest exhibitor organizations in the Southwest.

More Directors Elected.

Before the convention the following directors had been chosen: Nat Ascher, Chicago; Aaron J. Jones, of Jones, Linn & Schafer, Chicago; Harry Lubliner, of Lubliner & Trinz, Chicago; Jules Mastrobaum, of the Stanley Booking Company, Philadelphia; Tom Sake, of Milwaukee. This board was enlarged at the convention by the election of Harry Bernstein, Richmond, Va.; W. H. Cune, Los Angeles; Harry Crandall, Washington; Fred Dolle, Louisville; George Giles, Boston; John P. Harris, Pittsburgh; Ike Libson, Cincinnati; Charles Olson, Indianapolis; Hector M. E. Pasmezoglou, St. Louis; E. S. Renner, Youngstown, Ohio; Ross B. Rogers, Witchita Falls, Tex.; George S. Simpson, Rochester, and Jake Wells, Richmond.

It was also announced that at the next meeting William Swanson, of Salt Lake City, and Mike A. Jones, of Jones, Linn & Schafer, of Chicago, would be elected, together with directors from Kansas City, Seattle, Omaha, Des Moines, Charlotte, N. C., Oklahoma City, Newark, Atlantic City and New Orleans.

In supplementing his opening remarks, President Selznick told the convention that its membership was not only building for today's business, but for years to come. It was then the president who told the members that the unity of spirit and cooperation 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.

Board to Govern Releases.

The question of the number of releases to be issued in the year by National Pictures was discussed, and left to the decision of the board of directors, who will make the take matter up at its next meeting. The number will be governed solely by the wishes of the exhibitors. The board will meet soon.

While the franchise holders were in convention, the sales force met with C. R. Seelye, general manager, and attended the sessions of the governing body. It was reported that the quota of franchises set for each territory has been met or would be reached in a few weeks.

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; A. E. C. Reeves, Dallas; G. T. Landis, Indianapolis; Philip Selznick, Kansas City; Jack Levy, New York; Harvey B. Day, Philadelphia; Ira Arison, Pittsburg; D. F. O'Donnell, Washington.

Zilelian Brings Print of "Joseph"

O'VANNES H. ZILELIAN, proprietor of the Armonia Films, Milan, accompanied by O. Cairo, is registered at the Commodore Hotel, New York. Mr. Zilelian has come to the United States bringing the negative and one positive film of his company's spectacular performance of "Joseph and His Brethren," which it is his intention to sell. Available are all rights except those first in England, Switzerland, Italy and Turkey. The picture runs in its present form about 7,700 feet. Giococondo Fino, a celebrated Italian master, has composed an accompanying music score.

Many of the scenes of "Joseph" were taken in Egypt. The stills of the picture indicate that it was staged on an unusual scale, and that large numbers of men and women were engaged in its making.

The company states that $75,000 was spent in the fourteen months devoted to the photographing of the film, and attention is said to have been given to detail and to insure its acceptance by those of all ages. Signor n. Selznick and Miss Mlle. Didi are seen as Joseph's wife.

Miriam Cooper Leads in First Independent Walsh Picture

MIRIAM COOPER, playing the leading role in "The Deep Purple," the first offering of the H. A. Walsh independent productions, was discovered by D. W. Griffith.

It had never been offered as an extra in any of the studios, Griffith started her with a small part, and since that time her success has been rapid. She was one of the old Biograph Company, and it was in the old Biograph studio that she first played a part for Mr. Griffith.

Posed for Harrison Fisher.

Shortly after Miss Cooper began work in pictures, Harrison Fisher, the artist, saw her and asked her to pose for him. Though reluctant, she agreed, and later had the distinction of being claimed by Mr. Fisher as the model with the most perfectly formed head it had ever been his good fortune to paint.

"In The Purple" Miriam Cooper portrayed the difficult role of an innocent young country girl who finds herself being used as decoy by the most notorious gang of confidence men in New York City.

David Picker Sells Theatres to Marcus Loew Enterprises

THE Marcus Loew Enterprises have taken over the four theatres owned and operated in New York City by David Picker—the Río, on upper Broadway, and the Spooner, Elsmere and Victory in the Bronx. Mr. Loew last year acquired the Burland, which was formerly owned by Mr. Picker.

The deal is said to indicate an invasion by Mr. Loew of Moss, Fox and Syndey Cohen's Empire, Empire, Empire, Miami Square and Tremont, and Mr. Moss has the Hamilton and the new one he is building at 181st street and Broadway. Fox runs the Auburndon and the Washington in this neighborhood as well.

Members of the Theatre Owners' Chamber of Commerce are said to be indignant at Mr. Picker, charging that the sale of his houses to Mr. Loew was pending at the time he objected to the chamber's opposition regarding the use of Mr. Loew's name on Metro productions, and that his attitude at that time was assumed.

The "Balking Scene" from Rom. & Jul.

As given by Hank Mann and Madge Kirby in "A Roaming Romeo."
President Hutchinson of American Says Firm Will Release Bigger Pictures Soon

FROM President Samuel S. Hutchinson of the American Film Company, Inc., the Moving Picture World has obtained a semi-annual statement relating to the American's production achievements of the past and American's plans for the future. The statement which follows indicates that some exceptionally noteworthy offerings are to be looked forward to within the next few months.

Big stories by big authors, enacted by casts of well-known players chosen for their competencies in these forthcoming productions, and President Hutchinson is emphatic in his assertion that big and successful as "Flying A" productions released in the past six months, still bigger and more successful attractions will be released in the next six months.

Promises Fulfilled.

"At the beginning of the present season, six months ago," said Mr. Hutchinson, in his Chicago office, "I made the statement that the American Film Company would in the future make only big special features and that it had ceased entirely the making of program pictures. I promised the exhibitors of America that American intended, to have only one as a separate unit, working as though that production were the only one we expected to produce, and that our entire future success depended upon its making a good 1000 per cent, per the exhibitors. That was my promise to the exhibitors of the country. Now we have progressed to the point where we can look back over the past and recount the fulfillment of my promises.

"Our first release under the new policy was "Slip from a Juggler," made from Jackson Gregory's novel of the same title, a story that had been read by millions. William Russell was the star in it and seldom ever appeared to better advantage. The picture was issued with numerous advertising aids and immediately made good all the promises concerning it. It has played in the foremost theaters in America. Every exhibitor who has shown it has made big money with it as an attraction and so extraordinary, one which is playing to capacity business wherever it is being shown.

Future Pictures Will Be Bigger.

"The same sort of report can be made on the American specials which followed. I invite anyone to look up the records of the success stories of the following 'Flying A' pictures as 'The Hellion,' 'Eve in Exile,' 'The Valley of Tomorrow,' 'The Dangerous Talent,' 'The Honey Bee' and 'Slam Lang Jim.' You'll find that every last one of them is a big money maker. We are proud of them. The exhibitors have been pleased with the way they made good for them. The theatre patrons enjoyed them. They stand as a record of promises fulfilled.

"Now with reference to American's policy for the future," continued President Hutchinson, "I am happy to declare without reservation that all offerings for the next six months of the season will continue to be big specials — greater than ever. Our forthcoming attractions are based on the works of noted writers — stories which have been successes in fiction form, stories which are in every way suitable for presentation in films.

Stories by Well-known Authors.

"Just to mention a few names, we shall within the next few months offer big special features based on stories by such writers as Albert Payson Terhune, Henry Russell Butler, Thomaslio Anderson, Zellner, Hamilton, P. G. Wodehouse, and some attractions the stories of which have been specially written for the screen by Lois Zellner.

"Capable directors and competent players have arranged and executed these vehicles in such a manner that they will have an even more powerful appeal in their celluloid form than they had as fiction stories. One of our early releases will be 'The Thirtieth Piece of Silver,' from Albert Payson Terhune's novel of the same title. Included in the cast interpreting it are Margarita Fisher, King Baggot, Forrest Stanley, Lillian Leighton and many other favorites.

"Owen and Trenton in 'House of Toys.'

"Scena Owen and Pell Trenton are the featured leads in 'The House of Toys' adapted from Henry Russell Miller's novel and in their support will be found such players as Helen Jerome Eddy, George Hernandez, Henry Barrows, Marian Skinner, Nanine Wright, Perry Banks, and Stanhope Wheatcroft. Milton Sills and Margareta Fisher appear in Cosmo Hamilton's 'The Week-End,' aided by Bertram Grasby, Harvey Clark, Alice Wilson and Mayme Kelso. In David Anderson's novel 'The Blue Moon,' one of Booth-Merrill Company's best selling books, are Eleanor Fields, Pell Trenton, Harry Northrup, Herbert Standing, Margaret McWade, James Gordon and other cast of sort of competent casts appear in Lois Zellner's 'The Gamblers' and 'Payment of the Death Penalty.'

"I am proud that exhibitors everywhere today look upon 'Flying A' specials as 'sure-fire' hits and book our offerings as fast as they are released, with the advance certainty that they have picked another winner. We have very few drawbacks.

"We are going to merit that confidence on the part of the exhibitor you may be sure, for such a record, once established, is too precious to endanger it by putting out any production of an inferior sort. American specials are going to grow better and better, as time goes on, going to make even more money and, consequently, be even more popular with the exhibitors of the nation."

J. Kennedy Lewis to Aid Dr. Sutton.

J. Kennedy Lewis, former chief of the Naval Board of Review for the censorship of motion pictures for export, Third Naval District, national adjutant general and chief of staff of the United American War Veterans, will act in conjunction with Dr. McWalter B. Sutton, surgeon general, in directing the organization's membership drive to enroll 100,000 ex-service men residing in the metropolitan district.

The United American War Veterans have obtained from Adjutant General Harris the exclusive privilege of exhibiting "The Peace of a Fire," a motion picture produced during the war by the army Signal Corps, which depicts the American troops in action.

Change Title of First Collier Picture.

With the recent announcement of the acquisition of William Collier, one of the best known comedy actors on the American stage as a Selznick star, there was also made known the working title of the first Collier production for Selznick, "The New Butler."

Myron Selznick sponsored the statement this week that he has definitely decided to name the first Collier picture, "The Servant Question."
We Have With Us Today

Alec Lorimore, Who Wears the Croix de Foch, or Order of Generals-Who-Get-There

AS Abe Martin (not a press agent) says, “When you think of cigarettes think of Sweet Cleopatras.” With this bit of charity in the way of free advertising, we will get to the very heart—nay—the crux, nub, and center of our story, to wit: “When you think of Australia, think of Lorimore.”

The stevedore captain up at the Bronx Zoo will protest this, publicly no doubt, calling it a heresy against the Kangaroo Doctrine, but he will forget that we infants write always and only of our own industry. Therefore, we repeat, “When you think of Australia, think of Lorimore.”

Gets the Croix de Foch.

Three years ago when Alec Lorimore went to Australia as managing director of Feature Films, Ltd., distributors of Paramount-Artcraft in Australasia, the Famous Players-Lasky product comprised but 6 per cent of the pictures shown in that territory. And more than 60 per cent of the film business in Australasia represents Paramount-Artcraft. Mr. Lorimore will step three paces forward and receive the Croix de Foch, the Order of the Generals Who Get There.

We talked with this curly-headed English specimen of film field marshal in the office of O. R. Geyer, who puts forth the publicity on the foreign activities of Famous Players-Lasky. Mr. Lorimore had just put 64 from Sydney, N. S. W., his first visit to America since he sailed three years ago to enter the Australasian film lists with the Paramount-Artcraft trademark as the device on his shield.

When Mr. Lorimore, Columbus-like, raised his banner on Australian soil, a staff of four persons was sufficient to handle the business of Feature Films, Ltd. On coming to America on this trip, he left behind him a staff of one hundred men and women in the main office at Sydney and forces in the branches at Adelaide, Brisbane, Darwin, Melbourne, Perth, and Wellington. Mr. Lorimore is here for a series of conferences with E. E. Shaver, who directs the foreign department of Famous Players-Lasky.

C'est l'Influence, too.

The French have an expression which, punctuated with a shrug of the shoulders and lighted glance, pleases the eyes, fits more world conditions, including the high price of overalls and the continued Teuton arrogance than any other linguistic combination in existence. Said combination of consonants and vowels is “C'est la guerre,” which, translated to the language of the king and Mayoralty, is “It is the war”—accent on the TEE. The French insist on the TEE.

According to Mr. Lorimore, it is THE war which knocked several cross-sections from the expansion blue prints of Australasia. Not only the film business, but every industry collected some choice crumps. Then with the coming of peace, as it was THE influenza which pinched-hitted for THE war in the interference game and polished off the exhibitors with the thoroughness of smoking Cincinnati Reds.

All of which colloquial language will flourish the impression that the exhibitors and everybody else in the Australasian film business not only went through the Hard Times, Mr. Lorimore will assure you that they did. War-time interference with shipping was a serious stumbling block, and if American exhibitors can imagine a combination influenza epidemic and railroad strike, they might be able to get the proper slant on Australian difficulties.

Prospering Now.

But without donning the rosy-hued glasses of the optimist for a look at the Island Continent, it is plain to see that Australian exhibitors today is enjoying some of the prosperity which, as the percentage boom indicates, is the joy of his heart.

All Australia on List of Moving Picture World Was Goal of Lorimore

WHEN Alec Lorimore, went to Australia three years ago as managing director of Feature Films, Ltd., distributing Paramount-Artcraft in Australasia, he centralized the industry, advocating subscription to Moving Picture World.

“I did this voluntarily,” said Mr. Lorimore, “not only because I knew Moving Picture World and what it stands for, but because I wanted the exhibitors of Australasia to catch the progressive spirit of their American brothers, to keep abreast of the best things in the industry, to educate themselves in their own business.

“I knew the trade paper, represented by the Moving Picture World, would do this. Therefore I did my utmost to make every exhibitor in Australia read Moving Picture World. And besides pushing the cause by mail, I had the World put in a prominent place in all the exchanges.

“I knew the trade paper would help me in my work. I backed it and it has not failed.”

Open Work the Style.

The average theatre in the smaller communities has a wood or aluminum or wooden frame covered with sheet iron. Australia has, in about eight hundred theatres, the majority, being of the ‘sheet iron’ type. Open and booths are rare.

“It is quite common for the theatre to be a family affair. The owner of the theatre, who often happens to be the local butcher or grocer, will tell tickets and will take them at the door, the daughter will play the piano—if there is one—and the boys will act as ushers.

“Sometimes the motor for the projection machine can’t be coaxied into starting, and it’s nine o’clock before the show starts. Then if the theatre happens to be an open-air house, the moon shows in a sheet of light competition. The operator rushes through a lengthy show with the film reeled up to twenty reels at the rate of nine minutes a reel. In one theatre the operator wound the six reels of a feature on one spool, burdening his shackle to the limit. Under these circumstances film is often returned to the exchanges in junk condition.

Who Will Go Out?

“'This is not true of the industry as a whole, however,” went on Mr. Lorimore. “There are many aggressive men in the exhibition business and they are co-operating with us in improving conditions. I should like to see some one go out from America with the belief in a real word picture of the situations we have to cope with in the way of conservatism, primitive theatres, and lack of transportation facilities.

Mr. Lorimore, long in the film harness, started in with Gaumont, which, organized him as the best share of the New York office, handling distribution. From Gaumont he went to Fox, exploited “Civilization” for Ince, and three years ago sailed for Australia for Famous Players.

For which see above.

Albert E. Fortoul Discovers New Screen Star by Chance

ALBERT E. FORTOUL, president of the Interstate Photoplays Company, will soon present “The Ninth Commandment,” starring Fernando R. Elizondo, a new screen star discovered quite by chance, in Central Park, New York City, by Director E. Harder and Halina Bruzovna, the Russian artist, who when the young man approached her and begged to act in the picture. He was given a try-out on the spot and showed such true talent, it is said, that President Fortoul immediately signed him to a contract.

Mr. Elizondo is the inventor of several mechanical devices as well as an actor. Halina Bruzovna, his wife, has a notable success in European theatres.

Lyons Resigns from Miles

John P. Lyons has resigned his position of assistant with Joseph R. Miles for the past nine years in his various organizations, and in charge of the Miles projecting rooms since their inception six years ago. He has resigned to assume the management of the Simplex Studio’s projection rooms in the Candler Building, 20 West Forty-second street, beginning May 1.
DENVER is to have another first-run motion picture house through the operation of a contract just closed whereby the Tabor Theatre has obtained virtually exclusive rights to the First National Exhibitors' Circuit attractions.

This contract went into force on Saturday, April 10, when the Tabor began its first National program with the showing of "The River's End," Marshall Neilan's spectacular production from James Oliver Curwood's book by the same name. "The River's End" will run for a week and changes will be made each Saturday, as at present arranged by the Tabor. Thomas G. Vick Roy is manager and the Vick Roy Amusement & Investment Company is the lessee of the Tabor Theatre.

Among the features to be released through the First National Exhibitors' Circuit in the near future are two of David Wark Griffith's productions, six featuring Charles Ray, four each featuring Norma and Constance Talmadge, eight featuring Anita Stewart, four Marshall Neilan productions, most of the Katherine MacDonald and Mildred Harris Chaplin pictures and six "super-special" features, such as "The Auction of Souls," recently shown.

Manager Vick Roy announces that he has booked full programs until the middle of July. Before that time he will have shown Griffith's "The Idol Dancer," "Black Beach," another Griffith picture: "The Luck of the Irish" and other big features. The William Fox Rivoli Theatre, which has been playing most of the First National releases 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 already engaged from the First National.

"Our lease on the Tabor runs for seventeen more months," said Manager Vick Roy, "and if present plans prove successful we intend to show the highest type of picture plays obtainable to Denver fans in that time."

At the expiration of the lease now held by the Vick Roy Amusement & Investment Company the theatre will be taken over by the Bishop-Cass Investment Company for remodeling. Later it will be opened as a Goldwyn theatre, showing that company's motion picture programs. The Bishop-Cass company is owner of the America Theatre, which also will become a Goldwyn house, two big theatres in Denver.

The reviews printed in the Moving Picture World are written by expert craftsmen and can be depended upon.

Realart Responds to Exhibitor Demand with Release of Mayflower Features

UNUSUAL interest attaches to the announcement that Realart Pictures Corporation has two important Mayflower features which will be available to exhibitors in May. Realart thus has responded to the call of exhibitors for noteworthy attractions to carry the year's prosperous business through the warm months.

The two features are: "The Law of the Yukon," a Charles Miller production which was inspired by Robert W. Service's poem, and "The Deep Purple," an R. A. Walsh production, founded on the stage success of Paul Armstrong and Wilson Mizner.

Director Walsh has enlarged the original story of "The Deep Purple" to emphasize its spectacular phases. One of the largest casts ever assembled for a production was engaged to carry out these original ideas. There are seventeen players in the production.

One of the big features of the Mayflower picture is a spectacular cabaret scene in which Bird Millman, the aerial performer who has been a featured attraction at the Midnigth Follies and is now performing for Barnum and Bailey's circus, is featured. The production is said to abound in spectacular and dramatic incidents developed in the manner for which Mr. Walsh has become famous.

"The Law of the Yukon" is a heart interest story of life in the Canadian North-west. Almost three months were required to make the picture, and the Canadian company, consisting of sixty-five at Port Henry, N. Y., taking advantage of the most severe winter in years, to obtain his scenes.

The theme of the story is based on the line from the poem, "surely the weak shall perish and only the strong survive." An excellent cinematic biography of Mayor Miller for the production. Favoring by the weather, he is said to have given the feature the many beautiful and artistic scenes to match the dramatic strength of the story. Mr. Miller declares that the coming production is, in his opinion, far superior to his former masterpiece of Yukon life, "The Flame of the Yukon."

Emmett J. Flynn to Direct Tom Mix in "The Untamed"

AFTER completing "Big Jim O'Kane," the fifth feature in which he has directed William Russell on the Fox program, Emmett J. Flynn has been assigned to direct Tom Mix, the daredevil, in what is declared to be the greatest story in which Russell has appeared—"The Untamed," by Max Brand.

The entire organization that has made a name for itself in the making of western pictures will be transferred to Tom Mix. When Flynn starts to direct "The Untamed" he will take with him as his assistant his brother, Ray Flynn, and his film cutter, C. R. Wallace. The Mix-Flynn Company will leave Hollywood early next week for the California mountains. It is expected that six weeks will be spent there making the exteriors.

Single Release Basis for William Faversham Pictures

IF every person in the United States and abroad who is an admirer of William Faversham does not have an opportunity of seeing him on the screen, it will not be the fault of Lewis J. Selznick. In order to provide this opportunity, it has been decided that the Faversham pictures produced for Selznick Pictures will be rented only on a single release basis.

This is a decided departure in the booking of Selznick pictures, but the popularity of Mr. Faversham and his enviable international stage reputation warrants it. It will give every exhibitor a chance to book the Faversham productions whether they are showing other Selznick pictures or not. This applies to "The Man Who Lost Himself," the first Faversham release, and all future productions made by the eminent actor.
Discovery of New Illumination System Does Away with Dimly Lighted Theatre

In New Eastman National Academy of Motion Pictures Patrons Will Be Able to See Empty Seats Easily on Entering, to See Faces of People Nearby and to Read Newsprint and Programs without Eye-Strain

The problem of lighting for motion picture theatres has been solved. No longer will it be necessary for pictures to be shown in a darkened auditorium. The attending inconvenience of groping about and walking into chairs will be done away with, and the patron will be able to read a program while a picture is being projected on the screen.

This most important announcement comes from the research laboratory of the Eastman Kodak Company, Rochester, N. Y., where experiments have been conducted under the direction of Dr. C. E. Kenneth Mees, former director, by Prof. الحرب ج. خاد, chief physicist, and Milton F. Fillius, his assistant. The National Academy of Motion Pictures to be built and endowed by Mr. George Eastman at Rochester will have this system of lighting as one of its chief features.

A summary of the results obtained so far shows that the comfort and convenience of the patron is to be one of the first objects in the National Academy. This summary of the experiments will be furnished by the system for the following:

The Results Obtained.

To enable the patron entering the auditorium to plainly see what seats are vacant and walk through the aisles to the desired seats without faltering, groping or hesitation.

To enable the patron to see without strain to the eye, faces of people near him and all objects in the auditorium, including decorations.

To enable the patron after entrance to read a newspaper or printed program.

To increase the comfort and safety of the patron.

To find articles dropped on the floor without the aid of other light. Any object placed in the auditorium will be completely filled with a soft, subdued light, restful to the eye. At the same time it will be impossible for the patron to detect its source. The degree of illumination will be greatest near the ceilings, but even at the ceilings and high walls points there will be an entire absence of brightness sufficient to produce glare. In fact, the patron may gaze directly at the ceiling and then turn his eyes to the picture without experiencing the slightest optical discomfort or without appreciable loss of the visibility and quality of the picture.

From the ceiling to the floor the degree of illumination will decrease, but at the table or reading level, thirty inches from the floor, it will be sufficient to read fine print with ease.

Best Adapted to Simply Decorated Houses.

The result of the experiments discovered by Mr. Mees is not announced as a "discovery," but is conservatively announced as the logical evolution of the indirect lighting system—a marked step in advance. "In other words," says Mr. Jones, "it was obtained by a further application of relatively new facts on the characteristics of the human eye—data which has been known to scientists for several years. Working with this data we have been able to demonstrate that general room illumination sufficient to enable a person to read ordinary newsprint without discomfort reacts upon the eye by increasing its sensitivity to such a degree that the apparent contrast, or quality of the picture on the screen, does not suffer."

"Our experiments have demonstrated beyond question the fundamental possibilities of such illumination, but its application to any particular theatre has to be worked out. I am convinced, however, that the system is the best adapted to theatres simple in architectural details and lacking in elaborate ornamental effect. Gilt surfaces, for instance, and elaborate carvings catch light and produce too many high lights to insure satisfactory results."

The Experiments Described.

About six months ago Mr. Eastman informed Dr. Mees that he would like to know how much light could be put into a theatre without impairing the quality of the picture on the screen. Dr. Mees immediately authorized Mr. Jones and Mr. Fillius to begin work on the problem.

An experimental lighting system was installed in the projection room in the laboratory. The lighting fixture used was constructed by mounting six 10 by 12 darkroom ceiling lamps on a light wooden frame, and in order that the position of the fixture could be adjusted to give various distributions of the light, it was suspended.

Complete diffusion of the light from the incandescent lamps mounted in the fixture was obtained by the use of the opal glass. A projection machine of the ordinary type and a series of 25 amperes were used throughout the tests. The projection screen was of the metallic type. After several preliminary trials it was decided that the best result was obtained by placing 60 watt lamps in the four central elements of the fixture and 40 watt lamps in each of the end boxes to cover an area of the diffusing glass being uncovered and used as an effective area source.

Draped Black Frame With White Mill Net.

As the trials proceeded various changes were made and devices used until it was conclusively demonstrated that it was possible to illuminate a picture theatre sufficiently to enable the reading of ordinary news print without lessening the quality of the picture.

Several less important but interesting conclusions were reached as the result of the experiments. One was that the picture screen should not be surrounded by the black velvet frame now so generally in use. By covering the black velvet with a draping of white mill net, the contrast between the frame and the high light of the projected picture which gives rise to a certain feeling of visual fatigue and discomfort, was considerably reduced.

Non-Visible Music Sheets.

Another conclusion was that arrangements should be made, which, while providing adequate illumination for the musicians in the orchestra, will prevent the music sheets from being visible to the audience, experiments showing that a sheet of music illuminated by a 25-watt lamp at a distance of twelve inches has sufficient brightness to appear as a glare to those who look at it, causing visual discomfort.

A third conclusion justified by the experiments was that the lighting of lobby and vestibules of the motion picture auditorium should be so arranged that the transition from the brightness level of the exterior to that of the interior or vice versa, is accomplished by a series of small differences rather than by a single large one. Such an arrangement would go a great extent eliminate the visual shock which always occurs when a person passes from brightness into darkness or vice versa.

Benefits Perhaps Underestimated.

A final conclusion that may be borne out when the new Eastman auditorium is built, is the use of a projection screen set well back on the stage and thus shielded to a great extent from the light reflected from the ceiling and walls which would probably permit the use of even greater room illumination than was used in the experiments. If that proved to be the case, the foregoing estimate of benefits has been understated.
Current Paramount Artcraft Releases
Are "Terror Island" and "The False Road"

ONE of the real high spots of the Para-
mount-Artcraft schedule, it is de-
clarated, is "Terror Island," Houdini's
second feature production, which, along
with "The False Road," a Thomas H. Ince
production, starring Enid Bennett, is set
for release on April 18.

Arthur B. Reeve and John W. Grey, who
wrote Houdini's successful Paramount-
Artcraft thriller, "The Grim Game," are
the authors of "Terror Island." The lat-
ter, moreover, is said to be a unique cre-
ation of its kind, in that it not only fits the
peculiar talents of Houdini like a glove—
even better than did "The Grim Game"—
but it also involves a thoroughly romantic
story in which the love element is upper-
most.

Woods Wrote Scenario.

The writing of the scenario was intrusted
to Walter Woods, one of the most experi-
cenced of the Famous Players-Lasky staff
scenarioists, who won perhaps his highest
honors when he put "The Grim Game" into
screen form. James Cruze, who has
won distinction with his production star-
ring Wallace Reid, was the director, and it
is said that "Terror Island" made un-
usual demands upon his talents. Several
novel locations had to be dug up, at least
50 extras were used and the whole
atmosphere was that of the lightning speed,
dangerous type that taxes the nerves and
ingenuity of a director to the utmost.

The story of "Terror Island" presents
Houdini as the inventor of a secret sub-
marine device with which he hopes to sal-
vage the cargoes of wrecked ships. How-
ever, through his meeting with a girl
whose father is held captive on a South
Sea island, he puts his inven-
tion to work sooner than he anticipated.

Lila Lee Supports Houdini.

Lila Lee makes an appealing leading
woman and one worthy of Houdini's strenuous efforts. Others in supporting
roles are Jack Bramhall, Rosemary Theby,
Wilton Taylor, Eugene Paulette, Edward
Brady, Frank Bonner and Fred Turner.
C. Gardner Sullivan was the author and
Fred Nobile the director of "The False
Road," the Thomas H. Ince production
which serves as a starring vehicle for Enid
Bennett. It is a crock play and it is said
that the author and director have evolved
some remarkably true-to-life scenes of
New New York underworld.

In her portrayal of the girl crook Miss
Bennett departs far from the beaten path
which she has been traveling. Her leading
man is Lloyd Hughes, who played the Euro-
pian in Mr. Ince's special production, "Dan-
gorous Hours," and Wade Boteler, Lucille
Young, Charles Smiley, Edith Yorke and
Gordon Mullen complete the cast.

Northwest Company Is Formed.

The Northwest Theatre Company, of
Missoula, has been formed by Montana
business men with the object of forming
a control picture theatres in Missoula and
several Idaho cities. The organizers are
W. A. Simons, W. H. Sneed, F. F. Moe,
James A. Walsh, Henry Turner, J. H.

ANNOUNCEMENT that Rita Weiman,
author of the Broadway stage suc-
cess, "The Acquittal," as well as
other stage plays and magazine stories,
is busily engaged at the Lasky studios in
Hollywood in preparation of a picture,
is made by Jesse L. Lasky, first vice-presi-
dent of the Famous Players-Lasky Cor-
poration, in charge of production.

Miss Weiman is writing the story in
close association with William DeMille,
who will produce it as a William DeMille
special production. The name and nature
of the production was not disclosed by
Mr. Lasky beyond the fact that it has to
do with a big vital theme which comes in
close relation with everybody.

In making the announcement Mr. Lasky
again gave evidence of his policy of hav-
ing author, scenarist and director work
in close association toward the end that
all problems of story and production are
ironed out in the script.

"Experience has shown," said Mr. Lasky,
"that the best results are obtained when
the author of a play works closely with
the scenario writer and director. In this
way, the ideas which the author seeks
to express in his work are best adjusted to
the screen. On the other hand, the scenarist
and director have the benefit of the author's advice as to
the handling of the plot and the develop-
ment of characters along the lines of the
author's original ideas.

"Aside from the author, the three vital
elements that make the transition from
a story to the screen are the author, scenarist and
director. Unless these three units work
in harmony, the work of one is bound
to suffer. Consequently the finished work,
the picture itself, suffers.

"We have found that this policy of joint
effort is extremely helpful. Cosmo Ham-
lton, Salisbury Field, Mrs. William Vaughn
Moody and Elmer Harris are some of the
authors already at work in the Lasky
studio at Hollywood.

Rita Weiman, Author of "Acquittal,"
and William De Mille Prepare Feature

Capital Film Company Strikes Oil
in "Witch's Gold," Starring Davide

THE Capital Film Company has just
closed a contract through General
Manager E. Herbert Milligan for the
world distribution of "Witch's Gold," the
first of a series of pictures made in the
atmosphere of oil and based on the stirring
life and dramatic environment of the Texas
oil fields.

Throughout the picture, it is said, runs
a romantic story full of thrifts and the heart
interest, which is appropriately cent-
tered in an interesting young woman star
—a new personality with the name of
David, not Miss Davide nor Mrs. Davide,
but just plain "Davide," as she prefers to
be known.

Moving picture men who have viewed
"Witch's Gold" say it is the tale of the
modern Argonauts who are heading in
endless procession toward the great
stretches of oil-bearing lands in Texas,
Oklahoma and Louisiana.

The new star has been a student of
artistic art for several years, and for three
years studied for dramatics in Paris un-
der Cappelloni, but has given up all her
ambitions in this direction to devote her-
sel: to the newest branch of the dra-
matic arts. Her dramatic training makes
her unusually responsive to the delicately
romantic situations called for in the new
play, is said.

In the production of "Witch's Gold" the
company was taken to the Northern Texas
oil fields on two trips, to complete the
exterior scenes. This necessitated travel-
ing the Capital Film Company's entire
equipments to the oil fields. The picture
was personally directed by M. A. Dodge,
the M. A. Dodge Film Company, producers of
"Witch's Gold."}

Ezell Made Southern Division.

C. C. Ezell, former branch manager of
the Dallas office for Select Pictures, has
been appointed southern division manager
with headquarters at that city, according
to Sam E. Morris, vice-president and
general manager of Select.

Mr. Ezell's sphere of influence will extend
over Dallas, New Orleans, Atlanta, and, it
is said, eventually the new office to be
opened in Los Angeles. The promotion
gives Mr. Ezell jurisdiction of both Select
and Republic business affairs.
Charleston Awaits 15,000 More People, Business Booms in Florida and Georgia

By NAT BREGSTEIN

Traveling Representative, Moving Picture World

May 1, 1920

THE Charleston, S. C., of 1920 vintage is not the same Charleston of yore, for it is in the throes of a boom. There are about twenty banks in town, the population is over 100,000, and the local folks are eagerly waiting for the opening of the new theatre. Dopesters have it, will soon arrive and increase the population of 15,000 "at one lick."

One of those most interested in the moratorium is Albert Soiettelle, who controls many of the local theatres. He is as interested in systems as the early Robin is in angleworts. No guess work for Soiettelle. His friends; he does everything on the card index system. And they do not wonder that he is making good.

The following theatres are under his supervision: the Victoria, seating 1,200; Academy of Music, one of the oldest landmarks in the entire state; Garden, seating 1,500; Princess, seating 600, and the Palace and Million Dollar, "penny." All have an admission price of 10, 20 and 30 cents.

All Comedies Money-Makers.

Nothing spicy or suggestive goes in his theatres, says Mr. Soiettelle. He finds all some comedies make money. As for percentage, he says he tried it once or twice and is mighty glad he did, because it showed the film companies just how popular sculpture is in these parts. There will be no arguments about the way it should be played in his town. Mr. Soiettelle is planning to open a 2,500-seat theatre, to be built soon. J. A. May & Brother run the Lyric Theatre, seating 250, with a straight admission price of 20 cents, and they are making good. They use short subjects and are on the open market. Charleston also supports a couple of colored houses. One of them is the Million Dollar, seating 600, and charging 20 cents. The other is the J. H. Miller, charging 25 cents, admission, is managed by E. N. Rose. It has been open since January, is practically new, and now Mr. Rose plans a 1,000-seat house.

A. N. Petit, long a subscriber of Moving Picture World, runs the Elco Theatre, 551 King Street, a number house. His letter-head reads: "The most up-to-date, fire-proof picture house in the city."

Odeon Has Summery Aspect.

Savannah, Ga., has a population of 70,000. The Odeon Theatre, seating 800 and charging 10 and 20 cents, is now owned by Arthur Lucas, of Atlanta, and is under the supervision of John Evans. A Woolf, formerly owned it. It is one of the prettiest decorated little houses in the entire South, its cretonn draperies giving it a very sumptuous appearance. Mr. Evans is also manager of the Folly, which seats 350 and charges 6 and 11 cents, and told me of a 2,500-seat house, to cost about $350,000, planned for Savannah.

Abe S. Guckenheimer’s stationery reads: "Arcadia Theatre owned and operated by Savannah Paper Plays Company—the Photoplays of Tone," which means he owns the Arcadia, seating 757. He also owns the Star Theatre, which seats 1,000. Mr. Guckenheimer says that a coloured house will be erected soon which will seat 1,000 and cost about $75,000.

Tourists fly through Florida in their automobiles, many carrying film outfits in anticipation of S. R. O. signs on hotels. This is the stopping point of travel through the state and is quite a motion picture center.

Lynch Controls Jacksonville.

Mark Dittenfass is still cucking around his studio making Cuckoo Comedies with Jobyna Rolston as the juvenile lead. Jack Sherill and company are working at the Klutho studios on a serial called "The Invisible Ray." I heard Jack’s college crew of "Kamera," and judging from what I saw of the work of William Tooker and Ruth Clifford, the leads, it will be a brilliant ray. Jack and cast are stopping at the Hotel Mason, the rendezvous for all players.

The Lynch Enterprises control nearly everything in Jacksonville in the way of theatres. The Palace, seating 2,000 and charging 25 to 60 cents, runs vaudeville and pictures. The Imperial charges 10 and 15 cents, the Views 10 and 20 cents, the Plaza 20 and 30 cents and the Savoy 5 and 15 cents.

The movies cater to a big cosmopolitan crowd. People come from everywhere and the theatre programs are diversified. The recent performance is a full week run and it panned out satisfactorily.

Merry-making in St. Augustine.

St. Augustine is a few miles from Jacksonville and is one of the prettiest towns in Florida. The Jefferson, seating 900, and the Orpilau, seating 450, are managed by B. H. Carroll and owned by the Southern Enterprises Corporation. The population is about 6,000. Everything runs along at full speed. It’s a merry life, mates; nothing to do but eat, play and dance to music.

Orlando is positively one of the prettiest towns in Florida. It has a dozen lakes worth the attention of any producer. The Lynch Enterprises practically own the exploitation picture situation, with W. J. Melvin as local representative. He has charge of the Grand, seating 533 and charging 15 to 20 cents; the Philipa, seating 789, and having a varying charge, and the Lucern, which runs road shows and the popular, the Phantom in the winter and 10,000 in the summer. Mr. Melvin reports that the Philipa was the first theatre in the state to show Cecil De Mille’s "What Price a Wife?" He broke all records with it.

From Orlando to Lakewood is another ride. B. R. Garner runs the Cosmos Theatre, which seats 450, charges 25 cents and does a good business. George Hoff- man runs the Auditorium, seating 1,700. He acquired it recently and put it on a paying basis in a short time. He is interested in state exhibitor organization work. The population is about 7,200.

Many Amusements in Tampa.

Tampa is a "Polynova" town. Lynch controls three theatres—the Grand, a first-run house, seating 300 and charging 10 and 20 cents; the N. A. Theatre, seating 400 and charging 50 cents and running big attractions, and the Prince, running vaudeville and pictures and charging 35 cents. All are under the supervision of W. L. Jones and do a good business.

C. D. Cooley owns the Strand, seating 800 and charging 10 and 20 cents. Of them are Latins and about 14,000 negroes, who have their own theatres. His business is about double that of last year.

Clearwater's Exhibitor’s Kick.

In the colored section is the Maceo Theatre, seating 600 and charging 10 to 25 cents. The Palace seats 300 and charges 15 cents. Both run both houses and does an excellent business, especially on serial nights, when he cleans up.

Ybor is a suburb of Tampa. Its population is about 8,000. The three theatres are the Casino, seating 850 and charging 10 and 15 cents, the Rivoli seating 415 and charging $5 and 15 cents, and the Rivoli seating 640 and charging 5 and 15 cents. Sales Mellon, general manager, says he has recently signed Clearwater for the Lynch Enterprises and that he is doing a good business.

Clearwater is a little town with one exhibitor, a reader of Moving Picture World, like the others. He has a "kick" coming.

A Thalia theatre runs a production and charges 10 and 25 cents. The chances are it will play to more than 2,000 a day. Yours truly, with a house seating only 350 and charging 10 and 15 cents, is not playing to capacity. Now where do I come in, a small exhibitor in a small town a short distance from Tampa, when Mr. and Mrs. Movie Fan can say, "I saw the picture in Tampa for 10 cents?" I have to charge 35 cents to get even. On account of the rental price of the product, for instance, I’ll pay 50 for a well-known star, and Tampa will pay nothing like it in proportion. Isn’t that argument enough for anybody?

Reports Sales of "The Jumps."

M. J. Mintz, territorial sales manager of Celebrated Film Corporation, reports the sales of the cartoons, "The Jumps," to the Merit Film Corporation for the state of New York and northern New Jersey, and to the First National Exhibitors’ Circuit of New England, for New England.
Mrs. Cobb Goes on Tour.
Agnes Byron Cobb, as special sales representative for the Schomer-Ross Productions, Inc., as well as in the interest of Joe Brandt Productions, goes across the continent this afternoon. Mrs. Cobb will attend the exhibitors' convention at Chicago, April 26, on her way West.

Clarine Seymour Very Ill.
Clarine Seymour, the young woman who made so notable a hit in D. W. Griffith's "The Idol Dancer," was reported on Thursday, April 22, to be very low. She was operated on at Mission Sta Hospital, New York, on the morning of that day for an intestinal trouble. She had a part in "Way Down East," the work in which is unvisited.

Exhibitors Win Eleventh Hour Victory
When Legislature Passes Cotillo Bill

The New York State Motion Picture Exhibitors' League, with a half dozen or more of its officers on the firing line, was reported in Albany on April 22 as of interest to the entire motion picture industry, defeating the best efforts on the part of the National Association of the Motion Picture Industry, represented by Royal K. Fuller, when the Cotillo bill was reported out of rules and passed in the Assembly, where it was anticipated the Senate concurred on its amendments. It now goes to Governor Smith.

The bill up until the previous day was commonly supposed to be buried in rules committee. Sydney S. Cohen, president of the state association, together with S. I. Herman, Charles L. O'Reilly and others, arrived on the scene of action and started to throttle the efforts which had been made by Mr. Fuller to keep the bill in committee until the legislature closes on April 24. According to reports, Mr. Fuller met with a rebuff from Speaker Sweet, and later on the bill went through the Assembly, over which Mr. Sweet presides, without so much as a single voice being raised in opposition.

The bill reads as follows:
Whenever money shall be deposited or advanced on a contract for the use or rental of a theater, to secure for performance of a contract or to be applied to payments upon such contract when due, and any moneys accruing thereon, if any, until repaid or so applied, shall continue to be the money of the person making such deposit or advance and shall be a trust fund in the possession of the person with whom such deposit or advance shall be made, and shall be deposited in a bank or trust company and shall not be mingled with other funds or become an asset of such trustee.

The Kelley bill was also passed in the Senate on April 21. This bill allows the parent to designate the adult who shall accompany the child under 16 years, after school hours, to the motion picture theatre.

Small Town Showmen Giving Much Attention to Presentation Question, Says Realart Man

Exhibitors in the small towns are wide awake to the problem of presenting their programs attractively along the lines of the larger cities, according to reports brought in from the field by Melville E. Maxwell, special representative for Realart, who has turned from an extended trip through Middle Western territory.

Mr. Maxwell visited the Chicago, St. Louis and Omaha branches and met and talked with a large number of exhibitors both in those cities and others on his itinerary. In every locality he found business to be in an exceedingly prosperous condition and said that exhibitors expressed the strongest optimism on the outlook for the future.

"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 all of them and apparently all they ask is that the supply of attractive pictures keep up."

"The outstanding fact of interest in my trip was the noticeable eagerness with which small town exhibitors discussed problems of presentation and exploitation. They are wide awake to the need for improvement in this direction and, if one may judge by their conversation, the small town men are going soon to be doing things that will make the bigger fellows sit up and take notice."

"Most of the small exhibitors I met seem to realize that the methods they had been using for the last few years were out of date. The trade papers with their live exploitation departments have done considerably in bringing this change about."

"Of course, the small town men have been studying the methods in the big towns for some time, but on the whole most of the ideas brought forward were too elaborate or expensive for their houses.

"Big prologues and exceptional music features are in most cases out of the question for the 300 and 400 seat house."

"But the small town man is realizing pretty strongly that if he is going to play the big features and the splendid productions he is now able to book, he has got to put it in an attractive setting. He is dressing up the outside of his theatre to conform to the more advanced notions of the big houses. You notice that everywhere."

Stanley in Leading Male Role.
Forrest Stanley has been signed to play the leading male role opposite Alice Lake, in Metro's forthcoming production of "The Misfit Wife," in which Miss Lake will be featured at the head of a noteworthy cast. The story is a picture of a play of modern life by Julie Herne, daughter of the late James A. Herne, whose "Shore Acres" is Alice Lake's current release.

Just Posing for You and Me
Beatrice Burnham supporting Harry Carey in Universal's "Bullet Proof."
Scenario Writer Gives His Views on Moving Pictures Both Long and Short

Editor Moving Picture World:

WILL you permit a mere pen mechanic and sometime moving picture author to butt into this talk about subjects short and long?

In your current issue you quote D. W. Griffith as stating that the ideal evening's entertainment is eight to twelve reels made up of one complete picture: an editor of another publication as saying that the short subject is an indispensable adjunct to every program, while you yourself contend that patrons don't give a tinker's dam how long or short a picture is; they care only how good it is.

In my view of the matter, you are all three wrong—and yet you are all three right. Every picture producer and theatre man is wrong who labors under the delusion that audiences like to sit continuously through five reels of even a D. W. Griffith masterpiece. It is altogether too long a period to clamp one's self down in a single spot, to sit crowded in between two other people—both of them perhaps fat and fussy.

Who would care to sit through an entire evening's play, even one of the best, with no intermission or drop of the curtain between the acts? It would be altogether too irksome, too much of a nerve strain, yet a film drama, with its absence of descriptive dialogue, requires many times the brain and sight concentration that a spoken play does.

The true dramatic form, the ideal play split, is into three acts—a musical comedy may need two in order to hang together, but the average musical comedy is apt to be pure and unadulterated mush, entertaining, if unstimulating mush, I agree, and mush requires very little teeth action or digestive power. Nevertheless, I have yet to see many two-act musical shows that would not have benefited by being split into three or even four acts.

By the same token, I believe that few greater single improvements could be made in pictures than by splitting the five reelers into three sections with two for ten minute intermissions, and the six and eight reelers into four sections. Also, if D. W. Griffith desires to produce twelve reel photoplays, let him split them as were the Drury Lane-melos, into many acts, and rest assured that, if they are good, they'll both hold patrons and please them.

But, and that little word cannot be too strongly emphasized, if we are to have photoplays in three acts, they must be written and produced to fit that form, two minor climaxes and one grand climax. Otherwise it will not be to stretch their legs, the audience will arise between the acts; it will be to get out and get home, because there has been nothing to hold their interest.

Why this has not been generally done before I do not know, unless it is because producers believe the paramount desire of the picture houses is to rush through their five reels and get them over and done with as soon as possible, and have their continuity writers prepare them accordingly.

I've talked this over with many picture patrons, and I've yet to find one who did not agree that two or three short intermissions would be an appreciated relief. Myself, I've always written my film synopses in that form, but the continuity writers never seemed to think it worth while to develop the idea.

Faithfully yours,

STANLEY SHAW.

Camp Wildwood, South Hipton, Mass.
April 1, 1920.

The long and short of the matter is that the subject referred to in Stanley Shaw's letter is well worth discussing, and his own point of view is ingeniously stated—even if we do not agree with him. But first let us set him right on a serious subject: he has misquoted this publication and made it appear that the expression "don't give a tinker's dam" had been used by us in the article that inspired his communication. Such is not the case. We merely quoted from the article which inspired our editorial, but took the liberty to change the profanely vigorous "damn" of our esteemed contemporary to the milder but correct "dam" of the original expression. There are times when a good honest cuss word is a great relief to the feelings, but that is no excuse for wilfully or unknowingly helping along the mistaken belief that a tinker's profane condemnation is any more worthless than that of a scenario writer or the editor of a secular trade journal.

We admit that our brother editor's mistake was a natural one and that we also always used the profane version until informed by one of those chaps who know everything that the tinker's "dam" meant the little mound of bread crumbs which the artisan built around the hole in a tin pan to hold the solder in place while melting the utensil. When the solder cooled sufficiently to stay where it was put the traveling mechanic either brushed off the crumbs with his coat sleeve or blew them away at one smart puff. The deduction is plain: nothing could be more worthless than a tinker's dam after being once used. This may seem a trivial matter; but it is quite otherwise: It will enable the entire film industry to use the expression with the assurance that it is not inviting the charge of employing bad language from the enemies of the screen.

Now as to Mr. Shaw's three act screen drama: it will be welcome for its novelty—if it be technically correct. But it will not put the other and earlier forms of photo fiction out of business. Each will continue to have its following. The division of a film drama into acts is not an untired experiment. D. W. Griffith's eight to twelve reel pictures have always been shown in two parts. The climax as it is understood in stage drama has been used on the screen; not often, but enough times to prove that the thing is practicable. Long and short subjects, photoplays and photo-novels of all kinds, screen comedies and screen farces of various sorts, everything that may be classed under the head of film fiction are in the game to stay. There will be an improvement in technic all along the line as the makers of the several classes of moving picture fiction become better acquainted with the dividing lines between the different forms.

Mr. Shaw's dictum that "if we are to have photoplays in three acts, they must be written and produced to fit that form" is obviously true. But he is just as obviously wrong when he implies that the three-act photoplay is to be the sole survivor in a competition for screen supremacy.

"Black Beach" Griffith's Next

"Black Beach" will be David Wark Griffith's next production, to be released on or about May 15, by the First National Exhibitor's Circuit. Among the prominent Griffith players who will be featured are Richard Barthelmess, Carol Dempster, George MacQuarrie and Anders Randolph.

"Come, Pensive Maiden! Why Are You Not Smiling?" asks Rod La Roque of the Star, Corinne Griffith.

Some pretty "shots" taken from "The Garter Girl," made by Vitagraph. See how the star captivates in her new role.
Noah Beery's Role in "The Sea Wolf" Recalls Brutal San Francisco Skipper

When audiences see "The Sea Wolf," produced by George Melford for Paramount-Arcof and scheduled for release early in May, they will watch the portrayal of a role taken from an actual character known on the San Francisco waterfront in the days when Jack London was gathering material for his memorable works.

"The Wolf," according to the talk among seamen, was an old sea captain who was virtually a modern pirate. Many a strange tale of that individual has been going the rounds along the San Francisco waterfront for years. According to a favorite story, he inserted advertisements in the San Francisco dailies offering an unusual opportunity to men who wanted a long sea voyage, with large remuneration, but stipulating that each applicant must advance the sum of $500 to show good faith and pay the expenses of the trip, though immense returns on the investment were promised.

Promised Wives and Treasures.

Strange specimens responded, so the story goes, including seamen, drunks and crooks, and there were some with healthy minds and healthy bodies, lured by the call of romance. The tale the captain told them was weird. They were to visit a "Manless Island" somewhere in the Pacific. There were to be found much treasure and many beautiful girls. The voyage started, and with it a campaign of cruel treatment seldom equaled. Bucko-mates kicked, beat and whipped the men. Everything was done to break their spirit. As soon as the vessel touched Honolulu every man deserted. The skipper's plans had worked and he sailed back to this country with the money that had been deposited.

Such are the stories told concerning the original, the part in the Paramount-Arcof picture is taken by Noah Beery. Others in the strong cast are Mabel Jumelie Scott, Tom Foran, Raymond Hatton, Walter Long, Eddie Sutherland and Fred Huntley.

Thomas Beery Signed by Fox to Direct Buck Jones

Announcement is made by Fox Film Corporation that Thomas Beery, one of the screen's veteran directors, who recently concluded his contract with Jesse B. Hampton Productions, has been signed to direct Buck Jones in Charles Alden Seltzer's "Firebrand Trivi-

Son." Mr. Beery is well known as a director of pictures of Western life. This is the second Charles Alden Seltzer story to be used as a starring vehicle for Buck Jones by Fox. In 1911 Beery directed his first picture for the Thanhouser company, and he served that organization for a year. He then transferred his energies to the old Biograph company, remaining there eighteen months. Later he served as a director for Famous Players, the American, the Triangle, and most recently with the Jesse D. Hampton Productions. Work on the new Buck Jones feature will start immediately at the Hollywood studio.

Charlie Ray Helps Rialto Observe Its Fourth Anniversary by Showing "Paris Green"

The Rialto Theatre celebrates its fourth anniversary this week with a program especially prepared for the occasion. Besides the extra little touches that Hugo Riesenfeld has put on it, it is interesting to note that there is a Charlie Ray picture as the feature of the bill. Four years ago, on April 22, the Rialto opened with a Douglas Fairbanks film. It celebrates its fourth birthday with what it regards as the most popular star today.

Mr. Riesenfeld points with pride to the development of the theatre—and the Rivoli as well—since that day four years ago when as conductor of the orchestra he waved the baton that started the first performance. The orchestra had twenty-eight musicians then; it has fifty now. To make possible proper music accompaniments for the pictures a music library of 20,000 pieces has been built up, a model of its kind.

In the scoring of pictures there has been a marked growth. Riesenfeld did all the work himself. Today Emanuel Baer attends to the routine part of the scoring and two other musicians assist. In "Shear Zaro, head of the new school of opera and ensemble, prepares a large part of the solo work at the Rialto as well as the Rivoli. William S. Humiston, assistant conductor of the Philharmonic, and Edward Faile, former assistant conductor of the Metropolitan Opera, also lend their aid in making this program attractive from the music side.

"Two million persons a year see the shows at the Rialto," Mr. Riesenfeld said, "and that is proof enough for me that New York likes music, likes pictures more, and likes clean entertainment most."

Pathé Schedules Four Big Pictures for Release in May; "Sherry" an Extra Special

Encouraged by reports from branch managers all over the country to the effect that motion picture attendance will reach greater levels than ever before, the Pathé Exchange has arranged for the release of four new productions of the first magnitude during May. Frank Keenan will be seen in "Dollar for Dollar"; Hobart Henley will present the "Miracle of Money"; and "Sherry," an extra special feature, comes from Edgar Lewis. In addition to these three productions, another Pathe extra special will be released, the details of which will be announced shortly. "Dollar for Dollar," which opened on May 2, is a Keenan drama of high finance, society, and politics. The cast includes Kathleen Kirkham, Harry Van Meter, Kate Van Buren, Jay Belasco and Gertrude Clair.

"Sherry," the latest Edgar Lewis production, will be released as a Pathé Extra Special on May 30. It is the story of a man's regeneration, 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 Pat O'Malley effectively carries the theme.

In "The Miracle of Money" Hobart Henley has produced a picture with a strong appeal. The story is from "Marrying Off Emmy," by Beulah Poynter, and it is a quaint tale rich in philosophy. The types are strong and definite, and according to this feature of the story was well handled.

Progress on Serials at Seitz Studio. Both Bertram Millhauser, who is directing Juanita Hansen in the serial in which she is to star for Pathé, and George B. Seitz, directing and starring in another episode thriller in production at the same studio in New York, have reached the ninth episode of their respective productions.
Navy Cameramen Must Be Flying Men and Here Is a Word Picture of Their Deeds

By LOGAN E. RUGGLES
United States Navy

Navy planes by navy photographers and is reckoned without a peer in naval photography. It is an educational picture, for it gives the most complete idea of the Panama Canal ever witnessed. Another picture which will shortly be released and which is creating much interest in all motion picture circles is the "Flight of Three Navy Sea-planes from San Diego to San Francisco, Cal." To those of us who have never had the good fortune to view the beautiful California coast, to see it as it really is, this picture lends an impression which cannot be gained from reading. Cameramen Are Flying Men Also.

The navy photographic division and the flying corps of the navy are closely related, in view of the fact that where the photographers go there are always navy flying machines on the job, also. The navy trains its own pilots, cameramen and observers. What these two branches accomplished in the war needs no mention here, as their deeds of valor are recorded in the histories now being written.

Navy cameramen are flying men, also. They must be qualified pilots, and as other men of the motion picture industry will testify it is no job for the weaklings. It requires a great deal of nerve, as the cameramen are riders of the fuselage, the nose of the machine, the wings, the "roof" and many other "outlandish" positions. Great plans are being laid for the summer months for our flying corps and their co-workers, the photographic division, has recently been given out that a trip is being planned to South America, touching at every important city on the east coast and "making" the Strait of Magellan their destination. Navy planes will make the entire distance in flight along the eastern coast. Navy publicity men will accompany the expedition, and the entire trip will not only be recorded in pictures, but also in newspaper style.

Motion pictures have helped the navy in diverse ways. They have ever assisted in recruiting, and since recruiting is one of the fundamentals of the navy it is plain that a good deal of good is being accomplished. Motion pictures and publicity can do more for the navy, as regards filling its ships for peace time as well as war time activities, than any other form of advertising.

Kromer Tells of Co-operation.

The cruise of the navy, sea-planes and photo division to the South American coast will be heralded as great as the flight of the NC planes across the Atlantic, in that it will establish a new field of endeavor for the commercial industries—and it will be a boost for the motion picture industry as well.

C. R. Kromer, one of the foremost cameramen of the photographic division of the navy, says that the motion picture industry in civil life has assisted materially in producing good pictures for the navy. He tells of a manner where the different studios have lent valuable help.

"Flying A" Helped "Boys."

One case in particular that will not be amiss here happened when Mr. Kromer was "getting" the flight of the three-sea-planes from San Diego to San Francisco. At Santa Barbara, where the party stopped for a rest and a visit with civilian colleagues, some very important "canned scenes" were shot. It was not for the kindliness and thoughtfulness of the American Film Company—better known as the "Flying A." These good folks turned over their entire studio to the "boys," developed their pictures and forwarded them on to San Francisco free of charge.

Barring one accident the party made the trip in good shape and in record time. This was one of the most unique accidents ever recorded in the motion picture industry, and can best be told by a newspaper report:

Ducks Ducked Them.

"A flock of ducks flying south over the ocean off San Louis Obispo collided with the Pacific Fleet's planes, breaking the struts and forcing a landing in the water.

"Radio appeal for help called a destroyer from the fleet at Monterey to the rescue. The crew of the plane, which consisted of Ensign Berkeley, who was driving; Ensign Newhouse and C. R. Kromer, the cameraman, was taxied into the surf at San Simon and beached. No one was injured."

The New York publicity bureau and photographic divisions are under the direction of Captain O. P. Jackson and Commander W. L. Anderson; the Washington divisions are under the command of Lieutenant W. L. Richardson. Every air station in the navy works in conjunction with the above mentioned divisions and their commanders, and co-operation is the secret of their success.

Bacon to Produce Three Plays.

Gerald P. Bacon, producer for both stage and screen, announces that early in June he will start production on three popular stage plays, including a version of "The Girl from Reeds." His late production, "Blind Love," starring Lucy Cotton, is now booking on the independent market.
Andrew J. Callaghan to Visit New York for Starring Vehicles for Bessie Love

ANDREW J. CALLAGHAN, head of the producing company recently organized with Bessie Love as its star, is about to leave Los Angeles for New York City, where he will confer with his eastern representatives on additional screen vehicles of reputation for his star. His eastern offices are located at 25 West Forty-third street.

Mr. Callaghan represents a group of Chicago capitalists who are sparing no expense in surrounding Miss Love with high-class materials and direction in her new era of productions. The productions cross the continent is being made in the belief that the choice of suitable stories amply warranted his move and money to come to the New York market. With production on Miss Love's initial Callaghan picture, "The Midlanders," in full swing and the first results justifying in every respect the glowing prophecy of Ida May Park and Joseph de Grasse, her directors, Mr. Callaghan is taking advantage and shall take all the time necessary in New York City to get a wealth of good material.

Frederick Mercy Opens His New Yakima, Wash., Theatre

THE Mercy Theatre, seating 1,800 and costing $250,000, was opened at Yakima, Wash., on April 5 by President Frederick Mercy. It is the largest theatre playing road shows in the states of Oregon, Idaho, Montana and Washington, as well as British Columbia, in point of seating capacity and stage rooms, and to be the largest in the country playing a combination of vaudeville, road shows and motion pictures. The population of Yakima is 20,000.

Mr. Mercy went to Yakima eight years ago and opened a twenty-five-foot-wide theatre. Among pictures he will show soon will be Douglas Fairbanks' "When the Clouds Roll By," Mary Pickford's "Polyanna," Harold Lloyd's "Bumping Into Broadway," "The Fall of Babylon," and Constance Talmadge's "A Temperamental Woman.

The theatre staff is composed of the following: manager, A. J. Bartholet; floor manager, William Hervey; assistant floor manager, Frederick Mercy; son of the president; musical director, A. P. Freimuth; cashier, Lyla Amulller; assistant cashier, Cecile Fagalde; booker, Fred Ruse; stage manager, Richard Cist; electrician, E. Johnson; property master, J. Ridgway; flyman, Fred Kelly; second hand, H. Tattersall; chief projectionist, Guy Hill; building superintendent, W. W. Willey.

Urban Claims to Have Solved the One-Reel Film Problem

CHARLES URBAN, president of the Kineto Company of America, has devised a new kind of screen entertainment, the distribution of which in the United States and Canada will shortly be announced. Mr. Urban says of his Movie Camera:

"The aim is to offer pictorial information in the chatty, informal style of one who has traveled and observed much. A number of different subjects are taken up in each series, but each subject is characterized by a permanent worth-whileness that distinguishes it from the daily topical or the vaudeville wheeze.

"Science, industry, art, the animal world, travel in the Cities of the World, the Evelyn and the primitive, are pleasingly and truthfully treated. They are intended to gratify the average movie patron's appetite for knowledge.

"The personnel aiding me in the work itself and in the extension exploitation include Assistant Secretary of the Board, Earl Horton Pierce, in charge of distribution, and Henry MacMahon, research expert and title editor."

Goldwyn Exchanges to Handle Buddy Post-Capitol Comedies

Buddy Post-Capitol Comedies, to be produced by the National Film Corporation, will be distributed through Goldwyn exchanges, beginning at an early date, according to an announcement issued by Goldwyn Pictures Corporation.

The first of the pictures starring the giant comedian is being completed at the coast studios of the National Corporation. Whether or not the working title of the initial effort is retained, "Love and Loot," is undetermined.

Jackie Saunders and little Jacqueline are here. Miss Saunders is in for the part in William De Mille's "Conrad in Search of His Youth," Governor Stephens of the sovereign and sunkissed state of California paid a visit to the Goldwyn studios, and was entertained with a luncheon and a trip through the plant by Vice-President Abraham Lehr.

Sol Lesser, of the Greater Lesser Enterprises, and Dave Berenson, manager of the First National Exchange, started for Chicago to meet a meeting of First National franchise holders.

Maurice Maeterlinck, prominent scenario writer for Jesse D. Hampton, departed for New York in search of stories.

A Part of a Weekly.

Bebe Daniels was chased by bandits on a lonely road and had to step on the gas to get away. Edna Purviance went to the horse show at San Diego and was in an automobile smash-up coming back. Mildred Harris Chaplin returned from San Diego, where she was one of the party that welcomed Charlie and the kids of Wales. And on top of all that, Harry Reichenbach is here stirring things up for Equity Pictures, and Mary and Doug are getting ready to start hollywoodening next month.

Bennie Zeidman has got something big up his sleeve in the production line that he won't tell about. Mahlon Hamilton is raising a set of whiskers, and Eddie O'Hara, Micky Neill's publicity dopester, who needed a couple of months to rest his cold and mollases this spring, has got a fierce boil on his neck.

Leah Baird Talks of "The Heart Line." I had a very pleasant little talk with Leah Baird, who has gone on to the coast with her husband, Arthur Beck, and one of the producing companies of the Gibraltar Films.

Miss Baird told me about "The Heart Line," a story by Gelett Burgess that will be used as her first vehicle for Gibraltar.

"I am putting the story into continuity now," said Miss Baird. "It is a wonderful piece of work—a story that will make people think, and talk, and argue, and maybe even quarrel. But it is the kind of story that will remember and advise their friends to see."

Miss Baird told me the plot of "The Heart Line," and she is right in her opinion that it will cause discussion. It is the kind of story that will give the person who is inclined to scoff at other people's beliefs a chance to question his own. Haven't I been telling you all along that it was all bunk? That is, it will please the scoffers for some of the lower four thousand five hundred feet of the film. Then there is a sudden twist in the plot that gives it a totally unexpected ending.

A Film to Please Two Knights.

When Sir Oliver Lodge and Sir Conan Doyle came over, they were sure that it was the right in their line, they will be pinned at first—they will think they are sitting in on an expose of their pet belief, but when the film touches the unexpected the thing that overtours all that has gone before, they will be highly pleased.

I did a little stepping around this week—stopped in at the Hollywood studios, Jack Casper's community movie foundry, and saw Wesley Barry trying out the automatic backboard that Micky Neill gave him as a present for having arrived at his thirtieth birthday with all his freckles intact.

Wesley was pumping up the tires, and Watterson Rothacker, Wesley Smith, Ben-nice Kaspar, Hal Roach, Jack Senor and Senor Luigi Montagna, sometimes ocelot Bull Montana, were standing around offering advice and saying what if they all wished they were kids again.

Eddie O'Hara got out a brand new Graflex camera and made everybody think he was going to take pictures of the celebrated throng, which I'm satisfied he would have done if he had known how to work the darn thing.

Races Away from a Camera.

Fearing that Eddie might get the camera to work and get caught in the picture, which might afterward find its way into the papers, I excused myself and went over to the D. N. Schwab studio, where David was working on his second production, "Smilin' All the Way," a story of a New England country boy who managed a restau-rant and stage and who fed the villagers on New England mince pies and country sausage.

Fred Butler, who is Dave's dad, was directing the picture, and Leatrice Joy as the leading woman, Parker J. McConnell as heavy, Lydia Yeamans Titus as a grande dame, Helen Scott and Khca Haines as Washington Square artists, Paul Scofield, Billy Duval, Frances Raymond and little Arthur Redden, a clever kid, were in the cast.

The Schwab organization was all jazzed up with excitement. Fred Butler wore a smile a yard long, and Dave was as skittish as a two-year-old. Martin V. Merle, the scenario dopest, was jumping up and cracking his heels together. The reason for all this glad stuff was the fact that the first David Butler production, "Sitting on the World," has received the unqualified praise of all who looked at it the other night at the Iris Theatre in Hollywood.

Everybody Sitting on the World.

"We've put Dave over," said Oscar Schwab. "We've put him over big, and we are all sitting on the world—right on top of it! Whoop! and couple more whoops!" We went to the joy on their feet and stepped over another step and right into the insides of a Mississippi River house-boat that King Vidor was using for the filming of Ellis Parker Butler's story "The Jack Knife Man."

"I don't know whether you were ever in a Mississippi River house-boat or not," said King Vidor, "but we think this is the real atmosphere."

We had lunch about house-boats. Once when I was a young chap I went over rattin' and stayed with it until I was so full of 'yalr' janders and malaria fever from drinking 'topole' water that I looked like a Chris, but I didn't say a word to Vidor until I had gone into the cabin of the boat and looked around. I thought I might find the boat glaring, but they will have the pleasure of airying my wonderful knowledge.

The Seal of Approval.

There was nothing to criticise, however, the boat was as perfect as could be, and almost a duplicate of old Dave Dixon's boat that used to float down the river just ahead of the ice every fall, and get towed up the river just after the ice broke up in the spring.

Old Dave Dixon was as tough as whit leather, a fountain of tobacco juice and profanity, full of rough words and roughest deeds, but a tower of salt worthiness to the blind wife who had not been ashore for five years and sat in her own special cabin in the bow of the craft and out tunes in while Old Dave traded in booze and catfish and must'rit hides with the riffs of the little town where her ship was.

Well, well, I've drifted a year off. You'd think I was Rubbernecking the Father of Waters instead of a movie studio, but it was all so real that it brought the old river days back to me. All the set needed was a few Arkansas "sketters" and some willow gnats to make it absolutely perfect.

Combines Pathos and Humor.

I believe "The Jack Knife Man" is going to be a film that people will like. Aside from the romantic atmosphere of the Mississippi, there is a story full of pathetic moments and quaint characterizations and lots of humor.

Frederick A. Turner, who has the part of the Jack Knife man, a kindly old chap who makes his living by whitling out wooden toys and selling them along the river; Harry Todd, who plays "Booge," a river tramp; Willis Marks as "Old Brig- dle," a rustic pimp; and a children's home, were all at the studio when I was there, and so was Bobby Kelso, a four and a half year old who is taking his first part in the movies and is proud of it.

Bobby plays the part of "Buddy," who is taken to live on the houseboat by the Jack Knife man until Briggles takes him away to a children's home.

Montgomery Back from the Coast.

George N. Montgomery, general sales manager of Hallmark's Pictures Corporation, following a tour of all branches throughout the country, has returned to New York from Los Angeles, where he has spent some time with Hallmark, producing companies on the Coast. The Montgomery reports that "The Evil Eye," Frank G. Hall's serial starring Benny Leonard, light-weight champion of the world, has reached completion under supervision of Wally Van. The Hallmark Exchanges throughout the country are experiencing an era of prosperity with business negotiating several hundred per cent, over that of a few months past. In addition to Hallmark's present eighteen distributing centers, new and independent offices were opened at Kansas City, St. Louis, Salt Lake City, etc.
Sprightly Torchy Henceforth to Gambol in Two Reel Comedies for Educational

TORCHY has become a member of the Educational Films Corporation's family. E. V. Hammer, vice-president and general manager, has announced that his company had just acquired the "Torchy" Comedies, produced by Master Films, Inc., and that the contract calls for thirteen of these two reel comedies, from the stories by Sewell Ford and starring Johnny Hines, to be supplied in a year. They will be released every four weeks, the first to be available with the opening of Educational's new exchanges.

First of these comedies, titled simply as "Torchy," was recently given a pre-release showing at the Strand theatres in Manhattan and Brooklyn, where it was given enthusiastic receptions by the fans and won praise from the daily newspaper and trade press critics. President Charles C. Burr, of Master Films, has been able to give Mr. Hammons ample assurance that the other comedies to be produced will be fully up to the same standard.

Work has started on the second of the series at the Cliffside studios. It has the working title of "A Knight for a Night." Great care has been taken in casting the picture, beauty and freshness among the women and youth and cleverness on the part of many of the male support being required. Certain of the characters will probably be carried through the series.

Promise Elaborate Publicity.

"Torchy" Comedies are expected to have an unusual appeal to the exhibitor not only on account of the worth of the productions themselves, but because of the widespread popularity of the star and because there are few series of stories so well known as the Ford creations concerning the red-headed and active-brained office boy. 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. Cloe, who is one of the officials of the producing company.

The newest series of stories is now being carried in leading newspapers of the country through the McClure Newspaper Syndicate. These stories will continue to do so appear, affording the exhibitor a constant local co-operation. In addition, plans are being made for special photoplay editions of the stories, illustrated with scenes from the different comedies.

However, despite this large amount of publicity, Educational promises elaborate campaignus 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 release.

Acquisition of the "Torchy" series gives Educational a two reel comedy release 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 of Educational for distribution and specialization in short subjects are so great.

Four New Northwest Houses Will Cost About $138,000

PLANS for three new Northwest motion picture houses were announced this week. In addition, plans for a movie theatre valued at $138,000 are near completion and remodeling estimated at $25,000.

S. C. Thompson, president of the Tri-State Film Exchange and one of the veteran motion picture men of the Northwest, will build a motion picture theatre at Snelling and Sherburne avenues, Midway, St. Paul, with a 1,000-seat capacity and costing $200,000. The house will be modern in every particular and will draw from a territory without competition for a distance of twelve blocks in every direction.

In addition, Mr. Thompson is preparing to locate another theatre with the same seating capacity and to cost $138,000, at Prior and St. Anthony avenues, St. Paul. Construction will start May 1.

Richard Travers Heads Cast of Stoll's "Determination"

AS an indication of what exhibitors and the general public may expect of "Determination," to be produced by Captain F. S. Stoll at the E. K. Lincoln studio in Grantwood, N. J., the cast is announced in full.

Harry McRae Webster is director, John L. McCutcheon is co-director and Herbert L. Messmore is art director. In the cast are Richard Travers, Leslie Stowe, William Corbett, Claire Whitney, William H. Turner, Miss Lovell, Mrs. A. Lovell, Ivo Dawson, Doris Mills Adams, Irene Tams, John Woodford, Bernard Randall, Maurice Costello, Eddie Roseman, Al F. Thomas, Bert Teyu, Arthur Donaldson, Eddie Sturges, Herbert Haywood, Leslie Hunt, Corene Uzelle, Joe Herbert, Tod Sloan, Lieut. B. W. Maynard, Henrietta Brettner and "Kid" Broad.

Vitagraph Soon to Release "Courage of Marge O'Doone"

VITAGRAPH'S special production, "The Courage of Marge O'Doone," is about to be placed on the market with a fanfare of advance publicity and prestige which bids fair to set aside all rules. 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 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. Between scenes of the film has been received at the Brooklyn studio of Vitagraph, where it is receiving its final editing.
Rothacker Film Aids Detroit Voters in Deciding on Bond Issue for New Car Lines

WATERSON R. ROTHACKER, who was largely instrumental in swinging the Detroit bond issue of $15,000,000, to build new street car lines in that city, during the recent election, has received numerous congratulations by letter from pleased citizens of Detroit. It all came about by the showing of a Rothacker-made picture to the voters of Detroit. This picture, which is largely in cartoon form, visualizes the present street car conditions in that city. Tiny street cars fitting over the screen show the roundabout way in which workers are now obliged to travel to and from their work. Special attention is drawn to the time wasted and to the number of needless transfers made during the journey.

At psychological intervals the film shows flashes of busy street scenes and corners as the tiny cars pass, crowded to the uttermost, forcing weary workers to wait still longer for mere hanging-on space.

Then the film flashes on the screen the many new lines which $15,000,000 could build, and the case with which a passenger—no matter in what section his home may be located, could rapidly make the trip to and from his work, in most cases without a single transfer.

Fifteen prints of the Rothacker picture were exhibited all over the city, just before the election, and they accomplished what many speeches and editorials had failed to do. The voters decided that they wanted a street car system like the one they saw on the screen, and the $15,000,000 bond issue for which they cast their votes, will give it to them.

New Fox Chicago Quarters Assured Says Lewis Levin

LEVIS S. LEVIN, on the staff of the New York office of Fox Film Corporation, who came on to Chicago to take the place of Manager Eckhardt, while the latter visited the South to recuperate, is at present engaged in solving the difficult problem of securing temporary quarters for the Chicago force. When seen recently, he stated that he was not then in a position to give out anything definite in this respect, but was confident that satisfactory arrangements would be made so as to move out of the quarters in the Malters Building before the expiration of the lease, on April 30.

Mr. Levin informed the writer that the Chicago office is just winding up, most successfully, the recent, national sales drive in this territory, and that business is exceptionally good in the Chicago office. He will remain in Chicago until the new quarters are occupied, thus lifting that burden from Manager Eckhardt's shoulders.

Section 187 of the amended city ordinance, passed June 29, 1918, and to go in effect May 1, 1920, has made it difficult for exchanges seeking new offices to secure suitable quarters. Section 187 reads, in part, as follows:

"It shall be unlawful for any person, firm, partnership, or corporation to keep or store within the city of Chicago any motion picture films, whether in the form of positives or negatives, whether new or used, or discarded scraps of same, in any building or structure of wood, or in any other building or structure exceeding two stories in height, unless such building is of fireproof construction as defined in chapter XVI of the city code of 1911, as amended," etc., etc.

In such fireproof buildings all vaults containing films must be directly connected with the outside air, at the top story of the building, by means of perpendicular air vents leading directly from such film vaults.

Many Are Turned Away When Barbee Opens Loop Theatre

No longer will the popular slum among Chicago's theatre district be substanisated. The opening of Barbee's Loop Theatre, on Monroe at Dearborn, Saturday evening, April 10, was a revelation.

Expressive of the interest that has been centered on this theatre for the past eight months during the period of its construction, hundreds of fans stood in line an hour before its opening and kept the lobby packed for the entire evening. Over 2,000 wanted to see it.

W. S. Barbee had made sure that the feature for the opening night was one worthy of such an occasion, by booking Norma Talmadge in "She Loves and Lies," a Select picture shown for the first time in Chicago. Likewise, George E. P. Koehler, musical director of Barbee's Loop Orchestra of twenty pieces, had arranged a charming program. The program was unusually long and included Selznick News, a Prisma scenic, Literary Digest, a soprano solo, a comic number from "The Gumps."

During the overture the full beauty of the lighting system was displayed. Twenty-one different colors, merging, flickering, disappearing, were reflected about the house and on the screen by an indirect cove system.

Another wise move on the part of Mr. Barbee is the securing of J. P. Kipple as manager. Mr. Kipple formerly served at the Riviera Theatre in this capacity and won there a flattering reputation for his capability and personality.

Unusual Setting for "Bargain Day."

During the final week of "The Million Dollar Drive" to boost Chicago, Mr. Ireland, vice president and supervising director of Reelcraft Pictures Corporation, who was appointed chairman of the film division, in aid of the "Drive" fund, took advantage of the occasion to use Marshall Field's dry goods establishment as a setting for a scene in "Bargain Day," a coming Reelcraft film, in which Alice Howell is the star.

This is the first time the palatial store was ever used for such a purpose and most probably will be the last; so that Miss Howell, in days to come, can refer to it as an unusual distinction.

A Mistake Corrected.

In the issue of April 17, in the Chicago News Letter, the writer mistakenly stated concerning "The Woman He Chose" that F. O. Nielsen owns the sole rights to that picture in the United States and Canada. The sole rights in the territory mentioned are owned by the Mickey Film Corporation, which is owned by Ludwig Schindler and Arthur Lowy.

Excellent Stills, Showing Quality in "Joseph and His Brethren." Made by Aramnia Films, Milan.

Hannes H. Zellman, president of Aramnia Films, is in New York, negotiating the sale of this 7,700-foot feature. Center, to Mlle. Dell as Joseph's wife. At the right is Signor Devergillis as Joseph.
"Changin' Fortunes."

Wesley Barry and Matt Moore on the exchange mart in Marshall Neilan's First National, "Don't Ever Marry."

Neilan to Star Wesley Barry in an Original Boy Story

M ARSHALL NEILAN announces plans in connection with starring little Wesley Barry, the freckle-faced youth who appears with notable success in "Don’t Every Marry," "Daddy Long Legs" and other Neilan-directed pictures.

The story in which Wesley will be featured is an adaptation from an original boy story by Mr. Neilan and Reed Heustis. No title has as yet been selected but it will be the first of a number of kid pictures in which Mr. Neilan plans to star young Barry during the coming year. Among the subjects in which Wesley will be seen on the screen for Mr. Neilan, will be an adaptation of Booth Tarkington’s "Penrod.

Although only twelve years of age, Wesley Barry is one of the most popular players in motion pictures. For the past year little Barry has been studying for stardom under Mr. Neilan's tuition.

To co-direct the initial Wesley Barry story, Marshall Neilan has just engaged Jack McDermott. Mr. McDermott has been a director with the Christie company and prior to that with Universal.

New Elmo Lincoln Serial.

A new serial is projected for Elmo Lincoln, star in "Elmo the Mighty" and "Elmo the Fearless," the two Universal serials which followed his work in "Tarzan of the Apes." It will be called "The Lightning's Eye." The story and scenario are by Phillip Hubbard and A. H. Gooden, who wrote "Elmo the Fearless." The first episode, "The Radium Ray," is already in production.

He will be supported by Louise Lorraine who was his heroine in "Elmo the Fearless." In the cast there will be Roy Watson, A. C. Torr, Fred Hamer, G. A. Williams and Fay Holderman. Robert Hill will direct. In the new serial, Lincoln will double, playing both the powerful hero and the gigantic villain.

Carpentier to Make Fight Scene in the Solax Studio

For the first time since his arrival in America, Georges Carpentier, the idol of France, will fight in ring costume, on the evening of Monday, April 26, at the Fort Lee, N. J. The appearance will be a part of Carpentier's American society drama, which is directed by John G. Adolph, and which is to be distributed by Roberton-Cole.

To the fight 500 well known New Yorkers, including many newspaper and popular writers, sporting writers and critics have been invited.

Carpentier is pitted against a real fighter, so that those who are lucky enough to see the battle will witness a bout which will contain all the elements of a genuine ring encounter.

The Sonoma, carrying $25,000 worth of Universal films to Australia. Mr. Bryson has been assured that every passenger will be a booster for Universal's new venture. The Antipodes, that has been given a few days out from San Francisco, was "Blind Husbands" and a Lyons and Moran comedy.

New Poli Theatres Going Up Despite High Prices

D ESpite the high cost of material and labor Sylvester Z. Poli, the New England theatrical magnate who is perhaps the greatest individual owner of theatres in New England, Pennsylvania and in Washington, is not hesitating a bit in his construction work.

At the present time he is completing the new Poli Capitol Theatre in Hartford, a positive million dollar proposition, which has broken ground in the city and is already even larger and more expensive theatre and is working on the plans for the new duplex theatre in Bridgeport, which will some day start. Mr. Poli owns the most central plot in the city of Bridgeport just one block from the Stratfield Hotel and the attractiveness of that is such that it can house the theatres and Mr. Poli intends to build them. The theatres now under construction and under way by Mr. Poli aggregate an expenditure of five million dollars. Thomas W. Lamb, theatrical architect, plans and builds all of Mr. Poli's houses.

Boston Simplex Agent Leases Space Formerly Used by Select

H ARRY ASHER, head of the Boston Motion Picture Supply Company, at 54 Broadway, was at the Simplex factory this week conferring with E. M. Porter, Simplex general manager, on matters that will eventually find their expression in a well organized drive covering the southern section of New England.

Mr. Asher reports that not only is Boston being thoroughly Simplexized but Fall River, Brockton, Lowell, Lawrence and New Bedford are beginning to answer the call for Simplex.

The Boston company has leased the corner location formerly occupied by the Select Picture Corporation at the corner of Church and Shawmut streets to take care of increased business.

Engagements by American Cinema.

Two recent additions of interest to the executive force at American Cinema Corporation, include the engagement of Roy Dorsey, chief of the advertising depart-

Engagements by American Cinema.

Mr. Dorsey, who left the Corporation some months ago to superintend the advertising department of the Western Electric, as assistant to Walter Niebuhr, president of the American Cinema, and the addition of the services of A. R. Rhodes, who is now assistant to James R. Sheehan, production manager. Mr. Rhodes recently completed his government work, having charge of the laboratories in Washington during the period immediately following the war.

Falls City Theatres Booming

Frank Creely is now operating the Empress Theatre, Falls City, Neb., and is preparing to move the Moving Pictures of the Western Electric Department of the American Cinema, and the addition of the services of A. R. Rhodes, who is now assistant to James R. Sheehan, production manager. Mr. Rhodes recently completed his government work, having charge of the laboratories in Washington during the period immediately following the war.
Kohn Enters Scenic Field; Also Revives Role of “Sheriff Nell” for Polly Moran

MARION H. KOHN announces he will enter a new and larger field of exploitation. He will head an expedition to Death Valley and film the many historical spots and freaks of nature which abound in the famous borax beds, Dry Lake, Funeral Range and the Panamint Mountains which also will be filmed, while he will visit and film the famous Mount Haynes. The film will be edited by geographers and the pictures released as a two-reeler, by Joe Brandt, eastern representative of the Kohn Productions.

Marion H. Kohn has decided to revive for Polly Moran, the character, “Sheriff Nell,” which she portrayed for Keystone. The new comedy will be directed by Wardie Hayne and written by Harry Walke. The first will be “Sheriff Nell on the Job.”

Six beautiful girls, among them Lilian Webster, formerly leading woman for Neal Burnham, will be signed for the “Smiling Bill” Jones Comedies. Will Rogers, by arrangement with Goldwyn, is providing shots to be interspersed with his sayings in “The Illiterate Digest,” while Grace Cunard has finished her third picture, “A Daughter of the Law,” and is starting on the next.

Crane Is Writing for Screen His Conception of Democracy

THE well-known newspaper and magazine philosopher, Dr. Frank Crane, is preparing a story which will present his conception of “Democracy,” and which will be presented in motion picture form by Lester White.

This picture will be directed by Frank Reicher, who also directed “Empty Arms” for Meiers, Park and Whiteside. This will be Dr. Crane’s first contribution to the screen, and he will co-operate with Mr. Reicher in filming the story. Charles D. Isaacsen, another well-known newspaper and magazine writer, will collaborate with Dr. Crane in preparing the story.

Pioneer Inaugurates Big Campaign of Exploitation

In accordance with Pioneer’s plan for country-wide exploitation through the medium of outdoor advertising, two illuminated signs have recently been installed on Broadway. One is for “Dr. Cycyl and Mr. Hyde” featuring Sheldon Lewis and the other for Mary Anderson in “Bubbles.” This has been supplemented by a billboard campaign throughout the city.

Arrangements are being made for similar displays in other territories in which the Pioneer co-operative exchanges operate. It is also announced that in accordance with decision at the recent Pioneer convention of exchange executives a plan is being prepared for national trade paper advertising on Pioneer productions.

There have been several changes in the publicity department, however. Southard Brown still remains in charge, and Zillah Goldstein has been appointed his chief assistant.

Records of Pittsburgh Theatre Broken by “Blindness of Youth”

“The Blindness of Youth” enjoyed a very successful run at the Fifth Avenue Minerva Theatre, Pittsburgh, and Manager Demas declares the house records were broken. The first-night crowds and press gave the picture high praise. The Pittsburgh Bulletin says: “The theatre will be packed during the entire showing, the picture has an appeal that is all its own. The story is one that will please all lovers of the silent drama.”

According to Sales Manager Schrier, this record is being duplicated in many other places. T. L. Gardiner has booked this picture through the United Booking Offices for more than sixty days, while Savini Films has booked it over the entire S. A. Lynch circuit.

Two Buyers at Hotel Astor Desire to Purchase Films

Thomas W. Dooley, general manager, and George E. Scherrer, president, of Dooley Exchange, Inc., will be at the Hotel Astor, New York, April 27 to 29, inclusive, to purchase features, serials and other material for New York State. They announce they will be pleased to have independent producers and other parties having material open for this territory to get in touch with them on the above dates.

Big Foreign Sales on Hank Mann Comedies

The Paris office of the Arrow Film Corporation has sold the rights for the Hank Mann series of two-reel comedies for France, Switzerland, Holland, Belgium, Spain and Portugal. This series has also been sold for South America, New Zealand, South Africa, India, Burma and Ceylon, which practically completes the sale of foreign territory. The current release is “Z Roving Romeo,” which is the sixth of the series.

“Tillie” Sold for Iowa and Nebraska.

Sterling Film Corporation of Omaha has purchased from Tower Film Corporation Iowa and Nebraska rights on “Tillie’s Punctured Romance” and announce they will launch an elaborate publicity and exploitation campaign on this production, including special stunts which will prove real box office boosters.

Lybarger’s “Democracy” May Be Shown as Theatrical Attraction

Democracy Photoplay Company reports many inquiries from distributors, buyers and exhibitors regarding “Democracy, the Vision Restored.” The producer, Francis Lee Lybarger, states while the state right market appears to be the logical avenue of release, he is in no hurry to make contracts for territory as he is considering an excellent offer for the presentation of this picture as a theatre attraction in New York and other large cities, with a symphony orchestra and special music.

This production is described as 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.”

Agnes Egan Cobb Back from Trip in Interest of “Sacred Flame”

Agnes Egan Cobb, sales and publicity manager for Schomer Ross Productions, has returned from a motor trip to Washington, Baltimore and Philadelphia, during which she visited the exchanges in that territory in the interest of “The Sacred Flame,” featuring Emily Stevens, which she is exploiting.

This picture is being handled in Philadelphia territory by the Screen Art Pictures Corporation, who are arranging for week runs at the Standard, Palace and Victoria theatres.

Oh, No, Not a Murder. Just a Little Dance—the “Malicious Mexican Maul.”

Mary Anderson about to be put under lock and key (not city) in Canyon Pictures’ “Vanishing Trails,” a Selig production, offered on the state right market.
"Trouble" First Al St. John Comedy; Warners Report Many Territory Sales

WARNER BROTHERS announce the first Al St. John comedy. Published on the independent market will be entitled "Trouble." These comedies made by Warner Brothers has heretofore been released by Famous Players-Lasky, but with the discontinuance of many of its short subjects will henceforth be released on the same market, one each month.

The following sales of territory have been made: Georgia, Alabama, Florida and North and South Carolina to Criterion Film Service, Atlanta; Illinois to First National Exhibitors' Exchange, Chicago; Western Pennsylvania and West Virginia to First National Exhibitors' Exchange, Pittsburgh; Kentucky and Tennessee to First National Exhibitors' Exchange, Louisville, Eastern Missouri to Grand Central Film Company, St. Louis, Iowa, Nebraska and Kansas to A. H. Blank Enterprises, Des Moines; Indiana to H. Leiber Company, Indianapolis; Arizona and Southern California to First National Exhibitors Exchange, Los Angeles; Nevada, Hawaii and northern California to All Star Feature Distributors, San Francisco; Upper New York State to Robbins Film Company, Utica; Ohio to First National Exchange, Cleveland; Eastern Pennsylvania, Delaware, District of Columbia, Maryland and Virginia to Electric Theatre Enterprise.

Al St. John was for a long time associated with Fatty Arbuckle and has been featured in other films. This was one of the original Keystone company.

Canyon Preparing to Present Franklyn Farnum in More Films

Canyon Pictures Corporation is at work on a big exploitation campaign for "Vanishing Trails," the Selig serial featuring William Farnum and Mary Anderson. Jack Weinberg, president of the company, visiting prominent state right buyers in the interest of their serials, while en route to Los Angeles to confer with William N. Selig regarding future productions starring Franklyn Farnum, while J. J. Goldstein, secretary and treasurer of the company, will handle other sales from the New York office.

It was because of the success of the two-reel Farnum pictures that the serial was made, and Mr. Weinberg is taking several new stories with him. In addition, there is a regular contributing staff including such writers as Frederic Chapin, William E. Wing, E. M. Bower and Bertram Sinclair. Leon De La Mothe will direct the new Farnum productions, and Maurie Meyers is handling the publicity, and preparing an attractive press book. A screening of the serial will be announced shortly.

Warners Announce Another Serial with Helen Holmes

AFTER seven weeks at the Warner Studios in Los Angeles, where Warner Brothers are producing the Al St. John comedies and "The Tiger Band" serial, Albert Warner has returned to New York. He brought the first three episodes of this fifteen episode serial, starring Helen Holmes. The release date of "The Tiger Band" will be announced soon, to be followed by a big advertising campaign. It is claimed that this serial will rival "The Lost City" as a box office attraction.

National Will Use Large Number of Monkeys for " TARZAN" Serial

Harry Reiver, the director, and Roy Somerville, the scenarist, have reached Los Angeles and will immediately start work on the National Film Corporation serial, "The Son of Tarzan," to which Chester Gillette, in the general, also expects to reach California within a short time.

It is announced that live animals will be used for this serial in which Jack Hoxie and Lucille Rulby will play the leading roles, and for this purpose over three hundred monkeys, gorillas and chimpanzees have been contracted for to make the production realistic. It is understood that in addition to a royalty, $26,000 was paid for the rights to this film by Edgar Rice Burroughs.

Chaplin's "The Champion" Booked for Two-Week Showing at Graumans

Victor Kremer reports that arrangements have been consummated by which Sid Grauman will present the revival of Charlie Chaplin's "The Champion" for two weeks at Grauman's Theatre in Los Angeles, beginning April 26. Mr. Grauman will give this two-reel picture big exploitation and feature it in his publicity as well as on electric signs. In order to have the print arrive in Los Angeles on time, Mr. Kremer despatched it from his New York office by special messenger.

Pioneer Gets "Empty Arms" for Two States

Pioneer Film Corporation announces the securing of New York and northern New Jersey rights for the Farnum Pictures production, "Empty Arms," in which Gail Kane is featured, and that at the first screening Sidney Cohen booked it for his circuit, including the North Star, Empire, Tremont and Astor, in addition to Sidney Sawyer's New York and Buffalo offices. Pioneer are now screening the picture and anticipate from the interest shown that it will be a big success.

Kremer Pictures Active in Sales and Bookings

VICTOR KREMER, now touring the country in the interest of "Chaplin" serial, has reports of the four short length subjects to Standard Film Corporation, of St. Louis, and this exchange has secured over one hundred days on these pictures for city alone.

The combination stage and screen attraction is connected in connection with "A Burlesque on Carmen" will be brought to New York within the next few weeks. At the present time the principal is being transported from town to town on account of the railroad situation, and additional publicity has been secured. The burlesque has appointed Sam Farber to cover Brooklyn, and Israel Cobe as representative in upper New York.

Reelcraft to Become Allied with Independent Exchanges

R. C. CROPPER, who has just returned from trip to the Pacific West, reports that many independent exchange owners are anxious to ally themselves with the independents, and are seeking an alliance with Reelcraft Pictures.

In view of this, Reelcraft announces it has partially abandoned the original plan of opening numerous exchanges, and will ally themselves with independent exchanging, devoting more efforts to production under their division of the company. Six companies are now at work, and it is planned to offer all types of short subjects, including comedies, westerns, serials, scenes and novelties.

Blazed Trail Making Features Which Arrow Will Distribute

BLAZED TRAIL PRODUCTIONS, INC., releasing through the Arrow, has announced its plan to produce a series of five reel productions. This company has completed a series of twelve two-reel subjects, based upon the adventures of a member of the Royal Northwest Mounted Police.

John Lowell and Dakota Lawrence, featured in the short subjects, have been placed under contract for the five reelers, and actual production will have been started, it is believed, within the month. A new studio is being erected on the shores of Canada Lake, and nearby a complete village will be built for the taking of northwestern material.

"Screen Snapshots" Issued Bi-Weekly

"Screen Snapshots," which Jack Cohn has announced ready for release, will be issued every other week and will be the only all-star one-reeler produced, according to Mr. Cohn. It features the work of stars off duty, at play and behind the scenes and answers questions movie fans like to ask.

Miller Arrives in Los Angeles

A. Lincoln Miller has arrived in Los Angeles and is making the production of "The Weekly Indigestion," the single reel burlesque of current events which is being distributed by Radin Pictures. Mr. Miller has signed several comedians and is reported as negotiating with others.
**Elaborate Exploitation for Fine Arts Five Reel Comedy**

FINE ARTS PICTURES, Inc., announces that the comedy “Up in Mary’s Attic” will receive more exploitation than any other five-reeler this season by being placed with Ritchie Lithograph Company for a large quantity of posters, printed matter and other accessories, and an extended advertising campaign will be started soon.

This comedy featuring Harry Gibbon and Eva Novak will be ready for showing in about six weeks. Elmer J. McGovern, who edited “Mickey,” is cutting the picture, and has sixty thousand feet to work on. An interesting feature of this comedy will be the bathing beauties who appear in many of the important scenes.

No release date has been set, but Charles F. Schwerin, in charge of sales, has received many requests for information, and bids for rights. A test print has been placed in charge of publicity and advertising, and he will cooperate with Mr. Schwerin.

**Lesser Will Attend Circuit Conclave on Way to New York**

S. L. LESSER, who with the Gore Brothers, recently purchased First National franchise in California, in addition to a chain of theatres, will attend the First National Convention in Chicago, beginning April 30. He expects to come into New York for a short stay.

It is expected that while here he will announce his distribution policy for the George Beban picture, “One Man in a Million,” which he is producing.

Before leaving California, Mr. Lesser and J. D. Williams, general manager of First National at Los Angeles, are now studying a picture that will enable them to see the making of underwater scenes for the Annette Kellerman picture. A negative was made in the laboratory and the same evening a test print was shown.

**Hall Room Boys Comedies Are True to Life, Says Jack Cohn**

THE reason for the popularity of Hall Room Boys comedies,” says Jack Cohn, “is that they are not only funny, but are true to life. When a picture shows a phase of life enjoyed daily, it means audiences will not only laugh, but be entertained and interested in seeing the tricks of the trade of ‘Hall Room’ life itself.”

“These comedies have the experiences of thousands of poor but ambitious ‘sports’ to draw on. There is plot to them. The worries and terrors of putting up the front of an embalming firm, an eight-hour income lend themselves admirably to the filming of funny situations.”

According to Mr. Cohn, the Hall Room Boys comedies are now being booked on the Loew, and Fox circuits, and in the New York States and similar standing throughout the country.

**Unique Publicity for Second Jans Film.**

Special exploitation and publicity is being prepared for the second Jans picture starring Olive Tell, “A Woman’s Business.” A campaign book containing out-of-the-ordinary features is being prepared, particular attention being given to tie-ups with merchants and local organizations and also to newspapers, while an intensive campaign is used to spell out the story of the company and the remainder of the program in connection with this feature picture. In addition, the home offices of the company will cooperate actively with the exhibitor.

**Many Out-of-Town Buyers Visit Arrow Company; Also Presents Big Six-Reeler**

ARROW FILM CORPORATION reports that during the past week the following out-of-town buyers who visited New York bought territory on Arrow pictures: A. Samuels, of Southeastern Pictures Corp., Atlanta; Sam Grand, of Arrow Film Company, Boston; Ben Amsterdam, of Arrow Film Company, Philadelphia; Harry Charmas, of Standard Film Service, Cleveland; Cincinnati and Detroit; W. W. Aechtler, of Major Film Company, Boston, and Mr. Burman, of Philadelphia.

These buyers express confidence in the future of the independent market and report they are able to secure bigger and better productions than ever before. Their confidence is due to the flourishing condition of their exchange, and is reflected in signing up for independent productions that are now in the making.

The Arrow Film Corporation is distributing a six-reel feature, “The Daughter of the Don.” It is announced as a big spectacular story dealing with the feuds between the Californians and Mexicans in the early days, having many thrilling scenes and a charming love story.

Two sales are reported as having been made during the first twenty-four hours that the print was in the Arrow office: one for Washington, Oregon, Idaho, Montana, California, Arizona, and Nevada, and the other for the New England states.

Expect to Realize $200,000 from Sale of “Empty Arms”

ESTER PARK and Edward Whiteside, producers of “Empty Arms,” distributed through American Libraries, Inc., announce that indications point to a total of $200,000 for the territorial rights to this production. General Managers have booked in all sections.

It is remarkable the interest exhibitors and buyers have shown in this picture, and they have available a wide choice of distribution options on the picture without even seeing it.

“The territory already sold, including the Far West, Middle East, the Metropolis and some of the Eastern states, average up to the six-reel feature. The picture has already $100,000 for the United States alone. Figuring that perhaps the remaining territory, together with Canada and Mexico, do not reach their quick, it will be impossible for the Empty Arms to sell for less than this amount on the entire world market.”

**Many will recall our statement that we have refused $100,000 for world rights. We, however, knew what we were doing. Recent results show that we were not wrong.”**

**Hall Room Boys Presented in First “Ouija” Picture**

JACK and Harry Cohn claim credit for producing the first “Ouija” picture on record. It is the latest Hall Room Boys Comedy, and is titled “Tell Us, Ouija.” Neely Edwards and Hugh Pay, the featured players, confer with the spirits by means of the ouija board to discover the ways and means of putting up a front without financial backing.

An extensive exploitation program is being prepared, including hook-ups, with stores handling these boards, and announce that already several stores have announced their desire to tie-up on this exploitation.

**Thrilling Duel in “Kentucky Colonel.”**

One of the thrilling incidents in the National Film Corporation’s latest feature is a duel between the colonel, portrayed by Joseph J. Dowling, and his best friend, portrayed by Frederick Vroom. Both display their true feelings by firing into the air. Elinor Field, Francis MacDonald and Lloyd Bacon are among the other players of prominence.

Joe Brandt is handling the releasing arrangements.

All Domestic Rights on “Confession” Sold.

George H. Davis, owner of “Confession,” the National production featuring Henry D. Walthall, has sold the Tennessee and Kentucky rights to Big FeatureRichie Corporation, Louisville, and Ohio rights to Cranston & Company, Pittsburgh. This closes out all territory with the exception of Continental Europe.

**Radin Reports Sales on Two-Reelers.**

Radin Pictures have sold rights to the series of “Real Star Dramas” to Eastern Film Company, Atlanta, for Georgia, Alabama, Florida, Virginia, North Carolina and South Carolina. These are two-reelers and feature Violet Mersereau, Francis Ford, Ruth Stonehouse, Mary Fuller and Grace Cunard.
Baltimore Bulletin

Attractions April 19-24.


Wilson Contract Closed.

The Willard Harn Company, Inc., was given the contract for building the new Wilson Theatre, to be built on the site of the Church of the Messiah on April 14, when George C. Wilson and J. W. Hoover, president and secretary, respectively, of the Wilson Amusement Company, of which Guy L. Wonders is managing director, were in Baltimore. The contract was taken to the property recently by that company, the consideration being $15,000. The seating capacity will be 2,500. Work will start immediately.

To Show Traffic Dangers.

Traffic dangers and violations, which are encountered every day will be graphically shown in a moving picture drama to be taken by Ziegfield & Tate, Baltimore moving picture men, for the late Automobile Commissioner's office of Maryland. The star part will be played by William Austin Baughman, Automobile Commissioner of Maryland, in the play which has been written by Herman E. Tate. In order to get in all the violations that pedestrians are subject to, two crooks are shown getting a license and then they make away with a car and change the license tags. It is then when they make their getaway that several of the accidents happen, one of which is turning over a little girl. There is a hero and in the end the crooks are foiled and caught. It is the plan of the commissioner's office to show the film throughout Maryland to aid the safety first movement.

Sale of New Wizard Reported.

The Famous Players-Lasky Corporation is reported to have purchased the New Wizard Theatre, this playhouse is now under the management of Bernard Depkin, Jr., one of the most capable managers in Baltimore. When questioned regarding the sale of the Wizard, Mr. Depkin would not confirm it. That the Wizard has been purchased to guarantee a first run theatre for Paramount-Artcraft pictures in Baltimore is reported to be the reason back of the purchase.

Scout's See Scout Pictures.

A moving picture titled "The Oath of a Boy Scout" was one of the features on the program of a rally, which was held by the Baltimore branch of the Boy Scouts in the auditorium at the Baltimore City College April 16. About 1,000 scouts and officials attended the event. The rally was held in honor of Major Teliasa, commander-in-chief of the Roumanian Boy Scouts, who was present and made an address, illustrated with lantern slides.

Planning Pickwick Improvements.

Plans for remodeling the front and extensively altering the interior of Nixon's Pickwick Theatre are now being prepared by Oliver B. Wight. Mr. Wight designed both the Parkway and Grand amusement theatres in Baltimore, Bernard Depkin, Jr., manages the Pickwick.

Out-of-Town Notes.

A moving picture theatre with a seating capacity of 900 is being built in Denton, Md., by Bryant. Mr. Bryant visited Balt-

Florida Flora

Tampa Victory Opens May 17.

The Victory Theatre, Tampa's new $250,000 playhouse, one of the finest to be opened in the South, will be opened to the public eit her of May 17 or 18. It was built by D. C. Cobley, manager of the Strand Amusement Company, upon his return from New York. 

Live News from Everywhere

New York City.


Chicago.


San Francisco.


Philadelphia.


Montreal.


Los Angeles.


Cleveland Cullings

Attractions April 19-24.


Showmen Will Dine and Dance.

The Motion Picture Exhibitors' Association of Cleveland have made elaborate preparations for its dinner and dance on April 28, and indications point to its being one of the biggest events in the history of Cleveland's film business. The program calls for dancing to start in the Hotel Winston ball room at 10 p.m., to be continued until 11 o'clock, when the dinner will be given in the Rainbow Room at the hotel. The big dining room revue, which is now playing at that hotel, will be given as an extra show for this event. The committee in charge of the affair are Meyer Fink, Samuel Bradley, Ernest Schwartz, Max Schrachael and M. E. Horwitz, chairman.

Long Run at Good Price.

All records for business in any motion picture theatre in Cleveland were broken by the "New York" opening week. "Why Change Your Wife?" This picture is now in its third week and the management anticipates that it will be continued at least five weeks. The prices charged are 35 cents afternoons and 55 cents at night.
Salt Lake Sittings

Associated Exhibitors in Salt Lake.

H. Ackerman & Harris Circuit, which operates a chain of theatres, including the Capitol in Salt Lake City, has completed negotiations for the Salt Lake City franchise. M. Elliott, associated manager, has signed a six-months' contract with Goldwyn Pictures Corporation as a scenario writer. Mr. Elliott adapted "The Little Shepherd of Kingdom Come" to film.

San Francisco Sittings

Daylight Saving Killed.

The Board of Supervisors of San Francisco has published legislation for a daylight saving measure by refusing to adopt an ordinance along this line. At present, public opinion, including that of owners and labor interests went on record as being opposed to the change.

Change in Licenses Scheduled.

An increase in admission tax among exhibitors and film exchange men of San Francisco and it is expected that the new rates will go into effect immediately. It is proposed to make a substantial increase in the licenses paid by exhibitors, placing this on a sliding scale with the moving picture film exchanges to the list.

George Eastman Pays a Visit.

George Eastman, president of the Eastman Kodak Company, was a recent visitor at San Francisco on his way to Japan, where he will tour that country with a party of American financiers. The purpose of the trip is to investigate trade conditions.

Producers Work in San Francisco.

George Metzler, director for the Famous Players-Lasky Corp. in San Francisco recently with a company of forty-five headed by Mabel Julienne Scott, making scenes for "The Harrow," a Sir Arthur Conan Doyle. An advance guard of a Metro company has also arrived here in Los Angeles to secure water front scenes, George Whalen, Guy L. Pulley, Myron G. Browne and E. J. Shuller.

Frolic Improves Orchestra.

Ben Goodman, manager of the Frolic Theatre, San Francisco, recently enlarged the orchestra arrangements whereby it would play at matinee performances, as well as in the evening. He has new orchestra services of Conductor Michael Francardio.

Widely Known Exhibitor Dies.

Joseph B. Sawyer, of Placeville, Cal., better known as a moving picture manager, passed away at his home there recently following an extended illness. Mr. Travelle was widely known in the moving picture business, having been connected with the industry almost since its inception. After serving as manager of the Selig Studio of Culver City, he came to San Francisco, his native city, and engaged in business. Later he moved to Placeville and managed the Elite Theatre, afterwards taking over Sigworth's Opera, and later the west of the Elite. He is survived by his widow, a daughter and a stepson.

House Planned for Modern.

A. C. Chamberlin, who has been engaged in business as an exhibitor at Modern, Cal., for many years, has announced his intention of erecting a new theatre at an estimated cost of $100,000. The capacity of this house was increased two or three years ago, but it has now been increased to a seating capacity of 1,200.

Lorin Theatre To Be Enlarged.

The Lorin Theatre, Berkeley, Cal., conducted by the Beach-Krahn Amusement Co., is to be enlarged at an estimated cost of $50,000. The capacity of this house was increased two or three years ago, but it has now been increased to a seating capacity of 1,200.

Thousands View Propaganda Pictures.

Director Leon J. Richardson, of the University of California Extension Division, announced yesterday during March 17,642 persons viewed the moving pictures sent out by the film section. This is more than the total attendance of the correspond- ing month last year.

News Briefs.

The Gregory Amusement Company is erecting a fine theatre at Bridgeport, Cal., to be known as the California. Special attention is being paid to the decoration that is being installed to make the house cool during the summer months.

On Long Beach, Calif., S. C. Brown, has opened a small theatre at Campbell.

E. Lion has purchased the interests of his partner, J. J. Lawrence, in the Rialto Theatre, Santa Clara, Cal., and is now the sole owner.
Philadelphia Pointers

Invites Everybody and Their Motor.

DANCE to which all those identified in the motion picture industry who own automobiles will be invited, will be held at Langhorn, Pa., on Wednesday night. Arrangements have been completed under the direction of Alice, of Lewis M. Swaab.

News in Brief Paragraphs.

A new motion picture theatre to be known as the Pendell Theatre, and shortly be erected in Kensington, by the Nixon-Nirdlinger interests.

The Stanley Theatre will celebrate its sixth anniversary during the week of April 12.

Marcus Benn, of the Benn Theatre, is contemplating the erection of a new theatre in the near future in West Philadelphia.

Rudolph Smart, of the Side Line, Bob Lynch, manager of the Metro, has quite a large menagerie of stuffed animals of the jungle always on hand which he is renting out at reasonable rates.

Theatre Notes.

The new Capitol Theatre in Wilkesbarre now under construction is reported to be rapidly nearing completion. The Strand Theatre in Scranton is about to be equipped with new electric signs.

Pittsburgh Paragraphs

Attractions April 19-24.


NATE FRIEDBERG, of the Associated Theatres, announces the purchase of a slot of ground 60 x 240 feet on Federal street, North Side, near the Carnegie Library, on which his company will erect the largest picture house in Pittsburgh. The plot is built up with a two-story building, in which are ten wholesale tenants. The building will be remodeled into an up-to-date picture theatre.

Belle Vernon to Have New House.

Thomas Bello states that he is going to erect a new theatre in Belle Vernon, Pa. The ground has already been purchased and work will begin at once. The cost will be between $40,000 and $45,000, and the building will be ready for the public on or before August 1.

Bello has been operating the Bijou for the last ten years and has contracted a large following in that time.

Sell's New House Before Opening.

Samuel Pollack, contractor and architect of the new Strand Theatre being erected at McKees Rocks, Pa., has sold the house to Max Engleberg, brother of Ben Engleberg, of the Elmore Theatre, Pittsburgh. The opening is slated for April 15. The Hollis, Smith, Morton Co. will furnish the equipment.

New Parkersburg Theatre Open.

The new turquoise Parkersburg, W. Va., owned by the Smoot Amusement Company, owners also of the Camden Theatre in the same town, was opened April 12. Among the Pittsburgh film men who attended the opening were Carlos Moore and Joseph S. Skriokel. Mrs. Moore was also present.

B. & E. Erie House "A Dandy."

Jerome Casper has returned from Erie, where he superintended the redecorating of the Strand Theatre in Belle Vernon, which has recently been taken over by the Rowland & Clark interests. Case says "it's the prettiest house in the R & C chain."

David Adler Back to Pittsburgh.

It is entirely likely that Dave Adler, a prominent exhibitor of Cleveland, will sell his interests there and return to Pittsburgh and affiliate himself with the Associated Theatres, of which Nate Friedberg is the directing head. Friedberg and Adler were formerly in business together, conducting houses in Pittsburgh and Cleveland, but two years ago they separated. Nate taking the Pittsburgh interests and Adler assuming full ownership of the theatres in the Forest City.
Series Cards for Free Admissions
Are Material Aids to Good Business

SOMEONE down in the Pittsburg dis-
trict has been using a series card for the launching of
the new Elmo Lincoln serial and now the en-
tire section is working the stunt. The cards are
self explanatory as to their text, and the
manner of getting them into circulation
and suited to the management.
They can be given wide distribution on
the street to everyone, or they can be dis-
tributed through the house on the days the
serial just closing is being shown, or they
may be handed out every serial day during
the week. The can be given out one a week
for four weeks, in regular order for four
days, or can be given in assorted lots.

Jumble Them Up.

This last is perhaps the best way, and
this scheme started years ago in Chambers-
burg, not far from Pittsburg. Under the
original scheme on certain days the Star
theatres sold tickets and one portion
gained admission and the other contained
one of the four letters of the house name.
On dull days free admission was given any-
one who could present the complete set
spelling the name. As many persons ob-
tained two tickets of one letter and lacked
some other essential the trading was brisk
and it reached the point where at least
one enterprising cigar store set up a clear-
ing house for the tickets. It would take
tickets of one letter and replace them with
the letters desired and it won no little
trade for his cigars through this accom-
modation.

All letters were distributed in equal num-
bers, so there was no scarce letter, as is
the case when the seller of free distribution
is limited by the number of tickets of
certain letters issued.

Makes Talk and Business.

Under the simpler scheme, the distribu-
tion is so simple that it is practically as-
sured that everyone will have the set, but
the trading element makes a good selling
 stunt if the idea lasts long enough.

In the present instance the idea is to give
a value to a free ticket to a serial that the
recipient may become interested in the
fourteen episodes to follow. For this rea-
son it is better to make the distribution so
simple that anyone can collect the neces-
sary four slips. No matter how it is done,
the distribution of free tickets too lavishly
is viewed with suspicion. To make the col-
lection of four cards an essential to the free
ticket gives to the courtesy a value out of
proportion to the value of the ticket, but
if the accumulation of these cards is made
too difficult, the object aimed at may be
defeated.

And It Sinks In.

The first three cards must be carried for
at least several days, and this drives home
the interest. It is pretty safe to say that
no one who saves the first two cards is go-
ing to be able to forget "Elmo the Fear-
less." And it will not be the children alone
who will save these. The bump of curious-
ity does not disappear with advancing years
and no one who gets one of the cards will
soon forget it, as the mystery is solved.
The idea is not wholly new, but the ad-
aptation to serials is, but this is only a
single angle. It can also be used to build
up matinee business, to get over some spe-
cial play and, by limiting one of the cards
of the set, it can get a large amount of at-
tention without seriously taxing the seating
capacity. With one or two thousand cards
of each of three of the series and perhaps
a hundred "M" cards, the free admission
can be limited to the hundred or any other
regulation made.

Other Uses.

There was a time when these free admis-
sion cards in various forms were widely
used, but they seem to have been forgotten
for a long time. Included in the lot was the
card issued to evening patrons good for a
matinee admission if presented before a
certain hour on the following afternoon.
The noon hour card good for a return in the
evening if the shortness of the noon did
not permit the entire program to be seen,
the "ten cards good for one free admis-
sion Friday" idea and a score of other
forms.

All of these were good business builders in
the past. There is no reason why they
cannot do as well now. This E-L-M-O set
is going strong in and around Pittsburg.
Try these and perhaps you will find a use
for some of the others.

Played Up His Ushers as
an Opening Day Attraction

OPENING the new Grand Theatre,
Huntsville, Ala., Mr. Hackworth, the
manager, gives almost as much dis-
play to the list of ushers engaged for the
opening day as he gives the initial attrac-
tion. The space to the left of the main
cut announces that "To insure our patrons
of procuring the best seats, the following
young men about town are engaged as
ushers for the opening performances."

There follows a list of twelve names. Mr.
Hackworth does not name his ticket seller
as a counter attraction for the other young
men about town, but this is the one bet
he overlooks.
The full layout gives the opening an-
nouncement at the top with a bank of
twelve point bold, upper and lower. The
center cut also announces the showing of
"The River's End" for the first and second
days. To the right Constance Talmadge
is announced for Wednesday and Thurs-
day, with "Soldiers of Fortune" below for
Friday and Saturday. To the left of this
is the list of stars who will appear at the
house in a triple column of forty-four
names. It is an ingenious utilization of
the space and better than the devotion of
three-fourths space to the opening.

What Have YOU Been Doing Lately?

Mr. Hackworth's Full-Page Opener.

In this instance it beat the box office record on serials for the Auditorium, Burgettstown,
Pa., where the set was used to launch the first episode of "Elmo the Mighty." Now the cards are being used all over Western Pennsylvania.
Hula Dancers Follow Kentucky Jazz Bands

Used Troupe of Hawaiian Dancers to Get Atmosphere for Big Griffith Play

HAVING flooded the country with jazz bands to boom "In Old Kentucky," it is probable that the Griffith First Nat.

The hula dancer's grass skirt looked enough like Miss Seymour's grass skirt to get by, and most of the crowd were too busy to institute facial comparisons, so the "in person" stuff was not harmful.

The troupe made four appearances daily, skipping the six o'clock showing, but though this fact was well advertised, it seemed to have little effect upon the attendance.

People who could not get in at the dance showings were content to come in for the celluloid wriggles, and the bridge over business was almost as good as the matinee and night shows. This might argue that the troupe was without value since the house was filled without them, but the fact remains that the swing performance ran on the general interest aroused by their appearance.

Boosted Prices.

A thirty-cent top was used for matinees, with fifty cents in the evening, but the slight increase in prices did not affect the business. Lines formed before each showing and the cameraman was kept busy shooting the crowds, for it was the same story at each performance.

The line ran down the block and around the corner, and there was no row over the refusal of the management to seat incoming patrons during the dance scenes because the seats were filled and the standing room all taken up long before the picture had run that far. The line was purely ornamental, save that it helped to give emphasis to the dance angle.

Liberal use of the press book copy was made throughout the week, for it could not well be bettered.

If your local paper will not give you space for photoplay items, use part of your display for that purpose. "Clip and Paste" in Motion Picture World supplies "shorts" ready-to-use. They will make your advertising more attractive.

Another Good Idea for Cartoon Comedy Ads

UISING the regular cartoon strips to advertise cartoon comedies is a new page put forward by the Campbell Theatre, Hazleton, Pa. The house is using the "Bringing Up Father" series, and the Standard-Sentinel lines them up in strips to serve with the result that the house borrowed from the newspaper a sufficient number of cuts to frame an attractive display page making the cartoon announcement the chief feature of the space. Nothing can more definitely establish the cartoon comedies than these strips, and they are so good. Once they are used as a strip, the cuts are good only for old metal, and the paper will be glad to loan them for use in a page or half page.

No effort is made to show complete strips. It is better to have an assortment than to use the consecutive strips, for the reason that if the complete showing is made there is danger that the reader will become more interested in the cartoon than the advertising story. Where the sketches merely give the general suggestion of the cartoon the effect is better.

Now that the idea has been sprung it will probably be widely adopted, but it took the Campbell to think it up.

Hooking Goldwyn Pictures to Church Fairs a Help

ATLEY the Goldwyn Philadelphia exchange got valuable publicity through hooking in with church fairs. The most profitable booth at the fair of the National Women's Church was that at which signed photographs of the Goldwyn players were offered for sale, and at a Sunday School fair at Bethany Temple, John Wanamaker's church, one of the chief entertainments was a guessing contest in which the class was asked to identify the Goldwyn stars and itchy players. In both instances the interest in the players extended to the coming of those stars in plays to the nearby theatres, and the Goldwyn representatives were there with inside information for all who asked.

"Oh, HOW She Can Dance," Said Ralph Ruffner.

In the first National press sheet for "The Idol Dancer," and the crowds at the Broadway, Richmond, agreed that he was right. She not only could, but she did.
Give Miss Swanson Curtains to Cling To

Scraping Back Made Opposition Pull Out Competing Title Second Day of Run

MAKING the opposition pull its show after the second day was the achievement of B. L. Van Dyke, of the Royal, Des Moines, when he had Louise Cluau in "Sex" recently. He and C. D. Hill, manager of the Hodkinson Des Moines office, put their heads together to put "Sex" over as big as they recently worked "Desert Gold." They started off with a half page splash work from a more local angle than the press book stuff, and the big point was that this production was neither kith nor kin to "The Inferior Sex" which the opposition had booked in.

Capitalizing Opposition.

Somehow the management had gotten hold of the fact that the similar title had been booked for the other house and they made this title the big objective in their advertising. By making it appear that the other title was an effort to ride on the merits of "Sex" they made opposition the talking point of the advertisement and successful so well that the other house pulled its show on Tuesday and substituted Violet Fleming in "The Cost." The attempt to run up on the title was turned to an advantage for the moral effect of the suggestion was strong and after that it would not have been possible to keep the public out with a club.

A Unique Ballyhoo.

But no clubs were used in an effort to keep the public out. Instead every effort was made to get them in, and to entertain the waiting line it was announced that a musical act had been engaged to give a free concert in the lobby for twenty minutes before curtain raising. An accordion and banjo team was engaged and they not only served as a ballyhoo, but they kept the waiting crowds quiet while the previous house was disposed of.

The Royal lobby is small, which prevents elaborate lobby shows, but painted signs were employed to replace set effects, the best one reading:

No man ever lived who did not like to be babied.
The pink ribbon in your nightie and he will sit up and take notice.

Similar signs were run out around the corners of the lobby to draw the attention of the reader inside, and did much to gain interest for the picture.

Signs Won Out.

These signs did a lot of the selling. They were short and pithy, and they were readable. They got away from the usual one sheet appeal and by giving something new got the prospect from a fresh angle of appeal.

No matter how good lithographs may be, if they are not unlike the lithographs of the week before, they lack the novelty of something different. Mr. Van Dyke knew this and he spread himself on the announcements—and brought in the coin.

Make Appeal to Campers with This Fire Warning

ABOUT the time the sap begins to run a lot of people start to think about camping and the woods. Now is a good time to pick up a single scene from "The River's End" for a bit of special press work. In one of the scenes Conniston, breaking camp, carefully pours water upon the camp fire to make certain that it is extinct. It is a little touch of naturalness put in by a director who knows the woods, but it has brought out a letter of approval from C. H. Morse, district inspector of Forest Reserve, in the Canadian service. He writes: "Permit me to say that your action in working out details of this kind, which have a very decided effect in the direction of forest conservation, meets with our very warm approval." Pull this up for your program or press work and get the editor interested, for camp fires have often done millions of dollars worth of damage and the subject is important as well as interesting.

Bettered Original Stunt

Some time ago we showed a cut of a cutout of Gloria Swanson climbing the piano in the cabin scene in "Male and Female." The figure on the lithograph is about life size and can be so placed as to suggest that she is climbing upon an actual piano. The Rialto Theatre, Aurora, Ill., picked up the idea and improved upon it by hanging a pair of curtains above the piano and draping them so that it appears that Miss Swanson is grasping these to assist her in escaping the flood. It is just a little touch, but it helps wonderfully. The window card states that the piano is the duplicate of the one used in the production of "Male and Female." It doesn't mean anything, but it helps to get interest none the less.

Used Rube Street Worker for "Virgin of Stamboul"

PERHAPS a rural old lady is not the most appropriate street worker for a picture with an Arabic locale, but Herman Stern, of the Universal's Pittsburgh office, was looking for something to boom the opening of Priscilla Dean in "The Virgin of Stamboul" at the Columbia and he found he could get Mrs. Fleischer, who is a professional "Rube," and he sent her out with a generous-sized carpet sack, which every now and then she unfolded to display the advertisement of the attraction. She did not confine her attention to the streets, but promenaded through the department and other stores and made her presence generally felt.

The supposed grip sack was merely a strip of carpet with the inner side faced with an oilcloth sign. It was held together by double handles, and by merely dropping one handle and raising the other high enough a one sheet was effectively displayed.

A Universal Street Worker.

The idea is so simple that it can be easily copied, but it must be remembered that something more than a woman in rural dress is required for a proper Rube effect. To do it right requires native wit or considerable experience.
Unless You Live in Venice You Can Get Old Cars

Made Extensive Use of Indorsements
Gained at Private Showing of Feature

Our uses of the indorsements gained from a private showing of "The Copperhead" at the Starland Theatre, Anderson, Ind., seems to be about the most intensive use of this stunt to date, though this by no means exhausts the possibilities of the personal testimonial.

Frank Heller took the feature and arranged for a private showing to city officials, educators and others, including—for this picture—the members of the G. A. R. who could be reached. The G. A. R. men were invited because some of them had seen Lincoln during their military service and they were asked to pass upon the fidelity of the likeness. Naturally there was some discussion, for the veterans were not wholly in agreement. No two men receive the same mental impression, and while the majority were agreed that the impersonation of the actor was remarkable, there was just sufficient opposition to make the discussion interesting and grip the attention of the others present.

Getting the Opinions.

This discussion undoubtedly helped to bring out the opinions of the younger men on the play. It roused them to an appreciation of the fact that "The Copperhead" is something more than a motion picture, and this was reflected in their replies to the questionnaire with which each guest was supplied as he entered. The questions were so framed so as to make it possible to get out material for publicity use, and yet they were also planned to make it easy for the spectator to fill in his replies without too much of an effort, which would have defeated the scheme.

As it was the leading questions yielded a number of strong, true paragraphs of praise which were signed by most of the leading men and women of the town.

For the opening gun these replies were copied off and rushed to the Herald for use in the news story of the showing, having for its lead the G. A. R. discussion. The opinions were germane to the story and added almost a column to the news item.

Before the stuff was in print slides had been prepared for use the following day, and these were flashed at each performance. Then the same extracts were made into scatter advertisments for the paper and later they were all assembled into a larger display prior to the opening.

This completed the use of the endorsements, but would have been possible to have framed the questionnaires for lobby use, still further extending their value.

Endorsements Work.

The value of these local endorsements cannot be exaggerated. It gives the opinion of a man known to the town and carries infinitely more weight than the opinion of the outside press or others. Mr. Heller knows that and made the stuff work to the limit.

But he did not content himself with this. He arranged for a prologue. A high school boy was found who could be made up to look something like Lincoln, and with the aid of the manager of a theatrical company a fairly good likeness was achieved. He was placed on a dark stage, and while the orchestra played the national air the spot light was gradually brought up through the dimmer. Anderson is not yet bright, and this made a tremendous hit.

One or two of the window displays were the direct result of the special showing, for the owners came to Mr. Heller and offered to take in displays, so strongly did they appreciate the educational and patriotic value of the film. This angle is something new, but there is a long list of successes to the credit of the special showing, with never a failure. It costs time, if not always money, to arrange for an advance show, but it pays in ticket sales and prestige, particularly if the special is run a week or ten days in advance of the public showing, that proper presswork may be done, though in a pinch it will work the following night.

Got Use of Fashion Show
Without Giving the Stunt

Seeking for some method of booming the gowns in the Clara Kimball Young's Forbidden Woman," J. W. Sayre, of the Coliseum, Seattle, picked on a new one. He knew that merely telling about the gorgeous gowns would not do the trick. That angle had been overworked. He felt that even a special stress on the costuming would not pull.

Now and then the house has given fashion shows with road models, and so he announced a fashion show as coming. Then he sent out a special ten inch slip for a special notice to women patrons announcing that the fashion show had been postponed because the Young gowns were so gorgeous that no damsel could resist them.

This did the trick. The women came in droves and brought the men with them. They may have known that if the models were good enough to put a fashion show out of business, they were worth seeing, and Mr. Sayre received no complaints that they were not.

That man Sayre certainly does seem to be sitting up nights thinking out ideas and cornering the market. He is probably right in thinking that the two tens for the attraction and the special ten for the "postponement" ran the deceptively two-cylinder machine raised very little dust.

It was old enough to be the grandfather of the 1920 models and to many it was a genuine cutie. It made a second-hand Ford car, while the driver ran a risk of being arrested every time he cracked the machine, which he managed should be necessary very often when a crowd was in sight. The car was painted in aluminum and had more brass work than manufacturers can afford to put on cars these days. It made a splendid advertisement for the California, and it was surrounded by crowds wherever it stopped.

The photograph shows the head of Wallace Reid pasted over that of the actual driver, which accounts for the seemingly deformed chauffeur. This pasting was done for the newspaper advertising done by the Howard Company, which got its own share of publicity from the stunt, and in this form it will be used in the Buick house organ.

Almost any town can produce some auto wreck. Dig it out and start it off with a banner. It will work as well for you.

Wallace Reid Is Not Hunchbacked.

The peculiar effect is due to pasting his picture over the face of the pilot of this 1905 Buick, which raised more laughs than dust.
Local Prizes Help in Hope Hampton Contest

Fake Tickets Work When They Are Properly Framed

ALTHOUGH some authorities contend that the fake tickets always react against the house using them, it would seem that much depends upon the way the ticket is framed up. Fred W. Postle, of the Victor, Columbus, Ohio, got away with it recently for "Eve in Exile." The big display read "Free Ticket. Admit one." But the entire text read "This is not a free ticket, but you will be willing to admit one thing about "Eve in Exile"—that it is the best acted as well as the most fascinating dramatic and artistic seven-reel picture you have seen this year." Because the wording is ingenious the stunt got a laugh, which offsets the ill effect of any disappointment.

Just Painted the Town Green

Booming "The Luck of the Irish," W. L. Jones, of the Alcazar, Tampa, painted Tampa green instead of red. He framed the posters in small green incandescent bulbs and shades for the rest of the lights, added green streamers and sent a green perambulator around town. But he didn't put a green cashier in the box office. He needed an experienced ticket seller for the business he got.

Simple Window Hook-up Makes Money for Store and Theatre

HERE is an example of a simple hook-up possible to any theatre in any town. Elaborate cutouts and decorations are dispensed with and merely the photograph of Pauline Frederick and a few stills of "The Loves of Letty" are used to scatter through the window and give something in addition to the display of hats and gowns. The pictures help to gain attention for the window and the window display draws attention to the pictures and both store and theatre make money with scarcely an effort. The best window hook-up is not always the most elaborate. This display was shown in Ahman's Ladies Shop, Hamilton, Ohio.

Added Band of Night Riders to "In Old Kentucky"

ALTHOUGH it is the closed season on "In Old Kentucky" stories band, the stunt worked by D. M. Bain, of the Victoria, Wilmington, N. C., is worth the space. Mr. Bain knew of a local negro band of more than usual ability, and even before he read in the newspapers of the hook-up with the Whangdoodle bands, he had the boys signed up to help put the picture over. When the picture came he put the boys on a horse drawn float and sent them out with a band of masked night riders to give concerts at the principal street corners. Wherever the band stopped the cavalcade drew up, and the sight of a band of masked men on blooded horses was almost as much of an attraction as the playing.

The parade was routed to get to the house just before each show to play the crowds in and it took four ticket sellers to handle the crowds. That tells the story. The lobby was decorated with streamers and little cutouts, but the band did the trick with fifty-five cent top.

Local Prizes to Augment the Hope Hampton Contest

SEVERAL managers have successfully hooked into the national Hope Hampton $3,000 prize contest with the offer of local awards. The scheme is virtually a local contest with a national contest in back. Many feel that they stand small chance in a big contest who would be willing to go ahead in a local event, and this hook-up gives the necessary local angle.

H. C. McCourt, of the Family, Jackson, Mich., offered ten prizes for local entrants. The essays were to be submitted to a jury of local men and the prizes awarded before the replies were sent on to Metro; all of the essays and not merely the winners being sent on. He got a two-page hook-up to launch the idea and made that angle work as well.

In Cleveland the Plain Dealer gave two big announcements to the national contest supplemented by the offer of Thomas Carroll, of the Standard, for a special contest. The local prize was $50, the second a season pass, the third twenty pairs of seats for consecutive weeks, the next ten got ten pairs of seats each, the next five, five pairs each, and all other contributors received a pair of seats good for any week.

This supporting contest works both for the house and the big contest and gives the latter a value to the house the original contest could not hold, since it connects the house directly with the contest. As it is not necessary to see the film in order to compete, the local angle materially aids the hook-up.

Many newspapers are now using criticisms of photoplays the day after they are first seen at your theatre. Reviews written by Moving Picture World reviewers may be cut out and pasted and handed to your local newspaper. They are written by qualified reviewers and deal with salient points in both story and production.
For Second Weeks It Is Well
Not to Bother About the Cut

RUNNING a display two weeks does not necessarily mean that you have to use poor cuts. This cut attractor from a Pittsburgh advertisement does not seem to bear out this theory at all. It looks like a pick-up from some bygone attraction slipped in merely because it has a horse and rider. For a second week it is not really necessary to use a cut attractor. It is to be supposed that the play was sold the first week, else it would not be held over and a big type “Second Big Week” is about the best sales argument you can use.

Certainly it is better than a poor cut, and this night rider stuff is all strange to the people who know the play but have not seen the picture with its night riders addition. For a second week most of the cuts should be dropped and the fact that it is the second week should be driven home in type.

Sunday Concerts Help Even Where Sunday Shows Can Run

Houses making much of their music are overlooking a good bet unless they make the most of their music, and the California Theatre, San Francisco, goes to the top with a series of Sunday morning concerts which run in on the end of the regular musical season. The first concert was launched by the use of nearly four times as many Sunday morning figures as an orchestra in which the same men are brought together six or eight times a year, but who play in other organizations meanwhile. With good intensions the picture theatres will eventually do much for the cause of good music, and the California is working why not lead with these Sunday morning performances. Even good organ recitals will help. If you have a good organ try out the scheme. It will help your picture business more than you can realize until you have tried it out.

One Showman Finds That Letters Pay

Most managers do not believe in letter writing as a regular stunt, and most managers are right, for the cost of a heavy mailing list plus the preparation of the letters is not small, but where the appeal can be made to bring in more sales and more business, the regular form letter can be made an institution. A. P. Lang of the Temple, Pleasantville, Ohio, has cultivated the letter writing habit and makes it pay him because he can write a snappy appeal. In the letter itself lies the value or failure of the scheme. It does not pay to send out formal notes. They must be framed to sell.

Good Advertising Means More Than a Muddy Cut

SOMETHING more than a cut is needed to make a good advertisement. Sometimes a cut does not make a good advertising display, particularly if it is not a good cut. The Grand Central, St. Louis, wasted more than half of a three eights on a cut that will not sell many tickets. It had “The River’s End” for a second week and possibly had exhausted its cut supply the first week. In any event they used a very poor cut, poor in design, in workmanship and in appeal. Only one of the three components of the cut will arouse much interest, the standing figures of the China-man and the girl. The other two will not attract. More than this the cut prints badly and the outlines are not clear.

People will look at the cut and dislike it. It is but natural that they will enlarge that the picture with so poor a cut is in itself a poor picture, and so they will not be sold. If they know the other picture—and they should in a second week, then the cut is not needed and the “second week” and “four more days” now set on either side of the cut, should have been played up instead. It is a mistake to suppose that a large advertisement is incomplete without a cut. It is not complete if the cut is poorly done, and strong type is always better than type crowded by a badly done cut.

This does not seem to be a press book cut but suggests local origin. If it was locally made it should have been sized to run to the edges of the display instead of requiring to be wedged in with the letter lines on either side. Those letter lines are additionally poor in that the up and down letter cannot be read with ease. This is a good example of money needlessly spent. Half the space with a strong type announcement would have been both better and cheaper.

PICTURE THEATRE ADVERTISING

Is only $2 the Copy by Mail, Postpaid

(P. T. A.)

MOVING PICTURE WORLD

516 Fifth Avenue, New York City

Wright & Callender Building, Chicago, Ill.

Wright & Callender Building, Los Angeles, Cal.

To save time, order from nearest office.
Played Up Neilan to Sell His New Productions

Denver Gets Black Effect and White Spaces as Well

COMBINING whatever value there is to reverse with the proven value of open white spaces, the American, Denver, has turned out a very sightly six column space, down 200 lines for Constance Talmadge in "In Search of a Sinner." That cut has been widely used in all parts of the country, and for good reason, for there is life and vigor to the pose; and poor printing cannot spoil it. In this case the printing was better than average, so it had every advantage.

Between swagger cuts and jazzy lines for the stories Constance Talmadge is about as easy to advertise as any star in the business. It is all there, but the advertising contract and the exhibitor who cannot use this material to advantage simply cannot write a good advertisement. In this American space it will be noted that the small white letters is largely lost, while the double title on the right not only gets over, but is read without eye strain, and the black figure is just as prominent as the black panel, and a better selling factor. A black panel should carry nothing smaller than a letter equivalent to a twelve point and titles should be no smaller than an eighteen point. Smaller than this is to throw money away.

—P. T. A.—

Will You Fit Into "Other Men's Shoes"

A Teaser First Used by Mr. Ramsey.

They were run for a week prior to the regular campaign, which was started with a six fifteen cut, which Mr. Ramsey's personal guarantee in a panel in the upper right hand corner. There was little text and the layout is good other than that the to be little used in theatrical advertising. Try the effect some time. It is like leading between the lines to one them up. The letter is the same size it was before, but it seems larger. Three-to-em spaces are leads on-third as wide as the type is high. This title appears to have been opened slightly, but not enough.

Mr. Ramsey does not get much out of his cut because it is too vague. It prints as a haze in which two faces can be seen, but there is not enough to it to make the use of an extractor worthwhile. It will probably show better in the reproduction than it does in the original, at that. Mr. Ramsey is a firm believer in this stunt puts Neilan on the map and it runs close to a double column when it does not drop the entire distance. He does not plan to use a definite space, but to use as much space as he needs for that particular display; which is by far the better way.

—P. T. A.—

Used Little Text to Tell About "Her Elephant Man"

ONE of the briefest advertisements we have seen in a long time is this three lines from Loew's Hippodrome, Baltimore. Merely the star and the title are named, reliance being placed upon the cut to get the rest over, but the result is so odd that it is probable that the result was obtained. So little text would be fatal as a rule, but now and them, for a novelty, some such stunt will get over to better effect than the most elaborate sales talk.

The title is attractive, the star is known, the cut is odd. The picture is sold on the cut plus star and title. We think the display would have been even better without the circular cut. Care was not taken to cut out the lettering, which is partly faded into the cut. It would have been worth the extra cost to have had the lettering engraved out instead of merely being etched. It would have given a cleaner, stronger result.

—P. T. A.—

Booms Director to Sell Film

MAKING Marshall Neilan a star in his own right, the Red, Jackson City, Mich., runs a two-column cut in a two columns headed "This is the man" with the below followed by a brief appreciation of the director and his work and a statement that his latest hit is "The River's End," which the house will show the following week. De Mille and Tournier are already trade names, and the addition of Neilan on the map so far as the patrons of one house are concerned. It is a good idea.
Minneapolis

Tri-State Gets Experienced Head.

John C. Moore, for the last year salesman for the Minneapolis Pathé Exchange, has been appointed sales manager for the Tri-State Film Exchange, Minneapolis. It was announced by Mr. Moore, who is a former Canadian film salesman of the northwest, his experience extending back over a period of fourteen years. At one time he was manager of the Metropolitan and the Majestic theatres, Rochester, Minn. After several years as a representative, he became connected with the San Francisco Universal office, managed the Universal’s Phoenix, Ariz. exchange and the Los Angeles Sunset Film Co., offices, coming from Los Angeles to Minneapolis.

Richard H. Fox Now American Manager.

Richard H. Fox, of Chicago, has been appointed manager of the Minneapolis American Film Company exchange to succeed E. Nelson, who has resigned. Mr. Fox was with First National three years at Chicago. Prior to that he managed the Orpheum Theatre, Quincy, III. The whole First National amusement business, Mrs. Fox is a member of Fred Stone’s company, and a daughter, Josephine, has appeared in pictures.

Pathé Gets Three Experts.

Appointment of three special representatives was announced this week by the Minneapolis Pathé Exchange. George C. Schafer, of New York, has been made a special salesman. Gerald Meyer, formerly of the Cleveland Pathé Exchange, has been made field salesman for Minneapolis. F. O. Peters, whose selling experience has been gained with Detroit Vitagraph and Minneapolis First National, has been made city salesman of short subjects.

Reisman Specializing in “Sex.”

Phil Reisman, manager of the Minneapolis Hodkinson office, left last week for a ten-day tour of South Dakota, to put over the sale of “Sex.” The picture has been sold to open the Minneapolis Blue Mouse. It will appear coincidentally next month at the St. Paul Blue Mouse.

Old Timers Get Together.

Minneapolis old timers in the film business had a reunion last week with A. McMillan, of Chicago, representative of the American Projecting Company, of that city, who is one of the oldest men in the industry. Mr. McMillan, with his brother Frank, invented the optigraph, a contrivance to put over the lens of a stereopticon, twenty-four years ago.

Exhibitors’ League Signs Universal.

Signing of an agreement between the exhibitors’ Protective League, an organization of the leading exhibitors of the northwest, and the Universal Film Company, providing for a non-competing proviso for all advertising matter used in films, has been announced by H. L. Mitchell, executive secretary of the league.

The first pictures to be distributed under the agreement will be “Heads Win” and “Good Roads”—both educational films—according to the announcement. The agreement was signed by agent of the industrial department of Universal, and Charles W. Gates, Aberdeen, S. D., president of the league.

Dominion of Canada

Hodkinson’s Canadian Outlet.

Announcement has been made by the Canadian Exchange Company, Limited, Toronto and Montreal, that the Canadian rights for “The Fly Cop” of W. W. Hodkinson Corporation of New York had been secured by the exchange. This will bring approximately forty new subjects to Canada during the present year, it is declared.

The Canadian Exhibitors’ Exchange is oper- as a subsidiary corporation of the Motion Picture Exhibitors’ Protective Association of Ontario, with headquarters at 34 Richmond street east, Toronto.

Cohn Doing P. L. Exposition.

S. W. B. Cohn, formerly at the Metro studio in Los Angeles, has become publicity director of the Famous Players’ Film Service, Limited, Toronto, and other cities, which is controlled by Jule and J. J. Allen. Mr. Cohn was an exhibitor in the Western States for twelve years before he joined the Realert forces.

H. R. Worden, for time the advertising man for Allen Theatre Enterprises at Toronto, is now out on the road with “The End of the Road,” the special propaganda feature handled by the Famous Players’ Film Service.

Harry Price with Famous Players.

Harry Price, of Toronto, has been appointed special representative in Eastern Canada for the Famous Players’ Film Service. Price has had long experience in the film business in Canada. Some time ago he was with Famous Players, after which he was associated with Regal Films, Limited. He has been the manager of both the Montreal and St. John offices of the Famous Players and knows the Eastern Canadian territory like a book.

Crown Features, a new Toronto, Ontario, distributing organization, has secured the rights for “Comedyart productions which are made by the Special Pictures Corporation of Los Angeles. One of the principal men with Crown Features is Mr. Irwin Unger, a veteran exchange man.

Distribution Film of Turf Classic.

L. E. Oulmet, of Montreal, president and general manager of the Specialty Film Import, Limited, has secured the Canadian distribution of the 1,000-foot picture of the British Grand National Steeplechase race of 1920. The exclusive privilege of taking moving pictures of the event was secured by Barker Company, of London, the Canadian rights for whose releases are controlled by the Anglo-Canadian Picture Plays, Limited. The Specialty Film Import, Limited, in turn distributes the releases in Canada.

Kansas City

Newman Has Larry Seeman Full Week.

Forest Nine, of the Vitagraph, reports business booming. The special comedies are going better and better. Vitagraph has special offers to make on them to smaller towns on the club plan. April 18, the Newman begins a week’s run of “The Fly Cop,” starring Larry Seeman.

Two Shows Given Before 11 A. M.

The freight strike has affected the Pathé office according to Manager Samuel Taylor in that they have been having some difficulty in getting return films. The Kansas City Post gave a special morning performance of “Bringing Up Father” at the Liberty Theatre, April 17, at 7.30 in the morning, 500 people were waiting to get into the house. Two shows were given at 8 o’clock, and at 11.30, and each time crowds of people had to be turned away.

Balsdon Visiting Vitagraph Branches.

George Baldson, division manager of the Vitagraph, visited Canada last week, and took the tour of the branches of his division. Mr. Baldson has succeeded Mathurn, who was formerly division manager of this section, and who is now in business for himself in Los Angeles, Calif. Vitagraph has moved shortly to the Kansas City Film Exchange Building, where they will have the entire third floor.

Film Salesman Injured.

R. H. Fairchild, salesman for the Vitagraph Exchange, was injured last week, at Conner’s Hotel, Joplin, Mo., when he slipped on a piece of a blanket and fell, deep gash in his leg. Five stitches had to be taken in the cut, and Mr. Fairchild is laid up for a week or two because of it.

K. C. Film Personalities.

General Representative of the Fox Exchange C. P. Sheehan visited in Kansas City a week.

L. R. Galesby has resigned from his connection with the A. H. Blank enterprise of Kansas City and is now with the Pathé in the capacity of special feature representative.

C. A. (Red) Jones, of the Pathé, is ill with a grip and is in a hospital. He hopes, however, and he expects to soon return to work.

The Equitable Film Corporation has been selected by Special Pictures Corporation to distribute their productions in Kansas City territory. The field consists of Southeastern Nebraska, Southwestern Iowa, Western Missouri and the State of Kansas. W. T. Coleman, the direct representative of Special Pictures Corporation, is making his headquarters in the Equitable exchange.

Baltimore

Payette Stays on with Triangle.

George N. Payette will continue to represent in Baltimore the United Picture Theatres, Inc., which has now taken over the Baltimore Distributing Corporation of the same.

The Local Airplane Pictures.

Moving pictures were taken by a Pathé cameraman of the presentation to the American Flying Club of Baltimore of its airplane by S. Proctor Brady, president of the Poole Engineering Company, on Thursday, April 8, at Dundalk airstatic manager for the Baltimore, Pathe representative in Baltimore arranged for the cameraman to be present. The pictures were taken for the new motion pictures.

J. F. Turner, formerly of the Baltimore News staff, and with Loew’s Hippodrome in this city at one time, will assume charge of the publicity work of the Marcus E. Loew theatres in the South and Southwest having received the appointment.

John C. Moore.

Sales manager for Tri-State Film Exchange, Detroit.
in Big Distributing Centers

Pittsburgh

What Exchanges Are Doing.

The All-Star exchange, managed by M. Feitler, and which handles the Brady and Warburton releases, will move on May 1 to the U.S. Auditorium.

Max W. Herring, of the Exhibitors' Film Company, has added the following subjects to his releases: Texas Guinan, "In the She Wolf," acclaimed, and eighteen-two reel Westerns.

The Quality Film Corporation has secured the Western Pennsylvania-West Virginia state rights on the Hillman Walker serial, "$1,000,000 Reward." 

Alexander Parks, well-known film salesman, has resigned his position with the First National and affiliated himself with the Metro exchange.

Pittsburgh Film Personalities.

Harry Williams, of the Standard exchange, is playing a number of engagements on "The Spoilers" throughout West Virginia at the present time.

Mike Hughes, formerly manager of the Pittsburgh Universal, has been connected with the Triangle in New York, spent a day at the local office recently.

Sam Fleischman is the new assistant cashier at the exchange. Mr. Fleischman was formerly with the New York Pathé.

Mr. Livingston, of the U. T. E. home office, spent a few days in Pittsburgh early in April breaking in the new manager of the local office, Frank L. France.

Eddie Wheeler, salesman for the Penn Film Service, is making an extended trip through West Virginia.

Personal Mention in Paragraphs.

Fred Lacey, for some time shipper at the Triangle exchange, is now managing Professor Gerechter's Oakland Theatre.

Frank Swartwood, formerly on the road with the Universal exchange, in Cincinnati, has joined the forces of the Crandall Film Company, and Herbert James, formerly of the Apex exchange, is now on the sales force of the Triangle.

Buffalo

Exchange Building Opens May 1.

The big film exchange building in Franklin street, just above Chippewa, will have a formal opening on May 1, according to an announcement by Henry W. Kahn, Metro manager. This building will house Metro, Universal, Vitaphone, Republic and United. The building is one of the finest exchange structures in the state. Mr. Kahn was the recipient last week of a bonus from the Metro office house for excellent business.

Jack Kelly Exploitation Man.

Jack Kelly, former member of the Evening Times sales staff, has resigned to accept a position as exploitation man at the local Robertson-Cole office, according to an announcement by El. Hayes, Buffalo manager. Mr. Hayes and Mr. Kelly are planning a big campaign on Carpenter, which will appear in the papers at the Broadway Auditorium on May 7. The name of the film feature in which he will appear will be announced from the firm. Mr. Hayes, Esther Fisch, who was with the local World office for five years, has succeeded L. P. Murphy as chief clerk and booker at Robertson-Cole. Murphy becomes a salesman and goes on the road, starting the week of April 19.

Hoy Addresses Exchange Men.

Mr. Hoy, of the Hoy Reporting Agency, New York, was the principal speaker at the recent meeting of the Buffalo Exchange Managers' Association in the Hotel Iroquois April 17. The local managers recently engaged the Hoy for a walking trip from exhibitors. Mr. Hoy explained the work of the agency. Allan S. Moritz, president, presided at the meeting.

Sharick "Going Up."

"Andy" Sharick, exploitation manager of the Buffalo Select office, is going up in the film world. As a result of his excellent work in this territory he was personally complimented by L. J. Selznick on the convention floor in New York, where, with five other publicity men, he was appointed a special representative to cover the territory large under the banner of Selznick's Flying Squadron. Mr. Sharick will have his headquarters in Buffalo, but will be ready to tackle a job anywhere in this country or Canada.

Weiss Quits Select.

Jerome Weiss has resigned as assistant manager of the Select office. Mr. Weiss contemplates dashing into business for himself. He has the good wishes of his friends.

Gardiner Bookings Big.

Bookings at the local office of Gardiner Films, Inc., continue to come in in excellent manner. "Eyes of Youth" was shown for a week at the Family Theatre, following its first run at Shen's Hippodrome several weeks ago. "The Lost Battalion" is going big in the town with the feature, and with its Overseas Jazz Revue being shown for four days recently at the Bijou Theatre, junction, to draw the usual success.

Florine Tours State.

O. E. Florine, assistant manager at the Republic office, went on tour of the state the week of April 13, visiting Olean, Jamestown, Hornell and Elmira. Mr. Florine reports business booming in the towns visited and exhibited especially to Charles Hutchinson in "The Whirlwind."

Cleveland

First National of Ohio Meet.

The First National Exhibitors Circuit of Ohio held a meeting of directors in Cleveland April 14, when matters to be taken up at the annual meeting of the First National Circuit in Chicago the last of April were decided upon. E. Mandelbaum, president, and W. E. Losek, general manager, will attend from Ohio.

Phil Selznick, formerly a Cleveland exchange man, now in Kansas City, was in Cleveland last week visiting friends.

E. J. Smith, Cleveland manager for Universal, is at Mt. Clemens, Mich., taking the bath in an effort to get rid of an attack of neuritis.

C. B. Film Company, Cleveland, has opened a Cincinnati branch, sending E. A. McAliffe, of Cleveland, to manage it.

Booher Becomes Salesman.

Joe Kremitz, for many years a booker in Cleveland exchange, has been promoted from booker to salesman at the Universal.

W. F. Seymour, Cleveland representative for Hodkinson, is in New York attending a managers' conference.

Dick Roche, of Cincinnati, has been engaged by the Cleveland office of B & B Film Distributors as Ohio salesman.

San Francisco

Co-operatives in New Quarters.

The Co-operative Film Exchange, San Francisco, has moved to 197 Golden Gate Avenue here. The firm has been in business for several years by the M. & R. Feature Film Exchange. It is now handling Pioneer pictures, formerly handled by the latter concern, and also the Royalty Film Exchange, in regard to future policies. The M. & R. Feature Film Exchange has moved to 54 Golden Gate Avenue, where quarters have been taken over with the Peerless Film Service, and independent features will be handled.

Attending First National Convention.

Fred Duhken, Jr., president of the Turner & Duhken Circuit, leaves this week for Chicago to attend the convention of the First National Exchange. Sam Y. Edwards, manager of the film exchange interests of Turner & Duhken, will also attend this gathering for the East promotions were made in the staff at the San Francisco office, N. H. Brower being made assistant manager and W. Preston, superintendent of the advertising and shipping department.

Baron Visits Los Angeles.

Edward Baron, manager of the San Francisco branch of the United Artists Corporation, recently made a flying trip to Los Angeles, while there conferred with Hiram Abrams, head of the organization. Ralph O. Proctor, assistant general manager, is paying the San Francisco exchange a visit.

Peerless Gets a Live Wire.

E. H. Emmick, of the Peerless Film Service, Inc., San Francisco and Los Angeles, has appointed Maurice F. Lowery manager of the San Francisco exchange. Mr. Lowery is one of the best known film men in this territory, having been with Triangles in its best days, and since his departure from France has been with Hodkinson and Realeart. A Peerless office will be established at Seattle an early date, and other parts of the country will also be invaded.

Vitagraph Happenings.

Walter Cree, for some time with National Pictures of San Francisco, of the Co-operative Exchange, has been made manager for Vitagraph.

Bernard Skinner, booker for Vitagraph in San Francisco, is visiting the Denver office to install a booking system and will return home by way of Los Angeles.

Manager Frank C. Burhans of the San Francisco branch of Vitagraph is wearing a smile that is getting broader every day. During the past sixty days 125 towns in this territory have been added to the list where Laramie comedies are shown.

Breathes Returns to Headquarters.

Jack Brechany, manager of the Equity Pictures Corporation, has returned to San Francisco from Los Angeles, where he started "The Confession" office that promises to be a long extended run.

James Dunn, representing the Louis B. Mayer Enterprises, is covering the San Francisco territory in the interests of Anita Stewart. Dunn has secured several engagements with Turner & Duhken.

J. L. Day is now on the road with the Circle Film Attractions, Pittsburgh.

B. P. Hubbard is the new feature representative of the Pathe exchange in the Pittsburgh territory.
MARSHALL NEILLAN has denied the story that he will not release his pictures through First National Exhibitors’ Circuit. Mr. Neillan also has expressed himself emphatically as regards the new producing affiliation with Albert A. Kaufman, who is now in New York.

In the first place,” said Mr. Neillan, “I wish to deny most emphatically the story which has been printed in certain papers that the productions which I will make abroad will go to a releasing concern other than the First National Exhibitors’ Circuit.

To Use Exact Locales.

“I have under way plans involving the production of some very unusual pictures, staged in the exact locales of the various plots, involving some of the most famous landmarks in England, France, Ireland, Belgium and Spain. These productions will, I feel, fill a long-felt want not only in this country but all over the world, due to the fact that for the past four or five years practically nothing but American-made pictures have been available to the motion picture public. These pictures will be distributed via the First National Exhibitors’ Circuit.

“Another matter concerns the producing alliance entered into recently by Albert Kaufman and myself. He wishes to repeat the fact as originally announced, that neither Mr. Kaufman nor I myself are interested in each other’s financial or distributing arrangements. Marshall Neillan Productions will be produced and distributed via First National just as in the past, and the only effect on these productions as a result of the affiliation with Mr. Kaufman will involve the physical staging of these pictures.

Use Same Studio.

“Properties and producing personnel of both Marshall Neillan Productions and Albert Kaufman Productions will be merged and shared by both organizations. A large studio will be occupied by both producing companies, the expense of which will be shared. Each will maintain a producing combination and in the execution of the plans concerning this alliance there will be experienced on the part of each organization a material saving in producing costs.”

Margaret Loomis Signs Up with Famous Players-Lasky

MARGARET LOOMIS, whose work in numerous Paramount Aircraft pictures has proved her as an adept actress, has signed a five-year contract with the Famous Players-Lasky Corporation, according to announcement made by that company. Miss Loomis’ first work under her new contract will be in William DeMille’s special production adapted from Leonard Merrick’s story, “Conrad in Quest of His Youth.” She and Kathlyn Williams will have the leading feminine roles, while Thomas Meighan will play the name part. Before entering this contract about three years ago, Miss Loomis was a classical dancer of note. After taking dancing lessons under the instruction of her instructor, she advanced to the social dancing conducted by Ruth St. Denis as a member of her road company in 1915. Following a month’s rehearsal, she made her first professional appearance on this stage.

In This Land of Opportunity
Even the Picture Field Opens Road to Deliver “The Goods”

MAX COOPER, chief usher at the Rivoli Theatre, has been appointed resident manager of the Criterion Theatre, which will open as a motion picture-musie house Saturday night, April 24. Cooper is the youngest theatrical managers on Broadway and his rise to the position reads like a Horatio Alger novel.

Cooper came to the Rivoli little more than two years ago as a page boy, from which he graduated to usher, then to chief usher. When Hugo Riesenfeld used the Sixty-third street music hall as a Children’s Theatre he sent Cooper there as acting manager. His unflagging courtesy at that time—especially in dealing with children—won him the first managerial opening, which is the Criterion. The Criterion’s house staff are: James Nimmick, property man; Ben Kelly, carpenter; Harry Livingston, electrician and Leslie Reed, chief operator.

MAY 1, 1920

Neilan Denies Rumored Intention of Ignoring Present Releasing Contract

At Least 2,000 Exhibitors Will Attend Theatre Owners’ Cleveland Convention

HARRY LEVEY, general manager of the industrial and educational department of the Universal Film Manufacturing Company, has been granted a leave of absence from Universal’s offices and is now making a trip to the West for the purpose of getting pictures for distribution. This is the first time that Mr. Levey has visited the West and it is his desire to see the country first-hand, and get an idea of the conditions that exist.

Harry Levey Reports Signing of Contracts with Exhibitors

J. FRANK BROCKLIS IN TOWN.

J. Frank Brockliss, the well-known English film distributor and the head of the house of J. Frank Brockliss, Ltd., of War-dour street, London, has just completed another round trip across the Atlantic and comes back this time bubbling over with enthusiasm concerning the many sales of Simplex Projectors, for which machine the Brockliss company is exclusive distributors in Great Britain.

“Our only distress is found in the fact that we cannot get Simplexes in sufficient numbers to supply all the demands. Said Mr. Brockliss, "but I believe that the arrangements just negotiated with E. M. Porter, general manager of the Simplex plant, will result in the satisfying of many of our customers.”

Sing a Song of Sing-Sing.

Bert Lytell favors in “Alias Jimmy Valentine,” his Metro feature, from the famous Armstrong drama.
Vidor Building Studio on Santa Monica Boulevard

KING VIDOR, producing features for the First National Exhibitors' Circuit, is building a new studio on Santa Monica Boulevard, next to the Jesse D. Hampton plant, which, to be in keeping with the story he is filming, will look after the fashion of a New England village. The buildings will be substantial and will be utilized for administration purposes, dressing rooms, etc. The courthouse, for instance, will be the big stage, and will be at one end of the street. The country hotel will house the dressing rooms. The schoothouse and the church will be used for props, wardrobe or business offices, and the cottages on each side of the village street will be real and be used for various technical and business purposes.

Mr. Vidor states positively that he will allow no palms to be planted in his New England village. He has had too much difficulty in finding locations for his New England stories in California. Practically every cottage in California boasts a beautiful wide-spreading palm tree in its front yard, he says.

The new studio will be ready for occupancy in about six weeks, and production will start on a new Vidor picture in about that time at the new plant even if the buildings are not all completed.

Artists to Produce.

An artist's colony at Laguna Beach has organized a film company to produce big, clean pictures which will be artistic from every standpoint—story, acting, direction and presentation. Hedda Nova has been engaged as star. Paul Hurst will direct for the new company.

The first picture to be filmed by the Laguna Del Rey Film Corporation will be from Lilith Perrine's story, "Byrd of the Dawn," a story dealing with the romantic history of early California.

The personnel of the new producing company includes: Lilith Perrine, producer; Gayne Peak, lecturer for the New York Board of Education and an authority on astrology; Frederick Palmer, of the Palmer Photoplay Company, and Paul Hurst.

Files Incorporation Articles.

"Articles of incorporation have been granted to the Marion H. Kohn Productions, Inc., of San Francisco, by the State of California to produce motion pictures. The stock, totaling $50,000, is capitalized at $200,000, fully paid in, and the officers are Marion H. Kohn, president; D. J. Chatkin, vice-president; J. D. Letterman, secretary, and George A. Oppenheimer, treasurer. The company is producing short subjects only, and the stars featured in these pictures are Grace Cunard, Polly Moran, Smilin' Jack, and "The Ileterate Digest" by Will Rogers.

Oakman Becomes Star-Producer.

Wheeler Oakman, who has finished his work in the Annette Kellerman comedrama which he has just completed for Sol Lesser, has been signed by Lesser on a long term contract, in conjunction with Harry P. Caulfield, to star in his own productions. Oakman has played the leading masculine role in "The Ne'er-Do-Well," "Mickey," "The Virgin of Stamboul" and other notable pictures.

While a new studio is being built for the Oakman productions and while preparation of other preliminary details are being made Oakman will work in two other productions to be made by western producers.

Polo to Produce Own Pictures.

Eddy Polo, at present a serial star for Universal, is to produce his own pictures upon completing "The Vanishing Dagger," a current screen novel. Under the new arrangement Polo will continue to work on the Universal lot, and all his future pictures, whether serials or features, will be released through Universal.

This was the agreement reached when the recent contract was made between Polo and Universal. Upon entering on his new producing plan, Polo will have his own staff and cut and assemble each film.

Under the agreement with Universal, Polo is to be paid a certain sum over the cost of each production, and, according to plans, two serials will be made each year.

With the assistance of an experienced director, Polo will direct his own pictures.

New Company at Work.

A new company has been organized to produce two-reel comedies by E. E. Reynolds and G. J. Taylor. The films will be offered to the distributing trade under the name of Taylor Made Comedies. One film has already been finished.

New Company to Film Bible.

A new company, formed by capitalists of Pasadena, to be known as the San Gabriel Film Corporation, has been organized to produce scenes from the Bible. The company plans to take over the old San Gabriel Hotel, now being used as a Masonic Lodge Home, for a studio. A. L. Hamilton, of the Pasadena City Commission; Charles N. Post, of the National Bank and Trust Company; E. De Witt Smith, R. C. Kumler and A. L. Phillips are officials of the new company. C. S. Taylor is secretary and treasurer.

Sheehan in Los Angeles.

Howard Sheehan, western manager for Fox Films, with general offices in San Francisco, has arrived in Los Angeles on the last leg of a trip which covered Minne- sota, Oregon, Nevada, California and Arizona, all of the territory under his supervision with the exception of Alaska and Hawaiian Islands.

Mr. Sheehan says this is the big year for films and that he has Fox pictures represented in every town of over 500 inhabitants in his jurisdiction.

Arizona Exhibitor in Town.

George A. Mauck, a prominent exhibitor of Phoenix, Ariz., who has been in Los Angeles for a week, reports that business is very good in his territory. Mr. Mauck controls the Columbia, one of the leading theatres of Phoenix, as well as eight other houses in the state, and is building a new theatre in Phoenix. He will seat 2,000 persons and be the best equipped amusement house in the state when it is finished.

Atkinson Off to New York.

W. E. Atkinson, general manager of Metro, has left for New York, after a few days' visit at Metro's West Coast studio in Hollywood.

Edna Purviance Injured.

Edna Purviance, leading woman for Charles Chaplin, was seriously injured at Wilshire and South Harvard boulevards when the automobile in which she was riding was struck by a machine driven by two unidentified negroes. Miss Purviance was the only one injured. She sustained a deep laceration on the right side of her face, and it was hoped his nose to her cheek, caused by the broken glass of the machine.

The machine in which Miss Purviance rode was turned around and around several times by the impact with the other car and came to a stop 150 feet from where it was struck. The car was badly damaged and the negro driver driven by the negroes was a total wreck.

Studio Shots.

Jane Novak has filed suit for divorce from Frank A. Newburg, to whom she was married five years ago.

John H. Blackwood, who has been ill for the past six weeks, has returned to his desk in the Inco scene department.

Mary Pickford has recovered sufficiently from her nervous breakdown of last week to resume work on "Hop O' My Thumb."

Pelli Trenton has returned from the American studio at Santa Barbara, where he has been working in "The Money Moon" for the past six weeks.

Director Webster Cullison has taken the Antonio Moreno and Pauline Curley serial company to Balboa Beach to make the first scenes for "The Vedled Woman."

Edward Dillon, film director, left for New York immediately upon completion of the Selznick picture "The Fi- gurehead."

Edward Dillon, film director, has been divorced by his wife, Frances Dillon, on the grounds of desertion.

Marshall Neilan presented Wesley Barry, the freakey bod actor, with a motor-propelled backboard on Wesley's thirtieth birthday. You can't make Wesley believe that it is unlucky.

Ted Taylor, director of publicity at Metro's western studio, has resigned to take up other publicity lines.

Bobbi Harron came out to the coast to spend the holidays with his family, but he says he's going right back to New York immediately after the party.

Clara Kimball Young has returned from Chicago and is making preparations to begin on a new production, "Mid-Channel," within a few days.

Olive Thomas has arrived to make her next Selznick picture on the West Coast under Director Larry Pringle.

Clarke Irwin is back in the publicity department at Goldwyn.

W. K. Howard is temporary manager of U. City, pending the appointment of a permanent general manager.
Robert Gordon Photoplays In Preparation
With Star Who Has Worked Way to Fame

RISE," to quote Noah Webster: "To ascend, begin to stir, grow upward" and, among other meanings, "to appear above the horizon." The latter definition has a peculiar significance to Robert Gordon, whose rapid ascent from an extra to a co-star in films has had his admirers among the followers of motion pictures, but exhibitors, and now, producers.

There is no doubt that Bob has "grown upward," since his introduction to the silver sheet, in size, ability and possibility, for a producing company now under Fremont Horback's guidance, has been using him as one of the star attractions in a scheme of 'The Clouds Roll By.' The owners are W. A. McCaneey, H. A. Fuller and R. B. Taft...

The plays will be carefully selected as suitable material for Mr. Gordon's boy characterizations. It will come as welcome news to the exhibitor who feels the need of a supply of wholesome, heart-interesting productions exploiting the American boy.

Hammons and Skinner Attend Dinner to British Notable

Sir ROBERT KINDERSLEY, G. B. E., governor of the Hudson's Bay Company, was the guest at a dinner given recently at the Hotel Interlaken by the New York staff of the company. Sir Robert is one of the outstanding figures among British business men today, and a notable assemblage of New Yorkers, including the British and French consuls, were present to meet him. Motion picture interests were represented by Messrs. E. W. Hammons and G. A. Skinner, of the Educational Films Corporation.

Celebrate 25th Anniversary.

Sir Robert's visit to this country is to attend the celebration of the 25th anniversary of the incorporation of the Hudson's Bay Company. This celebration will be held in Winnipeg, Edmonton, Calgary, Victoria and Vancouver in May. One of the features will be the exhibition of motion pictures of the Hudson Bay territory in leading theaters which have been leased by the company for the occasion. These pictures were made by the Educational Films Corporation.

Hudson's Bay Company is heavily interested in Education Corporation, these arrangements having been completed by Mr. Hammons on his recent visits to England.

Charlotte Merriam in "The Honey Bee.

Charlotte Merriam is a pretty little actress of seventeen who is seen in the vivacious role of "Blondie" in "The Honey Bee," with Mme. Marguerita Sylva. During her two years' motion picture career she has made an enviable reputation for herself in comedy parts. However, like many other artists, who, including her beauty have given them a start in pictures via the comedy route, little Miss Merriam has set about breaking through to dramatic work and is working toward that end.

Chinese Tourists Interested in Films.

C. H. Chu, consul general for China, and Judge Peter Hing, of Canton, China, came to Los Angeles on a tour of investigation of Southern California industries. The visitors are especially interested in the manufacture of motion pictures and—motor trucks.

New Developing Plant in Tampa Booming Florida.

As a Producing Center

UNDER the name Pandora Film Company, a concern has been organizing at Tampa, Fla., for developing pictures. A plant has been made there, a great convenience to companies now at work in that territory. Formerly the negatives had to be sent to New York, which took several days' time.

The establishment of the developing plant, with a complete studio in connection, it is thought, will bring many new companies here.

Eleven Big, New Picture Theatre Projects are Planned or in Operation in Country

ONE of the best motion picture theatres of the Penn Amusement Company is the Venango Theatre, which has been opened recently at Oil City, Pa. Located in the old Parsons block between the I. O. O. F. and the buildings, it is doing a volume of business that augurs well for its future. The main auditorium has 613 seats and the second floor has 200 seats. The theatre opened with Douglas Fairbanks in "When the Clouds Roll By." The owners are W. A. McCaneey, H. A. Fuller and R. B. Taft. Max C. Bridwell is manager. The house has many beautiful features.

The Majestic Theatre, of Benicia, Cal., is another new theatre of especial attractive-ness. It cost $75,000 and seats 500. The stage is large enough to handle small shows and musical acts. The organ cost $14,000 and is played by Frank Horback. The house abounds in growing ferns, potted plants and flowers. The interior scheme is mulberry, blue and gold. Manager W. B. Crooks is considering the erection of a theatre in either Sacramento or Oakland.

On or about May 1, Manager C. M. Cooper, Jr., will complete the Riggan Opera House in Henderson, N. C., which will cost $175,000 and, it is said, will have the largest stage between Washington, D. C., and Atlanta. There will be 1,300 seats, including four boxes, making it quite a theatre for a town with a population of 5,000. A $15,000 pipe organ will be installed.

Raymond Pfiffer, formerly a film salesman in Wisconsin for the Mid-West Distributing Company, of Milwaukee, is operating the Princess Theatre at Chilton and building up the patronage through the presentation of big features. He has also been running the Elite Theatre in New Holstein.

Two new picture theatres, each to seat 600, are planned for Winona, Minn. These will increase the number of local houses to eight.

The Kent Construction Company will build a picture theatre to seat 1,100 in Duluth. It is hoped to open it by August 1. The house will cost $60,000.

A. H. Blank, of Des Moines, will build a $100,000 picture theatre in Ames, Iowa, this summer. It will be called the Rialto. W. F. Sweet and F. Kelly are building a $20,000 community theatre in Seattle.
HARRY GARSON presents CLARA KIMBALL

YOUNG

in
"THE FORBIDDEN WOMAN"

From The Famous Story
By Lenore J. Coffee

The picture that drew over 40,000 paid admissions in one theatre in two days and that is pleasing hundreds of thousands of picture theatre goers everywhere, a sumptuous production. See your nearest Equity Franchise Holder NOW

DISTRIBUTED BY
EQUITY PICTURES

CORPORATION

NEW YORK
MEASURING the value of any picture on the market is a simple process requiring only the actual Box Office reports of business done throughout the country.

It is on that basis alone that Clara Kimball Young in "THE FORBIDDEN WOMAN" can lay its claim to being one of the biggest financial and artistic successes of the 1920 season.

We did not advertise it as being bigger than "Eyes of Youth" yet reports in this office show a greater total of business done on "THE FORBIDDEN WOMAN" than on "Eyes of Youth."

As a showman you must acknowledge that the one thing that concerns you is Box Office receipts and profits, therefore, an immediate playing engagement arranged thru your nearest EQUITY Franchise Holder will greatly swell your bank balance for the present 1920 season.

We direct special attention to an announcement, the most important announcement Equity has ever made to appear in the trade papers next week. It will carry the news of the greatest Clara Kimball Young picture ever released promising exhibitors unquestionably the biggest winner of the year. Watch and wait!

EQUITY PICTURES CORPORA TION
AGELIAN HALL — NEW YORK
Benjamin Prager Succeeds Isaac Wolper as Mayflower Head; McKay Is Promoted

I SAAC WOLPER on April 15 announced his resignation as president of the Mayflower Photoplay Corporation in order that he might start production immediately under his own name. He will be succeeded by Benjamin A. Prager, who until now has acted as vice-president.

Mr. Wolper stated that he is retiring from the active management of the Mayflower organization because of a disagreement in policy with which he will no longer take part in directing the company's affairs. Mr. Wolper announced that he will keep his stock and will hold himself responsible for all concern every possible co-operation calculated to promote its success.

"I have been contemplating for some time producing under my own name," said Mr. Wolper, "as I believe there is a bigger future for me by operating in this manner. At present, I am hunting for offices, and as soon as I can 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."

It was the work of Mr. Wolper that resulted in the organization of the Mayflower Photoplay Corporation in 1918 and through him the arrangement was made with George Loane Tucker, which was responsible for producing 'The Miracle Man,' one of the most successful motion pictures ever made. As head of Mayflower, Mr. Wolper is credited with having accomplished many big things, which, according to Mr. Prager, is the reason the company is anxious to have him retain his Mayflower stock.

Mr. Prager's first announcement as president was that John W. McKay, former general manager of distribution, has been promoted to the position of general manager of Mayflower. Mr. McKay has also been with the company since it started and this step upward is in reward for his untiring services.

"At present," said Mr. McKay, "deals are pending for the manner in which these pictures are to be produced, but so far no transactions have been closed. We have a number of very big productions for 1920, and we want to be sure that we choose the best sites and will present the features before the public, thus insuring the maximum of success for each picture."

Charles A. Giles Is Building New Theatre in Framingham

W ORK will soon begin on the erection of a theatre in Framingham, Massachusetts, to be one of the best equipped theatres in New England. It will be called the St. George and will seat 1,800. The theatre is primarily to be used as a picture house, it will have a complete stage equipment and a stage ample in depth and breadth to accommodate any form of theatrical or dramatic entertainment. It will have an organ costing more than $25,000.

The interior will be an adaptation of the Adam style, with pale turquoise blue as a foundation for the color scheme, relieved by dull gold. The ceilings will be in gold. The draperies will be a rich tone of pale mauve and the hangings will be in a deeper tone of the same, verging on crimson. The electric lighting will be devised so that at all times the house will be illuminated without detracting from the intensity of the picture on the screen.

The theatre is designed and will be built under the direction of Blackall, Clapp & Wittemore, architects, and will be owned and operated by the George A. Giles Company, which has a chain of theatres throughout New England, including the St. James Theatre in Boston. Mr. Giles is president of the Greater Boston Exhibitors' Association.

North to Direct for American Cinema

Wilfred North has been engaged by the American Cinema Corporation to direct a new production for them. An original script by N. Bartuster Morse is the vehicle.

Henley to Direct Faversham

News of unusual importance is contained in the announcement by Myron Selznick that Hobart Henley will direct William Faversham in the second of the series of Selznick Pictures Corporation productions in which the famous actor will be starred.

Points to Christie Funmakers as Proof American Commodies Are Popular Abroad

REGINALD WARDE, exporter of Christie Comedies, who has just left the West Coast to return to his New York office after an extensive observation of film production in Los Angeles, has taken exception to the remarks published by John Hoyt, in which he declares that Europe likes our American drama, but frowns on our comedies because they lack plot.

Mr. Warde says that the answer to this assertion is that in England alone the Gaumont Company, a house of high reputation for quality, has issued every one of the Christie Comedies produced since 1916, when the first one was made, and that all Christie Comedies have been sold for the entire European territory up to the end of 1920. He also says that many countries are making offers for the series of 1921.

Gaumont is now ready to renew the contract for two-reelers and secure an option for 1922. Christie is booking into the best theatres in England with wide advertising throughout the trade and to the public, and no comedy is better advertised or more widely booked throughout the United Kingdom.

Shown Throughout the World

Mr. Warde continues: 'Christie Comedies are shown in every country in the world and we will challenge any comedy producing organization to show more countries where sales have been made for the entire product.' He also calls attention to the fact that individual countries are making just a few, but the entire output, which, with two-reelers made by Christie under other brand names, amount to 397 pictures during the past three years.

"It creates a unique record," says Mr. Warde, "that never once in any country has the same film been copyrighted in order of any form of theatrical or dramatic entertainment. It will have an organ costing more than $25,000.

The theatre is designed and will be built under the direction of Blackall, Clapp & Wittemore, architects, and will be owned and operated by the George A. Giles Company, which has a chain of theatres throughout New England, including the St. James Theatre in Boston. Mr. Giles is president of the Greater Boston Exhibitors' Association.

"The Dream Cheater" Makes New Kerrigan Booking Mark

REPORTS from nearly all Hodkinson managers the past week reveal a higher spot booking mark on "J. Warren Kerrigan's newest Robert Brunton production, 'The Dream Cheater'" than on any previous Kerrigan-Brunton picture since the star's amalgamation with the noted producer and scenic expert a year ago.

Considering the wide vogue enjoyed by Kerrigan's "The Joyous Liar" and "The Lonedale Operator," a second successful picture to date, the great volume of contract bookings on "The Dream Cheater" substantiates the Hodkinson claim that the star has caught on with exhibitors and the picture-going public alike as never before in his long career.

An outstanding feature of "The Dream Cheater" is the perfection of its casting. Some of the best known players of the screen and two former stars of the legitimate stage support Kerrigan in this picture.

Steelie Made Controller

Announcement has been made by General Manager Sam E. Morris, of Select and Repro, that Charles Steele has been appointed controller of the various Selznick enterprises, including Select, National and Republic. Mr. Steele, it is made known, is devoted to this position from auditor of Republic.

Louise Huff's First Selznick Film

Following the announcement last week of the acquisition of Louise Huff as a Selznick Enterprises star, comes the statement that the first production featuring Miss Huff will be "Dangerous Paradise." The second production will be "False Pride."
Robertson-Cole Signs Pauline Frederick for a Series of Special Productions

Robertson-Cole definitely announces that it has entered into a contract to extend over a period of several years with Pauline Frederick. The noted emotional screen star will appear in a series of super-productions, beginning at the termination of her present contract. Miss Frederick's contract provides for an additional link in the chain of special attractions with which Robertson-Cole is binding itself to the good will of both exhibitor and public.

Miss Frederick is conceded one of the biggest favorites with the motion picture public. In recent years, she has drawn stories of modern American life, always with strong love interest, and not infrequently tinged with a mystery motif. Miss Frederick is scoring month after month.

To Make Four Pictures a Year.

Never artificially advanced by exaggerated advertising campaigns, her success is based on her own good work and has been growing better, and of wider, and of more compelling nature with each Broadway and national success.

Robertson-Cole signed Miss Frederick as part of its progressive plans to obtain the productions of those stars which will win most continually and most certainly for the exhibitor. It feels that Miss Frederick fits these qualifications as nearly as any of the many stars and attractions which it has placed under contract during the last few months.

When Miss Frederick starts making her productions for Robertson-Cole, unusual efforts will be made. At least three months, and in some instances more, will be taken to complete each of the pictures. The maximum time which will be produced in any one year will be four. In this way Miss Frederick will have an opportunity to make the biggest and best pictures of her career.

Looking for Big Stars.

Fully realizing the value to the exhibitor of profitable stars, Robertson-Cole is not going to complete its work of engaging great attractions with the signing of Miss Frederick. It is thoroughly combining the motion picture market, not from the standpoint of which star has been advertised most, or one with whom it will be difficult to get to a momentary height, but in an effort to ascertain which of the stars are winning most consistently at the box office, as well as to seek other stars, in picking new names it is always influenced by the continued drawing power of a star over a long period than by its momentary force which is brought to bear. In short, Robertson-Cole wanted in the case of Miss Frederick a star who positively does draw and whose name appears in electric lights, rather than a name to boast about, and this policy is to be pursued in the signing of all other stars.

First Republic Serial Had Wide Publicity Preparation

IN announcing the release on April 18 of the opening episode of "The Whirlwind," the serial starring Charles Hutchinson, and the first serial to be released by the Republic Distributing Corporation, President N. C. Busch is calling attention to the advance work done on it.

Republic began its national campaign of publicity and advertising, according to Mr. Busch, the day that "The Whirlwind" was contracted for. Not only were advertisements carried in papers where they would attract the most attention, but through Republic's publicity department, news stories and specials were sent out to newspapers from coast to coast.

By the time the first episode of the serial is shown, exhibitors will have received advanced advertising of a general nature that only requires a follow-up by the exhibitors to put the attraction over in great shape. It is the first of a series that Republic will release this year and nothing has been left undone that will contribute to its success. The second is now being made on the West Coast and negotiations are pending for more.

Robins Film Buys "Blind Love."

Nathan Hirsh, Aywon Film Corporation, handling the distribution of Bacon's "Blind Love," starring Lucy Cotton, has sold the northern New York territory to the Robbins Film Corporation, Utica, N. Y. The Robbins Film Corporation will present Bacon's picture as a special attraction, featuring the star, the author, Max Marcin, and the all-star supporting cast.

Pathe to Release "The Third Eye," Its Third Serial of the Year, on May 23

THE announcement by Pathe that the Gasnier Production, "The Third Eye," co-starring Warner Oland and Eileen Percy, would follow "Daredevil Jack" on the serial program of that company, designates May 23 as the day on which that third fifteen-episode serial of the year will be released by Pathe, and indicates the elaborates plans of the company for its 1920 serial program.

The first offering of the year, "Daredevil Jack," released February 15, was produced at the Robert Brunton studios. "Trailed by Three," which began its run on April 3, is an independent production from the Arthur F. Beck Serials Productions, Inc., while Pathe's next offering comes from the Astra Studios of Louis J. Gasnier.

At present Pathe serials in the making are in production at two studios, the George B. Seitz studio in New York and the Astra plant in Glendale, where Ruth Roland has her company at work on a new episode film.

The Seitz studio is the scene of activity for two companies, the Seitz unit which is producing a serial in which Mr. Seitz will co-star with Marguerite Courtot, and the Juanita Hansen Company, which is making headway on a scenario written by Seitz and being directed by Bertram Millhauser.

Charles Hutchinson is now in Los Angeles, and the present plans call for him to start work on his first serial under his new contract with Pathe on April 19, at the Brunton studio. When Hutchinson commences actual work at the Brunton studio there will be four companies producing Pathe serials.

Shurtleff Starts Another

Based on Jack London Tale

INAL scenes have been shot for the C. E. Shurtleff, Inc., production of "Blazing Daylight," Jack London's novel of the North, enacted by a cast that includes Mitchell Lewis, Helen Ferguson and William V. Mong. The picture, which was made at the Metro studios in California and in the Truckee snow country, was directed by Edward Sloman and will be released shortly by Metro.

FILMING of "The Mutiny of the Elsinore," the second Jack London story to be picturized for C. E. Shurtleff, Inc., will begin within a fortnight at the Pathe studio. President C. E. Shurtleff and Director Slo- man have gone to San Francisco on a hunt for locations.

A ship will be chartered. Many of the exciting incidents in the story occur on shipboard, and Messrs. Shurtleff and Slo- man are looking for a sailing vessel of the type that Jack London loved. "Blazing Daylight" is a story of Alaska in the days of the golden record. Jack London appears in the titular role. The cast also includes Arthur Edwin Carew, Gertrude Astor, Edward Jobson, Allen, Louis Morrison, Newton Hall, Robert Bol- der and Aaron Edwards.

Numa Has Exploitation on "Return of Tarzan" Picture

THE Numa Pictures Corporation, which has been reticent about the disposition of a return of "Tar- zan" picture recently completed, now says there will be special exploitation on it soon. From its offices in the Longacre Building, New York City, comes the word that the exploitation will be coincident with the release of the picture.

An announcement tells of high praise accorded the feature by film men who have witnessed private showings, and declares it represents the biggest and most artistic Edgar Rice Burroughs tale heretofore offered exhibitors. Gene Pollar plays the title role.

Exhibitors Acclaim "Blind Love."

Max Marcin's novel, the screen version of which was made by Gerald F. Bacon, under the title "Blind Love," with Lucy Cotton in the starring role, has made a big success on the screen, according to advice received from exhibitors throughout the country who have run Mr. Bacon's picture as a special attraction.

In the supporting cast are George La Guere, Edward Durand, Bert Leigh, Frank O'Connor and James F. Cullen.
Jose to Direct Geraldine Farrar's First Picture for Associated Exhibitors, Inc.

Edward Jose will direct Geraldine Farrar for Associated Exhibitors' productions.

W. W. Hodkinson Announces Completion of "Silent Barrier," by Louis Tracy

THE W. W. Hodkinson Corporation announces the completion of "The Silent Barrier," the first of Louis Tracy’s stories which read novels produced for the screen by Louis Tracy Productions, Inc. It is now in the process of cutting and titling at the Leah Baird studios, Cliff- ford N. Burr, the supervisor of William Worthington, one of the best known of American directors.

"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 Ballets, 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 sledge races, skiing competition and other difficult mountain-climbing feats.

"The Silent Barrier" was acted by an all-star cast including Sheldon Lewis, Gladys Hulett, Fuller Mellish, Florence Dixie, Donald Cameron, Corinne Barker, Mathilde Brundage, Jack Raymond and Joseph Burke.

The first Louis Tracy production will in all probability be released by the Hodkinson organization the latter part of May, to be preceded by an extensive national advertising campaign.

Fox Signs Eileen Percy to Long-Term Contract as Star

O. E. E. excellent has been the work of pretty Eileen Percy in "Leave It to Me" and "Big Jim O'Kane," future releases in which she appears opposite William Russell under the direction of Emmett J. Flynn, that she has been signed by Fox Film Corporation to a long-term contract. Miss Percy will be starred, and in the near future will begin work in her first stellar production under the direction of Mr. Flynn, with whom she has been associated both in Fox and in American Film Company photoplays. Announcement has not yet been made as to what story will be used to introduce the newest star of the screen.

Miss Percy has a delightful personality, and a face as attractive as a movie can come. She has an excellent advantage on the screen. Although she is not yet in her twenties, she has had a wide experience on the stage. While working as a stage nurse, Percy picture will be started within the next fortnight at the William Fox studio in Hollywood. The story is of the light comedy type, a line of work for which she is admirably equipped by both nature and experience.

Denison Clift Is Directing Own Stories for Fox Film

DENISON CLIFT, for three years one of the best known scenario writers in the business, is now enjoying the distinction of directing his own features at the Fox West Coast studios.

Mr. Clift has long been a writer of powerful emotional stories and he has prepared the continuance for his own stories; in addition he is today directing and cutting his own pictures, making him one of the best all-round picture men in the game.

A series of fourteen continuities, some of them of his own original stories, has been written in fifteen months by Madeline Traverse; in addition Mr. Clift has written some of the best stories for Tom Mix, Gladys Brockwell, Peggy Hyland and other Fox stars.

Mr. Clift is a young man of university education who entered the writing end of the game under Cecil B. deMille and Thomas H. Ince in 1917. He has just finished directing the current Madeline Traverse production, and is now engaged in writing two other Chevrolet pictures, which he will shortly direct.

Engineer Joins Bray Technical Staff

The industrial division of the Bray Pictures Corporation announces the addition to its staff of a well-known engineer. Mr. Strickler, a graduate of the Armour Institute of Technology, Chicago. He has since been engaged in engineering work of various kinds, but specializing mostly on that requiring a keen analytical ability for machinery.

Exhibitor Cancels Low Price Semi-Century Contract to Pay More

The spectacles of an exhibitor deliberately cancelling one contract involving moderate rental in order to make a new contract for the same picture at a higher rental have been written into history last week in Denver. The manager of the America Theatre in that city abolished its contract, which had three months yet to run, in order to sign a new contract for nine ensuing releases of Vitagraph's Larry Semon comedies.

The new contracts involve a very much increased cost for the America, but the latter's manager declared the sacrifice he made was justified by his assurance of tying up the first-run bookings of the "million-dollar" funny man in Denver.

Vitagraph exchange men believe this is the first time in booking annals that such a thing has ever occurred. The company reports that it reflects a condition of competition for its star comedian all over the country.

Larry Semon's latest release, "The Fly Cloak," is declared to have created widespread interest. His next will be "School Days."

Bioscope in Tampa to Make Slapstick Lather

With Bathing Beauty

LAPSTICK comedies with bathing girls galore, being made at Goldstein's Springs, near Tampa, Fla., by the Bioscope Film Company, which has purchased seventeen acres and erected studios and bath houses. The concern is a local one principally.

The trustees are A. B. McMullan, president of the Kiwanis Club; Charles H. Brown, president of the board of trade, and W. L. Jones, manager of the Alcazar Theatre, part of the managing staff. Bert Tracy is the director. Vida Kadar, formerly of Sunbeam Comedies, has arrived to be starred in some of the pictures. Another member of the staff, Edward Lawrence, known as "The Silver King," who is back in pictures after a long illness. The company recently completed its first feature, the title of which is "Introduce Me Quick," and is preparing to make a number of others. The enterprise is a permanent one.

May 1, 1920
Poli Books Selznick Pictures.

No better proof of the quality and popularity of the Selznick and Republic productions has been offered recently than that which was made this week by Sales Director Charles Rogers, of Select and Republic, to the effect 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 Men." In addition to this Mr. Rogers made public this week the fact that the Keith and Proctor circuits have booked the last two named Republic productions.

"Evil Eye" Serial Making

New Box-Office Records

THE Evil Eye," the new Hallmark serial by Roy L. McCordell, in which the lightweight champion, Benny Leonard, is starred, has opened in a number of theatres in New York to remarkable business.

Many exhibitors who had placed bookings made a wise speculation on Benny Leonard's popularity, not only in New York City, but in every section of the country, as proved by the attendance at the lightweight as he "stepped" onto the screen in the first episode of the serial, "Below the Deadline.

As reported by one exhibitor, "I did not think I was taking any great gamble on booking Benny Leonard in 'The Evil Eye,' for I knew that Benny's name is a real box-office bet and that he has a wonderful following. When I opened my doors for the first performance of 'The Evil Eye,' I found I was right in my assumption, for the crowd waiting at the box-office was concrete dollars-and-cents-evidence of the boy's popularity."

In the supporting cast are Stuart Holmes, Ruth Dwyer, Marie Shotwell, Mme. Martini, Leslie King, and Glenn Kunkle. The story is still on the coast, where the last few episodes are now being made under the direction of J. Gordon Cooper with Wally Van supervising.

von stroheim in new york.

Erich von Stroheim, Universal's director whose "Blind Husbands" created a stir in the film world several months ago, has come to New York to supervise final cutting and editing of his latest creation, "The Devil's Pass Key," a Universal-Jewel production of Parisian life, loves and intrigues. He says "The Devil's Pass Key" is a great improvement on "Blind Husbands" in the way of characterization, settings and verismimilitude.

Inter-Ocean Will Continue to Export Despite Conditions in the Foreign Market

THE attitude of Inter-Ocean Film Corporation in the present foreign film crisis is again defined and explained in a statement issued from the New York offices of the company. The statement sets at rest rumors which have gained currency in domestic and foreign film quarters as to the nature of Inter-Ocean's foreign trade policy in the future.

"Despite the statements of a certain well-known exporter who maintains that the American manufacturer cannot hope for a ready market for American productions until the exchange in Europe is stabilized, Inter-Ocean Film Corporation urges a continuation of export trade with the assurance to the American manufacturer of a fairly marginal profit on the sales of his product to foreign territories," according to the statement issued.

"The rise of the pound sterling during the past week to a point where it is almost safe to assume that it is on its way to normal exchange is indicative of the strengthened position of foreign trade. This emphasizes the statement recently made by Mr. Schlesinger, manager of the department of foreign film sales of Inter-Ocean Film Corporation.

"While Inter-Ocean concedes that profits will not be as large as heretofore, it feels that the present foreign crisis demands no let-up in exports. This conclusion is based on the desire of Inter-Ocean Film Corporation and several other export companies who have expressed their willingness in statements in the trade press to lend a helping hand to the foreign buyer who is now supposed to be having difficulty in foreign exchange. Furthermore, inactivity in the foreign market would seriously hinder the future of foreign trade.

"Inter-Ocean Film Corporation will continue to export American films in large quantities despite the present condition in foreign markets. It maintains that a continuation of exports is the only means to the solution of the problems which at present beset the industry."

For the love of Mike, do not miss the red letter in the back of the book next week.

"Mountain Madness" for Early Release.

The second production to be completed for the Republic Distributing Corporation by the Lloyd Carleton Productions Company is "Mountain Madness," it is announced this week. The picture will be distributed through Republic.

Although no definite release date has been set, a late report states that it will be available for exhibitors within the very near future. "Mountain Madness" was written by Anna Alice Chapin. Lloyd Carleton directed.

Inter-Ocean Film Announces Its Releasing Plans for 1920

A WIDE variety of subjects is offered to foreign buyers this year by Inter-Ocean Film Corporation, according to a statement issued this week from the New York offices of the company. The 1920 list of Inter-Ocean releases is said to embrace a number of "special" productions which will be obtained for exclusive foreign distribution from the ranks of many well-known producers. In this connection plans have already been made with a number of independent producers for the acquisition of several "specials," the titles of which will be announced as soon as details are perfected.

Conspicuous among Inter-Ocean's 1920 list of releases is the series of Louis Tracy Productions now in the course of production by Gibraltar Pictures, Inc., under the direction of William Worthington.

"Gift Supreme" Another.

"The Gift Supreme," recently acquired by Inter-Ocean Film Corporation for exclusive foreign distribution, is another of Inter-Ocean's 1920 releases. The production was made by the McCamley's Photoplays, Inc. The productions will be backed up by an extensive advertising and publicity campaign in the domestic and foreign trade press, which is to be conducted under the supervision of A. L. Feinman, in charge of Inter-Ocean's advertising and publicity.

Praises Nazimova Productions.

E. C. Bostick, managing director of the Merrill and New Strand theatres in Milwauk ee, predicted, after witnessing a special showing of "The Heart of a Child," that this new Nazimova production will be more popular than any previous picture made by the Russian artiste. Mr. Bostick is noted for his conservative estimates of screen work, so that Metro, as sponsor of the Nazimova productions, regards his particular praise of "The Heart of a Child" as worthy of special note.

Hey Diddle Diddle, the Kid and the Fiddle, the Boy Went Off to Spoon—Pardon—War.

Getting away without a poet's license on "Humoresque," a Cosmopolitan production on the Paramount-Arcaft schedule.
Goldwyn Pictures Open New House.
The Triangle, a new Pittsburgh theatre, was opened in the East Liberty section of the city on April 3, with a complete Goldwyn program. This is the second Pittsburgh house to be introduced with a full bill of Goldwyn Pictures, the other being the Blackstone, opened last August.

The Associated Theatres, of which Nathan Friedberg is the managing director, operates the Triangle. It seats 1000, cost about $75,000 and is classed among the finest theatres in the city. It is under the same management as the Alhambra, East Liberty; Garden, Northside; and the American, Southside. In all of these houses an appeal is made to a discriminating public.

Fox Installs Equipment for Original Novelties Subtitles
The novelty of the art subtitles introduced in the William Fox production, "Molly and I," in which the wisest little Shirley Mason made her second bow as a Fox star, has caused such wide and favorable comment that the producer since has completed arrangements to follow "Molly and I" with other film similarly titled.
"Molly and I" was a screen adaptation of Frank R. Adams' novel, "Molly and I and the Silver Ring." Miss Isabel Johnston was responsible for the conversion of the book for the screen and has done excellent work.
It is the plan of William Fox to install in the new studio in West Fifty-fifth street, New York City, a complete equipment for the photographing of novelty subtitles. This department will be operated entirely separate from the other branches of the studio and laboratory and will be conducted under the personal supervision of Ralph Spence, who is thoroughly experienced in this kind of work.
A staff will be assigned for the sole purpose of inventing ingenious methods of introducing subtitles and spoken titles, and every facility will be found within the department for the artistic development of original ideas.

For the love of Mike, do not miss the red letter in the back of the book next week.

Bernstein, Van Ronkel, Loeb
Form Commission Selected to Rule Over Universal City

UNIVERSAL CITY, CAL., the home of Universal films, has adopted a commission form of government, it is announced at Universal's New York headquarters. Following the lead of other American communities, a committee of three men has been appointed to administer the affairs of the little screen municipality. They are Isadore Bernstein, Sam Van Ronkel and Lewis E. Loeb, all three well known in the film world. Carl Laemmle, president of the Universal company, will hold rank as Mayor of Universal City and be an ex-officio member of the commission. In his absence, the commission of three will be supreme.
Since its inception in 1913, Universal City has been under a one-man government. The general manager representing the Universal company has in the past been mayor, controller, police judge and everything else. The affairs of the curious city have grown beyond the scope of one man, however, causing the change to the commission system.
The three commissioners will share the burdens of administration equally. Bernstein will be known as production manager, Van Ronkel as studio manager, and Loeb as business manager. All phases of activity within the gates of Universal City have been catalogued under one of these three heads.
Bernstein was the first general manager of Universal City. He left Universal about five years ago and produced pictures of his own. Recently he has been production manager for the National Film Company. 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 the Famous Players-Lasky Corporation.

Saxe Buys the Strand.
Thomas Saxe, owner of the First National Exhibitors' Circuit franchise for Milwaukee, has purchased the Strand Theatre of that city according to an announcement made by himself.
Mr. Saxe's latest acquisition now places him in charge of three of the most prominent downtown theatres in Milwaukee. His downtown houses previous to the purchase of the Strand consisted of the Alhambra and Princess theatres, both first-run houses. The Strand has a seating capacity of 1,500.

Strait Settlements Likes Universals.
Universal-Jewel productions and Universal serials have a great vogue in the Straits Settlements. Universal's Singapore branch office writes.
K. W. Tann, the native manager of the branch, reports that all that is necessary is to announce a Universal serial and the name of such stars as Marie Walcamp, Eddie Polo, Eileen Sedgwick and Grace Cunard and the theatres are packed.
Singapore prides itself of having three picture houses. They are the Palladium, Liberty Hall and Empire Cinema. They are furnished with pictures about the same time that they are shown in the United States.

First Whitman Bennett Film to Be "The Devil's Garden"
Whitman Bennett announces that the first of the four releases he will produce 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, the European author, who first attained fame with the publication of his "Cotton Wool." Work on the production has been going for the past week.
While the Bennett studio had "The Devil's Garden" scheduled for a Barrymore production, it was decided upon for the initial play because it has a location that demand a location of out-of-doors in the spring and Kenneth Webb, who is directing the picture, felt there was no time like the present for procuring such scenes. Ideal locations were found within easy traveling distance of the studio. When the story 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 "The Copperhead." It was produced at the Liberty Theatre by Arthur Hopkins.

Reviews printed in Moving Picture World are written with authority by experienced craftsmen, who express an honest opinion in just and fair judgment of what they see upon the screen. That's why our reviews are dependable.
Reviews printed in Moving Picture World are based upon the production exactly as it will be shown upon your screen. And they are dependable, fair and honest in their expressions.

Latest Modes in Pink-Tea Shirts and "Kiss and Carry" Groceries Shown by George Walsh in Fox's "The Dead Line.
No, the "dead line," Mabel, doesn't refer to the list of presidential candidates. I think it has an outdoor, drag-them-forth significance.
**Says Advertising Slides and Pictures Are Getting on the Nerves of the Public**

Editor Moving Picture World:

**EXHIBITORS** are going crazy over this matter of showing advertising slides to get free revenue for their associations. Fine! But did they ever stop to realize that in reality they are paying hundreds of dollars of dues yearly in this way because a slide once every day for 365 days is certainly worth $3 a week, which would make $150.

The point is that the exhibitors do not know where to stop, and the result is the throwing of advertising slides and advertising pictures that are going to get on the public's nerves. As a matter of fact, in Ann Arbor, Mich., student life is being camouflaged against two theatres showing these advertising slides and reels, and they hiss and howl whenever they are shown. In fact, the students have gone direct to the advertisers and asked them to stop.

The local newspapers have editorially commented on the fact that the public pays its money at the box-office for entertainment and it does not pay to look at advertising matter. They declare it is taking an unfair advantage of the public. Furthermore, they argue that the ten minutes or so given to advertising matter should be given to something with entertainment value. If they want to see advertising they can find it in the regular mediums, but that the theatre is not the place.

This is a big proposition, for it belligerently takes the theatre and the whole moving picture industry.

If someone doesn't step in and start propaganda against it the theatres will be overcome with advertising slides, and the industry will get a black eye in the impression of politicians, legislators, church people, clubwomen, reformers, etc., and regular patrons.

Keep the screen for entertainment exclusively—no advertising of any kind.

**MICHIGAN.**

**Reviewers' Verdict Pleases Radiosoul Films Officials**

The HE Radiosoul Films, Inc., of 1400 Broadway, New York City, announces the ambitious intention of making Victor Seastrom a "prince of the screen" not only in Europe but also in America. The organization believes that the reception accorded Mr. Seastrom in "A Man There Was" by reviewers gives it more than half the battle and looks to the public to make the victory complete.

The organization anticipates striking success for this picturization of Henrik Ibsen's story and for the artistic future in this country of Mr. Seastrom, who has directed and played in the picture. The feature will be shown on the anniversary program of R. L. Moss' Broadway Theatre, New York City, which will also present Mack Sennett's "Down on the Farm," as reported.

**Sell Much Territory on Efanel's "Secret Formula"**

The intermingled atmosphere of business and the confusion of congestion that prevades the New York headquarters of the Efanel Film Corporation, 729 Seventh avenue, New York City, spells a hearty welcome to the state right buyer. To the energy and affability of Frederic L. Ferguson, general sales manager, is principally due this condition.

At the present time Ferguson is mapping out a progressive campaign for the spring season that bids fair to make the financial returns of the New York headquarters of the corporation big. This drive will not be confined to the daily and trade publications but will include other mediums.

"The Secret Formula" the latest release of the company has caused considerable comment among the independent right buyer. Considerable territory already has been allotted to several exchanges. Negotiations are now pending for additional releases.

**Fulbrights Pleases Varied Audience.**

"Douglas Fulbrights played to a packed house yesterday, and while the day we picked for the performance was nice overhead, few could come afoot, for most of my audience lives within a radius of twenty miles. Best of all there was not a dull picture, which is an unusual thing, for it is hard to please every one in an audience consisting of women, girls, school teachers, roughnecks, gypsy dancers, roughnecks and ladies, thirty miles from a railroad. While we don't want to wear Fulbrights' welcome out, we will return your contract on 'Mollycoddle' signed in a few days."

This was the letter of commendation Hiram Abrams, of United Artists, received from Whitmore & Pool, of the Lance Creek Theatre, Lusk Oil Fields, Wyoming, a small town where they are drilling for oil. The town hall is also the town theatre, in which there are placed about 200 'opery' chairs, lined up against the wall.

"When the Clouds Roll By" was the picture that broke the record of the house, and they have been playing all the "big four" pictures since.

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*All Wrapped Up in Herself.* Marion Mason, with Neely Edwards in "Hail! Hall Room Boys Comedies.*

**Many Theatre Circuits Book Abramson's "Child for Sale"**

**A CHILD FOR SALE.** Ivan Abramson's latest release, has fulfilled the prophecies of reviewers who have drawn the attention of the exhibitors to the timeliness and box office attraction of the picture. That the exhibitors agree with the reviewers has been proven by the rush for the booking of the attraction.

The picture was to open David V. Picker's Rio Theatre, seating 3,000, situated at Broadway and 15th street, New York. The picture had been seen by Mr. Picker before the final cutting, but could not be completed for the opening of the Rio. Nevertheless Mr. Picker made arrangements that the picture should first be shown in his new theatre.

His judgment in choosing "A Child for Sale" as an attraction calling for special efforts has been endorsed by other high grade exhibitors in New York and vicinity. The entire Picker Circuit is playing this picture, giving it a longer run than any picture thus far shown in his theatres. The same applies to the U. B. O. Circuit, which has booked it for the entire circuit.

The Mansfield, Charles Steiner and S. R. S. circuits, the Symphony, Adelphi and a host of others have booked it for a longer run than usual. New Jersey has followed in line with the U. S. Theatre, Passy; Strand Theatre, Hohoken; Park Theatre, Rutherford; Rialto, Paterson; Empire, New Brunswick, and others.

The souvenir vest pocket exploitation blotter had a sale of 500,000 the first week.

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**If Clothes Go Much Higher They'll Cut Out These Golf Scenes and Wear Rhinestones, as at the Right.**

Mayflower’s “Atlantic” Shows
New York Millionaires’ Club

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, “Atlantic,” now fast nearing completion under the direction of Sidney A. Franklin, for Mayflower. 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.

The spiritualistic theme on which Chambers based his thrilling novel is very timely now. Psychic phenomena recently received a new breath through the arrival of Sir Oliver Lodge, who is now on a lecture tour here. Sir Arthur Conan Doyle’s activity in the promulgation of spiritualistic propaganda in the British Isles has given it a world-wide interest. Therefore, the theme worked upon in the screen adaptation of “Atlantic” comes at a time that can be described as the psychological moment.

In the Mayflower presentation Miss Sylvia Streever enacts the title role. This gifted 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 Nagel, whose screen work in “The Lion and the Mouse” brought him commendation, is the leading man.

Changes Title of Incé Picture.
The Thomas H. Ince special featuring Lloyd and Dorothy Morgan previously under the title of “Wheelbarrow Webster,” has been changed to “Homespun Folk.” The home-spun adaptation of the novel by Helen Josephson, directed by John Griffith Wray, for a new feature to be made by Bradley Features, Inc., directed by Samuel R. Bradley.

Rowland Lee in Stellar Role.
Rowland Lee, one of the most popular of the younger principals appearing before the camera, who was recently placed under contract by Robert H. Lyne, has been cast in the featured role of a forthcoming Thomas H. Ince special. The title of the new special has not yet been announced.

Teaches Public How to Draw.
Larry Simon, Vitagraph’s comedy star, has undertaken to teach the public how to draw in real art. During the filming last week of scenes for his newest comedy feature, “Schooldays,” which is now nearly completed, Larry made a full demonstration of how cartoons may be drawn at high speed. He entered upon the work before he went into the film profession, and served on several of New York’s greatest newspapers.

Simplex Breaks Production Records.
The week just past, according to E. M. Porter, general manager of the Simplex plant, saw all records broken for machine production since the building of the Simplex Projector was first started.

“It is nothing short of marvelous,” said Mr. Porter, “to think that we should see a record-breaking week when machine production two months following a disastrous fire which deprived us of a five-story building. The loss of such a building, fully equipped with new machinery and tools, was naturally a severe blow, and came at a time when we were getting into our stride in the over-production program we had planned for.”

George D. Baker Company Returns.
George D. Baker and his company, which includes Charles Hunt, assistant director; Hal Rosson, cameraman; Shatty Graham, Julia Swayne Gordon, Diana Allen, and Frederick Burton, have returned from New Orleans, where they went a week ago to take exteriors for the picture which is to be shot in the W ashburn Childs story, now being made for Cosmopolitan Productions. Director Baker brought back with him some wonderful scenic typical of Louisiana’s rare natural beauty.

McLaughlin in New York.

Jossey on Sales Trip.
Telegrams from J. S. Jossey, of the Ar- row pictures, indicate that the company is making a tour of the centers in the West and Southwest, indicate the great success he is having in the disposal of territory. Mr. Jossey left St. Louis late last week for Kansas City, thence for Oklah- oma City, Dallas, New Orleans, Atlanta, Washington and Philadelphia.

Bacon’s “Blind Love” Liked in Jersey.
Nathan Hirsch, of the Aywon Film Corporation, handling the distribution of Gerald F. Bacon’s picture, “Blind Love,” starring Lucy Cotton, is in receipt of a letter from the manager of the Fox Liberty Theatre, Elizabeth, N. J., that “Blind Love” played to two of the best days he had during March.

Three Newest Christie Films
Are Without a Marital Woe

The Christie Film Company announces three new comedies which they state are without a single injured wife or jealous husband. One is “Ducks,” with Earl Rod- ney and Helen Darlington, directed by Scott Sidney from a scenario by Frank R. Conk- lin, and deals with the peril of duck hunt- ing under certain conditions.

The second is “It Takes a Crook,” featuring Dorothy Devore and Jimmie Harrison, directed by William Beaudine, presents the featured players in the guise of jewel thieves. The third is “Monkey Shines” with Eddie Barry, Earl Rodney and Helen Dar- lington. Eddie Barry appears in the role of a college professor who is rejuvenated by the infusion of monkey glands. It was written by Scott Darlington and directed by Frederic Sullivan.

Johnny Dooley in A Five-Role Comedy.
Hadin Pictures announces that Johnny Dooley, the popular comedian of the Ziegfeld Polies, will soon make his appearance in a five-part comedy now being directed by Jack Schultz. “Skinning Skinnies” is the title. Prominent in the cast are Lillian Hall, Irma Harrison, and Maurice Powers. This is the first of a series of three to be made during this year.

Mayer to Make “Professional Wife.”
Louis B. Mayer has in preparation for pro- duction “The Professional Wife,” story which when screened, is expected to prove a sensation.

While it is probable that the production will be finished this spring, it will not be released until some time in the fall.

Famous Players Buys Turnbull Story.
Hector Turnbull, critic, author, playwright, has signed a contract with the Famous Play- ers-Lasky Corporation disposing of the motion picture rights to a new story which will be produced as a Paramount Arterfact special. This announcement was made by Jesse L. Lasky, first vice-president of the Famous Players-Lasky Corporation, in charge of pro- duction.

Aywon Reports Bookings.
Through bookings made by Nathan Hirsch, president of the Aywon Corporation, “The House Without Children,” is being shown in a large number of houses in New York State. Aywon reports that this attraction has been doing exceptionally fine busi- ness.

B. A. Role will direct the production, which it is expected will be finished in four or five weeks.

Above We See the Department Heads, the Reception Room and the Bookers. Below Are the Salesmen and, Finally, the “Girls.”

The "Boys and Girls" Who Slip the Exhibitors the Money-Makers

Up at the New York Exchange of the William Fox Organization.
STATE RIGHT BUYERS!

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

TRANSATLANTIC FILM COMPANY
OF AMERICA, Inc.
H. C. HOAGLAND, Vice-President and General Manager

729 Seventh Avenue
New York City
Print of Shirley Mason's New Fox Film Reaches the East

In spite of unsettled conditions in the railroad systems of the country, due to the "outlaw" strike, William Fox has received from his California studios a finished print of Shirley Mason's third release since she entered the Fox fold as a star. "Love's Harvest" is the film, the story being adapted from the novel, "His Harvest," by Pearl Doles Bell.

It is a simple comedy drama of the popular type, the leading role of which, had it been written especially for Miss Mason, could hardly have fitted her more becomingly in the eyes of either her director, Howard M. Mitchell, or the executives at the Fox studio in West Fifty-fifth street.

The smallest cast that has ever been seen in a William Fox picture for many a day supports Miss Mason. Her leading man is Raymond McKee, while Edwin Booth Tilton has a strong role. The second and only woman's part in the picture is played by Lillie Leslie.

The story has to do with the theatre and its people, with the glamour of the bright lights and the fundamental human instincts which lie hidden beneath the surface of paint and powder and the sham of Broadway.

Moss Circuit Books "Tillie"

GARDINER PICTURES, INC., handling the five reel comedy release, "Tillie's Punctured Romance," for New York State, reports this picture has been booked for the entire B. S. Moss circuit of theatres. During the week of April 18 it was successfully presented at the Broadway Theatre, New York, and it is announced that the booking by B. S. Moss for this circuit was due to the record-breaking business on Sunday, when previously learned away business was even better on the following days.

Mr. Gardiner reports that this merely confirms the results obtained elsewhere, heavy bookings being reported from his Buffalo and Albany offices, as well as for many other dates in New York.

M. B. Schlesinger Reports Sales on Feature

M. B. Schlesinger, who controls the rights to "Mother I Need You," featuring Enid Markey and Edward Peil, Sr., announces a sales trip through the Middle West. He reports the sale of this production to a new company in Chicago for Illinois; to Mister United Amusement Co., for Michigan and to Schramm & Hoffman for Ohio.

Release Date for "A Woman's Business"

Jane Pictures, Inc., announce that May 3 has been set as the release date for its second production, "A Woman's Business," starring Olivier shape and Loos playing opposite. On the first release "Love Without Question," the company reports a heavy demand from exchanges for additional prints, and that orders have already been placed for sixty-five.

Capitol Books "The Silver Horde"

Rex Beach's latest, and according to all reports his greatest production, will have its first showing in New York at the Capitol Theatre, where it has been booked for the week beginning May 9.

The success of the production at a number of pre-release presentations in large western theatres justifies the faith which the Goldwyn executives manifested in "The Silver Horde," an original production and one of special interest. The picture is in seven reels that unfold a story of sustained dramatic intensity in an Alaskan setting.

Preacher Leaves the Pulpit to Become Screen Comedian

An ordained clergyman, Rev. George Lo- 

Reclusing in order to become a comedian in motion pic-

tures, he will be featured in a series of twenty-six two-reel comedies to be pro-

duced by Paragon Pictures Corporation an-

nounced as being by prominent ranch owners of northern California.

The first two have been finished and work is progressing on the third. Fred Jefferson, formerly a Harold Lloyd director is directing Pastor Clarke. These comedies will be re-

leased through Romayne Superfilm Company, Los Angeles.

Garsson Explains the Distinction

Between Fine Arts and Foundation

Murray W. Garsson, who is president both of Fine Arts Pictures, Inc., and of the class of Fine Arts Pictures, Inc., announces that Foundation will handle industrial and educational films exclusively, while Fine Arts will handle features and regular run of short subjects. The industrial and educational branch will be under the supervision of Charles F. Scherwin. The new company was formed, says M. Garsson, on account of the growth of the business in connection with handling educational and industrial subjects, which has in recent years increased to such an extent that Fine Arts offices are now located at 130 West Forty-sixth street.

Record Heavy Bookings on Sweet Picture

The success of "The Deadline Sex," re-

leased by Pathé Exchange with a greater

number of advance bookings than on any other Pathé feature of the year, has placed Blanch Sweet in the front rank of women stars with a record of three successful pro-

ductions in succession.

Announcement of the third picture, "The Deadline Sex," had hardly been printed in trade paper advertisements before the rebuke of the greatest percentage of the exhibitors who had played "Fighting Creasy," the preceding Sweet picture, inquired by wire and letter for definite dates for delivery. The result was greater than expectations, and on release date the picture became booked for practically every city of any consequence in the country and had been contracted for by hundreds of exhibitors in smaller towns.

Last of First Lloyd Series

Listed for Release May 2

With the announcement that "An Eastern Westerner," last of Harold Lloyd's first series of two-reel comedies for Pathé release, has been scheduled for issue on May 2, bookings on the second series have received a strong impetus.

In some sections of the country, the first series of Lloyds are 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 Sanger circuit, one of the biggest in the South.

The Ansonia in Butte, rated among the premier film houses of Montana, is also listed with the late purchasers of the Lloyds, along with the Casino, San Diego; Montauk, Pas-

saic; Wigwam, Coalgate, Okla.; Rex, Racine, and the Strand, Clinton, Ia.

"Bullet Proof" will be featured by Dr. Riesenfeld and Jack Eaton, two of New York's foremost directors of screen theatres, and undoubtedly will receive wider exploitation than any other Lloyd. The box office value of a Lloyd attraction has taken on such a definite and strong value, that showmen cannot help but give him the fullest advertising and exploitation.

"Bullet Proof" is Carey's Latest.

"Bullet Proof," the Universal picture to be released May 3, shows Harry Carey as an ace buffalo hunter, for the life of an outlaw to avenge the death of his father, murdered by a notorious gunman. A pretty love theme runs throughout the story, intermingled with virile western action. Lyn Lyman is the heroine. The picture will be released in the entire New York market.

"Bringing Up Father" Comedy.

It has been announced by the Pathe Ex-

change that the second of the International "Bringing Up Father" series of comedies, "Father's Close Shave," will be released on May 16. According to all reports, they found Johnny Hay the ideal Mr. Jiggs and Margaret Rose the perfect Maggie. With Laura La Plante as Norah, the illustrious triumvirate of comedy stepped from the page, to the theater to the screen. Practically all the newspapers using the comic strip by George McManus were generous in their attention to the screen debut of the comedy character.

Palais Royal Scenes in Jans Special

In filming the eight-reel Jans special, "Ma-

donnas and Men," Director B. A. Rolfe, to secure the exact reproduction of the cab-

aret scenes, arranged for the use of the Palais Royal, New York, during two days. These scenes are said to be among the most

important in the production, and it was thought better to use the real thing instead of building sets.

A Picture We Refuse to Joke About—and We're Not Married. It's Cecil B. De Mille's "Why Change Your Wife?"

We couldn't even change a Russian ruble ourselves, but Thomas Meighan, Gloria Swanson and Bebe Daniels do much on the domestic exchange market in this Paramount-Arclight production.
Gilmor and Raleigh, Prizma Cameramen, 
Back from Trip to the Sahara Desert

AFTER a four months' trip to the Sahara desert for Prizma Color Pictures, Otto C. Gilmor and Charles Raleigh, European producers of Prizma pictures, with offices in Paris, have returned to this country.

"The Arabs have not seen rain for nine years," said Mr. Gilmor, in recounting his experiences. "And when we told them they were going to have rain—well, we were apparently duped a couple of fanatics. But that night and the following night it poured in torrents. And after it was all over we were shown the gateway to the beauty and grandeur of the remotest sections of the Sahara desert.

-From Marseilles Messrs. Gilmor and Raleigh took a steamer across the Mediterranean and within thirty hours landed in Algiers. From Algiers they traveled south 600 miles clear across the snow-capped Atlas Mountains. According to Mr. Gilmor, they (he and Mr. Raleigh) are the first Americans to penetrate that region. "Even Robert Hichens, the famous writer of 'The Garden of Allah,' whom we met," said Mr. Gilmor, "admitted that he had never seen what we filmed for Prizma Color Pictures."

Gets Pictures of Arabian Prayer.

The globe trotters first stopped at Laghouat, then traveled south to the Morzibite country, around the sacred cities of Ghardia, back of Algiers, then through the Kabale Mountains to Constantine, south to Biskra, a famous winter resort for English people, to Touggourt, the jumping-off place for Sahara, and by caravan for twelve days to Eloued-Soul, the heart of the desert.

"Without exaggeration" said Mr. Gilmor, "we have secured for Prizma Color Pictures some of the most fascinating scenes, so unusual and original that it will be the delight of all audiences through its sheer beauty and grandeur of color.

Selznick Chooses George to Direct "Wilderness Fear"

BURTON GEORGE, director for Selznick enterprises; Mrs. De Wolf Hopper, Charles Gerard and many other players, who will appear in the forthcoming Selznick production, "The Wilderness Fear," which Mr. George will produce, have just returned from the filming of a leading magazine. Mr. Selznick purchased the screen rights and engaged Edward Montagne to turn the story into a continuous film.

Fully one-half of the story is said to be for exterior scenes of an unusual character. It was decided to take them at Banff, Canada; and in and around the Canadian Rockies, on Lake Louise and in International Park. Because of the widespread area to be covered, orders were telegraphed ahead to engage two of the best guides to pilot the company.

First National Officially Opens Its 1920 Convention

OFFICIALLY opening the First National Exhibitors' Circuit convention in 1920, the board of directors for First National convened in New York City on April 19 in order to meet the requirements of the state's corporate laws. First National's New York State charter, the sessions be opened in this state. The meeting was adjourned to Chicago, at the Congress Hotel, Monday, April 26.

The following were in attendance at the opening session: A. H. Blank, Des Moines; John Herberg, Seattle; Fred Dahnken, San Francisco; Col. Fred Levy, Louisville; M. H. Finkelstein, Minneapolis; H. O. Schwabne, Philadelphia; J. D. Williams, New York, and E. B. Johnson, San Francisco.
Albert Kaufman to Have Three Producing Units; Negotiates for Theatre on Broadway

GATHERING headway. That's the news over the film ticker concerning the Albert Kaufman-Marshall Neilan co-operative alliance, which was followed by the severance of connections with Famous Players-Lasky.

When interviewed by a representative of Motion Picture World at the Marshall Neilan office in the Capitol Theatre building, Mr. Kaufman stated that his plans to engage a big Broadway theatre for a special presentation of the Dorothie Phillips-Allyn Holubar and Agnes Ayres Productions have reached such a degree of satisfaction that they are going to Los Angeles this week.

Three Producing Units.

Work will be started at the Neilan studio on the first Phillips-Holubar picture as soon as Mr. Kaufman reaches the coast. It will be in the big "special" class, written by Olga Scholl, creator of "The Heart of Humanity" and "The Right to Happiness." The combination of star-director and Mr. Kaufman states, is sufficient to guarantee a production of the "big" order and a picture that will get Kaufman Productions to the top.

Within a short time Mr. Kaufman will announce the name of the director whom he has secured for Agnes Ayres. The Agnes Ayres Productions will constitute the second unit in the Marshall Kaufman organization, and Mr. Kaufman is confident that in Miss Ayres he has picked a star whose exhibitors will immediately recognize as a box-office power. She is at present playing the leading part in Marshall Neilan's third production for the company.

It is Mr. Kaufman's intention to sign up a third director, thus heading a producing organization of three units, each turning out four big pictures a year. Anthony Paul Kelley is writing a picture drama for production by Mr. Kaufman.

The releasing plans of Kaufman Productions will not be announced until the completion of the first Phillips-Holubar picture.

New York Exhibitors Will Send 45 Representatives to National Convention

LASTING for over four hours, a meeting was held in Albany, N. Y., on April 20 of the executive committee of the New York State Motion Picture Exhibitors' League. The afternoon session was held at the Hotel Ten Eyck. A report was made on the recent state convention at Utica and much time was spent in discussing pending legislation of interest to the industry. An announcement was made that New York State would send forty-five delegates to the national convention of the Motion Picture Theatre Owners of America in June, this being one from each congressional district.

Among those present were Walter Hayes, Rochester; John W. E. McCollum, Rochester; J. H. S. Barta, Fred Duffey, Utica; William Dillon, Ithaca; Emmett Cornell, Syracuse; Edward Clapp, Amsterdam; J. M. Kallet, Oneida; David Cohen, Binghamton; George Jackson, Elmira; Louis Bittner, Cohoes; W. Bernstein, George Roberts, Albany; C. A. McCarthy, Hotel Commodore, Buffalo; S. H. Berman, B. Grobb, Lawrence Balgolino, H. Rachmier, J. Stein and A. Mangini, New York City, together with Max Spiegel and Moe Mark, representing the Strand interests throughout the state.

In discussing motion picture bills which have been introduced in the legislature this year, Mr. Kaufman announced that his foremost concern is to get the state to recognize municipalities, is in committee and need not be feared. The Flynn bill, which has to do with operators and necessitates an extra man in the booth, is in rules committee, where it will probably remain.

Stars to Attend Eastern Studios Ball To Be Held April 28 at New York Hotel

WITH several prominent screen stars it will be a gala affair when the Famous Players-Lasky Corporation's studios ball, to be held April 28 at the Hotel Commodore for the benefit of a welfare fund for the studio employees of the Famous Players-Lasky Corporation, is expected to be one of the biggest affairs of its kind ever held in New York City. Nearly 1000 of these have been sold, and the sale of boxes to stars and prominent motion picture men has swelled the receipts by several thousands of dollars.

In addition to the dancing the committee in charge has arranged several novel features. Emma Trentini, the famous light opera singer, will sing selections from favorite successes, and several artists from the Keith vaudeville circuit will take part in a program of vaudeville which will precede the dancing. To insure the necessary pep in the dance music, two bands of twenty pieces each have been engaged.

The features of the ball which are attracting a great deal of attention are an ankle contest and a beauty contest. The souvenir of the evening will be a program, which will be done in colors by one of the members of the art and decoration department of the Famous Players-Lasky Corporation's eastern studios. Photographs of the stars done in sepia, with a perforated edge so that they may be removed for decorative purposes, will be part of the program.

The new $2,000,000 studio of the Famous Players-Lasky Corporation as Long Island City is rapidly nearing completion and is expected to be ready for occupancy not later than July 1.

Abe Stern Succeeds Powers as Treasurer of Universal

ABE STERN, secretary and treasurer of the L-KO Company, producers of "Rainbow," "Century," and other comedies, has been appointed treasurer of Universal to succeed P. A. Powers, who recently sold out his Universal holdings and resigned.

Although Mr. Stern has never held an official position with Universal, he has been affiliated with the big film company ever since its organization. Practically all of the L-KO output is released through Universal.

Mr. Stern already has assumed his duties as treasurer of the larger company. He will continue to hold his previous posi-

Interesting Male Leads in Namara Film.

Albert L. Barrett and Rudolph Valentino head the male cast in support of Marguerite Namara starring in the Selma Corporation's production of "Stolen Moments." Mr. Barrett will be remembered for his recent work in Dorothie Dalton's Paramount-Arctura picture, "Half an Hour." Mr. Valentino, who has just finished in the Bane Ferguson production for Famous Players, "Lady Rose's Daughter." Mr. Valentino will appear in the pictures under production at the Universal lot in New Jersey on a leading role opposite Mae Murray, Dorothy Phillips, Dorothy Gish, Katherine MacDonald and Clara Kimball Young.

Ann May to Stay in Pictures.

Ann May, the wealthy young society girl who has been spending the winter in Los Angeles, decided to enter picture work for a lark, is now in the business to stay. Charged with the business of the Players-Lasky organization, she has taken over the studio in Hollywood. She will be seen shortly in "Paris Green," an Ince production, with Charles Ray.

Bray Pictures Corporation Opens New Chicago Studio

DUE to the rapid expansion of its industrial division, the Bray Pictures Corporation has been obliged to seek larger quarters for its studios. The new location is at 7514 N. Ashland avenue, Chicago, where ample space has been secured in a new and modern building.

The new studio, which is in charge of E. Dean Parmelee, vice-president of the corporation, has a large camera room, film developing and printing room, large and well-lighted dressing-room offices, and a thoroughly equipped projection room.

Jack Kalling will have charge of the animated technical department. The camera room and developing and printing departments will be under the direction of Walter Schaefer. The Bray studio also maintains a large force of expert craftsmen.

The sales offices will continue at their present location, 208 South LaSalle street, Chicago.

LABOR PLANS TO USE FILMS FOR PROPAGANDA PURPOSES

Trade unionists will conduct labor propaganda through the medium of the motion picture. A national movement in this direction was indorsed on April 20 at the opening session of the Maryland and District of Columbia Federation in Hagerstown, Md.

John W. Slayton, of Pittsburgh, says that the labor people already have four large motion picture concerns in the country bidding for scenarios depicting labor unionists in a favorable light. He is the author of one such play.
The First Big Theatre Film Show and Some Lessons To Be Learned from It

By EDWARD T. DUSTIN.

The first motion picture show staged in a theatre in the United States, which was obviously devoted to the legitimate drama and to vaudeville was opened in Louisville, Ky., in February, 1918, by Max Anderson of the St. Louis, manager. Max Anderson is now dead and Henry M. Ziegler is in the oil business in New York. The Sunday edition of the St. Louis Post-Dispatch printed an article on that Sunday that spread throughout the world and many millionaires have been made on it. The story of our first day may be interesting and may carry a few lessons.

Our first show consisted of three one-reelers, two dramas and a comedy. An illustrated song finished the program. A piano furnished the music and a corps of what we called the effects men were back stage. Our "effects men" produced all sorts of sounds to synchronize with the pictures. Wind, waterfalls and the call of birds were all produced by the busy "effects" at the total cost of $60 a week.

Made $68,500 in Eighteen Months.

The dramas were "A Yankee Tau's Fight for Love," a Seligs; "Francesca Di Rimini," a with Paul Panzer and Florence Turner, Vitagraph, and the comedy was "The Live ly Barrels," a Pathe. We rented our projection machines through Spoor's Kine-drome Service for $55 a week for two projectors which took our film service through Spoor, who had the General Film Company franchise. This is one of the few times we found such a service. Our total cost of running the house for the first week was about $700. Our receipts the first day amounted to $460. The net profits in eighteen months were $68,500.

I lectured with all the pictures, supplementing the titles with descriptive explanations, and this was a feature of the show which the audience strongly insisted on having. Women and children were the first real enthusiasts, and I believe they still are the backbone of the motion picture public. I believe the secret of the success of motion pictures lies in the fact that every picture is connected with a real story. The idea of showing them that there is no foundation for the charge, in the past frequently made by the writers of novels and plays, that uncleared for libraries are taken with the excuse that a story to make "sensational" dramatic situations, may be found in a statement recently made by Charles Urban, Dacey, who, in discussing the production by Arthur F. Beck of his serial story, "Trail by Three," expressed himself as being entirely satisfied with the way in which it had been done.

It is said that during the filming of "Trailed by Three," a fifteen-episode play co-production between the Pathe and the Mann which Pathe released April 3, the producer and Director Perry Vekroff frequently consulted Mr. Dacey concerning details of his production.

In the publicity matter sent out by Pathe there have been frequent references to Mr. Dacey's statement concerning the finished production of his work, in which the author is quoted as saying: "When I saw the picture on the screen it appeared to me as a faithful visualization of the picture I had in mind when devising the plot and developing the theme. My gratification was even further increased ever since my first connection with motion pictures I have known of the reputation which Pathe bears as the house of serial plays, and I am delighted to have a story of mine sponsored by Pathe.

New Montreal Circuit Gets Hallmark and Pioneer Films

That the newly organized Amalgamated Exhibitors Ltd. of Montreal, consisting of a considerable number of independent exhibitors in the Province of Quebec, is going after business generally is indicated by the fact that

A picture that stamps the star as one of the greatest of the day—

SIMPLE SOULS

Play so human, so sweet, so beautiful that the public will rave over it.

Manager, Pathé Branch, St. Louis

and wife to go to the theatre with their one, two more children, and, with the motion picture theatres becomes an event and ceases to be a habit, the whole industry is in danger. I believe the mass of exhibitors understand this thoroughly and will work to keep the motion picture in its place as the great American entertainment of today. This is the lesson we must learn from the phenomenal development of the business.

Cassard Speaks to Operators

S. S. Cassard, sales manager of the Nicholas Power Company, has been compelled to break his trip south at Washington and return to New York. After attending to a number of important matters requiring his personal attention, Mr. Cassard will continue his journey. Cassard addressed the moving picture operators at their headquarters in the Gayety Theatre Building on Monday night, April 19. Mr. Cassard spoke upon the subject of moving picture projection and his remarks proved of great interest.

Mr. Cassard is a native of Baltimore and as usual his many friends in that city turned out in force to make things pleasant for him. Cassard also spoke in Washington on Saturday night, April 17, in the local, and this meeting is reported as "one of the largest attendance in the history of the Washington union."

Henle Building New Theatre

E. M. Henle, owner of the Palace Theatre, Muscatine, la., the largest in the town, was seen last week. Mr. Henle has the plans drawn for a new theatre that will seat 1,500 persons. This house will be in a modern apartment building and is to be a site of 140 by 120 feet, the entire structure to cost about $250,000. He expects to open the new theatre in October, 1921.

Author of "Trailed by Three" Praises Pathe Interpretation

Evidence of the earnestness with which film producers are working to win the confidence of authors by having them cooperate with the director in filming their works is in evidence. It is stated that there is no foundation for the charge, in the past frequently made by the writers of novels and plays, that uncleared for libraries are taken with the excuse that a story to make "sensational" dramatic situations, may be found in a statement recently made by Charles Urban, Dacey, who, in discussing the production by Arthur F. Beck of his serial story, "Trailed by Three," expressed himself as being entirely satisfied with the way in which it had been done.

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Burston Distributed Casts to Promote Baggot Serial

Utilizing a store window decora-tive ideas, Louis Burston is distribut-
Ina Claire and Francesca Bertini Are Among Big Stars Enrolled by Metro Pictures

PART of the new and general scheme of expansion that ushers in the fifth year of operating Metro Pictures Corporation is embodied in the recent acquisition of several new stars. These include Ina Claire, now playing in the David Belasco stage success, "The Gold Diggers," and Francesca Bertini, the Italian actress. Loew-Metro also announced a few weeks ago that it is planning to add another star to its galaxy in the person of a distinguished stage actor who hitherto has never appeared in motion pictures.

The identity of this male star Metro has not yet divulged, but it is promised that full particulars will be given out as soon as arrangements are concluded. Ina Claire will be seen in a Loew-Metro picturization of "Polly with a Past," by George Middleton and Guy Bolton. Miss Claire blazed into stardom after appearing in "Polly with a Past" under David Belasco's management. "Polly with a Past" will be produced by Metro in the East.

The arrangement whereby Bertini's pictures were obtained for release in this country to acquaint American picture-goers with the actress who is the present reigning sensation of Europe.

Can the daughter of "common" parents marry the blue-blooded millionaire, and both be happy? Can the one step up without the other stepping down. After all, is simplicity of soul the only thing that counts?

SIMPLE SOULS

A superb page from the book of life: a glittering revelation of the possibilities of photo-play achievement.

getting Services of Prominent Dancer.

Through special arrangement with B. C. Whitney, Vitagraph has secured the services of Evon Burrows Montaine, a featured dancer in Ed Wynn's New Carnival, now playing at the New Amsterdam Thea-

ter, New York. The production was last week a gala night scene in an Alice Joyce production now being filmed. "Four of the best-looking girls in New York" also happened to be one of the original members of the cast and these were also secured from the same attraction at the New Amsterdam. The four young girls are Miriam Karol Young, Dada Winlock and Laura Dale.

Pathé's Cincinnati Head Tells of Big Business

REPORTING to the Pathé home office and also spending a week in conference with executives in the organization, Stanley C. Jacques, the Pathé manager at Cincinnati, reports that Pathé features are getting 100 percent results in his territory with first run exhibitors. On his visit to the exhibition he was brought with him many complimentary messages from the leading showmen of the territory and assurances that they are happy with the policies and productions of Pathé.

"Ike Libson is using all Pathé features in his first-run houses in Cincinnati," Mr. Jacques says, "and he holds me to say for him that they were growing better with each new release."

"We have had the same pleasant experience with Joe Stuerle, of the Walnut Theatre at Louisville. He is using more features from Pathé than from any other individual source and he is exceedingly enthusiastic about them. Gil Burrows is using all Pathé features first-run at his great new theatre in Dayton, Ohio, the Auditorium."

"Presentation of pictures has leaped ahead throughout Ohio, West Virginia and Kentucky. The exhibitor has been doing his level best to hold the American public to the motion picture as the great American diversion, and with the proper support in the way of pictures they are sure of the future."

Sergeant Simone Wins Discharge.

Sergeant Peter C. E. Simone, late of Company L, 101st Infantry, Yankee Division, has just returned to his home in Albany, N. Y., armed with a certificate of honorable discharge. The sergeant, who, prior to his receiving most serious wounds in the great Chateau Thierry drive, had been gassed twice and wounded once, will just take things easy for a few weeks and then, with his father, Charles Simone, arrange for a major operation to be performed upon him at one of New York's leading hospitals. Expert surgeons declare this operation (the ninth) is of vital importance to the well-being of the young man. The right leg has to be reset in order to relieve a certain painful and dangerous pressure on the spine.

A. M. P. A. Has Midnight Matinees.

In honor of the American Newspaper Publishers' Association gathered in convention in New York City last week, a big "midnight matinee" was held Wednesday afternoon at the Apollo Theatre by the Associated Motion Picture Advertisers, Inc., of which Paul Gulick is president. The program was a smash success. A number of films were shown which have not appeared before on the screen, among them David Mark Griffith's forthcoming feature, "Black Beach." Mr. Gulick spoke on censorship. Many notable, including film folk, attended.
Says Public Will Not Tolerate Any But the Best Kind of Picture Entertainment

By Richard A. Rowland, President of Metro Pictures Corporation

WETHER or not the current comment is true that the American public no longer will care for but the very best cuts of meat or wear stockings woven from any material but silk, it is certain that none but the first quality of picture entertainment is now countenanced.

No use to hark back to the pioneer days when one stepped together on the roof of a vacant house in New York, on a stage which revolved with the sun. Let us look back for a brief instant at the development of the motion picture within the last two or three years. Scenario writers were paid high salaries, money was lavished on production, companies were fairly straining in their efforts to outbid one another for stars.

But there was a flaw in this system which a few progressive companies—and Metro among them, I am happy to say—saw, and that was the stereotyped story upon which the photoplays were founded. Picture audiences, we may lay all the conventional twists of plot, all the threadbare situations. Given a glimpse of the first reel, any member of the audience could have worked out the story from memory of many similar ones witnessed before.

Short Novels Proved Solution.

The solution was the purchasing for adaptation to the screen of plays and novels and stories of shorter length that had proven popular. Dramas and comedies that had withstand the test of Broadway; novels that publishers had deemed worthy of investment; stories that had by their sheer merit passed the exacting judgment of magazine editors—these the foresighted maker of pictures chose as the backbone of the entire story of “fewer and better” pictures.

The mere purchase of the best available photoplays provided the entire story of “fewer and better” pictures. It is only the first chapter; and that, as every reader knows, may often prove full of promise and then down sink lamentably in later and carelessly done parts of the book.

The basic principle which is the understructure of this policy is that hurry and artistic work are incompatible. One cannot rush a picture through, improvising on the spur of the moment, substituting here and there without thorough planning, doing the next best thing, and expect the finished product to be genuinely meritorious.

Robert Louis Stevenson once said, in speaking of the art of writing, that if one cannot spend an entire afternoon in turning a phrase so that it may express his thought, that man shouldn’t go in for literature.

Changes Is Result of Thought.

In our art we feel likewise. The object is to produce pictures that will express with every possible force the story we have selected for the Metro screen. When changes in production are necessary, they must not be hasty makeshifts, but the result of fully matured thought.

The Metro plans are big enough for machine-like production; there is perhaps an excess of equipment and space, though we have thought it wisest to err on the side of oversupply of facilities rather than on the site of scantsness. But we do not believe in mere footage as a measure of production.

Hence, with the time necessary to do good work, there necessarily must be fewer pictures; and, logically enough, we believe those fewer will be better for the following care. We couldn’t have the “better,” without making fewer.

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Theatre Business Impresses Lichtman; Calls Sid Grauman “Greatest Showman”

RETURNING to New York from a tour, during which he visited nearly every city of the United States, Al Lichtman, general manager of the department of distribution, Famous Players-Lasky Corporation, has summarized the impressions of his trip as follows:

"My most notable impression during this trip was the tremendous volume of business that is being done in motion picture theatres. All are serving a greater number of people than ever before. It is undoubtedly 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.

"Motion picture theatres all over the country are showing a decided tendency to longer runs of pictures that meet with the approval of their patrons. The exhibitors in the big towns are rapidly getting away from the old tendency to discontinue a big and dramatic production at the end of three days or four days or a week, just because it has been the policy of these houses to make weekly or semi-weekly changes.

Longer Runs Help Exploitation.

"There is a noticeable improvement in showmanship everywhere I have been. This has been brought about to a certain extent by the increased runs the productions are getting. The longer run is helping the exhibitor to a better standard of pictures, and it is permitting the poor or mediocre to crowd out the production that finds the approval of the public.

"The field force of exploitation men sent out by this organization to carry the message of applied showmanship to the small theatre has been working to improve on the interest of exhibitors everywhere. The small town exhibitors are especially pleased with the work of these live-wire showmen and have told me so in many cases.

"Sid Grauman at Los Angeles is probably the greatest showman in the whole world. His theatre and his methods of presentation are the talk of the trade, the whole United States. I would certainly recommend that every exhibitor who is conscientiously trying to improve the conditions in his own theatre pay a visit to Los Angeles and study the methods of Sid Grauman.

Mr. Grauman Glad to Aid Exhibitors.

"This idea is suggested because of the extreme courtesy and friendliness that Mr. Grauman extends to every visiting exhibitor. He has no secrets and he is glad to give one. No one is more of a showman who is really in earnest. Many showmen have called on him and he has never turned them down."

"Throughout all the exchanges of Famous Players-Lasky Corporation I have found a splendid spirit of loyalty and sincere desire to cooperate in the policies of this organization to the letter. The spirit of service to the exhibitor dominates every exchange and seems to extend from the highest to the humblest in the smallest exchange. There is no more kind and fair business organization in existence than our own. This was deeply impressed upon my mind by my visits to practically every exchange in the country."

Two Mayflowers in Full Bloom.

According to telegraphic advices from exhibitors, "The Luck of the Irish" and "The Mystery of the Yellow Room" presented by Mayflower, are going with a thunder. The Operas, managed by the Lorain Opera Company, landed, wired Mayflower: "House could not begin to hold crowds that came to see "Luck of the Irish." It was capacity on afternoon and night. Largest business we have ever done. Everybody more than pleased. Applause frequent. We want more pictures like this."

Harry Koch, manager of the Ohio Theatre, Indianapolis, wired, "Mystery of the Yellow Room" opened last night at full capacity. People waited hours in rain to secure admission. Everybody pleased."

Exhibitors' League Elects Officers.

The Miami Valley Exhibitors' League at its annual meeting elected the following officers: President, Benjamin J. Wheeler; vice-president, Ollie J. Schaefer; secretary, Dr. Alexander; treasurer, Bert Fialo; trustees, Theodore Lindsey. Executive board—Paul Banker, Val Raherg, Julius Leopold, George Richter and Robert J. Hirsch.
THE MOVING PICTURE WORLD

May 1, 1920

Lewis J. Selznick Announces Program of 537 Subjects Before April, 1921

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EWS J. SELZNICK, president of Selznick Enterprises, states that between now and this time next year 537 subjects will be produced and distributed by the various Selznick organizations.

The announcement of 537 subjects released means that the field will be so cov-

er that an exhibitor can book his entire program—five reel serial—from this one source.

Mr. Selznick also announces that 116 star series pictures and specials, 416 short reel subjects, four Republic serials and a Mission series are on his program for the next twelve months.

These enterprises include Selznick Pictures, Select Pictures Corporation, Na-
tional General Pictures Corporation, Republic Distributing Corporation. The sub-
jects to be released, besides the star serials and specials, are the Kaufman Weeklies, Kinograms, Selznick News, Prizmas and comedies.

Forty in Star Series.

In the division of subjects Myron Selz-

nick who, as in the past, will be in general charge of production, announces that there will be forty of the star series. These will include, besides the Olive Thomas, Elaine Hammerstein, Eugene Hennessy and Owen Moore production, pictures by the new stars, William Faversham and Louis Huff, and Hobart Henley productions. In all probability there will also be several produc-

tions by from two to four more new stars whose names will be announced later. These will all be released by Select.

Then there will be Selznick special-
pictures to be released through Select, which includes the Ralph Ince productions and the all-star and featured play pictures. Then along the lines of “The Woman God Sent” and “The Valley of Doubt.” Most of the stories in this series will be the work of prominent authors which has appeared either in book or play form.

Twelve Select Specials.

Sam E. Morris, vice-president and gen-
eral manager, also announces that twelve Select specials will be released, besides twenty-six pictures produced by National Picture Theatres, Inc. Fifty-two Herbert Kaufman Weeklies, which are now ready, are also to be released through Select.

Republic’s program has also been en-

larged and elaborated. Twenty-six specials are to be released through this company.

In the search for material President Busch has reached out and gathered in several producing companies to make pictures during the year. Among them are the Lawrence Weber and the Lloyd Carlton productions. An early release by Republic will be “The Sowing of Alderson Cree,” a mountain story starring Bernard Durning.

To Release Four Serials.

Republic will also release 104 Kinogram news weeklies during the year and fifty-
two one-reel comedies, the nature of which will be announced. In addition there will be four serials released. The first of the serials, “The Whirlwind,” starring Charles Hutchison, is completed and the first episode will be ready for release. The second serial is now being made and negoti-
tiations are pending for the other two.

The Selznick News Reel, which sprung into instant popularity with its initial release on Easter Sunday, will be distributed through Select and 104 reels will be turned out during the year. In addition there will also be 104 Prizma releases through Select. 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 will soon be ready for release, and by next August or September a series of Prizma five-reel dramatic productions will be announced for 1921.

Loew Houses to Give “Sex” Seventy-Seven Days’ Showing

ICHOLAS SCHENCK and Fred Mit-
chell have signed contracts for the complete Marcus Loew metropolitan circuit booking of seventy-seven days for J. Parker Read, Jr.’s Louise Glaum produc-
tion, “Sex.” This contract was made with Mr. S. Nathan, New York exchange man-\nager of the W. W. Hodkinson Corporation, by Mr. Schenck in person and foretell a heavy advertising campaign to be made by the Loew theatres under their aggressive publicity manager, N. T. Granlund.

The Loew booking calls for twelve prints of “Sex” and the completion of the book-
ing across the entire circuit in two weeks. The Loew officials were pleased with Miss Glaum’s story and with its quality of produc-
dision.

Cosmopolitan Gets Boyle Stories.

Cosmopolitan Productions, through its vice-president and general manager, Henry M. Hobart, has added another famous writer to its staff of literary luminaries. Jack Boyle, whose crook stories have been widely read has signed a contract whereby his stories appearing in Hearst’s, Cosmopolitan, Good Housekeep-
ing and Harper’s Bazaar magazines will, for an indefinite period, be subject to first call for motion picture purposes by Cos-
mopolitan Productions. Frank Borzage will direct the first of Boyle’s stories.

Corinne Griffith’s Company

Leaves for the Sunny South

ORINNE GRIFFITH, Vitagraph star, heading a company of 150 leading and extra players, left New York sev-
eral days ago for Savannah Ga., to make the exterior scenes for her new feature, “Gumshoes 4-B.” It had been planned originally to send the company to New

Preston, Conn., but on two days’ notice the arrangements were changed owing to the tardiness of spring in the North. Fo-

liage and flowers were necessary and the South offered at this time the only suit-

able locations.

The company that went south is regarded as one of the largest that ever have been dispatched on a similar mission. It is under the direction of Edward H. Griffith, as-
sisted by Jack Evans. Mr. Griffith re-

dently directed Miss Griffith in her feature “The Garter Girl,” which will be released soon.

After the completion of this feature, Miss Griffith and another equally imposing company will be taken to St. Augustine, Fla., on another picture. This will be taken from the story of “The Whisper Market,” which was written by W. F. Scott and pub-
lished recently in a national magazine.

Officials See “Splendid Hazard.”

The film adaptation of Harold Mac-

Grath’s widely read novel, “The Splendid

Hazard,” produced and directed by Allan

Dwan at the Brunton studios at Los An-

geles, has been privately shown to ex-

ecutives of the Mayflower Photoplay Cor-

poration.

Louis Gottschalk, orchestral arranger, has prepared a special operatic score from the masters of music which gives an added dignity to the production. It was this, coupled with the theme, that impelled those who saw the private view to describe “The Splendid Hazard” as a “motion picture grand opera.”

Capellani Starts First Cosmopolitan.

Albert Capellani has started on his first

Cosmopolitan Production, “The Inside of

the Cup,” by Winston Churchill. The cast

consists of W. P. Carleton, Donald Terwilliger, Jack Bohn, Richard Carlisle, Margaret Clayton and Margaret Seddons. Dan Pen-

nell and Capellani’s assistant, and Al Ziegler is the cameraman. The big interior scenes are being taken at the Cosmopolitan studio in 127th street and Second avenue, while the lesser interiors are filmed at the studio in West 125th street.

Charlotte Merriam

“Blondie” in America’s “The Honey Bee.”
English Offering of “Broken Blossoms”
Draws Great Crowds to Alhambra, London

THE Film Booking Offices (1919) Ltd., the well known British renting organization, has just completed its presentation of D. W. Griffith's masterpiece, “Broken Blossoms,” to British audiences.

Before an audience that packed the vast Alhambra Theatre, London, from floor to ceiling, Griffith's picture, which was presented, with, for the first time in Britain, a specially staged prologue and epilogue. The Alhambra is one of London's premier theaters and save for the few month of rare occasions, it has sedulously adhered to its legitimate program, its last success being the Russian Ballet.

When the gong in the Buddhist temple behind the curtain struck three sonorous notes, the curtains slowly rose to reveal a Buddhist interior, with a dim green light illuminating the face of the Buddha on the altar. With measured steps two Buddhist devotees having made obeisance, remained in an attitude of reverence before the altar steps. The recumbent figure of a China-man in the centre, looked Chinese, and at its close the kneeling Chinamen in the background prostrated themselves, the Buddhist gown sounded three ominous notes, then the storm rose again on the screening of the picture.

Showed Bier of White Blossom.

A finale was reached with the epilogue which showed the “Chink” and the child in the centre of the stage, the prone form of the “Chink” lying beside the bier of White Blossom, which was strewn with broken blossoms. Over the proscenium top hung cages of birds whose sudden song had an electrifying effect on the audience. The stage front and sides were decorated with plum and apple blossoms, and this scheme of dressing was carried over the orchestral pit, which was covered in and the top corners over the house. The ushers throughout the house were garbed in Chinese costumes. The Chinese audience was delighted, and both within and without the house, the electrical lighting being carried out in rose pink.

Author Among Many Notables There.

At this premiere of “Broken Blossoms” no less than three members of the British Cabinet attended, twenty-four members of the House of Lords, forty-four M. P.'s, eleven members of the Royal Academy, and considerable number of well known authors and publishers, as well as musical notables.

Thomas Burke, author of “Broken Blossoms,” was also in attendance. Over 100 columns have already been devoted by the English press to a discussion of the Griffith masterpiece, and screened three times daily at the Alhambra to record crowds, over 40,000 people having visited during its first two weeks.

British exhibitors have already been so impressed with the phenomenal success of “Broken Blossoms” at the Alhambra that they are arranging parts of the country to witness these special screenings, which represent the initial of a new era in the presentation of pictures in Great Britain.

The managing directors of Film Booking Offices (1919) Ltd.—Messrs. Arthur and Albert Clennon—are deserving of the great praise showered on them for their enterprise in securing this great film tragedy. It is worthy of note that the film publicity arrangements have been carried out under the direction of Robb Lawson, the noted press man, in charge of their publicity department.

Selznick Lists First Kaufman Release.

Lewis J. Selznick announces that the film, “A Good Fellow,” will be available for exhibitors on May 10. On May 17 Mr. Selznick stated “Content” will be released, and on May 24, “I, the Poor,” will be the third Kaufman release.

See Christie Comedy and
Throw Away Your Crutch.

The dramatic editor of the Milwaukee Journal vouches for an incident which happened in the Merrill Theatre, where the latest Christie comedy, “Petticoats and Pants,” with Bobby Vernon was being given its first-run showing in that city.

According to the Journal, which heads the story, “This is no Press Agent Bunk,” a lone man stood in a corner of the theatre for more than two hours on a Sunday afternoon. Finally a man walked into the theatre and exclaimed, "Where's my crutch here in the corner?"

"We have a crutch here in the corner," said Manager Bostick of the Merrill Theatre.

"Well, it's mine," said the man sheepishly, "I was laughing so hard at that comedy that I went out and left it.

According to Ralph Wettstein of the Mid-West Distributing Company, which handles the comedies for that territory, this Merrill Theatre, after screening "Petticoats and Pants," raised its rental prices and displayed the comedy in its advertising exten-

Carl Laemmle and R. H. Cochrane Buy
Patrick A. Powers’ Universal Stock

THe forecasted deal by which all stock held in the Universal Film Manufacturing Company by its treasurer, Patrick A. Powers, would be bought by Carl Laemmle and R. H. Cochrane, president and vice-president, respectively, of the film company, was consummated on Saturday, April 17. Mr. Laemmle and his lieutenants now have complete control of the big film corporation.

The deal involved several million dollars. Mr. Powers was the second largest stockholder of the concern. Upon turning over his stock he resigned as treasurer of Universal and completely severed his connections with the company.

Mr. Powers is silent as to his future activities, although he intimates he will not attempt the organization of a picture producing company. He gave as his reason for selling his Universal holdings the fact his other business interests had assumed such proportions as to interfere with his duties in the Universal company.

Messrs. Laemmle, Cochrane and Powers were three of the original stockholders of the Universal Company. The Universal, organized in May 1912, resulted from a consolidation of several large and independent film concerns, the most important of which was the Imp Film Company, then owned and operated by Mr. Laemmle. The new organization was formed to wage war against the Patent Company, an organization fighting the independent manufacturer and sale of moving pictures in the United States.

Became Advertising Adviser.

R. H. Cochrane has been associated with Mr. Laemmle ever since the present Universal head entered the film business. Pre-

viously he was in the advertising business in Chicago with his brother, P. D. Cochrane, now head of the Universal poster department. Mr. Laemmle, as superintendent of publicity for the company, was early associated with Mr. Cochrane and his Universal empire.

Mr. Laemmle is mainly responsible for the building up of the vast Universal concern, which has, as its head, the power of the entire globe. He conceived and built Universal City. He has been president of Universal almost since its origin.

The new status of Universal control will cause little or no change in the administrative personnel of the organization other than the change in treasurers, it is announced.

Potatso Returns to Rome.

Constantine Potatso, who has been engaged in buying American productions for Gayes & Mosco, of Rome and Athens, for the continent of Europe, sailed for Paris on April 14.

During his two years' stay in this country Mr. Potatso supervised more than sixty productions for his firm and enjoyed the most cordial relations with the trade. The American film operations under the management of Michel Fontier, who came here recently from the Romanian office of Gayes & Mosco, at Bucharest.

Mr. Potatso, upon his return to Rome, will arrange a tour of the countries where Gayes & Mosco offices are established and will open several new branches for his rapidly growing firm.
**Circuit to Rate Independent Pictures**

**After Tests in Membership Theatres**

METHODS for determining actual instead of theoretical box office values on productions which lack star, story or directorial precedent as a basis for pre-release estimates, are central to the current trend in the industry, which will be inaugurated by Associated First National Pictures, Inc., at the beginning of next season.

This new plan, which is revolutionary in its ambition to be even closer to equitable screen values and the complete elimination of difference between pre-determined business facts, is characterized by First National exhibitor officials as their exhibition value department. It will function chiefly as an arbitrator of differences in opinion between First National members who have the authority of the entire membership to make purchases and the producers or agents from whom special independent attractions are bought.

A varying number of theatres will be used in all parts of the country, and of sufficient character and location so that the results in total will be the equivalent of an absolute test of every picture under which any attraction can be played. Every attraction to be so tested will be given its complete complement of advertising and publicity equipment by the national advertising department, and it will then be played in each of the "test" theatres, supported by a thorough local advertising and exploitation campaign designed to attract the greatest maximum of patronage possible. The box office results, in each instance, will constitute a base through which First National officials can predicate exhibition values for the entire country.

To Use Small as Well as Large Theatres.

The number of membership theatres to be used in each "test" of this nature will vary, according to the caliber and style of the attractions. The theatres will range from the most important and largest of the first run houses owned and operated by First National members, in which attractions are played for week stands or longer, to second and third run theatres, in which programs are changed two and three times a week.

It is pointed out that the plan has a like advantage and equal protective features for the independent producers as well. In cases where pictures considered for purchase by First National have no star or producer elements on which to base estimations, the plan places the attractions strictly on the basis of opportunity to the producers for unexpected and greater values as the result of the exhibition value tests.

"The plan will first function in the case of stars, directors and producers who have established box office ratings," declares a statement from First National. "We know from experience with previous releases the exact exhibition value of attractions starring such artists as Norma and Constance Talmadge, Charles Chaplin, Anita Stewart and Charles Ray and the Marshall Neilan productions and others."

**Brady Due on April 22.**

Advices have been received by the National Association of the Motion Picture Industry regarding the fact that President William A. Brady had sailed on the Mauretania and is due to arrive in New York on either Thursday, April 22, or Friday, April 23. With the return of President Brady to the city, a definite date will be set for the quarterly meeting of the board of directors of the association which was scheduled to be held in March but postponed owing to the absence from the city of the president and many of the board members. Vice-President Adolph Zukor, also a member of the board, is accompanying President Brady upon his return trip.

**Fox Plans Further Foreign Expansion; Has New French and African Branches**

REPORTS of action taken by his foreign representatives have just been received by William Fox, president of Fox Film Corporation, in connection with recent instructions by the producer regarding expansion of the corporation's offices and exhibitors' service in the foreign market.

Advices from both the London and Paris branches announce completion of plans for opening additional offices in several cities of England and France, and even Africa is invaded by the latest advance.

A branch office has already been opened in Algiers, and a branch office in this field is reported. The Fox representative who negotiated for this Algerian branch received full co-operation from the offices in this territory, and he asserts that the popularity of Fox films there opened the way for him in a locality where offices are practically impossible to secure as they are in this country.

The theatre men in the European district embracing Treves and neighboring territory made urgent requests for Fox pictures. The Paris office of Fox Film Corporation experienced serious trouble in acquiring first-run prints and were forced to seek aid from the exhibitors, who succeeded in obtaining temporary quarters for the exchange pending permanent arrangement. Herebefore this territory was served by the Strassburg branch, but owing to the great distance separating many of the houses, the exhibitors expressed a desire for a local branch office.

In that section of France formerly served from the Paris branch, William Fox has opened two new offices. One of these is at Nancy and the other at Toulouse. Both are reported as having firmly established themselves with the theatre men of the vicinity.

In compliance with the instructions of Mr. Fox, Abraham Carlos, who opened these new branches on the continent, has been succeeded in the management by Daniel G. Temlinson, recently sent to Paris by the American producer. Mr. Carlos has departed for an extended tour of the continent, which will include visits to Italy, Spain, Holland, Denmark, Norway and Sweden. On his return to Paris some time in July he will make a detailed report on the position occupied by Fox productions in the various markets visited by him and the advisability of opening new Fox branches in these countries.

All Fox films—features, Sunshine Comedies and the Mutt and Jeff animated cartoons by Bud Fisher, the latter known in England as "Dick and Jeff"—are reported as enjoying wide popularity.

**Ince Adds to Publicity Staff.**

John Paul Keefe, whose reportorial and editorial capacities have extended clear down the line from reporter to a metropolitan daily to personal representative for several well-known personalities, has been added to the Thomas H. Ince exploitation headquarters in Culver City, Cal., it was announced this week by Director of Publicity and Advertising Hunt Stromberg.

As a member of the Ince publicity staff, Keefe will assist in the broad co-operative service rendered exhibitors and motion picture editors throughout the country. He also will contribute feature articles to the leading photoplay magazines and journals. **Her neighbors, small persons with soiled souls, and even her parents, thought that because she was "friends with a swell" the friendship could not be innocent.**

**Persons with soiled souls can never understand persons with SIMPLE SOULS.**

A dazzling picturization of a ravishing story.
W. C. Patterson Has Letters to Prove Exhibitors Want Strong Defence League

A PERMANENT national organization of independent exhibitors, created as a defense body against invasions of producing exhibitors into the theatre field, is the expressed wish of several hundred exhibitors who have sent written and telegraphic responses to the call by William C. Patterson, manager of Sig Samuel's Criterion Theatre of Atlanta, and president of the Southeastern Theatre Manager's Association, for a national mass meeting of independent theatre owners at the Hotel Congress on Monday, April 26.

Evolution of the mass meeting into an enduring exhibitors' defense league will, according to Mr. Patterson, be the logical result of a fast crystallizing determination by independent theatre owners to give national unity and strength to a formal demand for a show-down, and to back up that demand with a permanent centralization of independent exhibitor opinion in direct opposition to it.

Mr. Patterson announces that he has prepared a tentative schedule of activity for the mass meeting, which, after the disposal of the usual parliamentary proceedings necessary to the organization of the exhibitors present into a body will include the adoption of a constitution and by-laws setting forth the purposes and limitations of the league's intentions, and formal resolutions to be sent to every motion picture producer in the country.

"Telegrams from exhibitors throughout the United States," reads a statement from Mr. Patterson, "urge that the mass meeting he made into a permanent unit for concerted action on all practises and intentions of producers which are detrimental to the independence of its members. There are other issues affecting independent exhibitor welfare that are important, but there is nothing existing at the moment which promises to work such havoc within the industry as the acquisition of theatres by producers, with all of the film service penalties such acquisitions work on the independents who must compete with them.

"If, as I have reason to anticipate, the mass meeting results in a permanent organization, it will be a sweeping and emphatic endorsement of my decision that now is the time for an organized demand to find out just where we are at with the producers who are becoming exhibitors. Such a result will go far toward answering the allegations that have sprung up, particularly in the southeastern territory, with producer-exhibitor agents apparently the authors, that my personal attitude toward the invasion is not representative of the national exhibitor sentiment."

Universal Executive Answers Critics Who Think Serials Injurious to Young

ROBERT H. COCHRANE, vice-president of the Universal Film Manufacturing Company, has taken vigorous objection to statements by the National Motion Picture League urging a ban on serials. In a recent interview he criticized the league and pointed out the fallacies of its contention.

"The National Motion Picture League," explained the film official, "has seen fit to cry to the public a cry of repellent reports emanating from various public school principals flaying certain phases of the motion picture 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.

"Where official and unofficial organizations are formed to further the interest of the screen, they desire encouragement and co-operation by film men and by the general public. Such organizations, however, have their greatest scope in aiding the exhibitor to present his pictures under the most acceptable conditions. Where there are adequate laws regulating motion picture exhibitions, they should co-operate with the exhibitor to obtain the maximum possible observance of such laws. Where there are no adequate laws, it is to their interest to further proper legislation.

American's Appreciate Daring.

"It is unwise, however, for volunteer screen improvement societies to take upon themselves the authority of the National Motion Picture League has recently disseminated reports condemning serials and the sensationalism and because they are alleged to form the 'motion picture 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 moving picture pictures. Any attempt to cast dispersion upon them is to exhibit an ignorance of the reasons why serials are popular.

"The main criticism directed against serials is the charge that they are sensational and filled with hair-breath escapades, stunts and thrills. This is partly true. People in general, and Americans in particular, appreciate courage and daring. The greater portion of serial thrills are actual dare-devil stunts on the part of the actors.

"It also must be remembered that in all forms of literature or dramatic art it is customary to end a chapter, an act or an episode with a forceful conclusion which will carry the interest and suspend into the next chapter. For doing this at the end of a serial episode, we are accused of arousing such intense interest that the audience hang back to see what is to happen in the succeeding scenes.

"The serial form for certain kinds of screen entertainment is coming more and more into vogue. This is because of its adaptability to melodramatic action in the way of characterization and plot and also because more care is being taken in serial production. Better stories are being serialized."

Lawrence Grant Under Metro Banner.

Lawrence Grant, leading man for many English stage stars, has arrived in Hollywood from New York and has been engaged as a member of Metro's production stock company. Mr. Grant was under the management of Charles Frohman for two years. His best known stage work was in 'Ways of the World,' in which he played History. His most recent stage appearance was A. H. Wood's new play, 'Happy Go Lucky.'

Butterfield Gets Another House.

W. S. Butterfield, Battle Creek, Mich., president and general manager of the Bijou Theatrical Enterprise Company, has added another playhouse to his fast growing chain in the purchase of the Majestic Theatre property, that city.

During the coming summer Mr. Butterfield will spend $30,000 remodeling the theatre, making it one of the handsomest in Michigan. The playhouse is to be resumed but the title has not yet been decided upon.
Goldwyn Has Five Dramas and Comedies Set for Release in May and Early June


Every reader of the Saturday Evening Post is familiar with the stories of Octavus Roy Cohen, "Dollars and Sense," the first of his works, prepared especially for Goldwyn pictures, is marked by the natural humor and strong human appeal that have given his stories a high place in current fiction. Harry Beaumont directed.

Exhibitors will be particularly interested in Gertrude Atherton's first contribution, an adaptation of "The Tower of IVory." Its dramatic quality is said to be great and in addition to the human interest of the situations there are spectacular scenes presented in a vivid fashion, under the direction of William Parke.

Son Assists "Papa" Rogers.

From all quarters come reports of the rise of Will Rogers. In "Yes! Call Me Jim," a story by J. G. Holland, the comedian's 4-year-old son figures prominently. "Dad" portrays the role of Jim Fenton, a happy-go-lucky hunter and trapper who is in love with the village milliner, played by Irene Rich. Those who have read J. G. Holland's "Seven Oaks," the book on which this picture is based, will readily recognize its screen possibilities. Clarence Badger directed the production.

Tom Moore comes to the front again with a fast-moving story that is still fresher in the minds of readers of the Saturday Evening Post. It is "The Great Accident," by Ben Ames Williams, directed by Harry Beaumont. The plot structure of this exciting narrative should make it an ideal subject for motion picture treatment.

The fame of "The Slim Princess" as a stage play in which Elsie Janis scored one of the greatest successes of her career has lasted through a score of years. The title, in conjunction with the name of Mabel Normand, who is starred, will prove a magnet for followers of the stage, as well as regular motion picture patrons. Director Victor Schertzinger is said to have missed no opportunities for laughs in his handling of the rich material in this popular story.

Propaganda Film Goes Big in Toronto.

The recent five-day presentation of "The End of the Road," the disease propaganda feature at Massey Hall, Toronto, forms one instance where a picture of this type proved to be a success in so far as Toronto is concerned. No less than 20,003 people paid admission to see the picture during the five-day engagement and the prices ranged from 20 cents to $1.

Incidentally, the attendance gradually increased throughout the run, the paid admissions on the fifth and last day amounting to 4,732. The feature was played on a percentage basis and the share of Messrs. Jule and J. J. Allen for the Toronto engagement alone amounted to $7,225.15.

"The End of the Road" was booked to play for a week at the Majestic Theatre, London, Ontario, but it was held over for a second week. Runs of from three to six days have been booked for various towns throughout Ontario.

To Show Soldiers' Graves.

A fitting memorial has been arranged by the American Committee for Devastated France by which the entire American public will be able to pay homage to the boys who sleep in the poppy fields of France. An appeal has been sent out by the committee at the New York headquarters, 16 East Thirty-ninth street, that asks the cooperation of the entire country in honoring the memory of the American soldiers killed in action.

Telegram have been sent by President Myron T. Herrick to every Governor of the United States asking his co-operation in calling upon all motion picture houses throughout the country on May 30 specially prepared slides showing the graves and cemeteries of the Americans in France killed in action. Replies are pouring into headquarters from all parts of the country expressing approval and support of the movement by the different states.
Dana and Allison Begin  
Plays from Current Fiction  

Two of Metro's popular feminine stars, Viola Dana and May Allison, are starting their new pictures together at the Metro studios in Hollywood and both of them are based upon current literary material. Miss Dana is to be "Head and Shoulders," by F. Scott Fitzgerald, a sprightly story which appeared in recent issues of the Saturday Evening Post. Miss Allison's new starring vehicle is "Held in Trust," the novel by George Kibbe Turner, which is now running as a serial in the Red Book Magazine.

In "Head and Shoulders" Miss Dana will be directed by William C. Dowlan, who also directed her in "Dangerous Men." Percy Heath prepared the scenario from Mr. Fitzgerald's manuscript. Miss Dana will play the role of a youthful "shimmy" dancer who falls in love with a most studious college boy and after playing a number of pranks upon him becomes the bride. John Arnold is the photographer of the production.

John E. Ince has been selected to direct Miss Allison in "Held in Trust," which was adapted for the screen by Sarah Y. Mason of the Metro scenario staff. Miss Allison will have the part of a young shopgirl who breaks into society.

Finkelstein & Rubin Secure  
Hampton's "The Sagebrusher"  

On the heels of their success with Benjamin B. Hampton's Grey production, "Desert Gold," Finkelstein and Rubin, the powerful northwest exhibitors with a chain of theaters in Minneapolis, St. Paul and Duluth, have given Mr. Hampton's newest W. W. Hodkinson release, "The Sagebrusher," their enthusiastic approval in the form of a big contract buying whereby the Emerson Hough production will be given early presentation for week runs at the Unique, Minneapolis; the Blue Mouse, St. Paul, and the Lyric, Duluth.

S. Barrett McCormick, the prominent Indianapolis showman, also has booked "The Sagebrusher" for a week's showing at his Mister Smith Theatre, to be backed by a powerful promotion campaign as any Mr. McCormick has waged in the Indiana metropolis.

H. S. Goldhor, Ontario's live-wire exhibitor, gave further proof of his showmanship short-ly before the opening of "The Sagebrusher" at his Moen Theatre. After reading Emerson Hough's Saturday Evening Post story, "The Soul Child," and knowing that "The Sagebrusher" was the first Emerson Hough story to be screened, he immediately linked the story with his presentation of the Hampton production in a way that won him no little patronage during the week run.

Shows Railroad Terminal Operation  

Universal's New Screen Magazine No. 65, to be released on May 1, contains many interesting scenes showing how a big New York railroad terminal is operated and how complicated is the mechanism of handling New York's millions of commuters daily. The subject throws considerable light on how the recent railroad strike paralyzed the metropolis.

Another subject of timely interest is the fresh air crowds for tenement-bound children. The little tots are shown on house-top playgrounds and in roof-workshops.

Leslie Elton has contributed perhaps his best animated cartoon for this issue of the New Screen Magazine. Cinema Lunk, his popular hero, introduces a trained flea circus to the delight of the audience and to the disincomaft of the scientist.

Picturesque shots of Newcombe's Tavern, built in 1736 near Dayton, and a new batch of La-Chasseurra, culled from various newspapers, complete the screen magazine.

Bookings on Republic Productions  

According to Sam E. Moria, general manager of the Republic Distributing Corporation, bookings on six Republic pictures, scheduled to come out this week as uniformly good, and that exhibitors have played the features with gratifying results.


Announces Fourth National Picture  

Lewis J. Selznick, president of National Picture Enterprises, Inc., has announced 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 calling for a wealth of detail in reproducing scenes laid in India.

Praises "Virgin of Stamboul"  

A pre-release trade showing of Priscilla Dean's new Universal-Jewel production, "The Virgin of Stamboul," in the New Grand Central Theatre, St. Louis, recently called forth much praise on the part of exhibitors and the press. The picture will be run at the New Grand Central next week.

"It is no exaggerating statement," wrote the reviewer for the St. Louis Times, "to say that this picture ranks with the best ever produced.

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"Rio Grande" Meets Demand for Great Outdoor Pictures

The course of the past three months has been steadily increasing demand for live pictures of the great outdoors has been emphasized in the letters of exhibitors to Pathe managers and in the reports of branch managers. The Edwin Carewe production, "Rio Grande," the film version of the Augustus Thomas play, is to be released by Pathe on April 22, and is to be followed by all branch managers and exhibitors who have seen it at private showings to be the ideal production to meet this demand. It is a romance of the border country, with Allan Sears playing the part of an Irish cowboy in love with a fiery tempered Mexican senorita, played by Rosemary Theby, and from the opening few feet of the several parts it is full of building in use by directors or awaiting their turn in sequence. In emphasis of the size of the studio the Fox offices call attention to the fact, with these twenty-eight sets standing on the floor, there is room for as many as twelve good-sized sets in the space unoccupied.

Some of the sets now standing are being used by Dell Henderson, some by Harry Millard, some by George A. Beranger; others are in use in productions being directed by Richard Stanton and Charles J. Brabin. Although these are all working at one time, there is no interference and no friction, so complete and thorough is the system installed by William Fox in this new studio.

None of the productions in work here has been announced by the producer for release, and no mention is made of the names of the stories, the nature of the film or the identity of leading players. The productions, it is understood, are to be released in the early fall and are all of the usual special class.

William Fox, president of Fox Film Corporation, is more than satisfied with the program made by his studio since entering the new building, and is busy planning several big special features for summer production.

Complete Cast for Two

Big Goldwyn Productions

ADDITIONS to the casts of "Officer 666," the Cohan & Harris stage success, and "Milestones," the play by Arnold Bennett and Edward Knoblock, have been made at Goldwyn Pictures Corporation's Culver City Studios. Both of these subjects were recently placed in production. Tom Moore, starring in "Officer 666," under the direction of Harry Beaumont, and "Milestones" under the direction of Frank Lord.

Jeanne Calhoun has been assigned to the role opposite Tom Moore, while Priebke Bonner will portray the part of Sadie, and Harry Kirkland that of the police captain. With these additions the company is complete.

The "Milestones" production, which requires an unusual number of players to present the story that covers three generations, has been augmented by the inclusion of Carline Kirkham, George Swain and Jack Donovan. Before the shooting of scenes was started, weeks were spent in securing just the right furnishings to give the picture atmosphere.

Preparing Scenario for Next Walsh Picture

Dell Henderson, who has been successful in directing Fox productions in which George Walsh has been starred, "The Shark" and "The Dead Line," is at work with Thomas Fallon preparing the scenario of "Cherub Divine." From the pen of Sewell Ford, author of the famous "Torchy" stories, "Cherub Divine" will be used as a starring vehicle for Walsh.

"Elmo" Breaks Precinct

"Elmo the Fearless," the recently released Elmo Lincoln serial, broke a precedent when booked by Otto L. Meister, manager of the Whitehouse Theatre, Milwaukee. Mr. Meister had adhered steadfastly to the rule of never booking more than one serial at a time. When "Elmo the Fearless" was offered for release, Meister already was running "The Lion Man," another Universal serial.

He wrote Universal a highly laudatory letter after the opening of the new strong-man serial.

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Popular Players Appear in Pauline Frederick Support

ONE of the strongest companies ever assigned to a motion picture production is supporting Pauline Frederick in her new play, now being filmed at the Goldwyn studios in Culver City, Calif. Mike Frederick has the role of Jacqueline Floriot, who is to be played by Miss Frederick's mother, Jacqueline, and Willard Louis, both among the best known character men of the screen today, play the Paris blackmailers, whose schemes lead Jacqueline to commit murder.

Others in the cast include Maud Louis, Harold Kirkland, Albert Roscoe, Correine Kirkham, Sidney Ainsworth, Maude George, Cesare Gravina, Lloyd X. Wantick and John Hovhenvent. Mr. Hovhenvent also is assisting Frank Lloyd, Miss Frederick's director, as an advisor on French sets.

Lytell, Filming Crook Play, Finds Model Penitentiary

A CHANGE distinctly for the better has come over American prisons since O. H. Lytell, who directed the making of Paul Armstrong's famous film from the short story, "A Retrieved Reformation." This important change in the method of evoking comment when Bert Lytell and his company were in the state penitentiary in Florence, Arizona, to photograph the prison scenes in " Alias Jimmy Valentine," the new Marie Prevost starring picture.

Although the superintendent permitted a number of the prison inmates to participate in some of the yard scenes, the Lytell company was obliged to furnish the striped prison garb for the convict-actors and also to teach them the lock-step in which they are moved in the correctional institution. Twenty-five of the Arizona convicts donned the old-time striped suits, now not worn, and were lined up for the "Alias Jimmy Valentine" scenes.

When the filming of the scenes was finshed a print of it was shown in the chapel of the Arizona Penitentiary on Good Friday and delighted the 392 prisoners—who applauded it vociferously.

Fight Fans Flock to See Pathe's "Daredevil Jack"

NOW DAYS the sporting fraternity starts its discussions and conjectures regarding the forthcoming championship prize fight in club, and the third party was produced on street corners and ends them at the movies, and sporting writers, instead of passing on rumors about the physical condition of the present title holders, put on their brown derby hats and went to search for some real facts at the cinema show. This invasion of the sporting pages of daily newspapers and periodicals by the motion picture was made under the leadership of one having no less significant a title than "Daredevil Jack."

When Jack Dempsey announced that he was going to be the star in a Pathe serial the sporting writers found in the news another most plentiful supply of material for quips and humorous observations with which to spice their columns. But now we have articles by special writers in which the fight fans are supplied with information under headline reading "how to show Dempsey in wonderful condition."

Moreover, when the fanatics gather for debate the conversation no longer centers about a report from some bold adventurer in the hinterlands usually serving as the retreat for a champion ring between the ropes, but is a recital, vivid and enthusiastic, of the wonderful local condition, the speed and marvelous form displayed by Jack Dempsey as he disposed of a flock of villains in the first episode of "Daredevil Jack."

American's "House of Toys"

Has Big Appeal for Women

ACCORDING to S. S. Hutchinson, president of the American Film Company, "The House of Toys" will make a strong appeal to women fans, says its producer. "It was planned and produced with the idea of entertaining women," said Mr. Hutchinson. "It is a play every woman will take her daughters and her husband to see." The posters, "Is Your Husband Faithful?" and the sub-title of the feature, "The Story of a Gamble in Matrimony," are captions which will interest and attract women generally. To the exhibitors Mr. Hutchinson says: "Play up these points of appeal strongly in all your advertising and publicity and your house will play to stand-up business."

O'Brien's Next Being Completed

Final scenes for Eugene O'Brien's forthcoming Selznick production of "The Figurehead" being produced at the Selznick west coast studios are nearing completion.

Production Manager Harry Rapf of the Selznick west coast studios, is reported as being neither in making the production complete in every detail.

Fourth Moore Well Under Way

The fourth, Owen Moore Selznick production, "Stop That Man," from the pen of George V. Hobart, the playwright in the course of production at the Selznick west coast studios, is new well under way, it is announced this week. Owen Moore, in the story is said to portray the role of a young American artist studying in Paris. Supporting cast includes, Miss Margaret Ladd, Henry Miller, Jr., and Dagmar Godowsky, daughter of the world famous Russian pianist.

"Luck of the Irish" Breaks Records in Canton Theatre

THE LUCK OF THE IRISH," an Allan Dwan production, presented by Mayflower Photoplay Corporation, is having a lively career throughout the country as a "wrecker of records," its most recent achievement being the smashing of the house record of the Canton theatre, Ohio, established some time ago when hour and fifteen minute shows were given.

Pleased Gardiner

Much of the success of the big Mayflower-Realart special has been attributed to its name, exhibitors who watch such things closely believe is the result of picking the product's "box office name" par excellence of the year. This, according to reports, is based upon its timeliness and its familiar phrasing.

The production is founded on the story by Harold MacGrath and had a successful eastern premier at the Capitol Theatre in New York City on the same day as the West at Grauman's million dollar theatre in Los Angeles. Since then it has played big time throughout the country, with a particularly strong representation during St. Patrick's Day week.

300 Day Booking on Talmadge Film

Since the initial showing in Philadelphia on January 26 of "The Daughter of Two Worlds," starring Talmadge, the First National exchange in that city has booked the attraction for more than 300 days, and is already ready to blur the booker's book. In the time already booked there were eight weekly runs, three of these theatres, the Imperial, Great Northern and Regent, at Allentown, Pa., changing their policy of two features a week to that of a weekly run.

Mortimer to Direct "The Misfit Wife"

Edwin Mortimer has been selected to direct the forthcoming Metro production, "The Misfit Wife," from the play by Julie Herne, which was produced by a noteworthy cast, featuring Alice Lake. This drama of Miss Herne's was adapted for the screen by Lois Zeliner. Mr. Mortimer was appointed a member of the general staff at the Metro studios, and is already deep in his preparations for the production of "The Misfit Wife."

Wanda Lyon Supports Max Linder

The work of Wanda Lyon, the former beauty of the Winter Garden, who plays the leading role opposite Max Linder in "The Little Cafe," makes it certain that she will be regarded as a new star of some magnitude and will be heard of in the near future.

Made Good on Stage

Miss Lyon will be remembered not only for her work in the several Passing Show shows, but also for her success in Al Jolson's show, "Robinson Crusoe, Jr." She was a comedienne of the lightest type in musical comedy, and on the screen her work with Linder gives her training an excellent chance to show itself.

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Here are extracts from available reviews printed in the five motion picture trade papers. It is the aim to present one sentence that will reflect the spirit of the writer's opinion. The papers are indicated as follows: Moving Picture World (M. P. W.); Motion Picture News (N.); Exhibitor's Trade Review (T. R.); Wid's (W.); Exhibitors' Herald (E. H.).

**Conensus of Trade Press Reviews**

**Trailed by Three**

(R. H. fine)

M. P. W. - Attended by a wealth of mystery and rapid action. N. - A rattling good show if the first three episodes are any criterion. T. R. - Serial seekers will find that the film gives ample satisfaction. E. H. - It is replete with excitement and intense moment.

**The River's End**

(Leon Stone - First National)

M. P. W. - Will fill the eye and grip the mind of the wearer of flannel shirt and bothered shirt alike - whether in hamlet or in town. N. - Rich production given vivid northwestern story. T. R. - Heartfelt congratulations are due Marshall Nellan for the high water mark of success he attains with this production. W. - Is surely a Office bet. It has all the elements of a B. O. success.

**Sinners**

(Allie Brady - Realart)

M. P. W. - Is a convincing piece of work. N. - The picture is charming in its atmospher and backgrounds and the acting of Miss Brady and her players is entirely capable. T. R. - Far above the average. W. - Nothing definite in theme or drama about this.

**Partners of the Night**

(Penna Nesbit and Wm. B. Davidson - Goldwyn)

M. P. W. - Has a humanizing motive and the sum of its values class it as good entertainment. N. - Detective story carries an adequate punch. T. R. - The subject is ever interesting and well handled in the present instance. W. - Well enacted production that holds to the finish.

**Old Lady 31**

(Emma Dunn - Metro)


**The Lone Hand**

(Roy Stewart - Alexander)

M. P. W. - The production is well constructed, bubbling with the story herald of the old West, and displays interesting action for every foot of the film. N. - A good western with many thrilling and gripping moments. T. R. - For the fan who enjoys the unlimited heroism of the West, the dance-halls, stage-coaches, coyotes and other well-known assistants, you can do no better than to give them genial Roy Stewart and "The Lone Hand." W. - Just an old-fashioned western depends too much on riding and shooting.

**King Spruce**

(Mitchell Lewis - Hodkinson)

M. P. W. - Good melodramatic entertainment.

N. - Ought to please everyone except the matinee girl, but Mitchell Lewis has appeared in better productions. T. R. - Those who love the great outdoors will find this feature decidedly interesting. W. - An interesting picture but doesn't make most of the story.

**Her Five-Foot Highness**

(Edith Roberts - Universal)

M. P. W. - Universal five-reel subject features Edith Roberts in delightful story. N. - Will bet by except as to logic. T. R. - The picture is clean and agreeably wholesome and has the requisite percentage of romance. W. - Indiscrete comedy-drama made from very ancient idea.

**The Harvest Moon**

(Doris Kenyon - W. W. Hodkinson)

M. P. W. - It has many qualities to please lovers of mystery and romance. N. - Star makes play entertaining. T. R. - The story remains dull and obscure in spite of the greatest attention given to setting, capable players and artistic camera work. W. - Unnecessary details and ordinary direction fail to get this by.

**Dr. Jekyll and Mr. Hyde**

(John Barrymore - Paramount-Arterraft)

M. P. W. - It has opened its New York engagemet with every indication of becoming one of the greatest artistic and financial successes the screen will ever known. N. - Screen acting in its highest form presented here. T. R. - Hanks not only as a Barrymore triumph but a silent drama classic of unusual strength. W. - John Barrymore's performance a tremendous drama in itself alone.

**Desert Love**

(Tom Mix - Fox)

M. P. W. - Is one of the best of recent Westerns. N. - Tom Mix furnished plenty of thrills. T. R. - Thrilling stunts put weak Western story over. W. - Replete with those familiar qualities that make this star's western dramas excel box office assets.

**The Blue Pearl**

(Edith Halley - Republic)


**Shore Acres**

(Alice Lake - Metro)

M. P. W. - Transforms old stage favourite to a splendid screen spectacle. N. - Peculiar New England drama, well adapted. T. R. - A credit to director Rex Ingram and all concerned in its production. W. - Announce the date that you play it. That should be sufficient. E. H. - Bring a well-beloved American stage play to the screen without loss of thrill or sentimentality.

**The Blood Barrier**

(Sylvia Breamer and Robert Gordon - Pathes)

M. P. W. - As a melodramatic subject this may be strongly recommended.

N. - Action and suspense will hold. T. R. - It is a good melodrama of the kind that makes no pretense toward being anything but an hour's suspenseful and exciting entertainment. W. - Comprehensive treatment of complicated story.

**Nurse Marjorie**

(Mary Miles Minter - Realart)


**The Cup of Fury**

(Helene Chadwick and Rockliffe Follows - Goldwyn)

M. P. W. - The play as a whole is convincing. N. - Trite and unconvincing; theme; direction is poor. T. R. - As a whole the picture will rank a little ahead of the average. W. - Story out of date and full of loop holes.

**The Woman and the Puppett**

(Geraldine Farrar - Goldwyn)

M. P. W. - The picture is an artistic masterpiece. N. - Single track idea overwhelmed with romance. T. R. - Vibrates with color and melodramatic appeal. W. - Good production may cover up poor story. E. H. - The adaptation has been handled proficently from every angle.

**My Lady's Garter**

(Wynward Standing and Sylvia Breamer - Paramount)

M. P. W. - The production is wholesomely attractive, and develops among its other attributes a comedy vein. N. - Mystery melodrama which should get by. T. R. - Caught the public favor in both serial and book form, and, translated into film guise, it promises to win an even higher degree of popularity. W. - Bang up detective mystery melo, with genuine spectacular thrills. E. H. - It is a mystery story of more than usual interest.

**The Virgin of Stamboul**

(Priscilla Dean - Universal)

M. P. W. - A fine spectacle of generous treatment, with some stirring ensembles and a dash of melodrama to give it flavor. N. - It is a big feature and will be well liked. T. R. - The real thing in thrills. W. - It lives up to all the fine things they've been saying of it. E. H. - A splendid production from what ever angle considered, a box office power and a fine piece of entertainment, its history should be an enviable one.
Sidelights and Reflections

PROTESTS against the use of stage plays as foundations for screen dramas tend to continue into print from time to time. In an editorial last issue, the Exhibitors Herald is expressive of the writer's satisfaction that, in his estimation, the major number of exhibitors that he has visited admit their descent from the spoken drama have very little of which to boast. To his mind, the moving picture men have been fooled, nine times out of ten, into buying an inferior article at a greatly inflated price. And yet producers keep right on buying the screen rights of nearly all of the stage successes and will continue to do so, for many a long day to come.

The reasons for this are obvious: Stage plays show the quantity and quality of the drama in them and its effect on an audience during one performance—and drama is about the hardest thing to copy—this is necessary to the moving picture business; the screen must utilize material from every possible source; finally, the monetary returns from this class of pictures is the best excuse for listening to the voice of the play broker when he inveeves the moving picture producer to bid for the screen rights of any of the Times Square hits. Seated in an orchestra chair, the movie man follows the play from start to finish, and then bids him buying when the performance is over. He also knows that, properly adapted in film form, a play with a real punch in it will give the picture public something different and prove quite as entertaining as the best of theSimon pure movies that are not cursed by the bar sinister of the stage. Talk about the struggle that is being waged to get control of the world's supply of oil! The story is that they who control the screen, the motive power that must be gathered in from every possible source.

The Literary Digest in a recent article headed "Fears of the All-Devouring Movies" suggests a possibility that will put a different slant on the question of acquiring the screen rights to stage successes. The article starts off with this can-nibalistic forecast: "Certain animals have been known to devour their offspring, but did one ever hear of the reverse happening, when the offspring ate up the parent? The movie seems to be developing an appetite that will not be content until it has swallowed the whole theatrical industry."

The prediction of such a state of affairs in the amusement world is not to be taken seriously, of course; but, if it ever should come to pass, the producer would have no one to blame but himself for paying exorbitant prices for the "fake success with phantom advertising values," and no one but himself to pay the price to.

After all, there are forces at work in the moving picture industry that are stronger. It is possible to control it, and the new and greatly improved methods of producing moving pictures will give larger freedom to the producer that are the real builders of screen production. The present system is both costly and clumsy. A better knowledge of the subject on the part of producer and director is all that is necessary to result advantageously for all concerned.

WEITZEL.

IN THIS ISSUE.

The False Road (Paramount).
Would You Forgive? (Fox).
Paris Green (Paramount).
Carmen (Universal).
The Gift Supreme (Republic).
Dollar for Dollar (Pathé).
Don't Ever Marry (First National).
Captain Swift (Vitagraph).
The Toll Gate (Paramount).
Bullet-Proof (Universal).
Leave It to Me (Fox).
The Strange Horseman (Goldwyn).

“The False Road”

Edith Bennett appears as an Expert Little Safe-Cracker in Paramount, produced by Thomas H. Ince.

Reviewed by Mary Kelly.

A CROOK story minus the many breath-taking turns and melodramatic cliff-hangers in such tales as the Paramount picture "The False Road." Interest hinges on the reformation theme, rather than on the machinations and fate of a clever set of high class thieves. This angle may increase the effect of plausibility, but it seems that a few more thrills could have been inserted to advantage. The inner workings of such a band, as well as the featuring of unusual character types, always prove fascinating to the public, and some of these opportunities in "The False Road" have been neglected in "The False Road."

Edith Bennett has the role of the "Innocent" one of the four lead crooks, but not the hardened members of a gang of safe robbers. As far as the necessity for appearing innocent is concerned, Miss Bennett is highly successful and true to type, but she is not so convincing in her hardened moods. Her personality is rather too sweet and her manner too cultured to carry off such a role. Lloyd Hughes is a splendidly clean and strong type for the part of the man who had the moral courage to shake off his old associates. Charles Smiley and Edith York are very well suited to the roles of the kind-hearted country banker and his wife. The settings have been carefully planned and the photography is good.

CAST.

Length. Five Reels.

THE STORY.

Roger Moran, member of Mike Wilson's gang of criminals, is put on the forum after serving a two years' prison sentence. His confederates give a dinner for him, welcoming him back in style, but Roger has decided to go straight and boldly announces this intention at the dinner. They leave him in disgust, and Betty Palmer, his former sweetheart, asks him why he doesn't buy a church and go into business for himself. He replies by asking her to marry him and begs her to "leave 'the false road.'" A short time later finds him working in the furniture store of a kind-hearted banker, Joshua Starbuck. Starbuck's bank is next on Mike Wilson's list. Betty and "Prisco" Minnie, a dame details to the job, as the safe is said to be an especially easy one to open. Roger's suspicions are aroused as soon as he sees the two girls in town. They evade his questions about their purpose in coming. After remaining two days to get acquainted with the Starbuck and the bank on the land, the girls make a midnight call at the bank and are successful in getting away with the funds which Starbuck had been saving for a trip to Italy to improve his wife's health.

Roger follows them to New York, shows up at Wilson's quarters and pretends that he is one of them once more. He tells Betty that the "lifting" game is the only one worth while and that he has given up the god- dnosely life. She is strangely disappointed in him and tells him so. He is much affected by her attitude, and they agree to get hold of the stolen money and return it to Starbuck. Betty has great difficulty in accom- plishing this, and both of them are in- tention and puts up a fight. She outwits him, however, and the picture ends with a Christmas scene in New York, at which Betty and Roger confess their past to the bank and present them with the stolen funds.

Program and Exploitation Catches.

"The False Road"—The Story of a Reformed Crook. Would You Forgive?—Is Robbed by the Crook's Former Sweetheart. See How They Met and Merged. He Wanted Her to Go Straight. She Called Him a Coward. By Climax Came When She Robbed His Benefactor.

Exploitation Angles: The title is likely to be catchy. Mike Wilson is played by "The False Road" is a crook story, perverted with a strong love interest. It shows a battle between honesty and crime, and the two young lovers are separated because one chose the false or crooked road and the other the right one. The story is a good one, and the two scenes, with roads labeled by mile posts and each road showing a solitary figure, on one a man, on the other a woman, might be effective.

"Would You Forgive?"

Five-Reel Fox Subject Presents Vivian Rich in Expertly Made Drama.

Reviewed by Robert C. McElravy.

STRAIGHT drama which runs an entire five reels without perceptible break not often achieved. Yet this five reel Fox production, directed by Scott Dunlap, entitled "Would You Forgive?" builds up by degrees an intensely interesting situation and a strong character rôle. It is satisfying in story, splendidly acted and rises to a really dramatic climax.

Vivian Rich heads the cast as Mrs. John Crowther, a role made for her with ease and strength. Tom Chatterton is equally good as the husband, and Ben Wilson is quite perfectly acceptable. The theme is one of perennial interest, "—would there be a double standard for men and women?" But the motive is not introduced to the detriment of the ingenious plot, as sometimes happens with this type of production. The story is allowed to
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work out its own answer, and does it very skillfully.

The introduction of plot and characters is an effective one. The young wife and husband each dip into the other's old letters and begin the just reward that is usually inflicted upon this sort of behavior. Two lively "pasts" rise up to be explained and before the first half reel is completed the tension is speeding along to surprising complications.

The Cast

Mrs. John Cleveland........ Vivian Rich
John Cleveland............... Tom Chatterton
Paul Horton.................. Ben Deely
Clare Petrie................... Gertrude Lanigan

Story by Julius G. Furtman.
Directed by Frank Urson.
Length: Five Reels.

The Story.

John and Mary Cleveland, in "Would You Please Remember," May 1, work out with wealth and a fine home, but no children after three years of married life. The wife has moments of unhappiness over this fact, though their love for one another is strong. One day they get to going over old letters and Mary discovers that John once had an affair with a girl named Claire. He, in turn, discovers that she was almost engaged to a bank cashier named Paul Horton. They were afterward sentenced for forgery.

The Cleveland's have a serious quarrel. Mary goes to an apartment house, where for the last year or two she has been keeping a secret. Fleeing from prison, comes to the apartment to ask his former landlord for a loan. He sees Mary and Lesleigh, but he does not know she is married, he attempts to blackmail her. She is no money, but turns over her rings to him.

John Cleveland at once notices the absence of rings and begins to dig for information and, even lies to him, but he notifies the police. One of the detectives employed on the case works out the fact that Horton pawned the rings, and there is a dramatic meeting in the apartment house later. John believes the child is that of Mary and Paul Horton. After he has charged them with fraud, it is almost a standup surprise and humiliation when facts are produced which prove the adopted child as his own, the mother being the girl named Claire, who has since died.

Program and Exploitation Catchlines: Greatly Admired.Often Transferred to a Husband with a Past.

Vivian Rich Starrad in Social Drama That Carries a Message to Very Young Husband and Wife.

Vivian Rich Star in the Film Ranks—See Her in This Compelling Society Drama That Tells a Story of Abandoned Children.

Exploitation Angles: Unless you have overworked teasers lately, this stunt will help. The curiosity angle to get the story over, starting with the question and working into the problem of the play.

The mountain and lake scenes are beautiful. There is nothing in "The Friendly Call" that could possibly prevent it from being a pleasing summer program at the best theaters. Like all O. Henry stories, it is veryhuman.

The Cast

Simms Bell............... Roy Applegate
Mrs. Bell.................. Julla Swayne Gordon
George Ringo............. Walter Miller

Directed by Thomas R. Mills.
About 2,600 Feet.

The Story.

Simms Bell and George Ringo were friends. They were a strange pair, yet they never failed to do for each other when necessary. Through a strange freak of fate they were thrown together when Simms saved Ringo's life. Later, when Simms was very ill, his friend saved him from death. If one was in trouble he sent out the “friendly call” to the other and there was an immediate response. Ringo called for his friend one day. He was married by a woman, so called on Bell to take her off his hands. Bell did, and fell in love and married the woman.

After a while they did not get along together, and when Bell could no longer stand the nagging he sent for Ringo. Although he did not like the idea, Ringo had to get busy. So one night he produced his “companion” for this friend by running away with his wife. This brought peace and happiness to Bell again, but not Ringo, and the picture ends with Bell wondering if his wife will get a divorce and marry Ringo. If he does not get rid of her any other way, the change is that Bell will have to take his friend’s wife again.

Exploitation Suggestions and Catchlines:

Let Her Scold; Let Her Yell—That Was Bell. This Man’s Idea of Keeping Out of an Argument With His Wife.

Here he Eloped With His Friend’s Wife as a Favor to the Friend. What Is the Biggest Favor a Man Can Do for His Friend? This Man Ran Away With His Friend’s Wife.

Paris Green


Reviewed by Edward Weitels.

HERE is nothing deadly in "Paris Green." The latest Paramount-Art-Locart picture, produced by Thomas H. Ince and starring Charles Ray has but few serious moments and many humorous ones. It gets a way at a snappy start and is refreshingly original and contains large slices of new and amusing material. After the fashion of most Julian Josephson scenarios, the characters run strongly to rural types, but there is a clever intermingling of scenes old and new. Life on a New Jersey farm. Several of the characters are delightfully funny and, save for a few moments after the hero has proposed to the heroine, accepted. The amusing little French heroine, the entire story is wholesome and in good taste. The sight of the father and mother of the young chap and the uncle of the girl, promptly by a pair of elderly gossips, putting the wrong construction on the innocent embraces of the young engaged couple is an unpleasant situation that never should have been allowed in the plot.

For the most part "Paris Green" has the artistry of a picture, and the star himself works with the same old sincerity and is just as entertaining as ever. As Nixon Robinet is dainty and winsome, and perhaps just a bit too real as the young woman, but necessary to deprive him of a fair share of brains. The Ray following will take "Paris Green" as a Sunday School picnic to pink ice cream.

The closing days of the war find Luther Green making his one and only stay in Paris on a time limit of fifteen minutes. From his slight acquaintance with the place his companions call him “Paris Green.” During his short stay Luther meets Nixon Robinet, a young French girl, and gives her New Jersey address. He picks up four or five other girls and learns how to use correctly, but is supposed, by his fond father and mother, to be a master of the French. The girls have also heard of the gay going on in the French coolies, and so have the neighbors, and Luther is alarmed. He afterwards finds himself with having cut up in Paris somethin’ scans.

There is a large crowd at the depot to greet the returning soldier, but Luther misses the train again and finds himself in the old home late that night while his mother and family are trying to conjure their disappointment at his non-arrival. The next morning when Luther sits down to a home breakfast, he is one of the picture. Dressed in civilian clothes, Luther goes to call on Edith Gleason, his sweetheart, and finds that she has conselled herself both by his presence by finding a new beau.

The mounting mission has started for this country to visit her uncle in New York. A crook on the ship plans to kidnap her when they reach the Metropolis and hold him for ransom, her uncle being a rich importer. She is forced into his cabin, but succeeds in escaping and finding her way to New Jersey station nearest the Green farm.

Luther starts for the city the same night to hide his grief at the loss of his faithless and meets Nixon on the station. She can understand the language, but the ex-soldier takes the girl home and she is made welcome by his mother. Before the very next day he and Nixon falls in love with the farmer lad and his wife. Then the situation develops, with the aid of an English-French dictionary, the uncle appears on the scene. The crook and his pal turn up and make another attempt to carry
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off the future Mrs. Green. They steal the importer's auto as well as his niece, but Luther misses his father's funeral. He takes a short cut, heads off the abductors and rescues his sweetheart in fine style.

Program and Exploitation Catchlines: They Called Him "Paris Green" Because He Used His Three or Four French Words as a Base and Found His One and Only Sweetheart Has Been Stolen. Dorothy Dame Found Her Back.

Amusing Comedy-Drama, with Charles Ray in the Role of a Soldier Who Returns Home and Finds His One and Only Sweetheart Has Been Stolen. Dorothy Dame Found Her Back. They Tried to Kidnap Her—He Got Her Back, Either—Why?—Just See "Paris Green" and Find Out the Reason. Charles Ray is the Soldier Called "Joe Bennett," but He Knew Enough to Get a Sweetheart While He Was a Soldier in France. He Came to America and They Tried to Kidnap Her—He Got Her Back, Thoroughly, by Riding His Father's Horse—A Riot of Fun from First to Last.

Exploitation Angles: Play up Ray, but use the old title. Launch your campaign with a big "Are You a Potato Bug?" and in much smaller type explain that paris green is fatal to bugs, but is fine entertainment for all others. Give a hint of the situation from which Ray has had the opportunity to toss back the rest of the story, making "Fifteen Minutes in Paris" one of your slogans.

"Don't Ever Marry!"

Amusing First National Farce-Comedy Produced by Marshall Nellan

Reviewed by Louis Reeves Harrison.

RUNNING along the lines of comedy, "Don't Ever Marry" reaches the extravagance of farce at times. There is a true line of humor, but as a base and a wealth of incidents grouped around it. Rich in material of the laughter-producing kind, the main line of action can only be followed by the reader. There are complications, while intimately related, are really those of the stage farce, diversified both in character and in situation. The director is to be congratulated for bringing into any sort of continuity so many and diverse incidents.

The strongest outstanding characterization is that of high-strung and peppery old Colonel Whynn, just returned from the war and at a loss, according to Tom Guise's impression of the role. It is so intense that it is felt to be true to the nature of the autocratic male in a position of wealth and power. The character, enacted by Matt Moore, is one of large opportunity only partially grasped, though fairly accepted by the audience. The balance of the cast is well selected.

With settings admirably chosen and some bright subtitles to enliven the story, "Don't Ever Marry" is well worth being called a First National Attraction.

Cast.


The Injunction, "Don't Ever Marry," is disregarded by good-natured Joe Benson. He is ready to make a deal with Doctor Whynn as a result of his proposal of marriage, and heeds Dorothy secretly, the Justice agreeing not to report the ceremony until after his vacation. Joe engages the bridal suite in a hotel. By mistake the flowers he orders are confused with those intended for a funeral. They are suggestive, as the old Colonel's wife and three step-daughters are to be married. Through Joe's kindess of heart other ladies arrive at the suite before Dorothy, one of them being a divorcée. Joe does not object and finds Dorothy's sweetheart had another. See what it was, though. That brought him nothing but a little laugh.

"The Woman God Sent"

Zena Keefe in a Sezliick Picturization of "The Woman God Sent," a Drama of a Fight Against Child Labor.

Reviewed by L. B. Skeffington.

I n these days of great industrial strife a picture which bears even remotely on the subject of child labor has the elements of a strong box office appeal. "The Woman God Sent," does not deal with the questions now in the forefront of labor agitation, but one phase of the capital and labor question, and portrays a campaign to eliminate child labor. Labor leaders, as well as reformers, have long ago discoursed the greater and smaller curses of industry, and there has been much printed and written on the subject. For these reasons the picture presents a vital subject.

The Woman God Sent," is filmed from the story by Sophie Irene Loeb, long noted as a newspaper writer and a leader in various campaigns for child welfare and industrial reform. In some respects there is in it much essentially in the picture. "The Woman God Sent" is a love story, filmed in an industrial setting. There is a skein of propaganda running through it, but there is so little that the child labor question in real life might work out as in the picture.

Cast.


The trouble is a real thing. Young Manning is reared in an atmosphere of drab factory life. Early in life her mother died and she has never known her father. Jim Connelly, a tool of a powerful political machine, Bridget and Barney Flinn bring her up as their daughter. She is soon sent into a factory. The evils of such a life makes a deep impression on her, and she away to the night schools, acquiring an education, in order that she may be qualified to attack the criminals. A campaign to abolish evil and to introduce the subject of child labor is announced. Connelly's leadership gradually forces her to the front. With the assistance of Fred Mason, she fights to have a bill passed which would remedy matters. She goes to Washington. There Jack West, son of a wealthy politician, is trying to ingratiate himself with the woman. When he announces that he will marry her, his father opposes this on the score of her humble birth.

Jim Connelly is back of the fight against Margaret. He has a sure grasp on the game. He knows just how to discredit her. It is disclosed that Connelly is Margaret's father. On top of this, Pat Kane plotts to disgrace Margaret and wreck her plans by apparently showing that she has bribed his interests opposed to her bill. The proof of this is so strong that Jack almost loses faith in Margaret. All efforts are made to destroy her. It is admitted that he is beaten and is proud of the stiff fight that his daughter put up against him. Sen. Gudgeon, while knowing that Jack realizes that she is the one and only girl for him, the bill is passed and unto thousands of factory soldiers is lifted.

Program and Exploitation Catchlines: "The Woman God Sent" Won Against the Political Machine.

Sophie Irene Loeb's Greatest Exposure of Factory Slavery.


Exploitation Angles: In every town there are certain people who are strong advocates of child labor reform. Interest them in this picture. If possible invite ministers, club women, labor leaders and others to come to a preview. Ask the ministers to mention the subject in their sermons. Have the labor men address the unions on the picture. Have the newspapers oppose child labor as being unfairly competitive. Women's clubs might use the subject of discussion at their regular meetings.

The picture is a success. Sophie Irene Loeb has written many excellent books and book stores will be glad to cooperate in the window display.

"Carmen of the North"

Anna Bos Makes Her American Debut in a Hallmark Drama of Contraband and Coquetry.

Reviewed by Mary Kelly.

C ARMEN of the North" has same atmosphere, plot and characterizations as "Carmen" of operatic fame. One woman's treachery, another's faithfulness and a man's weakness, are brought together in dramatic fac- tors that furnish the love interest, the pathos and the thrills. Most of the action takes place amid scenes of smugglers' dens and murder. From one end to the other is the same story, told in a different dress. Aside from the star, there is nothing definite new in the feature. Miss Bos is gifted with charm and personality, has been made up a raving beauty and she discreetly manages a role which might easily prove disgusting were she less discriminat- ing in her choice of parts. The representations could have improved these effects. The supporting cast is not entirely professional, but it includes an excellent person of the leading man who has sensitive- ly portrayed the stages of deterioration of a man's character.

Length, Five reels.

The Story.

In a small country town in Holland lives Joseph, his mother and his betrothed, Mary.
He is suddenly called to military service and bidding good-bye to his sweetheart he prom-
ises to return to her as soon as he is mission-
ated to the Orient. Before he leaves a police 
duty in a town where "Carmen," a bewitching 
young woman of low social standing, gets into a dispute with one of the factory 
girls and, in a burst of fury, injures her with 
a pair of scissors. Joseph is summoned to 
arrest her. He succeeds in resisting her co-
quish-glances to the extent of handcuffing 
her and putting her in prison.

She persists, however, in exerting her wiles until she, maddened, feels a tempest to set-
ting her free and he is imprisoned and finally 
dishonorably discharged. Time has narrowed the 
smugglers' headquarters and she traces her.

In the meantime Mary is growing anxious, not knowing whether her lover, who had decided to start out in search of him. Car-
men's charm has proved too strong for Joseph to 
resist. Tully is sent to the headquarters in 
search of Mary because of her. One night as he is zealously 
working his flirtations with the military police 
who is she is detaining she changes, having no 
idea that the smugglers can get over the border. Mary 
comes to him. But he refuses to return with 
her. Carmen's affection for him is very fleeting.
She soon gives him up for Dalboni, a popular 
oper singer whom she meets in a cafe. She 
is married to him. Joseph, broken down and 
disillusioned, returns to his home. Where 
Dalboni is singing. He finds Carmen, pleads 
with her and when she laughs at him, he 
attends her concerts, which he has missed 
for two years. Mary makes up her mind to 
find Carmen and when being released he 
faces a happier future.

Program and Exploitation Catchlines: Home, 
Mother and Sweetheart Were Forgotten In 
"Carmen of the North." And then Retribution Came. 
How He Nearly Brought About His 
Own Destruction.

"Carmen of the North" was as Treacherous 
As She Was Attractive. She Could Hate 
A New Vampire Makes Her Appearance 

Exploitation Angles: Exploit the new star. 
This is the most unusual feature of the produc-
tion. Interest is the strong-
est element of the plot.

The Gift Supreme
Bernard Durning and Seena Owen Are Fea-
tured in Stirring Drama Made by 
Majestic Theatres.

Reviewed by Margaret I. MacDonald.

It is safe to say that the Inter-Ocean 
Film Corporation has a good bet in the 
foreign rights of "The Gift Supreme," a 
six-reel production made by C. R. Macauley 
Photoplays, Inc., and distributed in this 
country by Republic. The picture has been 
carefully directed. The story, adapted from 
the original by George Allan Englund, is 
interpreted by a cast of well-known and 
capable players.

One of the attractive points about the 
picture is the interesting characterization, 
which is of the simple, real-life type. An 
accidental meeting of the principals, and the 
unhappy events which help to roughen the 
plot, provide plenty of color and suspense. The fight in the 
restaurant which leads to the final rounding up of 
the villain in the dope-selling scheme is 
acted out in a gem of punch lines of the 
picture.

Scenes depicting the struggle with a vic-
timizer and deprived of the drug for several 
hours, could be cut to advantage. Bernard 
Durn-
ing plays the role of the lover, Bradford 
Chandler Vinton, with striking success, 
effectively, Seena Owen, although always an attractive figure, gives 
rather a colorless interpretation of the 
role. Alden Lusk, Richard Banks, and 
Tully Marshall play up to the standard of 
former triumphs. The production prom-
ises well for the box office.

The Gift Supreme

Bradford Chandler Vinton — Bernard Durning
Sylvia Alden — Seena Owen
Margaret Gard — Mrs. Wesson
Merton Stagg — Lon Chaney

Dramatic
Direction by Ollie L. Sellers.

The Story

In "The Gift Supreme," the chief character 
Merton Stagg, who, since her father's death, has strained to 
make money which is being extracted from her 
by a-acre of small business.

His rival is Victor Mordant, who also has made 
much money in Wall Street. Mordant, as 
discoverer, is a bigamist, having an in-
sane wife incarcerated in a private san-
atorium.

Mordant's son, Teddy, is by his second wife 
and therefore illegitimate. Marcus Gard is 
to Mordant, speaking the hatred of the 
father, and takes an interest in the young 
man's affection for Dorothy Marteen, a pretty 
young society girl.

Mordant suffers a shock when Dorothy's 
mother calls at his apartments by appoint-
ent. He has been tricked into a blackmailing 
scheme. Mrs. Marteen explains, by way of 
attacking her method of acquiring a 
living. He has killed his husband's mistress 
but her lover manages to escape. Mordant 
will not be satisfied until his daughter 
has his revenge on his rival. To do this he 
will have to break with his son and his 
wife. The climax of the story is reached when 
Victor Mordant is taken to the hospital, 
where Sylvia is in training. His 
father and mother are sent for. On their 
arrival, Victor's rival has been 
seeved before the girl in 
giving her his name by making her 
his sample for the purpose of 
projecting the picture. Mordant, 
recovering his senses, is 
transported to the hospital, 
where his dope Scheaming 
Practice is brought to an End—This Is Just 
the Start of the Story.

Exploitation Angles: Offer this as a melo-
drama, but then blow the whole case for 
appeal. Use lithographs and stills for your 
advancing punch.

Dollar for Dollar
Frank Keenan Featured in New Five-Reel 
Pathé Release of Dramatic Strength.

Reviewed by Robert C. McElvary.

THE Frank Keenan subjects usually 
probe a little deeper into life than 
most of his rivals. For his release, 
in five reels, entitled "Dollar for Dollar," he 
is in line with former successes. It 
tells a story of good and evil—paths of 
the "under side of things" softened at 
the close by brighter scenes.

Ethel Watts Munford, author of 
the original story, has taken as her theme 
the sad variation between human ideals and 
human practice, a condition which is only 
true too far everyday life, as any one of 
the characters, New York, Paris, London, 
that is to say, that the effort to be good than to 
be bad, for the reason that the human tribe loves 
the bad and is blind to the good, in the 
spite of direct human interest. In 
this story we have three 
distinct and well imagined characters— 
Marcus Gard, a millionaire who has made 
his money through the dope trade; 
Mrs. Mordant, a society blackmailer, and 
Victor Mordant, a wealthy bigamist. Not 
all the figures have pleasant characters, 
character, on the whole, but even made each human 
and understandable by their protagonists— 
Mr. Keenan, Kathleen Kirkham and Harry 
Van Meter. The story does not a 
strong piece of work as Mrs. Mordant.

The development of the plot is skillful 
and dramatic. The photographic effects 
are clear and there are some attractive 
outdoor camping scenes of timely appeal. 
The subject is a strong one of its kind.

Frank Keenan

Marcus Gard — Frank Keenan 
Mrs. Mordant — Kathleen Kirkham 
Victor Mordant — Harry Van Meter 
Mrs. Mordant — Gertrude Claire 
Dorothy Marteen — Sylvia Alden 
Teddy Marteen — Larry Stears 

Story by Ethel Watts Munford. 
Directed by Frank Keenan.

The Toll Gate

Paramount Presents William S. Hart in 
a Strong Impersonation, in a 
Dramatic Production.

Reviewed by Louis Reeves Harrison.

THE TOLL GATE is a piece of screen artistry. It displays William S.
Hart's personality to advantage. It holds interest from beginning to end. 
Its conclusion is satisfactory instead of being 
a sacrifice to the conventional ending. We may 
accept the introduction to the story, artfully 
cause it to run smoothly. There is 
sincerity and good taste shown in the 
selection of backgrounds. It is the story of an 
outlaw with a winning smile and a good eye for 
character. To the contrary, while it shows his 
better traits in sympathetic moments, 
it makes him a strange figure to the 
hit-better vindictiveness and dull store of 
scrouge. In other words, it is consistent 
from beginning to end. There are 
some big moments in the picture, but they 
are genuine and justly so.

Hart is supposed to be at home in the 
role of an outlaw, but his skill of portrayal 
is far from being merely a question of 
type. He represents the combined 

daring
and cunning of the American fighting male. He not only looks the part, but he acts it with keen intelligence. There constantly shines in his eyes the combined pugnacity and manly resolution that characterizes the West. He is ably supported by a cast chosen to fit the roles. Especially is this true of Anna, the little Irish child, of whom the play her pathetic submission to the power of circumstances is very effective. The entire product, as presented at the Rivoli, is one of the best of its kind. It is sure to win wherever it is shown.

"Bullet-Proof" Harry Carey Featured in Five-Reel Universal Subject, entitled "Bullet-Proof." Instead of appearing as "Chesney Harry," he is cast as a young Canadian, Pierre Winton. The number contains some interesting new situations and is highly picturesque in settings. The hero has a heart-wrenching experience in his first sight, which develops into a real romance, despite the first catastrophe to the pair. The rock slide, which apparently buries them both, is really done that it almost brings a laugh when the principals appear again. Such impossible incidents are unnecessary and logically impossible. Carey does some exceptionally pleasing work in her portrayal of the fiery little daughter of Jim Boone, which is one of the most cast he is not one that stands out. Edward Martindale, Downing Clarke and James O'Neill are noticeable for the excellent character portrayals. Stella Darbishere, and Adelaide Prince has a correct conception of the role of Lady Smith.

Clarcness of outline, as before said, is a strong characteristic of the production.

"Bullet-Proof." Shows at the Lyric Thursday, Friday, Saturday.
"Leave It to Me"

William Fox Presents William Russell in
An American Light Comedy

Reviewed by Louis Reeves Harrison.

HERE is more than one bright idea in "Leave It to Me." The story has many of the elements of a corking good farce, combined as a comedy in which the main idea need not be taken seriously. Wherever the director leaves it the spectator to see the joke by suggestion rather than by wake-up laughter. There is an attempt, however, to disregard the story's amusing devices for the sake of banality and incident of no particular intrinsic interest. It is the true material and its development that counts.

William Russell makes good use of his chances when he is well in the foreground, where the revelation of his perplexities can be humorous and farcical, and most effective when the good cast, notably by Eileen Percy, as Madge Earle; Lucille Cavanaugh, as Viola Devore; and William Elmer, as Red Kelly. The comic development is, however, high enough to bring laughter and sustained interest. It may be fairly estimated as genuinely good entertainment.

SCENARION

Dickery Dick

Directed by youngsters and

Dorothy Malone.

Length. Five Reels.

The Story.

Dickery Dick, the famous earl, is discredited with his idleness. He must go to work if he would make her his bride. He buys a detective agency where there is nothing

I didn't like it because he wouldn't work—so he went and bought a detective agency—and then the fun began.

Exploitation Angles: If you have a mailing list, start this off with postcards merely written to you in about two days with the first announcement, then place hard on Russell. Put the play up for a local sixpence. I will work for you.

"The Strange Boarder"

Goldwyn's Latest Will Rogers Picture

Reviewed by E. H. Mayer.

THE Goldwyn production, "The Strange Boarder," starring Will Rogers, is by far the best picture Rogers has yet produced. It contains all the elements of success. It is a real picture, full of love interest, thrilling action and comedy of the kind which only Will Rogers can do, and this is so in spite of a gagged.

We know that Will Rogers, lends capable support and arouses much admiration, especially from the part of Elmer Clancy, Lionel Belmore and Doris Fawn fill their parts in a highly acceptable manner. "The Strange Boarder" should be a big winner anywhere.

If Sam Gardner, in "The Strange Boarder," has great faith in the honesty and better judgment of his clients, he is more than an ordinary gambler, for he has no chance to lose money. He always wins, and looks otherwise unattractive. When the young lady comes to visit, Jack sends himself to New York. As he is leaving the house the pretty girl is arriving. He suddenly changes his mind, but when he reaches the house she is being entertained by a couple of young men.

In the course of events he kidnaps her, and at the conclusion they are happily married.

ARE BRIDES HAPPY? (Christie).—A very entertaining comedy, coming out of the ordinary, but is fairly entertaining. A young girl who is about to be married "exhibits no bad habits except a little laziness." Her aunt declares her intention of accompanying them on their wedding trip, an arrangement which does not suit her. The young couple try to evade the aunt when she is on her way to buy the trousseau, and are just about to succeed, when in the course of events, they are arrested for a robbery. After evading Moiselle's arms, they are released.

Entertaining story of an Optimist with an Abundance of Faith—and It Was Faith That Pulled Him Through Many Trying Circumstances.

Will Rogers kept on smiling—the smile that wins—although "Broke," he had to take life on the run. And then after plugging he is finally handled.

Exploitation Angles: Hang this on Will Rogers hooking up with the stock gambling angle. Tell them to see what Rogers thinks of a good deal of stock. He is not a gambler, but he is not afraid of a little piece of gambling advertising in your local papers to try to get a special display on the financial page.

"Hall Room Boys" Comedies

"Oh, Baby!" and "This Way Out," Attractive Two-Role Comedies for the Average Exhibitor.

Reviewed by Margaret L. MacDonald.

A collection of two comedies seen recently which will appeal to the average audience are "Oh, Baby!" and "This Way Out." They consist of two reliefs each and are released by Hall Room Boys Photoplays, Inc. The first, "Oh, Baby!" employs, in addition to the stars, Neely Edward and Hugh Fay, a very clever child of not more than three years old. The story follows the adventures of the Hall Room Boys after they have won as a prize a life-size doll, which they are to deliver to their friends, the Misses Millionbucks, request that they bring the doll to a reception which they are holding. Before the reception takes place, however, a real baby is left at the door of their room, and the situation is covered by dressing the baby in a dummy doll.

Some of the events at the reception are amusing, and one or two which lack the requisites of ordinary refinement can be easily eliminated. The funniest part of the picture is the way the boys are nabbed before they are able to return the baby to its parents for an offered reward. It turns out, however, that the child belongs not to riches, but to a fruit dealer's wife, who already has twelve children and refuses to shoulder the responsibility of the thirteenth.

"This Way Out" finds the Hall Room Boys in rivalry over a pretty girl. One of them pretends to be a stockholder in the company who supplies them with the doll, and looks otherwise unattractive. When the young lady comes to visit, Jack sends himself to New York. As he is leaving the house the pretty girl is arriving. He suddenly changes his mind, but when he reaches the house she is being entertained by a couple of young men.
Current Film Release Dates

Numbers following titles of pictures indicate pages on which reviews or comments appeared. "C" refers to Comments, and "R" to Reviews. C-R signifies page where may be found resume of reviewers' opinions. Ex indicates pages on which have appeared stories on the exploitation of that production. Volume number is also shown where all dramas are five reels in length.

FOXFIRE CORPORATION

SPECIALS.
The Strongest (All-Star)—Vol. 43; P-1234; C-R 355.
Should a Husband Forgive? Vol. 43; P-1191.
White Night (All-Star). Vol. 44; P-1619.

WILLIAM FARNUM SERIES.
Heart Strings (William Farnum—Six Parts). Vol. 44; P-1646; C-R: Vol. 44; P-1278.
The Adventurer (William Farnum—Six Parts). Vol. 44; P-1686; C-R: Vol. 44; P-1278.

TOM MIX SERIES.
The Fool (Tom Mix). Vol. 44; P-1008; C-R 2062.
The Cyclone. Vol. 44; P-776.
The Daredevil (Tom Mix). Vol. 45; P-2005.
Desert Love. Vol. 44; P-599.

ENTertainMENTS.
Planes of the Flesh (Gladyes Brockwell). Vol. 44; P-174; C-R 1618.
The Squatter (Buck Jones). Vol. 45; P-279.
Her Elephant Man (Shirley Mason). Vol. 45; P-931; Ex. 1601.
The Last Straw (Buck Jones). Vol. 45; P-1118.
The Hell Ship (Madaline Traverse). Vol. 45; P-1228.

Faith ( Peggy Hyland). Vol. 45; P-1861.
The Devil's Hideout (William Farnum). Vol. 45; P-1440.

Molly and I (Shirley Mason). Vol. 44; P-1235; C-R 655.

Black Shadows (Peggy Hyland). Vol. 44; P-142; C-R 455.
Leave It to Me (William Russell). Vol. 44; P-203; C-R 577.
The Tatters (Madaline Traverse). Vol. 44; P-488.

The Mother of Seven Children (Gladyes Brockwell). Vol. 44; P-488.

BRAY PICTURES.
(One Reel).

WIRELESS TELEPHONY.
Brothers, Aristocrats of Birdland.

P. R. O. D. EDUCATIONALS.
(One Reel).

AMERICAN FILM COMPANY

"SPELYING AT SPECIALS.
Six Feet Four (William Russell). Vol. 43; P-1703.

Eve in Paradise (Charlotte Walker). Vol. 43; P-584.

The Valley of Tomorrow (William Russell). Vol. 44; P-462.


The Dangerous Mount (Margaret Fisher). Vol. 43; P-2011; C-R; Vol. 44; P-134.

Sin Kang Jim (William Russell).

The Thirteenth Piece of Silver (Margaret Fisher).

W. W. HODKINSON

BENJAMIN B. HAMPTON—GREAT AUTHOR PHOTO PICTURES, Inc.
The Sagebrusher (Hampton Production). Vol. 43; P-297; C-R 1619.

ZANZIRE PICTURES, INC.
The Desert of Wheat (Six Parts—Hampton Production).
Current Film Release Dates

Numbers following titles of pictures indicate pages on which reviews or comments appeared. "C" refers to Comments, and "R" to Reviews. C-R signifies page where may be found resume of reviewers' opinions. Ex. indicates pages on which have appeared stories on the exploitation of that production. Volume number is also shown where information was published in previous volumes. Unless otherwise specified all dramas are five reels in length.

J. PARKER READ, JRL, PRODUCTIONS
The Lone Wolf's Daughter (Louise Glum—Salem, Mass.). Vol. 42; P-1019.
Sex (Louise Glum—Seven Reels). Vol. 48; P-2013.

DEITRICH-BECK, Inc.
The Bandbox (Six Parts—Doris Kenyon). The Harvest Moon (Doris Kenyon—Six Reels)—Vol. 44; P-202.

ARTCO PRODUCTIONS.
Cynthia-of-the-Minute (Leah Baird—Six Parts).

ROBERT BRUNTON PRODUCTIONS.
$10,000 (J. Warren Kerrigan). Vol. 43.
The Dream Chaser (J. Warren Kerrigan)—Vol. 47; P-207.

JOSEPH LEVERING PRODUCTIONS.
His Temporary Wife (Ruby de Remer). Vol. 41; P-1202.

DIAL FILM COMPANY PRODUCTIONS.
Kings Spruce (Mitchell Lewis—Seven Reels). Vol. 45; P-2177.

PATHE EXCHANGE, INC.

Releases for Week of March 7.
In Walked Mary (June Caprice). Vol. 42; P-1631.
No. 11 of The Adventures of Ruth (The Trap).
No. 4 of Daredevil Jack (Shanghaled).
Press Paint (Harry Pollard—One Reel).
Pathe Review No. 41.
Topics of the Day No. 45.
Pathe News Nos. 20 and 31.

Releases for Week of March 14.
Tarnished Reputations (Dorothy Cassinni)—Vol. 43; P-1838.
No. 15 of The Adventures of Ruth (The Vault of Terror).
No. 5 of Daredevil Jack (A Race for Glory).
Flat Broke (Harry Pollard—One Reel).
Pathe Review No. 42.
Topics of the Day No. 46.
Pathe Nos. 22 and 23.

Releases for Week of March 21.
No. 13 of The Adventures of Ruth (Within Hollow Walls).
No. 9 of Daredevil Jack (A Skirmish of Wits).
Cut the Cards (Harry Pollard—One Reel).
Pathe Review No. 43.
Topics of the Day No. 47.
Pathe News Nos. 24 and 25.

Releases for Week of March 28.
The Deadlier Sex (Blanche Sweet—Six Reels).
Vol. 43; P-2174.
No. 14 of The Adventures of Ruth (The Fighting Chance).
No. 7 of Daredevil Jack (A Blow in the Dark).
The Dinner Hour (Harry Pollard—One Reel).
Pathe Review No. 44.
Topics of the Day No. 48.
Pathe Nos. 26 and 27.

Releases for Week of April 4.
Lifting Shadows (Emmy Weehahn—Six Reels).
Vol. 44; P-2199.
No. 15 of The Adventures of Ruth (The Key of Victory).
No. 1 of Trained By Three (The Mystery Pears Featuring Stuart Holmes and Frankie Compton—Three Reels).
No. 8 of Daredevil Jack (Blinding Hate).
No. 1 of Bringing Up Father Series (Jiggins in Society—Two Reels).
Harry Pollard Comedy (One Reel).
Pathe Review No. 45.
Topics of the Day No. 49.
Pathe Nos. 28 and 29.

Releases for Week of April 11.
The Bayou Breaker (Buster Bowers—Robert Gordon—Six Reels)—Vol. 44; P-239.
No. 9 of Daredevil Jack (Phantoms of Treachery).
No. 3 of Trained By Three (Trapped in China).

ROBERTSON-COLE

The Third Generation (Betty Blythe). Vol. 43; P-3002.
The Bogger Prince (Senue Hayakawa). Vol. 43; P-3919.
The Luck of Geraldine Laird (Bessie Barriscale).
Vol. 43; P-1118; C-R Vol. 44; P-465.
Seeing It Through (Zasu Pitts). Vol. 43; P-472.
Vol. 45; P-1736.
Who's Your Servant? (Vol. 43; P-1841; C-R Vol. 44; P-466.
The Flame of Helipate (Beatrix Michele). Vol. 44; P-579.
The White Countess (Hr. B. Warner)—Vol. 44; P-301.
A Woman Who Understood (Bessie Barriscale).
Vol. 44; P-1399; C-R Vol. 47; P-587.
The Brand of López (Senue Hayakawa). Vol. 44; P-202; C-R Vol. 45; P-463.
The Third Woman (Dorothy Blackwell).—Vol. 45; P-2174; C-R Vol. 44; P-239.

Supreme Comedies.
Mollie's Mumps.

MARTIN JOHNSON.

ADVENTURE SCENICS.
January—The Last of the Mohicans.

METRO PICTURES CORP.

Fair and Warmer (May Allison). Vol. 42; P-411.
The Best of Luck (Six Parts).
Should a Woman Tell? (Alice Lake). Vol. 43; P-263; C-R; P-1639; Ex. 1223.
The Neighbor (May Allison). Vol. 43; P-411.
Nothing But the Truth (Taylor Holmes—Six Reels). Vol. 43; P-489.
A Modern Saloon (Harp Rome Hampton). Vol. 43; P-773.
The Very Idea (Taylor Holmes—Six Reels). Vol. 43; P-1577; C-R 2002.
February—Juda (May Allison).
March—Old Lady 31 (Emma Dunn)—Vol. 44; P-45.
March—Shore Acres (Alice Lake—Six Reels).
April—Dangerous to Men (Viola Dana). Vol. 4; 1928.
April—Alias Jimmy Valentine (Bert Lytell—Six Reels). Vol. 44; P-45.
April—A Coupe for a Canary. (Louise Mack—Six Reels).
April—The Heart of a Child (Naimova—Six Reels).
April—Nothing But Lies (Taylor Holmes—Six Reels).
May—Four Horsemen (All-Star Cast—Six Reels).
May—The Marriages of Mayfair (All-Star Reels).
May—The Temple of Dawn (Bert Lytell—Six Reels).
May—A Daughter of the Snows (Mitchell Lewis—Six Reels).

TRIANGLE.

Jan. 11—Only a Farmer's Daughter (Sennett—Two Reels).
Jan. 15—Mabel's Speed Cop (Mabel Normand—Sennett—One Reel).
Feb. 1—His Baby Doll (One Reel).
Feb. 8—The Dancing Master (Alice Lake—Two Reels).
Feb. 15—تغيير (Lillian Gish).
Feb. 22—His Day of Doom (One Reel).
Feb. 22—The Love Riot (Two Reels).

UNIVERSAL FILM MFG. CO.

Releases for Week of February 23.
The Prince of Avenue A (James Corbett). Vol. 42; P-458.
No. 7 of The Lion Man (Sold Into Slavery). No. 8 of Emo the Fearless (The Line Life). The Latest in (Lyons-Moran—One Reel).
Loose Lions and Fast Lovers. The Sheriff's Oath (Hoot Gibson and Josephine Hill—Western—Two Reels).
No. 9, Hearst News.
No. 8, International News.
No. 8, National News.
No. 8, Universal Current Events.

Releases for Week of March 1.
The Peddler of Lies (Frank Mayo and Ora Carr)—Vol. 43; P-779.
No. 10 of The Lion Man (A Perilous Plunge). No. 4 of Emo the Fearless (The Flames of Death).
Jaguar—One Reel.
Oscar, the Cruel (Lyons-Moran—One Reel).
A Red Hot Finish (Virginia Warwick—Two Reels).
Hair Trigger Stuff (Hoot Gibson and Mildred Moore—Western—Two Reels).
Hearst News No. 6.
New Screen Magazine No. 55.
Universal Current Events No. 9.

THE MOVING PICTURE WORLD
Numbers following titles of pictures indicate pages on which reviews or comments appeared. "C" refers to Comments, and "R" to Reviews. C-R signifies page where may be found reviewer’s opinions. Ex. indicates pages on which have appeared stories on the exploitation of that production. Volume number is also shown where information was published in previous volumes. Unless otherwise specified all dramas are five reels in length.

**Release for Week of March 8.**

The Forced Bride (Mary MacLaren). No. 11 of The Lion Man (At the Mercy of the Monkeys). No. 8 of Elmo the Fearless (The Smuggler’s Cave). Wives and Old Sweethearts (Lyon-Moran—One Reel). My Dog Pal (Los Nelson—Two Reels). Runnin’ Straight (Hoot Gibson and Virginia Fair—Two Reels—Western).


**Release for Week of March 15.**

No. 12 of The Lion Man (The Jaws of Destruction). No. 6 of Elmo the Fearless (The Battle Under the Sea). Stop That Shimmie (Lyon-Moran—One Reel). The Mad Woman (Stage Women’s War Relief—The Coup). Vol. 42; P-1215.

A Roaring Love Affair (Consuela Henley—Two Reels). When the Sugar Called (Magda Lane and Robert Burns—Western—Two Reels).


**Release for Week of March 22.**

Overland Red (Harry Carey). No. 7 of Elmo the Fearless (The House of Mystery). No. 12 of The Lion Man (When Hell Broke Loose). Olga Undine (Lyon-Moran—One Reel). A Lion’s Alliance (Century—Two Reels). The Rattler’s Hole (George Gibson and Mildred Moore—Western—Two Reels).


**Release for Week of March 29.**

Burnt Wings (Frank Mayo and Josephine Hill). No. 8 of Elmo the Fearless (The Fatal Crossing). No. 14 of The Lion Man (Desperate Deeds). Battling in Baby (Lyon-Moran—One Reel). The Virgin’s Ruby Bowl (Priscilla Dean—Seven Reels). Vol. 44; P-1146; Ex. 571.

Lightning Lassie (Making Waves—ZIP Mon- 

berg and Virginia Warwick—Two Reels). Finger Tips (Robert Reeves—Western—Two Reels).


**Release for Week of April 5.**

The Road to Divorce (Mary MacLaren). Vol. 43; P-146. No. 5 of Elmo the Fearless (The Assassin’s Knife). No. 15 of The Lion Man (The Furnace of Fury). Drowning an Uprising (Lyon-Moran—One Reel).


International News No. 16. New Screen Magazine No. 60. Universal Current Events No. 16.

**Release for Week of April 12.**

No. 10 of Elmo the Fearless (The Fatal Bullet). No. 16 of The Lion Man (The Relentless Renegades). Stop That Wedding (Lyon-Moran—One Reel). International News No. 17 (Shipped April 13). Dog Gone Wonder Dog (Centurion Wonder Dog—Two Reels—Western). International News No. 18 (Shipped April 16). New Screen Magazine No. 61. The Texas Kid (Hoot Gibson—Western—Two Reels)—C. Vol. 44; P-303.

**Release for Week of April 19.**


**Release for Week of April 26.**


Lion Paws and Fiddle Fingers (Century Lions Two Reels). The Gun Game (Bob Reeves and Josephine Hill—Two Reels).

International News No. 21 and 22 (Shipped April 27 and 28). New Screen Magazine No. 63.

**VITAGRAPH**

**SPECIAL PRODUCTIONS.**

The Fortune Hunter (Earle Williams—Seven Reels). Vol. 45; P-1287.

The Sporting Duchess (Alice Joyce—Seven Reels). Shipped P-557.

Captain Swift (Earle Williams).

**STAR PRODUCTIONS.**

The Darker Hour (Harry T. Morey). Vol. 45; P-146.

When a Man Loves (Earle Williams). Vol. 45; P-245.

Pegeen (Rosie Love). Vol. 45; P-664.

The Darkest Hour (Harry T. Morey). Vol. 45; P-165.

The Midnight Bride (Gladyse Leslie). Vol. 45; P-944.

Human Collateral (Cornell Griffith). Vol. 45; P-775.

The Birth of a Soul (Corrine Griffith). Vol. 45; P-51.


The Flying Clue (Harry T. Morey). Vol. 45; P-126; C-R 455.


The Invisible Hand (Antonio Moreno—16 Episode Serial).

**LARRY SEMON COMEDIES.**

The Head Waiter (Two Reels). The Grocery Clerk (Two Reels). The Fly Cop (Two Reels). Vol. 44; C-165. Big Y Comedies.

**FIRST NATL EXHIBITORS.**

In Old Kentucky (Anita Stewart). Vol. 48; P-145. C-R; P-1619; L-7649 ft. Ex. 1041.

The Thunderbolt (Katherine Macdonald). L-4940. Vol. 43; P-453.

Hansel and Gretel (Mary Pickford). L-6238; Vol. 43; P-365.

The Beauty Market (Katherine Macdonald). Vol. 42; P-714.

Two Weeks (Constance Talmadge). L-5998; Vol. 42; P-355.

Even as Eve (Grace Darling). L-6257; Vol. 43; P-270.

A Daughter of Two Worlds (Norma Talmadge—L)-6252. Vol. 43; P-462.

The Turning Point (Katherine Macdonald). Vol. 42; P-1229.

The River’s End (Marshall Neilan). L-6844; Vol. 53; P-1522; Ex. 670.

In Search of a Sinner (Constance Talmadge). L-5458 Ft. Vol. 43; P-2065; C-R; Vol. 44; P-1294.

The Inferior Sex (Mildred Harris Chaplin). L-6622; Vol. 43; P-212.

The Family Honor (King W. Vidor). The Notorious Miss Listle (Katherine Macdonald).

March of the Fighting Shepherdess (Anita Stewart). Vol. 44; P-141.

March 22—The Idol Dancer (David Wark Griffith). Vol. 44; P-137; Cat. P-597.


April 1—Polly of the Storm Country (Mildred Harris Griffith). Vol. 44; P-269.

April 11—Frontier Mary (Marshall Nellans Production).

April 1—The Love Expert (Constance Talmadge—John Emerson—Anita Loos Production).

April 25—Passion’s Playground (Katherine Macdonald). May 2—The Yellow Typhoon (Anita Stewart).


**HALLMARK PICTURES CORP.**

A Woman’s Experience (Bacon—Baker—Tenn.

Twenty-Thirty).


High Speed (Gladyse Huxtable and Edward Earle). Vol. 45; P-467.

Cabin of the North (Anna Ros). The Velled Marriage (Anna Lehr and Ralph Selznick). Vol. 45; P-1842; C-R Vol. 44; P-255.

The Devil’s Eye (Benny Leonard—16 Episode Serial). Vol. 43; P-2114.

A Dangerous Affair. Wit Wits.

Wits vs. Wits.

**SPECIALS.**

When a Woman Strikes. Life’s Greatest Problem. The Other Man’s Wife. The Littlest (Junior Special).

**L. J. SELZNICK ENTERPRISES**

SELZNICK PICTURES. Distributed by Select Exchanges, Sooneer or Later (Owen Moore). Vol. 44; P-1624.

Greater Than Fame (Elaine Hammerslake). Vol. 43; P-636.

Footprints and Shadows (Oliver Thomas). Vol. 43; P-1119.
Current Film Release Dates

Numbers following titles of pictures indicate pages on which reviews or comments appeared. "C" refers to Comments, and "R" to Reviews. C-R signifies page where may be found resume of reviewers' opinions. Ex. indicates pages on which have appeared stories on the exploitation of that production. Volume number is also shown where information was published in previous volumes. Unless otherwise specified all dramas are five reels in length.

The Land of Opportunity (Two Reels—Ralph Ince). Vol. 43; P-312.
The Woman Game (Elaine Hammerstein)—A Portrait of a Woman. Vol. 43; P-298.
Youthful Folly (Olive Thomas). Vol. 44; P-136; C-R; P-455.
The Woman God Sent (Special). A Portrait of a Woman (Eugene O'Brien); Vol. 44; P-588.
The Shadow of Rosalie Byrne (Elaine Hatton). P-245.
The Desperate Hero (Owen Moore). Out of the Snows (Special).

SELECT PICTURES.
The Life of His People (Mitchell Lewis). Vol. 42; P-187.
She Loves & Lies (Norma Talmadge). Vol. 43; P-469.
Prima Pictures (Nature Color Pictures).

NATIONAL PICTURES.
Distributed by Select Exchanges. March—Justin Willis. Vol. 44; P-488.
March—Mind Youth; Vol. 44; P-600.
April—The Invisible Divorce.

REPUBLIC PICTURES.
Distributed Through Republic Pictures. Twelve-Teen (Marie Doro). Vol. 42; P-18; C-R; P-16-18.
The Amiable Woman (Ruth Clifford). Vol. 42; P-1295.
The Blue Finger (Edith Hallor—Six Reels). Vol. 43; P-2177.
Girl of the Sea (Williamson Submarine Production). Vol. 43; P-2173.

REALART PICTURES.
Special Features. The Luck of the Irish (Dwan). Vol. 42; P-485.
Soldiers of Fortune (Dwan—Seven Parts). Vol. 43; P-486.
The Mystery of the Yellow Room (Chauardt—Six Parts). Ex. 855.
Annie of the Green Gables (Mary Miles Minter). Vol. 43; P-485.
Erstwhile Susan (Constance Binney). Vol. 42; P-485.
The Fear Market (Alice Brady). Vol. 43; P-485; C-R; Vol. 44; P-134.
Judy of Rogue's Harbor (Mary Miles Minter). Vol. 43; P-1129; C-R; P-2176.
The Stolen Kiss (Constance Binney). Vol. 43; P-2011; C-R Vol. 44; P-134.
Sinners (Alice Brady). Vol. 43; P-2176; Nurse Marjorie (Mary Miles Minter). Vol. 44; P-136.

STATE RIGHT RELEASES

ALEXANDER FILM CORPORATION.
March 16—The Lone Hand (Roy Stewart). Vol. 43; P-3613.

ARROW FILM CORPORATION.
Tex, ELIDIAS BEATRICE'S ALLEY (Mystery). Vol. 43; P-1392.
Lightning Bryce (Serial Featuring Ann Little and Jack Rosle). Vol. 43; P-582; Ex. 2122.
Blazed Trail Productions (Series of Twelve Two-Part Dramas). Wolfs of the Street (Six Reels). Vol. 43; P-1295.
Broken Bubbles (Hank Mann—Two Reels). Vol. 43; P-1295.
Vigilantes (Seven Reels). Children's Rights.

BRUNET COMPANY.
Kidnapped (C-R). Vol. 42; P-459.
The Whirlwind (Charles Hutchison—Serial). Vol. 43; P-453.

FROMAN AMUSEMENT COMPANY.
Mark Swift. The Invisible Ray (Ruth Clifford and Jack Rosle—Serial). GROSSMAN PICTURES INCORPORATED, $1,000,000 Reward (Lillian Walker—Serial). Face to Face (Margarette Mark).
The Questions on Optics

WHAT is the relative light giving power per watt of energy taken from the line, of an arc fed by D.C. through a motor set and C taken through an "Economizer"? (P. 293-4).

12. What law is involved in distance of crater from lens, and how does it operate? (P. 157-8).

13. What is the limit of distance of crater from lens? As close as it can be set without undue lens breakage.

14. What direct effect on light economy has poor lamphouse ventilation? Ans.—It rains ice inside the lamp-house, thus compelling the placing of the crater further from the lens to keep down breakage.

15. What are the requisites of a good condenser lens? (P. 127-8).

16. What objections are there to a thick-edge condenser (127)?

17. Why should condensers have a true, well-polished surface? (P. 127).

18. Should the shading of a condenser lens be ground? (P. 127-7).


20. Name the various reasons why condenser lenses should be set as close together as possible without actually touching each other. (P. 115, the plug that lens chart is AR 12-12, 20-20, combination when lenses are set that way.)

Some Real Mazda Dope

Recently our old friend, Leo Smeltzer, chief projectionist, Kearny Theatre, San Francisco, told us he was getting "excel- lent results" with Mazda.

Now the editor knows Smeltzer, and that he is a thoroughly competent projectionist, whose opinion in such a matter is worthy of serious consideration, hence we asked Uncle Sam to convey to him a message requesting further, detailed information concerning the Mazda light plant, a whole, and certain details thereof as well.

Here is his reply:

Answering your query as to clearness of details in my Mazda project, light (We asked him, the present type of the finer details of photographic shading through weakness of illumination. Ed.) as compared with when we used an arc, will say that prior to installation of Mazda we used 33 amperes D.C. through monostats, and outside the softness of the light as com-pared to the arc the picture is absolutely as good, even to the finer details.

I, do, however, notice a hesitancy in the light, piercing the dark blue tones some producers insist on, titling, films, which they should be arrested and summarily dealt with, or at least their service refused.

We have discarded D.C. entirely, using A.C. through choke coil transformers, wound evenly for 200 volts, and same be-ing, of course, in series with the lamps.

By the way, I find it a good scheme to drop the choke coil transformers for the double reason that we have not been able to produce a perfect seal, which will withstand the high temperature.

One other point, the glass of the lamp is not very uniform, as has shown itself in the filament, though I have been obliged to discard some lamps, and keep an account of decolorization of the glass, turning quite an even, light that the light was more uniform.

My opinion, based on experiment, is that the addition of a metal ring about one-half inch thick, and center around the top of the socket, and retained in close contact therewith, by means of screws, would solve some of the difficulty. For one thing, it changed the lamps to last longer.

One of the things that has affected it, and which must be very carefully guarded against, is a dirty reflector. This should be washed off with clean water occasionally. (Wonder about what friend Smeltzer means by "occasionally." Might be just a stretchable term, Ed.)

My shutters are 2-blade, reduced to the limit (Heightly important with Mazda. With a comparatively weak illuminant the shutter may be reduced decidedly more than with a brilliant light. Moreover the yellowish tint of the light, as compared with arc illumination, adds to the possibility for shutter reduction.) Ed. and are perforated and set at extreme end of shaft, so as to catch as nearly as possible an exact focal image of lamp filament (actual image of condenser—Ed.) projected through pin-hole in dower.

The shutters should go two inches further out, but there is nothing to hang them on, which is a serious fault in present machine construction. (You can get extra length shutters, but they are expensive.) Even so little as one-sixteenth of an inch with respect to distance from lamp filament to condenser surface makes or mars the screen results.

Another thing, the spot is much hotter, or seems so, and will fire any bits of film which lodge in aperture more quickly than will the arc; also it heats up the whole gate and aperture to such an extent that the film often buckles if threading is done too quickly after shutting the projector down.

Awaiting With Interest

I am awaiting, with considerable interest, the advent of a fifty amperes, or at least a 1,500 watt lamp, believing it will place Mr. A. C. or B. C. on the shelf for good and all, while at the same time consuming less wattage than the regulation arc. Saving in current has been about (average) $35 per month, with results as above set forth. Of course, no projectionist is afraid of work, but should some future one desire to sleep on duty the Mazda offers wonderful opportunities.

Mazda Manufacturers Attention.

The attention of manufacturers of Mazda equipment is pointedly directed to Mr. Smeltzer's remarks, because Leo Smeltzer is no tyro.

From what he says with regard to illumination I take it he regards the Mazda, when properly and expertly handled, to be the equal of a well handled thirty ampere D.C. projectionist. But notice it down that Smeltzer is a projectionist, NOT an "operator." He knows his business. He understands how to take advantage of proper shutter location and blade reduction.

If he did not he most emphatically would NOT get the results he takes, and none at all, if he made a mistake on that point. That would not, of course, be any fault of the Mazda, but of the man himself.

But it would be well for those making Mazda installations to take note and, after setting the shutter at or as near the aerial image as possible, to reduce its blade to the last limit of possibility.

It means a LOT more light in many, if not most cases, and unless either the installer or the projectionist gets that light the reputation of the Mazda will suffer.

I cannot agree with Smeltzer's perforating stunt. In that we are sure he is in error.

He gains no actual picture light by perforating the master blade, and surely there is no very bad inclination to flicker. That heat radiating are using Mazda, especially as to how the audiences have accepted it and what faults are found in the equipment itself.
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Give Us the Location

The following letter from Carl Ellis, Harlem, Montana, is typical of many this department receives:

Find enclosed twenty-five cents for second question booklet. Can you tell me where I should apply for admission to the Projectionist and Stage Hands' Union if I desired to join for quite some time, but lacked the necessary information.

When asking such questions for Heaven's sake give the exact location of your town. Sometimes I am able to find it and sometimes not. Harlem is not listed in the towns of Montana on my atlas, and I just simply cannot spare time to search the whole state map.

A man is always within the jurisdiction of the union he is nearest to in distance. Montana has unions in Helena, Butte, Anaconda, Billings, Great Falls, Lewiston and Missoula that I can think of offhand.

You belong in the one you are nearest, but it is not at all certain the union you are eligible to will take you in.

As to requirements for joining, you must have been within the jurisdiction of the union for a period of six months. You must be working as a projectionist and must be able to pass such examination as the union may see fit to impose, which in most cases includes personal knowledge of amounts to very little.

The cost of joining varies, different unions charging different initiation fees. Some are as low as ten dollars and some more than a hundred.

Well Put, Indeed

Recently Betty Flack, a member of the spring graduating class of the Greenport, Long Island, schools, wrote the editor of this department asking information as to the early history of the moving picture industry, that subject having been given her as the theme of her graduating paper.

We sent Miss Flack such data as was at hand, and she in return mailed us a copy of the paper she prepared, at the ending of which Miss Flack would write for something more than a mere passing glance if it came from the pen of a seasoned writer. From a school girl it is remarkable.

The world has been conquered by the motion picture, because it has given to the world something its heart and mind desired; something which has made the world brighter, better and happier.

Seems to us that that sentence epitomizes the motion picture in its relation to human affairs pretty thoroughly. If it is original with Miss Flack, as we have no reason to suppose it is not, she is entitled to distinct credit for having put a long story into one perfectly worded sentence.

Projectionists Not Admitted

The Society of Motion Picture Engineers has decided it would be unwise to admit to membership any one not a recognized engineer in some branch of the industry. This matter was discussed at some length at the Pittsburgh meeting when the admission of projectionists to membership was broached.

Long Focal Length Condensers

At last we have found a place where condenser lenses of any desired length, up to even the most extreme requirement of the high apemage chart, may be had. Cannot quote prices but the lenses may be had from C. & A. Matisse, 551 116th street, New York City.

Projection light is supplied by means of a tubular “Mazda,” which gives what seems to be very satisfactory screen brilliancy.

Regular Projector Is Larger

The regular Cosmograph, used of standard film, is a considerably larger machine, but it nevertheless fits into a carrying case eighteen inches high and eight inches wide, same being substantially constructed of wood, and lined with fireproofing. The case is neat in appearance, though it incidentally gives the view that the purchaser would prefer the “leather” covered case to varnished oak.

When ready for action the projector rests on line of the case, to which it is rigidly anchored. When projection is under way both reels are within the carrying case and entirely enclosed. The frame of the projector is of aluminum which makes for lightness. As will be seen in the accompanying illustrations, the motor is attached to the front of the projector, just to the right of the objective as we look toward the lamphouse. It is of the “universal” type, and is direct connected to the mechanism by means of a universal joint.

Control of Speed

Control of projection speed is accomplished with the aid of the commutator, the handle used for this purpose being located immediately under the objective. The framing lever also is held immediately above the commutator, but the one does not interfere with the other.

The lamphouse is of heavy Russian iron, 6 ar. square bars, tan to back. Back of the 400 watt Mazda lamp is a silver-surface glass reflector, rigidly secured in place. The condensers ordinarily used are of the plano convex type, but there is provision for instant change to either plano convex or meniscus bi-convex, if those lenses be preferred.

Combination Projector

The lamphouse swings over from moving picture to stereopticon, which latter is incorporated in very excellent form. Both the light and the motor are handled by a single four-point snap switch, conveniently located on the working side of the projector.

The take-up is of the friction disc type, similar in action to that employed on professional projectors.

Both reels are in the carrying case when projection is in process. The path of the film is up out of the case, through a fire trap, over what corresponds to the upper feed sprocket of the professional projector, on up, forming upper loop as at “A” figure 1, down through the stripper sprocket, which corresponds to “gate” or “film trap” in other projectors, over the aperture, to the intermittent sprocket, over the lower sprocket and through a fire trap back into the case and onto the take-up reel. The feed reel and take-up reel as almost side by side. Rewinding is accomplished by changing the position of the reels, throwing the gear shift out and starting the motor.

There Is No Gate

The Cosmograph has no “gate.” Instead there are two “stripper plates” of spring steel. By means of a cam arrangement these plates may be pulled outward efficiently to relieve all tension, whereupon the film is slipped down through across the aperture to the intermittent sprocket.

This arrangement should work well. It saves both manufacturing cost and space in operation. The mechanism is equipped with the usual governor controlled automatic fire shutter.

The intermittent movement is encased in
A Federal Electric “Silveray” Sign
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Its exquisite suggestion of warmth; its irresistible appeal of attraction; its powerful display of the people’s favorite star; draws many people to your theatre.

The Federal Electric “Silveray” sign is as beautifully brilliant by day as by night. It is an exceptionally attractive sign, made for attractive playhouses, to make them more attractive.

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Sign to project over sidewalk?.................................................................Width of sidewalk,.................................................................
Letters on one side or both sides of sign?............................................Sign to be attached to M. quota or Canopy?
Sign to be erected flat against building?..............................................
Name......................................................City.....................................State......................................................
Street and Number........................................................................................................
Name of My Theatre...................................................................................................
an oil well. All gears are also encased and
the surface.
Due to the construction of the mechani-
sim objectives of any diameter or any focal
length may be used.
We have already seen the projection of a pic-
ture with the Cosmograph and must in
justice say it compares very favorably in
screen results with other projectors of its
class.
The Cosmograph is welcomed to the pro-
jection field by this department as offering
a new and worthy addition to the family of
Portable Projectors.

A Simple Chinese Puzzle
Daniel Graney, New York City, is puzzled
by the lens chart No. 2. Says that to him
it is a Chinese puzzle.
Well, brother Graney, it is very easily
explained. Chart No. 2 is intended to tell
you the correct distance to place the re-
volving shutter from the aperture in order
that it will cut the light ray at its point of
least diameter, which is the aerial image
of the condenser.
By setting the shutter at the aerial image
it is possible to reduce the master blade of
the shutter to its least possible width, and
thus secure the maximum of illumination
on the screen.

First, let me explain exactly what the
aerial image of the condenser is. The ob-
jective has what are termed "conjugate
foci points." These points are respectively
the object and image. On one side of the
lens it is the distance from the optical
center of the lens combination to the ob-
ject, and on the other side it is the distance
from the optical center of the lens to the
image.
The objective acts literally as a photo-
graphic lens. It photographs the film in the
aperture, the image being formed at or
on the screen were there were no shutter.

In this instance the first distance is short and
the second long. As you lengthen the distance
from object to lens you automatically
shorten the other distance.

Photographs Front Surface.
The objective also photographs the front
surface of the condenser, but in that in-
stance the object (condenser) is much far-
ther away than is the case with the film; hence the other conjugate
length (distance to screen) is immensely
shortened, and will be just a few inches
from the lens—sometimes, as with very
short focal length lenses, even inside the
lens barrel.

But at that point there is an image of the
condenser surface formed, which you
may see quite clearly if you hold a sheet of
black paper (black because the image is
so brilliant that you could not see it clear-
ly on white paper) at the point where it is
formed.

In lens chart No. 2 the distance of the
aerial image from the aperture is indicated,
and since the aerial image is the point at
which the revolving shutter should be set,
it therefore is the position of the revolving
shutter, with this proviso that, owing to the
fact that brother Griffith based his calcu-
lations of distance on a simple, instead of
a compound lens, all these distances are
about one inch long.

In other words, one inch should be sub-
tracted therefrom. Lens chart No. 2 is of
no large value, anyhow. It was merely
given for the sake of completeness. I
have wished sometimes that it had been
omitted, because the correct position of
the revolving shutter may be ascertained
in a number of other ways, and quite a
few seem unable to understand its work-
ings.

A Typical Example.
Taking a typical example, say a five-inch
E F objective, or projection lens as we
then called it, with a nineteen inch distance
from center of condenser combination to
aperture, it is worked out thusly: First we

find the five-i-ch E F lens in the left hand
column, it being the fifth from the top.
We then find the nineteenth inch column
in "Distance from Condenser to Aperture,"
and where the two cross we find just no-
thing at all, but in the next column, which
is the 20-00 column, we find 11.25
inches as the distance of shutter from
aperture, from which one inch should be
subtracted for error, leaving 10.25 as the
correct distance where the lens is five inch
E F, and the distance 20 inches.
We also find that the size of the aerial
image will be sixty-nine hundredths of an
inch high by nine-tenths of an inch wide.
This, too, was put in merely for the sake
of completeness. It has no large value to
the projectionist, except that he be ad-
vanced far enough that he can lay out
his shutter blade width with the data, and
few can do that as yet.

Distance Is Little Altered.

But all this is for twenty inches instead
of nineteen. But if we go back to the
fifteen inch column we find the distance
is altered but a little more than a quar-
er of an inch, so the difference as between
the nineteen and twenty inches is dis-
negligible, insofar as concerns distance.

If the distance were seventeen we would
add the fifteen and twenty distances to-
gether for the 20-inch distance, we find the
right distance, because fifteen is just half
way between.

It would, in fact, be very easy to com-
pute the precise distance in the case under
consideration by subtracting 11.25 from
11.6 and then adding one-sixth of the result
to 11.25. True, the aerial image changes
very much more with added or lessened
distance, but that you can only use in cal-
culating shutter blade width by geometry,
which I think few will attempt.

Flexible Calsomine Screen
It has been suggested that a cloth screen
may be coated with calsomine and still
remain sufficiently flexible to roll on a
roller by mixing about a quarter of a cake
of common yellow soap in each bucket of
water used for the white fish glue sizing
and the same amount in each bucket of
water used for the calsomine.

Of course, one would hardly use a full
bucket of water for either the size or
calsomine—certainly not for the latter, and
a proportionately less amount of soap
should be used.
Columbia Silvertip Combination Carbons for D. C.

The Columbia Cored Upper holds ingredients that permit a long and steady arc, and prevent cracking near the center.

The Columbia Silvertip Lower is unique for its current carrying capacity. Small in diameter, it does not shadow the crater of the positive.

Write for information

NATIONAL CARBON COMPANY
Incorporated
Cleveland, Ohio  San Francisco, Calif.
Canadian National Carbon Co. Limited, Toronto, Canada
How to Cash in on Catering to the
Thirsty Kid and the Tired Shopper

"B"AW I wanna dink." You exhibitors know the cry and you have been
dreading its greater prevalence dur-
ing the coming warm weather.
And you are not the only ones who do
not like it. Those in the immediate vicin-
ity of the thirsty youngster commence to
audibly find so many exasperating reasons
for the late Mr. Herod's actions that the
kid's mother, becoming visibly embarrassed
withdraws with her progeny and the house
has lost the good will of several patrons.
It's a feature of the psychology of happy
childhood to become suddenly and inop-
idantly thirsty at the most inconvenient
times and wise mothers, reckoning on this,
often hesitate to enjoy the pictures as
often as they would like, solely for this
reason. The unwise ones who do not wake
up to the fact often become a storm centre
that ruins a feature picture and the pro-
prietor's peace of mind.

But, once let the mothers know that
proper drinking facilities are a feature of
your picture theatre, there will be a
sudden and gratifying increase of family
attendance at the matinee shows.

Pure Box Office Velvet.

And the increased attendance will not
be confined to mothers and kids either.
Many a tired and thirsty shopper who has
arrived at that stage where soda fountain
decorations are but an aggravation will
figure that a long, satisfying drink of pure
cold water from a new and sanitary cup
combined with a few minutes restful con-
templation of your pictures is the best pos-
sible wind-up of her afternoon. All of
which will be pure velvet to the box office.

And, it is the simplest matter possible to
add such an extra attraction to the fea-
tures of your picture theatre. The Indi-
vidual Drinking Cup Company, of 220
West Nineteenth street, New York, furnish
a sanitary cup vender particularly adapted
to picture theatre service.

Where this system is installed the patron
may obtain a drinking cup at a cost of one
cent, thereby allowing the house to cash
in on a big attraction.
The vendors are of glass and nickelplated
metal, attractively constructed, and occupy
but thirty-one inches in height and four
and one-half in width, standing out but
five and one-half inches from the wall.
They may be installed on the rear aisle
or at intervals along the side aisles, ac-
cording to the seating capacity of the house.
The cups are packed in sanitary, dust-proof
containers and the dispensers keep them
equally well protected until a pull of the
feed lever, which any child can operate,
brings cup into the patron's hand.

The Cups Are Attractive.
The cups are neat and attractive and ab-
solutely sanitary and immediately impress
the drinker with absolute confidence in
their cleanliness.

No small amount of the patronage en-
joyed by the big chain of Exchange Buffet
restaurants of New York City is due to the
fact that these eating places are equipped
with the Individual Drinking Cup Com-
pany's dispensers and cups.
The exhibitor who installs this device
and then capitalizes its possession by fea-

If You Are Building or Renovating
These Ornaments Will Interest You

FOR the benefit of the exhibitor who
contemplates the erection of a new
house or the dolling up of his present
theatre, we illustrate some typical ex-
amples of what may be obtained in the
way of plastic relief ornaments.
These are stock designs and may be
ordered in just the quantity required for
each individual theatre. Each item may
be obtained in several styles of ornamenta-
tion and design and in varying dimensions-
to harmonize with the architecture and
decorative scheme of the house.
Number 2545 is a bracket for use under
balcony boxes where the rise from a lower
to a higher floor level occurs between
boxes. It has a projection of forty-six
inches, a drop of thirty inches and is eight
inches wide. The leaf design at sides com-
bined with headed effect of under surface
and the drop button make it particularly
ornamental.

Attractive Fan Brackets.

Illustration Number 2471 shows an at-
tractive fan bracket or shelf. It is nine
inches wide, projects eleven inches and
has a drop of nine and one half inches and
combines practical utility with beauty.
For the proscenium arch columns, num-
ber 2412 shows a pleasing design. This has
a fifty inch drop, projects thirteen and one
half inches and is eighteen inches wide.
The ornamentation of wreaths and leaves is
pleasing.

For use over the jambs on the auditorium
side of entrance doors from foyer to audi-
torium number 2404 shows what may be
obtained in the way of ornamentation.
The specimen illustrated projects six inches
has a drop of twenty-three and one half
inches and ten inches wide.
The flower and leaf design of number 2360
is for use as a centre piece on balcony
facia. The ornament is thirty-four and a
half inches wide at top, tapering to a twen-
ty-inch bottom width, and drops twenty-
seven inches. The style shown would be in
harmony with elaborate interior decora-
tions.

For a centre piece to be used over the
procenium arch, number 3516 is a sugges-
tion. The design shown measures thirty
inches in width and is twenty-three and one
half inches high.

Ventilating Grilles.

Figures 4503 and 4524 show two designs
of ventilating grilles. The former is a
basket weave design with a centre rosette.
It is thirty nine inches in diameter with a
three inch relief.
The second grille has a rosette border de-
sign and is forty-four and one half inches
A Good Investment

An investment that will line the people up at your box-office day after day during the hot summer weather is a good investment. This is exactly what the Typhoon Cooling System will do for you—it will bring to your theatre many people in addition to your regular patrons who never before attempted to attend any theatre during the summer months.

Install Typhoons

Send for Catalog "M"

Typhoon Fan Company
ERNST CLANTZBERG, President

281 LEXINGTON AVENUE, NEW YORK, N. Y.
255 No. 15th STREET
PHILADELPHIA, PA.

64 W. RANDOLPH STREET
CHICAGO, ILL.
Architectural and Decorative Ornaments Suitable for the Picture Theatre.

These are individual examples of types of decor designs covering many different themes and varying in dimensions.

**SPECIAL ROLL TICKETS**

Your own model. Children's and adult tickets. Every theatre and exchange will find a profuse variety of tickets available for any particular occasion. In addition to the usual ticket forms, there are available tickets by order with the name of any show printed on them. All tickets are made of the best quality paper and have your own special price of admission and tax included.

**SPECIAL TICKET PRICES**

<table>
<thead>
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<th>Tickets</th>
<th>Price</th>
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<td>Free Thousand</td>
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**GUARANTEED Mailing Lists**

**MOVING PICTURE THEATRES**

Every State—total 35,000! by Renton, Ind.

1,000 film exchanges and exchanges 3.50
21 manufacturers and suppliers 4.00
100 machines and supply dealers 6.00

Further Particulars

A. F. WILLIAMS, 166 W. Adams St., Chicago

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**Ross and Company**

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1,000 film exchanges and exchanges 3.50
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100 machines and supply dealers 6.00

Further Particulars

A. F. WILLIAMS, 166 W. Adams St., Chicago

4 K. W. Electric Generating Set

60 or 110 volts for stationary or portable moving picture work and theatre lighting. Smooth, steady current, clicker. Portable type with cooling radiator all self-contained.

Send for Bulletin No. 20

UNIVERSAL MOTOR CO.
OSHKOSH, WISC.

Marvin Wrote "Blind Love."

Gerald F. Bacon, the photodramatic producer, "Blind Love," starring Lucy Cotton, new and rapidly growing drama, now being produced in Atlantic City, New Jersey, is a screen version of one of the first successful plays of Max Marlow, and portrays the life of a young man during the war. The Girl from Regent Street.

Here Are Some More Typhoon Sales Worth Blowing About

DURING the past week, the Typhoon Fan Company, of New York, has received orders to equip the following theatres with our Typhoon Cooling and Ventilating System:

- Martin Theatre, Lock Haven, Pa.;
- Lyric Theatre, Charlotte, N. C.;
- Gleason Theatre, Fort Smith, Ark.;
- Garden Theatre, Colo.;
- Colonial Theatre, Philadelphia; and
- Victory Theatre, Tampa, Fla.

Each model of the Typhoon Fan Company is the product of the National Plastic Relief Company, 330 Main Street, Cincinnati, Ohio, which has issued a beautifully illustrated seven-page book, showing the line of architectural and decorative ornaments.

**Ross and Company**

**RODEICK ROSS**

**PRINTERS**

440 N. WELLS STREET
CHICAGO, ILL.

WRITE FOR OUR UP-TO-DATE PRICE LIST.

**Amusement Supply Co.**

Largest Exclusive Dealers to the

**MOTION PICTURE TRADE**

216-218 MALLORY BUILDING
5 SOUTH WAUBASH AV.
CHICAGO, ILLINOIS

Dealers in Motorcycles, Standard and Signal Motors, Projectors, Lighting, Electric and Dynamo Generators, Universal Screens and Equipped for the Theatres.

WE WILL DO THE INSTALLATION FOR YOU.
EAGLE ROCK

FILM

The Quality Raw Stock

Right Photographically.
Maximum Service in the
Projector.

Made by
THE EAGLE ROCK
MANUFACTURING CO.
Verona, New Jersey

THE COSMOGRAPH

Semi-Professional Portable Projector

MAKES FRIENDS ON ITS QUALITY
KEEPS THEM ON ITS PERFORMANCE

The COSMOGRAPH represents an ideal successfully achieved. That ideal has been to produce a portable projector compact, and light in weight, simple and economical to operate, of sturdy construction, and surpassing in performance.

THE DWYER BROS. & CO.
BROADWAY FILM BUILDING
CINCINNATI, OHIO
725 SEVENTH AVENUE
NEW YORK CITY

ATTRACTIVE PROPOSITION TO DEALERS

DON'T THINK OF DRINKING CUPS AS AN EXPENSE

With Dixie Cup Penny Vendor Service this important part of your equipment becomes a revenue producer—a profit-maker.

DIXIE cup

Penny Vending Machines

are standardized in hundreds of theatres, picture houses, hotels, stores, on railroads and in other public resorts.

This service is safe, sanitary, popular with your patrons—profitable to you.

Dixie Cups are glass-shaped, rigid, pleasant to use and entail no waste.

Sample cups and terms on request.

INDIVIDUAL DRINKING CUP COMPANY, INC.
Original Makers of the Paper Cup
222 West 19th Street, New York

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.
SITUATIONS WANTED.


OPERATOR—10 years' experience; any make machine. Will go anywhere. First-class projection. Five years in last place. Charles A. Bry-logic, 222 W. 44th St., N. Y. City.


AT LIBERTY—Organizer, with extensive experience in setting and playing for moving pictures, desires immediate engagement. First class house. Pipe organ only. Excellent accommodations, past and present employers. Write or wire, P. W. Lenter-leigh, care Palm Theatre, Rockford, Ill.

CAMERAS, ETC., FOR SALE.

FROM CANTON, ILLINOIS, to Canton, China, 100,000 customers use our wonderful mailing and service for all their photographic needs. Movie cameras, tripods, projectors, northern lights, text books, supplies, etc., all at sensational money saving prices. Write for this valuable, P. R. E. catalog today. David Hora Company, "Value, service, satisfaction since 1905," Chicago, Ill.

"BEHIND THE MOTION PICTURE SCREEN." A complete treatise on making and taking the picture, price $2.60, postpaid. BASS CAMERAS COMPANY, Chicago, Ill.

C-2 DE VRV, perfect condition, ready for use, $100.00. C-80 DeVry, perfect condition, guaranteed, $150.00. Headquarters for new and used portable projectors. BASS CAMERAS COMPANY, 109 North Dearborn St., Chicago, Ill.

NOW READY—The New Minor Ultrastigmat 1:1.9 lens for motion picture cameras. Fries in barrel, $75.00. Quotations for mounting on any camera on request. Send your order in now. BASS CAMERAS COMPANY, 109 North Dearborn St., Chicago, Ill.

FILMS FOR SALE OR RENT.

FILMS FOR SALE.—One million feet, all makes, lengths and variables, $4.00 per reel and up. Send for list. Feature Film Company, Loeb Arcade, Minneapolis, Minn.

FOK SALE—"Million Dollar Mystery," 46 reels; "Beware of Strangers," 8 reels; "Redemption," 6 reels; "Cleopatra," 6 reels; "Flaming Italian Battlefront," 10 reels; also series "Mary Pickford" single reel specials, 10 minutes, with new paper, and large selection miscellaneous features, comedies, etc., all in fine condition, with advertising, Guaranty Pictures Co., 145 West 46th Street, N. Y. City.

EQUIPMENT WANTED.


EQUIPMENT FOR SALE.

CRACKED LENSES won't bring people back to your house, but "Picture Theatre Advertising," by E. W. Sarreit, will show you how to keep them coming. As full of ad-peg as a bottle of teano. 300 pages of live advertising stunts. $2.00 post- paid, The Chalmers Publishing Co., 516 Fifth Avenue, New York, N. Y.

THEATRES FOR SALE OR RENT.

FOR SALE—Moving picture theatre, seats 430; in good manufacturing town, central Michigan; in heart of the best farming country; seven-day town; building house in the city; small house on the side street the only competitor; no road shows; located in the center of business district; complete equipment and in good shape; showing a very nice profit. House has been established nine years. Price $10,000. Look it over and ask questions! Box 102, care M. P. World, N. Y. City.

EXHIBITORS TAKE ALL FOUR.

Of These Books and Find That Each One Has a Definite Place in Their Business.

IN THE MANAGER'S OFFICE

Motion Picture Electricity is the dynamo that will light your way to economical maintenance and renewal of your electrical equipment. Illustrated.

280 Pages. $2.50 postpaid.

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The Motion Picture Handbook will project its individuality onto your screen in better pictures and less trouble getting them. Profusely illustrated.

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Picture Theatre Advertising is packed with magnetic ways of attracting the "long green" to your till. Every page is electric, with tried and provedly successful, attention-grabbing stunts.

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Modern Theatre Construction when the other three have helped you to make enough to spread out, will show you how to build, or to renovate your present house the safe, comfortable, light-cost way.

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Wright-Callender Bldg.
Los Angeles, Cal.

THE CHALMERS PUBLISHING COMPANY
516 FIFTH AVENUE, NEW YORK CITY

$11.50, POSTPAID

THE MOVING PICTURE WORLD May 1, 1920

744

3c Per word for situations wanted and help wanted. Minimum $0.50

5c Per word for all commercial advertisements. Minimum $1.00

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In answering advertisements, please mention The Moving Picture World
AMERICA is SOUTH AMERICA’S market place
CINE-MUNDIAL
(The Spanish MOVING PICTURE WORLD)
Circulating 14,500 copies for May and growing at the rate of 600 copies per month.
Subscribed for by everybody interested in the moving picture industry.
Covering thoroughly every Spanish and Portuguese country in the world.
Today is the day of your opportunity.
CHALMERS PUBLISHING CO.
516 FIFTH AVE.
NEW YORK CITY

“MARTIN” ROTARY CONVERTER FOR REAL SUN-LIT PICTURES
PERFECT REEL DISSOLVING WRITE FOR FURTHER INFORMATION
NORTHWESTERN ELECTRIC CO.
412 S. Holme Ave., Chicago 1018 Brooklyn Bldg., New York

LA VITA CINEMATOGRAFICA
The Leading, Independent Organ of Italian Film Trade
SUBSCRIPTION FOR FOREIGN COUNTRIES SIX DOLLARS A YEAR
Advertisements: Tariff on application.
Editorial Offices: TURIN (Italy)—Galleria Nazionale

B. F. P. on The Great White Way
PORTER FURNISHED AND INSTALLED SIMPLEX PROJECTORS ALL OVER BROADWAY. FOR FULL PARTICULARS SEE “SIMPLEX FLASH” ON INSIDE OF REAR COVER OF THIS MAGAZINE. PORTER PUTS THEM OVER ON BROADWAY.

B. F. PORTER, BROADWAY’S PROJECTION ENGINEER
Cinemaequipment Center, Entire Second Floor, 729 Seventh Avenue, at 49th Street, New York

Make Your Theatre Attractive with
PLASTIC RELIEF ORNAMENTS
AND
Beautiful Composition Lighting Fixtures
THE RESULT
Will Prove Astonishing—Let Us Show You How
Suggestive Sketches Cheerfully Submitted
Let Us Estimate on Your Requirements
Write for Catalogue

The National Plastic Relief Co.
330 Main St.
Cincinnati, Ohio

YOU’RE PAYING FOR IT WHY NOT HAVE IT?
If you haven’t an AUTOMATIC TICKET REGISTER in your box office, you are paying a fine for not having it, in looks and losses.
It is cheaper to buy a
1920 Perfected Automatic Register
Know that your tickets and cash receipts are accounted for. Protect your box office by installing the AUTOMATIC TICKET SYSTEM. Send for your copy of our 1920 Catalogue.
DEALERS: We have a proposition that you’ll “jump at.” Ask for full particulars.

THE FOUNDATION OF PRESENT-DAY MOTION PICTURES
STANDARDIZED CAMERAS’ PERFORATOR PRINTERS SPlicer ACCESSORIES
PRECISION MACHINERY EQUIPMENT SUPPLIES
FOR Moving Picture Laboratories, Studios, Theatres
PIONEER DESIGNERS AND MANUFACTURERS STANDARD CINEMACHINERY
NEW YORK BELL & HOWELL CO. LOS ANGELES
1801-15 Larchmont Ave., CHICAGO

FIDELITY FAMOUS MOVING PICTURE MOTOR
This is the 1/10 H.P. Variable Speed Motor you have heard about. Thousands in use on machines successfully. Price, $22. Send us your order for careful attention and mention your kind of current.
FIDELITY ELECTRIC CO.
LANCASTER, PA.
A SMALL INVESTMENT—LARGE RETURNS—

This Machine is designed to apply a wax compound to the margin of New Films, to prevent damage during the first few runs thru the Projecting Machine.

The collecting of emulsion from "green" films on aperture plate and tension springs of the projector is in many cases causing untold damage to the film and excessive wear to the projector as well as marring the presentation on the screen by jumping.

Proper Waxing of New Films—
Prolongs the life of the Film. Eliminates excessive wear on Projecting Machine. Insures Steady Pictures on the screen. Prevents tearing of sprocket holes by emulsion deposits. AND

Saves the film from having OIi squirted all over it by some Operator trying to get "green" film thru his machine without a stop. The Werner Film Waxing Machine applies the Compound accurately to the margin of the film and positively will not spread wax onto the picture. Wax always in position. Requires no adjusting.

Over 1000 in Use in All the Leading Theatres and Exchanges.

THE WERNER FILM PROTECTOR MFG. CO., Inc.
Rialto Theatre Bldg.
St. Louis, Missouri

TWO BASS ULTRA BARGAINS!

200-foot De Franne Topical. Record-Breaker. All Aluminum Case. Trick Crank. Outside Focus. Tesser lens. Unheard-of value $110.00

Pan and Tilt Tripods at $45.00, $75.00 and $105.00

Printers from $75.00 Up. De Vry Projectors. Spectro Portable and Studio Lights.

ACT QUICK! WIRE AT OUR EXPENSE!

BASS CAMERA COMPANY
109 North Dearborn Street, Chicago

Catalogs and Information Free

SPEER CARBONS
FOR
"Noiseless Operation"
"Long Life"
"A Bright, White Light"
"A Picture Projected Without a Flicker"

The Speer Directo-Hold-Ark Combination For Direct Current

The Speer Alterno Combination For Alternating Current

A carbon for every operating condition, and all carbons GUARANTEED

SPEER CARBON CO.
St. Marys, PA.
WE’VE NEVER HEARD OF A "PLAYED-OUT" SIMPLEX

Nine years ago the first Simplex was put into commercial use. Since then thousands of them have been installed. Seems as though some of them should be showing signs of old age.

But every day we receive letters from users of our earlier models asking that their mechanisms be equipped with up-to-date appliances: think of a nine-year-old picture machine ready for another period of faithful service!!

And, do you know, it’s quite a problem to pick up a second-hand SIMPLEX?

When next you visit your supply man’s repair shop, see if you can find a “sick” Simplex—and then count the number of other machines that are on the shelf for “treatment.”

THESE FACTS SHOULD PROVE TO YOU THAT SIMPLEX IS A SPLENDID INVESTMENT

WHEN ARE YOU GOING TO INVEST?

THE PRECISION MACHINE CO., INC.
317 East 34th St. -- New York
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.

Yours very truly,

Famous Players-Lasky Corp.,
Morosco Studio

By Frank V. Biggs
Laboratory Superintendent

95% of the machines used by the studios and laboratories in Los Angeles and vicinity are Power's.
WILLIAM S. HART
in
"The Toll Gate"

BY WILLIAM S. HART
and LAMBERT MILLER.
Directed by LAHBERT MILLYER.
Photographed by JOE AUGUST, A.F.C.
A WILLIAM S. HART Production.

Hart said it was his best picture—and exhibitors, press and public have said:
"You're right! It is!"

A Paramount Aircraft Picture

Published by
Chalmers Publishing Company, 516 Fifth Avenue, New York

A Weekly. Subscription Price: United States and its Possessions, Mexico and Cuba, $3 a year; Canada, $3.50 a year; Foreign Countries (postpaid), $5 a year. Entered as second class matter June 17, 1908, at the Post Office at New York, N. Y., under the Act of March 3, 1879.

Copyright, 1920, by the Chalmers Publishing Company.
Results!

As long as motion pictures have been in existence distributors have been using posters. Exhibitors have used them for an exactly equal length of time. In the mind of every distributor of posters are certain likes and dislikes,—prejudices and partialities,—inhibitions and tolerances.

The exhibitor judges only by results.

The RITCHEY poster is designed primarily to get results.

Every quality put into it is put there for that one purpose,—to get results! And for that one purpose only!

It is made attractive,—to get results! The greatest possible appeal is put into it,—to get results! It is made convincing with that sole end in view,—to get results! Box-office results,—ticket selling results,—results that can be counted in terms of dollars and cents!

Such results mean something to the exhibitor. In fact, they mean everything to him. For that reason the RITCHEY trade-mark has come to stand as a literal emblem for his prosperity.

IT GETS RESULTS!

RITCHEY LITHO. CORP.
406 WEST 31st STREET, NEW YORK
PHONE, CHELSEA 8388
EVERYBODY knew that "Why Change Your Wife?" would break records. Because De Mille pictures always do!

At Grauman's in Los Angeles it ran to unprecedented business for seven weeks, playing to more people than any picture ever did in that city.

In Denver it ran simultaneously at the two largest theatres, breaking all records.

In a dozen other cities—everywhere it has been shown—it has produced the same results.

Now "Why Change Your Wife?" is conquering New York. It opened to tremendous business, and bids fair to break all records for motion pictures in the metropolis.

You take no chances when you show a De Mille picture. Every one is a box-office knockout!
They'll Welcome It With Open Arms!

In "Young Mrs. Winthrop" Ethel Clayton brought tears to the eyes of audiences the country over, and sent them out of the theatre smiling.

Now in "A Lady in Love" you will find again that wonderful appeal, that power over the hearts of men and women, that emotion verity that brings tears of happiness to the eyes of the onlookers.

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
MACK SENNETT'S

BIG NEW

FIVE-REEL COMEDY SENSATION

"DOWN ON THE FARM"

—broke all house records by $3500.00 at the Kinema Theatre, Los Angeles

—opened at The Auditorium, Minneapolis, to the biggest business in the history of the city—and kept it up

—held over a second week at The Imperial, San Francisco, by its enormous success

—played to absolute capacity at Loew's Palace, Washington

A Box-Office Stampede The Country Over

UNITED ARTISTS CORPORATION

MARY PICKFORD · CHARLIE CHAPLIN
DOUGLAS FAIRBANKS · D.W. GRIFFITH
HIRAM ABRAMS, GENERAL MANAGER
The most wonderful love story the stage has known in a generation - brought to the screen by the beautiful and gifted artist who made it an international success.

Doris Keane in 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
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, comes 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 man—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
CONCEDED THE

The verdict of two

Dear Mr. Christie:

We do not hesitate for a minute to say that "Save Me Sadie" is the very best laugh producer we have ever shown in this theatre except possibly those comedies for which we pay fifteen hundred percent more than yours cost.

Christie Comedy means something to our patrons because the goodness of your product is consistent. They are clean, really humorous, full of fast action, and have definite, clear cut stories of merit. You very evidently take more pains in selecting stories, casting characters, selecting types and directing every one concerned than does any other comedy producing company.

Very cordially,

FLORENCE THEATRE,
Pasadena.

D.H. Schubmann.

CHRISTIE PICTURES

CHRISTIE stands for
CHRISTIE'S twelfth two-reel comedy PETTICOATS AND PANTS now leads in popularity throughout the country, following the success of SHADES of SHAKESPEARE, A ROMAN SCANDAL, HER BRIDAL NIGHTMARE and others, which played the BEST THEATRES EVERYWHERE

BEST COMEDIES
first run theatres

Dear Mr. Christie:

THE enclosed copies of the Sunday Sentinel and Milwaukee Journal show without a doubt that the popularity of Christie Comedies is without a parallel. The manager of the Merrill Theatre after screening "Petticoats and Pants" voluntarily raised his rental prices and stated that it was the best two-reel comedy the Merrill had ever run. This covers a large amount of ground inasmuch as the Merrill has run many two-reel pictures featuring the best known stars of comedy.

MID-WEST DISTRIBUTING COMPANY,
Ralph Wettstein, Manager.

CONSISTENT QUALITY
J. PARKER READ JR.
presents
LOUISE GLAUM
in
SEX
By C. Gardner Sullivan
Directed by Fred Niblo

"SEX"
ACCLAIMED BY EXHIBITORS
as the surest
and biggest
MONEYMAKER IN TEN YEARS

"SEX"
HAILED BY PRESS AND PUBLIC
as the
peerless picture
OF THE DAY

 properly presented means much more than the asset of an hour;
it means A LASTING ADDITION TO THE FAME OF YOUR HOUSE

The ceaseless demand for bookings SPEAKS LOUDER than volumes of advertising

W.W. HODKINSON CORPORATION
527 Fifth Avenue, New York City
Distributing through NATIONAL Exchange, Incorporated
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 F. 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 Pathé Exchange, Incorporated
The Gospel of Fun
Paragon Comedies

Two-A-Month

Two Whirlwind Comedies
Every Month With The
Rev. George-Le-Roi Clarke,
Whirlwind Boy Evangelist,
in the Principal Roles.

Supported by Marian Pickering and Johnny Hayes.

Produced by
Paragon Pictures Corp'n.
Long Beach, Calif.

Released Through
Romayne-Super-Film Co.
Los Angeles, Calif.
Charge to the account of

WESTERN UNION

TELEGRAM

Send the following message, subject to the terms on back hereof, which are hereby agreed to

38H A01 7G COLLECT EX NL CLEVELAND OHIO MAY 2 1920.

JOHN W MACKAY GENERAL MANAGER
MAYFLOWER PHOTOPLAY CORPORATION
1466 BROADWAY NEW YORK

LUCK OF THE IRISH OPENED AT THE LORAIN OPERA HOUSE TODAY AND THE OPERA HOUSE COULD NOT BEGIN TO HOLD THE CROWDS THAT CAME IN DROVES TO SEE YOUR WONDERFUL PICTURE STOP IT WAS CAPACITY AFTERNOON AND NIGHT STOP LARGEST BUSINESS WE HAVE EVER DONE ONLY EXCEPTING MICKEY STOP EVERYBODY MORE THAN PLEASED AND APPLAUSE WAS FREQUENT STOP WE WANT MORE PICTURES LIKE THIS

PG THEOPHILIS MANAGING DIRECTOR 317/AM MAY 3

MEMORANDUM

Important! Must see Realart Exchange about booking "The Luck of the Irish". Other exhibitors are cleaning up. Why shouldn't I?

MAYFLOWER PHOTOPLAY CORPORATION
AN ALLAN DWAN PRODUCTION
THE LUCK OF THE IRISH

In American Romance by Harold MacGrath

REALART PICTURES CORPORATION
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.

* * *

Arrange Now to Book

THE DEEP PURPLE

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.

Apply to

REALART Pictures Corp.
469 Fifth Avenue, New York City
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.
Apply to REALART PICTURES CORP.
469 FIFTH AVE, NEW YORK
OM Moore is one of America's greatest showmen.

"You are safe in banking on his knowledge of Wanda Hawley's ability."

April 10, 1920

Mr. J. E. Hood, General Manager, Realart Exchange Corporation, 469 Fifth Avenue, New York City, N.Y.

Dear Mr. Hood,

I booked Miss Wanda Hawley in "Miss Hobbs" because of my knowledge of her ability through observance of her in recent DeMille productions. I am heartily in favor of Realart's policy of declining to ask exhibitors to sign a release contract at the beginning. I also feel quite certain that "Miss Hobbs" will reach its full production only by exhibiting it as a series. We will be glad to have the showman's assistance in the meantime, the good treatment accorded by your company not forgotten. In the meantime, the good treatment accorded by your company.

Very truly yours,

Jerome K. Jerome

Scenario by Elmer Harris
Directed by Donald Crisp.
Arthur S. Kane presents

CHARLES RAY

in George M. Cohan's sparkling comedy-drama

"45 Minutes from Broadway"

The first of a series of pictures specially produced for

First National

which are bigger and better box office attractions than anything in which he has yet appeared. The stories are taken from best sellers, stage successes and specially selected vehicles.

With Charles Ray's popularity and these extra quality pictures you have a drawing card that cannot be excelled.

Watch for This Series!

A FIRST NATIONAL ATTRACTION
Oh Boy! What

When First National Speaks Out
a Thriller!

Louis B. Mayer presents

ANITA STEWART

In Harold Mac Grath's Greatest Adventure Story

"The Yellow Typhoon"

—and this popular actress's greatest picture — the kind that makes them grip their seats and gasp. It moves every minute and holds the suspense to the end.

Directed by EDWARD JOSÉ

Screen Version by Monte M. Katterjohn

The Next BIG First National Special

Foreign Representative:

DAVID P. HOWELLS, Inc., 729 Seventh Avenue, New York City

Loud, It Means Every Word Of It
"Top Speed Action

Crowds at New York Strand held in tense suspense, then explode with laughter as comedy situations unfold with lightning rapidity.

MARSHALL NEILAN'S

"DON'T EVER MARRY"

Proves winner with Broadway audiences.

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 Carre

The Greatest Laughing
Fast and Furious

—Motion Picture News

Read what the experts say!

TELL YOUR FRIENDS

“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

“An amusing comedy screened by Marshall Neilan.”

—New York World.

IT’S HILARIOUS

“A hilarious comedy.”—New York Sun and Herald.

BRISK AS THEY MAKE ‘EM

“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.

SHAKE WITH LAUGHS


FINE SCREEN TALENT

“Enough screen talent in the cast to adequately care for all the comedy.”—New York Evening Sun.

MIRTH PROVOKING COMEDY

“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

“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.”—Motion Picture World.

LIVELY AND DYNAMIC

“Clever comedy replete with numerous farcical situations, skillfully 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 COMEDY


IT’S A BIG HIT

“Mrashall 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.

A First National Attraction

Knockout of the Year
"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 Ziegfield Theatre, Chicago.

These successful Exhibitors investigate, they know that a film is BEST, or they don't book it; they have booked.

COMEDYART

Rivoli, N.Y. Ruben & Finkenstein,
Kialto, N.Y. Minneapolis St. Paul,
Rialto, Wash. I. Lipson,
Majestic, Detroit. Cincinnati & Dayton,
California. Los Angeles. Butterfield Circuit,
Colonia. Michigan.
Indianapolis. Lynch Circuit, Atla.
American. Denver Jenson & Von Herberg,
Marcus Loew. Seattle. Portland,
Cleveland. Tacoma. Butte

COMEDYART is within your reach, but if you want choice dates, quick action is necessary. Address nearest branch

Special Pictures Corporation
H. W. Hellman Bldg.
LOS ANGELES
Book Them Now!

Polly Moran
Two Reel
Comedie

"Illiterate Digest"
Novelty Weekly
by Will Rogers

"Smiling Bill" Jones
One Reel
Comedie

Grace Cunard
Two Reel
Western

for State Rights wire

MARION H. KOHN PRODUCTIONS, Inc.
1600 Broadway
New York
Samuel Goldwyn and Rex Beach

Present

"Out of the Storm"

Adapted from the Famous Novel
"THE TOWER OF IVORY"

By Gertrude Atherton

Directed by
William Parke

Distributed by
Goldwyn Pictures Corporation

Margaret Styx—greatest prima donna in Europe—faced the bitterest problem that ever blackened a woman's life. The story of her wondrous career, of her sordid past, and of the love that lifted her to sublime heights is told in a picture that teems with realistic action.
UP IN MARY'S ATTIC

WITH

EVA NOVAK
and
HARRY GRIBBON

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
SIX TERRITORIES SOLD AT ONE SHOWING

of

A COMMON LEVEL

Featuring Edmund Breese and Claire Whitney

Six reels of stupendous spectacles!
The greatest feature since "Cabiria," "Quo Vadis" and "Intolerance."

A money maker in every section of the country BUT

YOU MUST ACT QUICKLY

We could spend big sums on colored twelve-page inserts full of specious bunk, but you would have to pay the printing bill in the last analysis. We prefer to use modest black and white and save you the extra cost.

THIS PICTURE NEEDS NO EXPENSIVE BOOST!
A SINGLE SHOWING SELLS IT AT ONCE!
GET IN TOUCH TODAY WITH

TRANSATLANTIC FILM COMPANY OF AMERICA (Incorporated)

HERBERT C. HOAGLAND, Vice-President and General Manager

729 SEVENTH AVENUE NEW YORK CITY
BILLY FRANEY

Funny Film Fellow Franey, Famous For Fast, Furious Fun Feasts Fills Full Theatres and the Box Office

A Thousand Laughs—A Laugh a Foot—Released One a Week

RELEASE DATE MAY 17th
WATCH FOR ANNOUNCEMENT OF DISTRIBUTING EXCHANGES
NEVER BEFORE!

These two advertisements appeared in the Chicago Daily Newspapers.

SATURDAY, APRIL 24, 1920

CHICAGO'S NEWEST AND PRETTIEST BEAUTIFUL THEATRE OF THE SILENT DECADE

TOMORROW 1:00 TO 11:00 P.M.
AND ALL NEXT WEEK

THE WOMAN HE CHOSE

PRIZED AS AN ASTOUNDINGLY DIFFERENT AND WOVEN INTO THE WHILE PICTURE BY EVERY CHICAGO NEWSPAPER CRITIC

PRESENTED IN A MANNER REFLECTING ITS BEAUTY AND BEAUTY BEYOND THE LIMITS OF OUR UNLIMITED FACILITIES IN SYMPHONY ORCHESTRA, LIGHTS, AND OTHER SPECIAL FEATURES FOUND NOWHERE ELSE IN CHICAGO LOOP.

PIANO INTERLUDE BY HANS HANKE.

LAST TIMES TODAY
MACK Sennett's Latest Five Short Comedy
"DOWN ON THE FARM" AT NO. 8 OTHER THEATRE

WITH SCORES OF FIRST RUN PICTURES FROM WHICH TO CHOOSE, BARBEE'S LOOP THEATRE SELECTED

ZIEGFELD FOLLIES
LAST TIMES TODAY
THE PHOTOBAY SENSATION OF THE AGE

THE WOMAN HE CHOSE
COMING TOMORROW
NORMA TALMADGE
"The Woman Gives"
NEXT SAME AT THE DOMINO HOUSE

MR. STATE RIGHT BUYER, IS THERE NEED TO SAY MORE?

U.S. AND CANADIAN RIGHTS CONTROLLED
by MICKEY FILM CORP.
220 S. STATE ST. CHICAGO

SALES UNDER DIRECTION
H.O. MARTIN

A TIP ACT QUICK
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—
AT YOUR SERVICE

IN NEW YORK:

B. P. SCHULBERG
Longacre Building

IN LOS ANGELES:

B. P. FINEMAN
MacDonald Pictures Corporation Studio
Georgia and Girard Streets

Specialized and Personal Sales or Exploitation
Service and General Representation
The Greatest Box Office Attraction Ever Produced!

If he was not a great hero of the world war;
If he was not the idol of two continents as a result of his magnetic personality;
If he had not received more favorable publicity than was ever granted an individual:

GEORGES CARPENTIER

would prove a strong box office favorite anyhow through his superb portrayal in the great American society drama produced for

ROBERTSON-COLE

directed by

John G. Adolfi

A Million Dollar Attraction
The American exhibitor has introduced many innovations in the management of the moving picture theatre, and the "family cinema" is already a result of his foresight. As to "giving the staff a pleasant good evening or passing a cheery word," it is quite likely that this is a general custom in the States, and it costs nothing, at any rate. But the cup of tea during the interval is an entirely different kettle of fish. Note that the expense would be too great, but the taste on this side of the pond runs strongly to ice cream sodas and nut sundae—unless too powerfully influenced by regretful remembrances of the lately departed 2.75 per cent.

No Increase in Prices

The industry is sticky by its guns. A canvass made this week by Moving Picture World reveals the gratifying fact that the big Broadway picture houses are not contending for an increase in price, thus taking a stand opposite to that of several legitimate producers who have announced a five-dollar-a-seat policy for the fall.

The attitude taken by the directors of New York's finest picture theatres was that their function was to provide entertainment at as reasonable figure as possible, and that to this end they would not revise their scale of fees upward simply because it was being done in legitimate quarters.

The picture belongs to the public. It must be reached by the public as often and as cheaply as possible if it would keep its place as the greatest modern entertainer and educator.

With the Independents

The announcement that the Associated Producers, Inc., has formed its own distributing company with Oscar A. Price as president, and F. B. Warren as general manager gives the independent producing directors a direct route for their output that must materially strengthen this branch of the moving picture industry. New methods and new blood in the independent field cannot but stimulate that competition that is the life of every pursuit. Another article in this week's issue tells of the arrival of an entirely new factor among the independents—the producing manager. As time and experience develop additional recruits in this branch of screen activity the independents will not be able to enroll them all under their banner. The services of these men will also be sought by the old and firmly established producing and distributing companies, and the cause of good pictures will be assisted by new and powerful allies. Expert knowledge of every department of picture making is necessary for the man who is the court of last appeal while the literary adviser, scenario writer, director, camera man and film editor are engaged in their several tasks. Pictures frequently reveal slight or important discrepancies, traceable to this or that department, that should have been caught at their inception. The producing manager who devotes his time solely to supervising the making of his pictures is the best guarantee that all such discrepancies will be corrected before the films reach the public.

From the British Point of View

We are told that there is a great stirring of the waters among the cinema makers of foreign lands, and a glance through the trade journals of the distant countries across the Atlantic confirms the report. The keynote of most of the articles is the claim that the best of their several products will compare favorably with the American pictures. Glad to hear it! The more prosperous moving picture business the world over, the better for us all. The following item reprinted by The Bioscope of London, England, from the Toronto Film Trade Journal, describes the reception of a British made picture at Ottawa, Canada:

"It is evident that the sympathy and sentiment of the crowd was aroused toward the British pictures, while the exhibitors who saw the presentation, and who looked upon it more from the box office point of view, regarded the release as being among the best things that has ever been brought from England. One newspaper man declared that the picture equalled the productions of well-known American companies."

All of the above is very flattering to the pictures made under the stars and stripes. But our British cousins have not lost their clearness of preception, when it comes to discovering the weak points of the American made article. Kinematograph has a correspondent who writes to the editor of the English publication on the subject of "American Film Sub-titles" in this pertinent fashion:

"If the wonder of British kinema patrons is aroused as to who is the responsible person for the wording of American film sub-titles, it is surely quite pardonable. When one sees commonplace words such as 'necessary,' spelt 'neccesary,' on famous serials, one must wonder why literary men are not employed to see to these small, yet important matters.

"Punctuation is also in some cases neglected. It is familiar to see such sentences as: 'Not a false move John.' This read with the omitted comma, conveys its intended meaning: 'Not a false move, John.' There is no reason why greater care should not be exercised over spelling and punctuation, as these are important features in raising the standard of a production."

All of which is referred to the makers of the errors.

Here are a few English opinions on the running of a moving picture theatre, taken from The Bioscope:

"The show business differs from many others inasmuch as the staff and manager are more together, and in many shows are much of a family circle. A tactful manager can always hold the respect of his staff, and that respect is reflected in the attention given to patrons. The patrons feel they have an interest in the show, it becomes a part of their family life, and we look forward to the time when the phrase 'our family cinema' will be as familiar as 'our family doctor.'

"Many exhibitors feel that it is not business-like to give a pleasant 'good evening' to the members of the staff as they enter the show, or to pass a cheery word during the performance; others remember that the staff have, amongst other things, stomachs, and even go so far as to give them a cup of tea during the interval."
Snappy News Secured from Sundry Sources

"Standee Bill" Fizzles When Its Sponsors Fail to Appear

IN view of the fact that no person appeared at the recent hearing before the Congressional District of Columbia committee on the bill introduced by Congressman Loren E. Wheeler, of Illinois, which would have prohibited "standees" in Washington theatres, it is not believed that the committee will make a favorable report.

Jack S. Connolly, Washington representative of the National Association of the Motion Picture Industry, 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 be chairman of that meeting as well as preside at the hearing.

All the arguments at the hearing were in opposition to the bill. Congressman Wheeler, who sponsored the bill, made a statement to the committee, refused to do so. The committee of managers which has had charge of the campaign against the bill is made up of: Plotz of the Mutoscope Theatre; Tom Moore, of the Moore Enterprises; Charles Linkins, of the Empire Theatres; and David 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 principal argument against the bill.

Says Foundation Film Title Conflicts with "Blind Youth"

THE United States Circuit Court of Appeals, of New York, has granted the National Picture Theatres, Inc., an injunction restraining the Foundation Film Corporation from using the title, "The Blindness of Youth," on the ground that it conflicts with the plaintiff's production of "Blind Youth." Lewis Selecky, speaking for National Picture Theatres, Inc., said: "We do not wish to visit harm nor injure the exhibitors with the film 'The Blindness of Youth,' but we will insist that any exhibitor who will book 'The Blindness of Youth' will do so at his peril. We wish to be fair in the matter and also wish understood that we are going to stand on the rights guaranteed National Picture Theatres, Inc., by the United States Circuit Court of Appeals."

Pigeonhole Advertising Tax Bill

Congress will not consider at the present session the bill recently introduced in the House of Representatives, contemplating a 10 per cent. tax on advertising. This prediction is based on statements made by the leading members of the House, who, in common with all of their colleagues, have found their mail full of letters protesting against the adoption of the bill.

"The demand for such a law," said Republican Floor Leader Mondell, "comes from the fact that in their effort to escape the payment of income and profits taxes many business men have been spending almost wholly for advertising. Our objection to the bill is that it would not only lay a very heavy burden on the tax-dodging advertising, but would lay an equally heavy burden on legitimate advertising. Such a condition would be undesirable. Off hand, I can see no probability of Congress taking any such action as contemplated by this bill."

New York Repeals Daylight Saving.

The New York State Legislature finally repealed the daylight saving law after a strenuous fight. The legislators of rural districts will find commutation in their own districts, but those from the cities will probably be condemned. Governor Smith, according to some of his closest friends, may yet play this proposed law, in which proprietors of motion picture theatres are interested.

N. A. M. P. I. Annual Report Tells Important Activities

THE annual report of the National Association of the Motion Picture Industry, Inc., which reviews a variety of accomplishments along many lines of interest and importance to the trade, has been completed and is now being issued. Besides the minutes of the third annual meeting on August 5, 1919, President William A. Brady's address, the board of directors' meeting and Executive Secretary Frederick H. Elliott's report, it contains highly interesting committee reports on censorship, Sunday opening, film exchange building, fire prevention regulations, organization of F. I. L. M. clubs, film theit, legal and legislative and transportation.

Among the most notable reports are those of the first two committees mentioned. Work of the greatest good has been done by the censorship committee, headed by Gabriel L. Hess, of Goldwyn, and the Sunday opening committee, headed by Arthur S. Friend of Famous Players Lasky Corporation. This can fairly be said without detracting any from the meritorious work of the other committees, because of the weight of the work entrusted to Mr. Hess and Mr. Friend's committees.

Emerson Nominated as Actors' President.

John Emerson has been nominated for the presidency of the Actors' Equity Association, according to an announcement made by the nominating committee of that organization. Wilton Lackluye was nominated as vice-president, Grant Stewart as recording secretary, and Richard A. Purdy as treasurer. The tenure of office is one year.

Picture Theatre Attendance Still Increases, Tax Shows

TAXES collected on admissions to moving picture theatres and other sources of amusement revenue have increased 100 per cent. during the first six months of the annual period, according to the commission of internal revenue, an increase of $1,411,532.52 over the collections for the same period of last year.

The figures show the collections from the admission tax for the first eight months of the current fiscal year to $47,404,376.08, an increase of $17,564,303.42 over the corresponding period of the fiscal year 1919. During February the bureau also collected $395,933.07 from the rental tax and $32,958.87 from the seating tax.

Total collections by the bureau during the month aggregated $177,783,952, making the total for the first six months of the fiscal year $3,119,863,891, nearly three times the collected total for the same period of last year, which was $1,130,750. Among the items collected during the month were $11,660,473 from freight transported, $60,058 from express matter, $7,991,470 from personal conveyances, $192,192 from seats, berths and state rooms, and $1,014,639 from telegraph and long-distance telephone messages.

Exchange Rate Gives Germans Advantage in Scandinavia

GERMANY is already showing itself as a competitor of the United States picture market, according to Lundquist, manager of the Scandinavian office of David P. Howells, Inc. He arrived last week from Stockholm to spend two months at the Howells executive offices in New York.

"German films as well as French pictures are coming into the Scandinavian market in increasing numbers," said Mr. Lundquist, "and a few British productions are being released. Probably Germany, which is the most numerous competitor of the United States in the Scandinavian market, would not have been able to make the inroads it has been making for the last year, if the exchange rate between the United States and the countries of northern Europe was not very favorable.

As an evidence of the favorable exchange rates under which Germany is importing in the Scandinavian territory, Mr. Lundquist cites the fact that last February it took 5 kroner, 30 ore in Sweden, to buy an American dollar, while 5 kroner would buy 100 German marks.

First Film Filed as Court Exhibit.

For the first time, a moving picture film is to be filed with the United States Supreme Court, as an exhibit. Although, in cases involving moving picture patents, films were once before filed as an exhibit, the films in the previous case were filed as film and not as photographs.

In the present instance the Bass Petroleum Company, the makers of several hundred feet of film, together with a projecting machine, at an expense of several thousand dollars. However, the property involved is of great value, for it is in the famous Red River Boundary case, involving several hundred million dollars' worth of oil lands in the States of Texas and Oklahoma are fighting for possession, and in which the United States and a large number of private individuals have direct interests.
Exhibitors Erase Old Scores at Chicago and Raise Curtain on Cleveland's Stage

Picture Showmen in Attendance at Large Convention Called by Willard Patterson—Now Look to Coming Gathering in Ohio to Build National Body—Producer Exhibitors Denounced—Some Stormy Scenes

Two hundred exhibitors from practically all parts of the United States with the exception of the Far West gathered in convention at the Congress Hotel, Chicago, April 25, and remained in session two days. The main object of the assemblage was to take up the question of the acquisition of theatres by producing and distributor organizations. The call had been sent out by Willard C. Patterson, of Atlanta, Ga., backed by Sig Samuels of the same city. It is said Mr. Samuels spent $3,000 in financing the convention.

Adolph Zukor, president of Famous Players-Lasky Corporation, was also in Chicago, having recently returned from Europe and immediately gone west.

The result of the two days' sessions was the election of three officers and the appointment of a committee delegated to meet independent producers with the object of learning how far the latter would go in co-operating with them, and with instructions to report at the national convention for Cleveland on June 8, 9 and 10. The sessions as a whole were marked by anxiety and a desire to accomplish something definite. On Tuesday morning, however, there were exciting moments, and for a few minutes there were indications that New York representatives again would walk out of the convention as they did at St. Louis last year.

Calmer counsels prevailed, however, and the sessions in the afternoon showed that the clearing of the atmosphere had had a most beneficial effect.

The outstanding feature of the convention was that it served as a curtain raiser for Cleveland. Its influence is bound to be felt at the coming Ohio gathering. Many of the old antagonisms were cleared up, men who for a year had been hostile toward each other were shaking hands, and there were predictions that there was in sight no tangible reason why a real national organization should not be created in Cleveland.

The situation in the South, as it was outlined by delegates from that section, received the most attention. One delegate from Florida insisted there were left practically but five independent exhibitors in the state. The charge was made that while the attack of the interests acquiring theatres now seemed centered on the South it was only a question of time before it would be extended to other parts of the country. Whitman Bennett, for five years with Famous Players-Lasky, declared that nobody is going to be very long in suspense as to whether there was any real danger in the threatened attack. "If independence is not established within a year independents will have plenty of time to sit down and talk about it," he said.

One of the larger figures emerging from the sessions was Frank J. Rembusch, of Indiana. Mr. Rembusch has been one of the men in the center of organized exhibitor controversies flowing from the St. Louis convention. He is secretary of the National League. It was a matter of surprise to many that in spite of this he was asked to serve as chairman. It was a happy selection, nevertheless. Mr. Rembusch's steady aim all through the two days was to give every one a square deal, to carry out the wishes of the body. He was patient and he was self-effacing. He went the limit to remove misunderstandings. The vote of thanks extended to him just prior to adjournment was well deserved.

In attendance at the convention was a host of film men. Added to all those in attendance at the annual assembly of the First National Exhibitors Circuit were Lewis J. Selmanick, surrounded by Sam Morris, his general manager; C. C. Pettijohn, his aid, the three of whom were among the speakers on Tuesday; Charles Rogers, sales manager, and C. R. Seelye, Al Liehman, general manager of Famous Players-Lasky, came into town on the official train. Fred Quimby, Associated Exhibitors; Fred B. Warren, the new general manager of the Associated Producers; Watters Rothacker, Al Kaufman, E. W. Hammons, Joe Brandt and scores of others interested in the production and distribution of pictures, were there.

Speakers other than exhibitors at the afternoon session on Tuesday were Robert Lieber and J. D. Williams, president and general manager of First National, and General Manager Berman and Harry Levey, of Universal. All promised aid to the exhibitors in the furtherance of the objects of the gathering.

The committee of sixteen, it was announced, would shortly hold a meeting in New York.

Monday's Session.

Monday's session, which was attended by about 200 exhibitors, including representatives from nearly every state in the country, opened with an address by Willard C. Patterson, president of the Southeaster Theatre Managers' Association and manager of the Criterion and other theatres, Atlanta, to whose initiative the gathering was due.

Mr. Patterson ended his opening remarks to the effect that as an independent exhibitor he is up against the problem of protecting his interests from the "heavy hand of the producer-distributor" he had called this national meeting for the purpose of outlining a definite and organized fight against producers owning and buying theatres. Especially in Atlanta have the interests of independent exhibitors been seriously injured by the attempts and success of producers in buying up theatres, and thereupon operating those theatres on a percentage basis.

Concerted Action Necessary.

"This meeting is called to determine in open conference and discussion, with facts and figures to reason from, the best method of combating the danger of the producer monopoly in the theatre field," Mr. Patterson explained, "and it seems to me that the organization of a permanent national association can accomplish this better than any other method. To make our purpose felt it will require the concerted action of every independent exhibitor. We must unfurl the banner of the independent exhibitor, form a ring of..."
steel, and contest every inch of ground. We have battled hard in this game, and to lay down now and be forced out of business because we lack an organization would be not only cowardly, but would indicate a gross limitation of our strength and brain power.

Indications are the money that is being used by producer units in building theatres, Mr. Patterson said, is none other than the hundreds of thousands of dollars which is paid to them as advance deposits on film rentals by exhibitors.

Declares for Show-Down Now.

"If this is the case," he continued, "there is neither right nor justice to the independent exhibitor, nor is there any written or unwritten law or code of business conduct that compels an independent exhibitor to support his competitors with rental moneys, especially when that competition is urged by the man or concern from whom he buys his film service."

As an initial measure toward combating this monopoly Mr. Patterson suggested a set of resolutions be drafted at the convention, asking each producer and distributing company where they stand, what they intend to do, and whether their plan is to continue this invasion of the exhibitor's rights by buying theatres and forming circuits.

"A copy of these resolutions should go to every theatre in the country," he further stated, "and if the producers reply that they will continue to buy theatres, gentlemen, there is but one thing for us to do. We will have to stop buying their product. It's not a boycott, it's self-preservation—the first law of nature."

Elect Frank Rembusch.

Mr. Patterson's remarks were received with demonstrative enthusiasm. A number of other exhibitors gave short informal talks, urging the advisability and necessity for concerted action immediately. Mr. Patterson was then made temporary chairman.

The first action taken was the elimination of all persons present who were not independent exhibitors. Several representatives of producing companies thereupon retired. Mr. Patterson then resigned the office of chairman in favor of Frank Rembusch, Shelbyville, Ind., who was elected by the body.

A definite statement of the purpose of the convention was then obtained by popular discussion and it was agreed by a unanimous vote that the first move necessary was to form a permanent organization of independent exhibitors, the name for which was to be decided later. The advantage of such a move was clearly set forth in a statement by Mr. Rembusch to the effect that the members of this new organization could refuse to take any film service from the producers who are exhibiting competitors.

Appoint Resolutions Committee.

The appointment of a committee of seven for drafting by-laws and resolutions then followed. Those appointed represented every section of the country and were as follows: Willard C. Patterson, Criterion Theatre, Atlanta; E. T. Peter, Queen Theatre, Yeokum, Tex.; Hector Pasmezoglou, Congress and Delmar theatres, St. Louis; J. Manheimer, Park Theatre, Brooklyn; Dan Chamberlain, Minneapolis, representing the Northwest; Maurice Choyinsky, Newberry Theatre, and president of the Allied Amusement Association, Chicago, and Mr. Slosman, Michigan, representing the Northern exhibitors.

Various exhibitors were then given an opportunity to express their opinions and relate their individual experiences which had a bearing on the immediate subject.

Max Steeple, of Philadelphia, as a representative of the local exhibitor league and as a pioneer exhibitor, emphasized the advisability of organizing locally, then nationally.

"There must be unity among all exhibitors in every city," he said, "before there can be any degree of national solidarity. If I, for example, should refuse to book pictures produced or distributed by one of the larger companies, and my nearest competitor should book this feature which I have refused, what advantage have I gained by my attitude? Nothing! I would lose money and the producer would make it. Local organization is the first essential."

Cites Instance of Concerted Action.

A description of the recent fight between Baltimore exhibitors and producers was given by Thomas D. Goldberg, Walbrook Theatre, Baltimore. Mr. Goldberg and a number of other members of the local exhibitor's league refused to book on a percentage basis, even though this meant sacrificing the opportunity to exhibit one of the most popular productions of the season. One member of their organization, owner of the largest theatre in Baltimore, booked this picture on a percentage basis, regardless of the decision of the league. Thereupon a delegation of members of the league called upon him and made plain the reason for their attitude and offered proof of the financial loss suffered by exhibitors who book on percentage. Their argument was convincing; he said. The offending exhibitor called upon the producers and offered them the sum of $5,000 for cancelling the booking. They demanded twice this amount, but he stood firm and was victorious. "Thus the value of organized opposition to the trusts was most effectively demonstrated," Mr. Goldberg said, in concluding.

Flays Advance Deposit System.

The present system of producers having the use of exhibitor's advance deposit money was flayed by James G. Rhode, Rhode Opera House, Kenosha, Wis.

"This is one of the most flagrant injustices," Mr. Rhode said, "the fact that the funds now being used by producers in buying and building theatres consist of the very amounts which exhibitors have been forced to deposit with them before renting pictures. I would suggest, therefore, that one of our by-laws provide that in case exhibitors are forced to deposit first that either they realize interest at the rate of 6 per cent from the time said in to the producers or that these funds be held in trust by a security company."

Further remarks on the deposit system were made by Sam I. Berman, who has been prominently identified before the New York state legislature in recent bills affecting film exhibition.

"Last season," Mr. Berman stated, "we were instrumental in passing the Sunday closing bill. This season the paramount question was the deposit system. Against us in this fight the film manufacturers exerted their most powerful forces. Our next move is to present a bill which prohibits the building of any theatres in New York on deposit money.

Urges New York Credit Bureau.

"It was recently noted that at the time of the failure of one of the big producing

Elevator Strike? Let 'Em Strike! This Is Elevating Aplynt.

Johnny Ray does holding a la carte in this Jiggs comedy, "Pather's Closs Shave," released by Pathé.
inn was not very
"They" continued. "I often talked with him about Wall street and the impossibility of trying to find any satisfaction in my work when I had to spend half of my time answering a million fool questions about the business.

"Mr. Lasky said probably I was shadow-frightened. Only this morning a man told me he had talked with a number of exhibitors just previously and he told me he thought those who were in fear of producers were shadow-frightened. One thing is clear. Nobody is going to be very long in suspense. If independence is not established within a year independents will have plenty of time to sit down and talk about it.

"They" Won't Fight.
"I find it extremely embarrassing to say what I want to say, but I think you will agree that the fact of my presence here is a certain amount of testimony. I don't want to suggest that some of the old-timers are planning an onslaught, but I do want to suggest that these men have put themselves into the hands of men who are stronger than they are. I have heard this statement poo-pooed around Forty-second street, but the men who have supplied the money are not shownmen. And when these men say what will have to be done, my God, it will have to be done.

"When men don't give a hang about your theatre or your artists or anything else and can control thousands of theatres no moral issues can influence them. They just won't have a lot of useless and expensive fights. They'll find a way to avoid them. You can call it amalgamation or friendship among gentlemen or bankers' understanding or whatever you want to call it.

Will Independents Stay Independent?
"Before I left New York I asked my lawyer, a very capable and conservative man, if he thought coming out here to address you was a good thing for me to do. He said in reply that perhaps the independents will not stay independent; perhaps the monopolists will go out and buy theatres 'and then where will you be?"

You may be back in a sideshow in Coney Island."

Artists Favor Independents.
"Now the artists want to work with the independents. They don't care to be with Wall Street. Your average artist wants to work with men they can call Bill or Jack.

"Many of the prominent artists will be with you. Some of them have already expressed a preference for being featured by small producing units. But they must be convinced of the permanency of these smaller units. That is what organization will insure.

"But in order permanently to establish independent producing units there are three portentous obstacles that must be overcome. The first of these is incompetence—the old established producing companies have the advantage of years of experience over you. The second is bad faith—there is a compelling need for mutual understanding among showmen here. And last, the big bugbear of cowardice must be disregarded. There is a natural tendency to be overimpressed by the big things that are being done in New York, and a consequent limitation of your own capabilities. This is the wrong attitude, and once corrected, you are heading for success."

A report from the committee of seven which had been appointed on Monday and which had retired the previous afternoon for the purpose of drafting by-laws and a constitution for a permanent organization here intervened. It was announced that Willard C. Patterson had been elected chairman of the committee.

Maurice A. Choyinsky then made a stirring speech in which he called attention to the necessity of co-operating with the independent producers.

"There will be no chance for the exhibitors," he warned, "if the producers become exhibitors. The safest way to counteract such a calamity is to support the independent producers. This industry was made by exhibitors, not by producers, and the exhibitors are the men with the brains. They created the field for the producers.

"The problem is not a new one. For four years exhibitors have been aware of the danger. Some of them have been preparing. All of them know, by now, that..."
they are up against three of the most powerful producing units, that are rapidly grabbing up all that they can in the way of theatres. Are we going to support these producers, or are we going to support the picture maker who agrees not to buy theatres and thus become our competitor? We must include the independent producer among our ranks or we will have no lines on which to work. We must affiliate with those who can be of help to us, namely, the independent producers.

"Shot Heard in New York."

Sam Atkinson, general business manager of the A. A. A., Chicago, stated he had just received a report of a transaction that took place in New York on Monday, when fifty-four theatres in the East, belonging to Frank S. Black, were taken over by the Paramount organization. This was denied in a telegram from Mr. Black.

"We have fired a shot," he said, "just by getting together here in Chicago already it has been heard in New York. Representatives from the trusts have been sent here and are now in Chicago waiting to know what we are doing. The question is 'How much will you give? How much in dollars and cents will you offer for the formation of this new body?'

"I have the guarantee that within thirty days we can unite with certain independent producers. If we don't take advantage of this opportunity within thirty days, we're lost. Don't think that every producer is a thief. They're not all trying to 'do' you. If we stand pat, this fight is bound to end in victory for us--because we are the ones who bring in the money that goes to make new productions."

In response to Mr. Atkinson's appeal for financial support, which was followed by several other talks of a similar nature, and by one in particular from the chairman, Frank Rembusch, in which he asked how many were willing to put up $100 for every theatre in their possession, the sum of $4,700 was rapidly raised. This amount was refunded to the subscribers later in the day, when it was decided that the first essential move before putting up money was to send a delegation to the exhibitors' national convention which meets in Cleveland, June 4.

The raising of certain big financial interests in New York will be forthcoming if the independent exhibitors can succeed in raising $1,000,000, according to a report read by Oscar I. Lamberger, publicity representative of Ivan Abramson, president of the Graphic Film Company. Provided the exhibitors raise this amount, these firms have agreed to furnish $5,000,000. Out of this amount $2,000,000 will be used for making productions and securing stars, and $7,000,000 will be devoted to establishing a fund at the disposal of exhibitors for improving and modernizing their theatres. No mention of the proposal was taken by the meeting, it being left to the general committee.

Much of the morning was given over to heated discussions among exhibitors who differed as to the advisability of putting up money without knowing exactly how these funds were to be used. There were spirited arguments marked by frequent interruptions and repeated calls for order from the chair. Interest was at a high pitch, and it was evident that misunderstanding rather than deliberate opposition occasioned these outbursts. Mr. Rembusch frequently reminded those present that the big need was to nationalize the discussion and not to refer to persons and local organizations. But it remained for Mr. Paterson to restore a general feeling of amity and co-operation by a few forceful words.

"We are not going to throw out any purpose in convening," he quietly reminded them, "to perfect an organization and to have the various distributors and producers go on record as to whether they are or are not going to buy theatres—that is what we are here for. I am representing many stockholders, and these people naturally are not interested in the outcome of this convention. I do not want to go back to them with the same old report which has been necessary in past experience. They have placed confidence in me and even though you may think my efforts in trying to organize the business as necessary, I am going to ask you not to lose sight of the real incentive. Let us perfect our organization on a permanent line, and do away with ill-feeling. Let's not be defeated because of dissension."

Financial Support Promised.

Sam I. Berman echoed this sentiment and made another plea for unity. "Don't question one another's motives," he urged. "Forget politics and pull together."

Several other speakers expressed themselves similarly, following which a letter was read by Sam Bullock, executive secretary of the exhibitors' league in Cleveland, in which the purpose of the national convention in Cleveland scheduled for June 8, 9, and 10, were set forth.

At the close of the letter the question arose as to whether each and every exhibitor, whether representative of a local organization or not, would be permitted to attend the Cleveland convention. Mr. Bullock answered with an emphatic affirmative, stating that 15,000 invitations had been sent out, and that every exhibitor in the United States was welcome.

The morning's session closed with a motion by William Branty, Brooklyn, to the effect that the organization be made permanent, that the money subscribed be refunded, and that a committee be appointed and sent to Cleveland. This motion was seconded and carried at the afternoon meeting.

Tuesday Afternoon Session.

The afternoon session was peaceful. The delegates were in a new mood after the stormy scenes of the morning and the consequent expulsion from their systems of several things that for a long time had been put uppermost at least exerted much pressure on their chests. There were speeches by Robert Lieber, president of the First National Exhibitors Circuit; J. D. Williams, general manager of the same organization; Lewis J. Selznick, Charles C. Pettijohn, Mr. Selznick's aid; General Manager Nathan Berman, of Universal; Harry Levey, head of Universal's industrial department, and Sam Morris, all of these in large degree speaking from the viewpoint of the producer and all of them pleading aid to the exhibitors in their more vital problems.

At the end of the session, before the meeting adjourned, a committee was appointed to consult within thirty days the independent producers and submit a report to the Cleveland convention called for June 8. The committee, which is to pay its own expenses, was appointed as follows: chairman of the committee, Frank J. Rembusch; the secretary of the convention, S. J. Smelick; the president of the convention, Charles C. Pettijohn; Robert Lieber; Harry Levey, head of Universal's industrial department, and Sam Morris, all of these in large degree speaking from the viewpoint of the producer and all of them pleading aid to the exhibitors in their more vital problems.
not going to tell me what I am going to do," went on Mr. Williams. He then described how his exchange receipts dwindled from 80 per cent. a week from the small towns.

"I sent for these exhibitors and told them I would sign a pledge not to build any theatres in their small towns," said Mr. Williams. "I have heard Mr. Schwalbe tell what they did to Lubin in Philadelphia and how the General Film Company was told it must not build theatres, and how the General Film stopped building theatres.

Obey the Majority.

"You are entitled to run your theatres in your own way. The First National now has got things in such shape that we can sell you a franchise for twenty-five years and can give you a square deal. Since coming into this room I have read this printed announcement from Mr. Selznick. If I were you I would go to him and give him my support. I don't care even if the star was rotten if I thought he was going to be with me in five or ten years. I had rather run a rotten picture than play with the man who is going to destroy me. I would go to a producer-distributor and say if you are going to build theatres I won't book your pictures.

"Take it from me, boys, you can do things if you will obey the majority. We have an article in our bylaws that we cannot produce pictures. I hope you will form an organization that is powerful enough to keep the independent exhibitor independent and the independent producer independent."

"Mr. Williams has said that the majority rules," said Mr. Selznick. "Mr. Williams is wrong. The minority rules. You have got to have leaders and managers. I know of no institution where majority rules and succeeds. The First National has not been ruled by a majority. It has been ruled by two men backed up by its membership.

"Can't Ride Two Horses."

"I am not a producer of pictures. I don't know how to make pictures, but I buy brains. I am not a theatre owner and don't intend to be one. (Applause.) Any one who thinks he can ride two horses is a fool. I had rather have your side of the business. I think there is more money in the showing of pictures than in the making of them."

Mr. Selznick then said he would let his hearers in on a little secret. "I am not going broke, as some producers have told you. I am making more money than I ever have before in my life. I will make $2,000,000 more this year than last.

"I am not going to tell you how to put the producer out of business because I am a producer. But if you want me to help you I am going to do it. I am willing to join a co-operative body and give you fifty-thousand dollar pictures or two-hundred-and-fifty-thousand-dollar pictures. You have the power. The First National has worked out a proposition. The question is, are you going to take advantage of it? Any proposition is better than letting the other fellow take away your business. I am willing to meet your committee on organization and tell you what can be done.

"The Selznick organization consists of myself and two sons. We are willing to contract with you to make pictures for you for twenty-five years."

"I believe that each and every one of these co-operative propositions should be encouraged," said Mr. Pettjohn, "whether it is ours or whether it is Associated Exhibitors' or First National's or anybody else's. Every co-operative plan is good for the exhibitor when it is a plain and simple proposition."

Mr. Berman read a statement from Mr. Lassalle saying that the independent producers are in the same boat as the independent exhibitors. Mr. Levey referred to the chain of fifty-four theatres in New England which had been reported had been transferred to a producing company. "The same chain of theatres was offered to our company and turned down," he declared. "We feel our game is the producing game and our fight is your fight. We propose to continue along lines we have laid down and make pictures and work with the exhibitor, to offer you the resources and brains of our institution, to help you solve the problems that confront you. We have no Wall Street money. The institution is directed by two men and they will act fearlessly and honestly and they will help you all they can."

"I think the problems in this industry are very simple," said Mr. Rembusch, "that

Francesca Billington, the blushing bride, gets up against Bill Russell's "saving" style in their American feature, "Siam Bang Jim."
**First National Re-elects Officers at Chicago; Announces Sennett Comedies**

The Associated First National Exhibitors, at their annual convention in Chicago, which opened at the Congress Hotel, April 25 and ended April 28, re-elected its entire official staff, as follows: Robert Linder, Circle Theatre, Indianapolis, president; J. B. Clark, the Rowland & Clark Theatres, Pittsburgh, secretary; and L. R. Sennett, the National second vice-president; H. O. Schenck, Philadelphia, secretary-treasurer. The executive committee is composed of Max Mac, Strand theatres, New York; Nathan H. Gordon, Gordon theatres, Dayton, and Mr. Schenck. The members of the board of directors are J. G. Von Herberg, Seattle; E. Bruce Johnson, San Francisco; Colonel Fred Lewis, Los Angeles, and Mr. Gordon, Mr. Clark, A. H. Black, Des Moines, Mr. Mark and J. J. Allen, Toronto. The old board of officers of the First National Eastern Association is succeeded by the exception of Samuel Katz of Chicago, who is the new vice-president. The other officers are Harry L. Gardner, president, and Mr. Schenck, secretary-treasurer.

**On Director's Board.**


The appointment was made by the officers of the Circle that a contract has been signed with Max Sennett for two featured comedy dramas to be released by the Associated First National as Sennett productions.

**Beginning immediately it is stated the company will contract the distribution of sub-franchises which will go to independent exhibitors throughout the country exactly the same benefits, the same sources of film supply from independent producers and the same protection against the so-called producer-exhibitor competition that has been enjoyed by the long-time patrons and shareholders of the First National Circuit.

The convention of the branch managers, salesmen and test Circuits was attended by First National has been confined entirely to a thorough discussion of the sub-franchise system in its relation to independent exhibitors. There was practically a majority of the exhibitors at the Paterson convention present Wednesday evening at an open session for branch managers and members to hear the details of the sub-franchise plan and to file their formal applications for sub-franchise. It is stated 200 applications from independent exhibitors present at the convention were filed.

It is further said no one but a bona fide independent exhibitor will be granted a sub-franchise. During the sessions the delegates were addressed by Whitman Benne-

**Theatre Owners from all Parts of Country Attend Circuit's Conclave**

Among the theatre owners attending the convention were the following:

- Dave Pelberg, Milwaukee; Joseph J. Schmott, Milwaukee; William A. Steffe, Minneapolis; L. F. Mason, Chicago; Henry Powers, Chicago; William Brandt, Brooklyn; Simon Simanoff, Chicago; G. J. Bocho, Henneville, Als; Francis M. Nissen, Pineville, Ind, John Boebing, Chicago; Garley & Hanson, Chicago; F. S. Major, New York; J. L. Jackson, Toronto; H. S. Gilmore, Richmond, Va; F. E. Wilkins, Birmingham, S. C.; W. J. North, Chicago; A. H. Goodspeed, Atlanta; H. L. Pierson, Chicago; O. H. Dewey, Chicago; W. H. Swanson, St. Louis; O. S. Arlott, Chicago; M. S. Hall, Chicago; B. F. Pierson, Chicago.


The election of a president was deferred until a later meeting.

**“Big Four” Directors Elect D. F. O'Brien Vice-President**

H IRAM ABRAMS has announced that at the meeting of the board of directors of United Artists Corporation, held in New York on April 27, Dennis F. O'Brien was elected vice-president and Albert H. T. Banzhal 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 J. McDonald. Mr. O'Brien has been for a number of years the counsel for Mary Pickford and Douglas Fairbanks and is one of the leading attorneys in the field of motion picture law.

The election of a president was deferred until a later meeting.

National League for Chicago for June 28. It seems that after our disagreements of the two days we have accomplished something," said Mr. Reppenhagen. "We have established a permanent organization, we are going to Cleveland as such and we are going to open on time. I don't anticipate any chairmen. I do feel that these men from the South, though, are entitled to all the support we can give them. It may take three or even four conventions to whip the thing into line. Let us resolve here that exhibitors will not elect exhibitors any longer."
Oscar Price and F. B. Warren to Direct Distribution of Associated Producers

TRUE to predictions made two months ago by its representatives in New York, Associated Producers, Inc., has formed a distributing company, with Oscar A. Price as president, and F. B. Warren as general manager, and will deal with exhibitors direct instead of through sales organization owned by others.

This announcement is made for the Associated Producers, Inc., California. Contracts were signed last week by Thomas H. Ince, Mack Sennett, Marshall Neilan, Allan Dwan, George Loane Tucker and Maurice Tourneur, powerful principals in the big alliance. All of these directors will complete their former contracts with other organizations in full and at least two more well known directors will be added.

Has Its Own New Exchanges.

The Associated Producers, Inc., distributing will not utilize the facilities of any other organization. It will own and operate its own newly opened exchanges and in all the important sales zones of the country, completely manned and managed by its own exclusive employees. Production plans of the members, the Associated Producers, Inc., are well developed and their new organization will be actively releasing the first productions at the opening of the new motion picture year.

Both Oscar A. Price and F. B. Warren, operating executives of this new distributing firm, 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.

Washington Managers Explain Discontinuance of Screenings

THE Washington Exchange Managers’ Association is sending a letter to exhibitors in Maryland announcing the discontinuance in Baltimore of screening films. The ruling applies to all parts of the territory, but the letter is not being sent to exhibitors for the reason that films are not sent to any city other than Baltimore except on rare occasions. The ruling, which became effective April 15, reads as follows:

No film shall be shipped or delivered to exhibitors for screening purposes unless accompanied by a representative of the exchange company delivering such film and then only through a definite appointment as to time, place and date. Exhibitors requesting screening of films on the above basis shall pay for all expenses incurred (operator’s fees) and such exhibitions shall be only for the benefit of the owner, manager or employee of said theatre.

It is preferred that the exhibitor make such appointments for screening in Washington, where projection rooms are had very readily and without expense.

Kirkland Sails on May 15.

David Kirkland, director for Constance Talmadge, will sail for Europe on May 15. On that date he will have finished work upon “The Perfect Woman,” which is the sixth of Miss Talmadge’s First National Productions, and the fifth to be directed by David Kirkland, under the supervision of D. W. Griffith. The picture will be with him a compact “traveling camera,” to secure pictures of European locales for reproduction in American studios.

Films Lose Promising Actress in Death of Clarine Seymour

CLARINE SEYMOUR, one of the youngest and most promising motion picture players appearing in D. W. Griffith productions, died at the Misericordia Hospital, New York City, on Sunday evening, April 25, at 9 o’clock, following an illness of only four days.

Miss Seymour entered the hospital on Wednesday, April 21, for an operation for intestinal ailment, and her condition then was reported critical. Her physician held out little hope for her recovery, despite her brave fight for life. At times she seemed somewhat improved, and up Saturday, April 24, those in attendance believed she might pull through. On Sunday afternoon her condition took a turn for the worse, and her death was reported.

Clarine Seymour was the daughter of Mr. and Mrs. Albert V. Seymour, of 12 Thomas place, New Rochelle, N. Y. She has appeared in many screen successes, notably in D. W. Griffith’s production of “The Girl Who Stayed at Home,” “True Heart Suzie,” “Scarlet Days” and “The Idol Dancer.” Prior to joining the Griffith force she appeared with Manhouser, Rollin and Christie. In all of her work she brought to the films a freshness of youth and charm that served to establish her as one of the studio’s great favorites among motion picture patrons.

Funeral services were held on Wednesday, April 28, at 11 a. m., at the home of Miss Seymour’s parents in New Rochelle. Interment was private. Many prominent playboy stars and directors were in attendance.

Joe Brandt Issues Warning on “Captivating Mary Carstairs”

JOE BRANDT, director general of the National Film Corporation of America, has just issued a statement to exhibitors throughout the country in which he warned them against the old prints of “Captivating Mary Carstairs.”

“It has come to my attention that following the announcement that National would release its early success, ‘Captive Mary Carstairs,’ in which Norma Talmadge is starred, some people have been offering old prints of this picture to exhibitors.

“Any exchange offering for booking, or any exhibitor showing an old print of this picture, is doing so contrary to law and will be prosecuted by National. All rights for showing or booking these prints have expired.

“National will reissue this film shortly. It is being re-edited and retitled. New posters, publicity and advertising aids are being prepared. It will be placed on the state rights market. Because of the popularity of Norma Talmadge, I sold territory as soon as I made the premier announcement concerning it.

“Exhibitors should not book this film until they are advised of the sale of it in their territory. As soon as rights are disposed of each exhibitor in that particular territory will be advised by the purchaser.”

Ray Selects Ann May for Leading Woman

Ann May, the young 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.

Miss May appeared in “Lombardi, Ltd.” for Metro and many other plays.

More paper shortage stuff: Scientists at Odds on Size of the World.—Headline.

Archy the cockroach, raised to fame by Don Marquis, of the Evening Sun, has gone into the movies.

Smith C. McGregor, of Stanford, favors us with a newspaper advertisement for William Smallly's Opera House in that town reading: "Billy Rhodes is in Search of Archy."—Headline.

THE Industry is crossing Fifth Avenue. Arthur James is located at No. 3 East 44th.

We'll say that Maurine Powers, of the cast of "Democracy—The Vision Restored," has lucky initials. Look! She's playing in the M. P.'s (empire) and she has curls like Mary Pickford. With such initials (and curls) she should prove a winner.

First Lifegraph Comedy Star—Jones Complete.—Trade-paper Headline. Making one presume Jones had previously been starring in sections.

Pufficity Mysteries, No. 1. "Mr. Soando's needs no introduction to the film industry" is a start made by many pufficity stories. And then, just to prove it, the pufficist goes on to four sides of micromographing giving every detail of a varied career.

Broadway's overall parade that has been saved from being a fliver by making it a hurdle race. He could then have worn jumpers, of course.

Write Your Own Ticket. Leave it to a committee of tradepaper editors and name your own odds: Copy submitted for publication. The name of the boss, the star, the title and the firm typewritten in CAPITAL LETTERS is, of itself, in substance and text, invariably bum copy.

Interchangeable Titles. "Neglected Wives" was formerly advertised as "Why Women Sin."

"Considerate Husband" is our suggestion for the title of a film-story depicting a man, at 60, popping himself off that his 19 year old wife might be free. Of course the story would be highly improbable—because it was lately done in real life.

The taxies were coming around the Knights of Columbus Hut in Longacres at their usual reckless speed. "Look out for these guys," yelled Charlo McClintock. "They don't call their shots."

Which is Why They Are So "Dangerous to Men" (Metro). "Women," we read informed in a Louello O. Parsons' interview, "have more tact, more arguments and are more perver- than men. "Once a woman knows what she wants, her determination lands her just where she wants to go."

To inquire, First Hodes rises: "Those Simple Souls." "Are they a couple of sinps who think that in these days two can live as cheaply as one?"

"The Point of View" (Select). "Don't Ever Marry" (1st Nat.). "Please Get Married" (Metro).

Title shortage acute: "Love, Honor and — ?" (Hallmark."

"Love, Honor and Obey?" (Metro).

Warren Kerril's "The Coast of Opportunity." East or West?

Clip and Paste

For Photoplay Editors and Theatre Programs

Rhea Mitchell is to be starred in the first production of the new Scenic Art Co., which bought the old Essanay plant at Culver City, Cal., not long ago. Chal- wick Ayres will direct.

Niles Welch, after completing "The Courage of Marge O'Doone," has been reengaged as leading man in Vitagraph pictures.

Hugh Thompson will play op- postive Mabel Normand in her coming Goldwyn, "Rose Alvare." Tully Marshall and Doris Pawn have good parts.

Doris Dare, who played in Francis Ford's "Mystery of Thirteen" serial, is now starring in Frazee film comedies.

Margaret Loomis has signed a contract for five years with Famous Players-Lasky to play leading roles in feature productions.

Wallace MacDonald is heading the cast of the Vitagraph fea- ture, "Girl from the Sky," being made by Director Tom Terriss.

Josephine Hill, recently of Universal, will play the part of the "little wife" in the Metro feature, "Parlor, Bedroom and Bath."

Wilton Taylor and Sidney Ainsworth will play leading roles in "Half a Chandelier," the first Robert Thornby production for Jesse D. Hampton.

Economy Photoplays, "Saving the Family Name" (Blitch-Hill), "Silk Husbands and Calico Wives" (Equity), "The Cambrile Mask" (Vita- graph), "A Stitch in Time" (Vita- graph) next to the property of Music suggestion: Lietz's Rap-hody."

Most Honorable Is Said. When the Japanese begin producing in Japan "exhibitor owned, controlled and oper- ated" film, super-features, pro- grams and so on what a lot of fun the Japanese publicists will have! Their种种 tradepapers to print the letters American fans send to Japanese stars asking, in murdered Japanese, for their photo- graphs.

When Kilbourne Gordon was travelling in advance of "Dam- aged Goods" (the play) a small town patron asked the box office what the attraction was. "Any hackin' in it?" asked the yokel. Later it was discovered that "hackin' represented 'cutting, shooting and bombing' as in heavy melodrama.

"Mr. Soando, Patron of Art," is a epiphon that never receives. All the man whose cut rides the statement knows about "art" is that it is used as "short" for "Arthur."

"If I had drawn the other way I would have won the pot," post- mortemmed Arthur Brilliant. "Batting it Out," was what Julius Landau immediately rebuked him.

Pete Smith who nearly won the next one became "One Round Nearly."

Frank Elliott, Jay Belasco, Thomas Jefferson and Maym Kelso are important members of the cast of the new Blanche Sweet picture, "Leona Goes a Hunting."

Alias Dwan is making all preparations to begin production on his sixth Mayflower fea- ture on May 1.

"The Point of View," taken from Edith Ellis' play, "Old Things for New" will be used as a starring vehicle for Elaine Hammerstein.

Kathleen Kirkham will soon be at the head of her own company, and will produce Kirkham Pictures.

"Dangerous Paradise" will be the first picture in which Louise Huff, Melnikoff's star, will appear. "False Pride" will fol- low.

Elaine Hammerstein has re- newed her contract with Selznick for seven years.

Olive Thomas has started on "Jenny," her new Selznick pic- ture under Director Larry Trim- ble.

William Duncan wrecked a 200- foot span of bridge for the twelfth episode of "The Silent Avenger," the bridge set was constructed on the Wm. S. Hart studio property.

Darrel Foss will play opposite May Allison in "Held in Trust," for Metro.

George Melford will film the "Old Holmstead" at Lasky's, with Theodore Roberts and Monte Blue in the leading roles.

Tully Marshall is building a home for himself and Mrs. Mar- shall in the Hollywood, Cal., community. "Mr. and Mrs. Nelson," the property of Charles Eyton and his wife, Kathryn Williams.
New York's Picture Music the Best, Declares Manager Thomas of Omaha

The best motion picture theatre or-echt can be found in New York, declares H. M. Thomas, manager of the Rialto Theatre, Omaha. "There's nothing can touch the music you find in motion picture houses in the big town," said Mr. Thomas in New York last week. "Theatre for theatre it stands out."

It is not often a theatre manager from the West handy with a bouquet of any dimension to New York. The head of Omaha's Rialto had just been explaining how he did it. The city's other big house is the largest are handicapped in the up-building of a first-class orchestra, due naturally to the limited field upon which they may draw. From the conversation of the manager, however, it was not difficult to gather that he is convinced the western house where he does business in the larger essentials of exhibiting pictures.

Mr. Thomas' visit to New York marked the end of an investigation which had included stops in cities like Minneapolis, Chicago, Cleveland, Detroit and Buffalo. "The manager who sticks at home and safer the other guy's house always gets the impression that he is good," he said. "I like to browse around and pick them over. If I find anything wrong in a theatre, right there it occurs to me that possibly something like that may be going on in my own house."

Tests "Temper" of Employees.

"In Chicago I went into two similar theatres in one afternoon. In the first, in spite of the fact that four ushers were stationed behind the rail, not one of them made a move to show me a seat. In the second an usher showed me to a seat, brought me a program and asked me if I would care to go further toward the front. You know if I lived in Chicago which of those two theatres would get my money."

"I enjoy wandering around asking fool questions and noting the kind of answers house employees make to them, how they 'replied.' No protest, no parade in the other town. Every house is different, of course. Detroit, I think, as a city has the best houses. Surely they are kept at the top notch. In Chicago, for instance, in that town did I observe anything like what I found in one of the newest and best known Broadway houses—music stands on which the lamps shine for all those in the house. They were not hidden, as they should be. In lighting fixtures generally I notice a tendency to use amber—illuminating the houses and to employ soft tones in fixture materials, such as in carpets and rugs. I have noticed, too, that the most successful theatre is the one that is the most homely, the one that is adorned with paintings, etc."

Preferred Overture to Scenics.

"Speaking of Broadway houses, three years ago in New York I called attention to one of the big ones where on the side walls were thrown reflections of light every time anyone opened the doors at the back of the auditorium. The same situation is true for the Rialto."

The conversation turned to educational. "My experience is that the public is not crazy about them," said Mr. Thomas. "I like to sit in with my patrons when I'm at home and listen to comments. I don't go to a box, but drop into a chair. I notice, when I'm in my own house or in others, that when the scene is on the screen there is a steady chatter. In the Adams Theatre, in Detroit, a Kunsly house, two men were talking all through the running of a picture. Then came the overture. It had hardly more than started when one of the men said to the other, 'Can you keep quiet and let me hear the music?' The public is getting educated to overtures and shows an increasing fondness for them. I find the Literary Digest is making a hit right along, too. The topics put pep in a show."

Film Cutter Should Consider Musician.

"Do you know I don't think the producer gives enough attention to the importance of music in the presentation of pictures? Rather he or the cutter of the film overlooks the possibilities for giving the musician a chance. For instance, there is a shift in the action compelling the director of the orchestra to swing to another piece of music. Yet before the musi-cons have fairly started they are choked off by still another radical switch on the screen. Many pictures lean heavily on the musical accompaniment, and it seems to me it would be the part of wisdom for the producer to recognize this and help the showman by exercising better judgment in the cutting."

"How often do I try to put over a real smash? Not more than once a month. That is about all the traffic will bear. Of course we are steady, consistent advosi-ters. We have to fill 2,500 seats at 30 cents admission. We have five artists in our exploitation department. One is employed on scenery, one on newspaper drawings, one is a card man, the fourth is a filler in and then there is the head artist, who paints only. Also a carpenter is regularly employed."

Held "Idol Dancer" for Warm Weather.

"After my trip it is my intention to put on 'The Idol Dancer,' I have deferred setting up a costume until the weather is warmer. You see I have planned much on the exploitation of this subject, and as a grass costume figures in the window display, I knew that they would be more seasonable than March."

"I ran into something the other night at the Hippodrome. I was trying to try out the 'Tenderloin' at the Rialto. If New York can get away with it, Omaha can. That was putting on the old songs for the house to sing. They were such old-timers that I thought people were forgotten, pieces like 'Bring Back My Bonnie to Me,' 'Little Brown Jug,' 'Captain Links of the Horse Marines' and 'Yankee Doodle.' It was the hit of the night. And it just goes to show that you can't beat the simple things in life for interesting people."

The Influence of Woman.

"What is the influence of woman in the picture theatre—what proportion of your income do you ascribe to?" Mr. Thomas was asked.

"Seventy-five twenty-five," was the prompt response. "I estimate if a house is evenly divided between men and women that one-half of the former are there as the result of being drawn in by the women—and I mean the women."

"I do one thing at the Rialto—I talk to my audience. If it is in the afternoon I wear an afternoon coat, and if in the evening a tuxedo. And when I go back I am going to tell my people that they are getting pictures cheaper than they are getting them anywhere else. I will tell them that they are getting pictures for 30 cents where people are paying 50 cents in a dump in Chi- cago."

Mr. Thomas was asked what he tells his patrons to tell them about the pictures to come. In the case of 'Broken Blossoms,' just before the pro-gram began he told them that any of them to go out saying they thought it was a bad picture. If the story should not appeal to them he asked them to analyze it from the point of view to keep watch of the many good things entering into the making of it. I told them if they saw a scene that was out of focus they probably would be right, that in fact Mr. Griffith intended it should be."

Puts Guaran-te-ee Behind Picture.

"I aim to be able to go in front of one of these houses and put my personal guar-an-tee behind a picture. I say very frankly we can't show a good picture every week. Incidentally I don't go on the stage every week."

Just to keep track of what we are getting over in the newspapers in the way of advertising and publicity, I have arrange-ments with a clipping bureau for a service that covers the Sunday newspapers in all my houses and put it all together. So we know all the stories that the other fellow is doing, and if he is putting over anything we think is worth while we get out and get 'em the way they are done."

Mr. Thomas said he would be in Chicago for the convention slated for April 26.

The moving picture machine operator, or projectionist, of today is the manager of to-morrow's moving picture theatre. Richardson's Department in Moving Picture World is advising the projectionist how to become the best moving picture showman.
WILLIAM G. SMITH AND JEROME LEWIS dissolved partnership in the Film Company. Mr. Smith will continue the Fidelity at its present headquarters, 117 West Forty-sixth Street, New York. Fidelity will release on a state rights basis. The working title of the production is "Somewhere in Love," featuring Vivienne Osborne, now starring in the stage play, "Bonehead," at the Fulton Theatre, New York. Thomas, who was featured with the Fox production, "Checkers."

Bernard Scholtz, formerly in Select's Chicago office, has been selected to handle the Select serial "The Whirlwind." In Connecticut.

Bill Rudolph, formerly publicity director for the Clara Kimball Young productions, has returned to the New York headquarters of $2.000,000,000 from the oil fields of Texas, in which he is now interested.

Norman Moray, manager of Republic, has returned to New York, from a four-months' assignment of inspection through the South and Middle West. On his return he was greeted by a seven-pound baby daughter, born April 13.

A. G. Stockhammer has leased his Victoria Theatre and air dome of Brooklyn, N. Y., to Sam Rothheimer, owner of the Normandy, Romainy and the Globe. Mr. Stockhammer is now a salesman with the Selznick pictures in the New York office.

Gardner Picture Syndicate has booked "Blindness" at the Loew and the Proctor, United Booking Office houses, in New York City.

Cornelius Kahal, according to information, has purchased Polio's Meriden, Conn., Theatre, for $100,000.

George S. Bothwell, formerly with Griffith productions, Biograph and Simplex Production Company, is now with Dwyer Brothers & Co., of Cincinnati, in the New York office of the Cosmograph projector.

Shea Amusement Company of Buffalo has taken over the controlling interest of the Ryerson Company of Rochester, controlling the Regent, Ficcadilly and Gordon theatres of that cit.

George Callaghan, representing Ben Wilson Productions, has arrived in New York from the Coast. Ben is producing a serial.

Arrow Film Corporation will move to the fourth floor of the Candler Building, 220 West Forty-second Street, New York, occupying the entire Forty-second street front.

Douglas D. Rothacker, of the Rothacker Film Manufacturing Company of Chicago, and H. J. Aldous, secretary of the same company, are in New York, to remain until May 4 or 5.

A.J. Sherman, of Philadelphia, was in New York week of April 26 and says he is opening a new "square deal" exchange at Baltimore.

Nick Jamilé, manager of the Lyric Theatre, Washington, will soon increase the seating capacity to 85. He will also remodel the entire house, with new and up-to-date improvements, making it one of the most attractive theatres in the State.

A. Goodside, of the newly erected Capitol Theatre of Springfield, Mass., has purchased a Cosmograph projector for his private office for pre-viewing all his pictures. He will purchase ten more for his other New England theatres.

Lester Tobis, Realart's well known Conncert representative, is the "cheesy fat one," "Toby" of April 26. "Toby" and "Toby" junior gave a house party to their friends.

"Hop" Hadley, director of Hallmark publicity, has a real picture of "The Vicar of Wakefield," Oliver Goldsmith's classic, from the Ideal Film Company of London available as an authentic picturization of the novel. After Mr. Hadley has edited and retitled, the production he will decide on the method of distribution.

P. D. Cochrane, manager of the Universal poster department, after his prolonged sickness.

Japanese Here to Study

Our Theatres and Films

OSHI TAMURA, of Tokyo, Japan, owner of one of the five theatres in that city of more than 3,000,000 inhabitants, with Shiko O'Kamura, a play writer and owner of a magazine in Tokyo, and Ken Yamasaki, are now in New York. They are on a stay of three weeks. Mr. Tamura is here to study American theatres and picture operations. He also plans to build a new theatre in Tokyo in which American plays and players will be represented.

Mr. O'Kamura is here to get American films displayed in some contemplated stage productions and scenarios, as he says the American films are almost the only ones shown in Japan, and also that the Japanese people, although not generally conversant with English, understand the plays and pictures and take great delight in them.

The Japanese people are studying English as never before, and Mr. Tamura says that nearly all the higher classes speak English fairly well, and that more people are going to moving pictures than ever before. They like the serials and short comedies best and the American productions are growing in popularity. Mr. Tamura is going to buy his equipment in this country for his new theatre and book some American plays.

Mr. Tamura was in America twelve years ago. He says New York has made great strides and changed surprisingly, so much so he was quite unprepared for the congestion of traffic, and several times barely escaped being run down. Messrs. Tamura and O'Kamura will visit other large centres, including California, and will be in America for several weeks before returning to Japan.

The board Film Company, has returned to New York from a trip to Washington and Baltimore branches.

Max Herring, of the Exhibitors Film Company of Pittsburgh; Sam Felix, of Liberty Film Exchange, Washington; Adolph Samuel, president of the Southeastern Fle- mingservy of the Motion Picture News; and Bob Lynch of Metro's Philadelphia exchange, were visitors in New York the week of April 15.

P.D. Dana, sales manager of the Arrow Film Corporation, was in Chicago, at the exhibitors and First National conventions during the week of April 25.

Frank Quinlan, manager of the Rialto Theatre, Waterbury, Conn., has redecorated the front in a most attractive and impresive style. He is getting a fair share of the town's best business.

Emile R. Pearson, director of Pathe exchanges, left New York for Pittsburgh April 15, for a three weeks' trip as far as Kansas City, stopping at the exhibitors' convention on Monday, April 26.

E. M. Goldstein, general sales manager for Universal, spent several days at Buffalo week of April 15, inspecting the Universal's new headquarters. The new office of the Warner Building in that city. While there he met Art Smith, Cleveland's district manager.

W. W. Aechter, of the Major Film Company, is now on his way to New York to sign New England rights for the Cosmograph projector. The Feeney Ferris Company has signed for Western Connecticut and Eastern part of New York State.

Al Lewis is now representing the Boston Photoplay Company in the Connecticut territory.

Miles Gibbons, who was branch manager of Pathé's Pittsburgh office, was appointed short subject sales manager at the New York office. F. C. Bornistall has been appointed his successor at Pittsburgh.

R. H. Simmons of the New York Masterfilm Exchange left New York for Boston, for a trip through New York State to book the Cosmograph Beauty Show in connection with Chaplin's "Bicycle Messengers."

W. H. Sherrill, of Frohman Amusements, has been laid up with a severe attack of neuritis.

Sam Grand, of the Arrow Film Company, Boston, stopped in New York the latter part of the week of April 15 en route from a meeting of the affiliated exchanges of America held at Cleveland.

Nathan Goldstein, of the Unique and Palace, Patchogue, L. I., one of Long Island's most progressive exhibitors, came in personal touch with the writer last week. Mr. Goldstein has been a staunch advocate of Sunday pictures for a long time, testing their legality in court and trying to secure a vote by local option.

The Fox publicity department seems to be under auxiliary radio control at least: Captains James Loughborough, Merritt Crawford and Lieutenant Wells Hawke.

Harry Newman, of the Victoria Theatre, Oshawa, Ont., is leaving for a manager of the best and exciting experiences.

Walter W. Griffin, formerly manager of Poli's Bijou, New Haven, Conn., has been made manager of the Rosen Film Delivery System of New Haven.
Englishmen Will Change Their Ways of Picture Production in the Opinion of William A. Brady, Just Back Home

By WALTER K. HILL

under way on the first Famous Players-Lasky presentation in the newly created studios Mr. Zukor has located in Islington, London. I understand 'The Sorrows of Satan' will be the first presentation—and the Englishman will have a purely English production of the same subject, previously made and exhibited, for direct comparison.

Introducing the American Method.

Referring to Mr. Zukor's English producing plant Mr. Brady said that the studio was only made possible by changing the site of the studio at Islington from the location that had previously been selected. Famous Players-Lasky went to Islington because they were able there to hook up with a tram-car system for electricity. There pictures will be made by American directors under American conditions as nearly as may obtain in London.

"The English picture man likes us and wants to continue liking us," said Mr. Brady, "and the process of getting together should be easily accomplished. For the strictly English market the pictures now made there are satisfying—but the world knows that there is a difference in American and English method of production. When Englishmen see that they can really do things the American way I haven't the slightest doubt but what they will, ultimately, adapt themselves to the change in system."

May Be 'Brady-Made's' in England.

Mr. Brady came back from England with plans for his personal interest in foreign production well defined. He declares that he is authorized to send to England a million dollars worth of studio equipment to be used in making pictures over there. Asked if he would be concerned in those productions Mr. Brady would only admit a possibility of his personally producing outside of America.

"I have a contract with Alice Delysia, who is now appearing as star of 'Afgar', one of the great stage successes of the current London season," said Mr. Brady. "When 'Afgar' comes to America in November Miss Delysia will be the star of two pictures I shall produce—romantic dramas suited to striking type of this French beauty."

Pictures—the National Propaganda.

Reverting to the matter of English photoplay production Mr. Brady said: "Nowhere in the world is the importance of the motion picture realized more fully than it is in England. Englishmen are keenly alive to the fact that during the war they have dropped behind, and that American scenes, stories, heroes and heroines, constitute the best world propaganda America has.

"Englishmen realize that in every country in the world—China, South America, Persia, India, everywhere—people are looking at American pictures, and they are just as anxious to equal our status in the motion picture field as they are to compete with us in other lines. With the scenery of France, Switzerland, Scotland, Ireland, Spain, Italy, and Holland at their door steps—perfect photographic backgrounds that have been unused for five years due to the war—the people over there see a new world spread before the eye of the camera."

"They want their own Pickfords, Fairbanks and Chaplins, and they are determined to have them."

Some of the pretty chorus girls from the Capitol Theatre of New York set a precedent for the rest of us. They'll change the 'tear' to 'tear' in 'profiteer.'
To interview a director is one thing. But to require two interiors and a twenty-five mile automobile ride in order to get the interview is still another thing. The writer was introduced to Director Chet Withey in his cozy New York apartment and finished the interview at the Griffith studios in Mamaroneck, the trip being made in a limousine.

First, the director told of his reason for taking up acting as a profession. "You know," he said, with a smile of recollection, "ever since I was five years old the stage was an attraction. I lived in the West with my folks and played with a lad who wrote short sketches. These plays were presented in an attic and because I was in nearly all of them I thought he was the greatest boy in the universe. His name? Why, none other than Channing Pollock!"

"When did you really 'break in,' Mr. Withey?"

His First Chance

"When an old timer gave us our town and put on a show for the benefit of a church, my part was to sing and dance and act funny. After the performance all the home-towners congratulated me, but the actor took all the swell out of my chest when he informed me how far below Broadway caliber I was. While playing bits with stock companies on the coast, I would occasionally 'lower' myself by taking roles in film dramas. You know, in those days a legitimate player looked down on the movies."

Doding a Blackface Parade

Mr. Withey's first real movie affiliation was with the Selig company of Edendale, in 1910, as a dancer. When my corporation and the Bison company being the only two on the coast at that time.

"The Mack Sennett studios was my next stop as a scenario writer," he continued; "and herein lies a little joke. I had always wanted to be a blackface comedian and my chance of the scene Arbuckle was preparing for a blackface parade, and, being unable to garner enough fellows, invaded the scenario department and managed to capture five of the six writers. Peculiar to state, but I was the one out of the sextette that refused. So you see, when the real opportunity for 'corn' parts came I was apparently too dignified to fall in line. As a result of this unwillingness I was fired on Saturday night."

Because he turned out a suitable two reel melodrama in less time than it takes to speak of it for Frank Woods, of the Triangle organization, Mr. Withey was given a position on the company's staff as a writer. Being in close touch with the studios he often took part in Triangle plays and finally graduated into the director's class. The Old Dark House with Herbert Beerbohm Tree, and "Madam Bo Peep," are two of his many excellent Triangle pictures. Later he directed Billie Burke for a time and then signed with United Artists, the corporation for which he is now working.

Wants Appropriate Musical Scores.

Mr. Withey is of the opinion that the presentation of a picture has a great deal to do with its success. Some directors in trying to squeeze in an extra performance will instruct their operators to speed up the projector. The result is that scenes will be shown with the players dashing about on the screen thereby spoiling a good dramatic scene. Mr. Withey is also strong for the development of appropriate musical scores for all pictures.

"I think that the moving pictures have an excellent future and that this future lies mainly in developing a more artistic touch and expert tinting of the films," he answered, when asked his opinion on this question. "At present there are thirty different tones in black and white. How far can we go in perfecting these, along with the colored films, is not a case for one man alone but a problem for all who are employed in production."

The Director's Pipe.

By this time the studio was reached and Doris Keane, whom he is directing in "Romance," was patiently waiting to be "put through her paces." After watching Mr. Withey at his work it was easy to see that there are few directors that obtain such excellent results with so little effort. During the entire interview he clung to an old pipe with a large bowl. Who knows but that this smoke producer might be one of the secrets of his success. Unfortunately there are no photographs of it available, but if visitors to the Griffith studios chance upon a gentleman with a pipe, in the act of coaching a cast, most likely it will be Mr. Withey.

Signal Company Obtains Associated Franchise for Big Atlanta Territory

THE Signal Amusement Company, with big independent theatre holdings in the South, has acquired the franchise for the Atlanta territory in Associated Exhibitors, Inc. This territory includes all of Georgia and most of Tennessee, Alabama and Florida.

The present holdings in Chattanooga are the Rialto, Alcazar, Fine Arts, Bijou, Lyric, Superba, Bonita, American, Royal and Post theatres, and their interests in Chattanooga include the Strand, Majestic, Queen, Rex and Bijou theatres. The Palace and Princess theatres, Harriman, Tenn., are also owned by Signal.

The foregoing houses, however, are only an indication of the rapid expansion and progress of the company, for at present there are under construction several theatres in various cities and plans under way for many more.

Chief of these new houses is the half million dollar Tivoli Theatre, now being built in Chattanooga. The house will have a seating capacity of 2,500.

In addition to this house construction also is under way in Knoxville of the Riveria Theatre. The house will cost $150,000. 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 $80,000 theatre in South Pittsburgh, Tenn., will open within a month, and another new house is announced for Harriman, Tenn.

The Signal Amusement Company represents First National exhibitors in their territory. They also are affiliated with the National Theatre companies of Knoxville, which combination controls eighteen other theatres.

F. H. Dowier, Jr., vice president and general manager of the Signal company, 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 co-operation of independent exhibitors would be secured through the sub-franchise plan, which offers every exhibitor in the territory a chance to come in on an equitable basis with the Signal company.

Harry H. Poppe Resigns from Fischer to Write Scenarios

T HE ranks of those who write for the screen was augmented last week when Harry H. Poppe announced his resignation as advertising and publicity manager for A. H. Fischer Features, Inc., and embarked in business for himself as a writer of original stories for the screen.

He has established his headquarters at 3 East Forty-fourth street, New York.

Aside from four years' service as a member of the editorial staff of the Billboard, Mr. Poppe has been connected with stage and film producing companies and his entrance into business. His picture experience covers a period of five years, during which time he has staged and publicity campaigns for David Horsley, Yorke-Metro, Octagon Films, Inc., the producers of the Houdini serial, and A. H. Fischer Features, Inc.
Exhibitors Win Striking Victories as
New York Legislature Closes Sessions

THE 134th annual session of the New York State Legislature concluded at two o'clock the morning of April 25. During the last days of the session, action was taken on bills of interest to the motion picture industry:

Passed in the hands of Governor Smith was the Cotillo bill, making a trust fund and preventing the use of moneys exacted on film contracts for deposit from being used by any manufacturer or producer or becoming a part of his business.

The Kelly bill, permitting a parent to designate any adult person whom they see fit to be the guardian and accompanying child to motion picture theatres.

A waiver bill which prevents any manufacturer or producer from putting a waiver in the bond to produce any and preventing the law from being nullified.

Killed by being left in committee:

The Hunter bill, which sought to repeal the present law limiting each municipality in the state to settle for itself the question of Sunday motion picture shows.

The Davenport bill, which sought to raise the admission price for a motion picture theatre from 16 to 18 years.

The Flynn bill, which would force upon the exhibitor the necessity of employing, in addition to his regular operator, an apprentice.

In passing the first three bills and in blocking the remainder, the New York State Motion Picture Exhibitors' League, through its representatives, Sydney S. Cohen, Charles L. Selznick, Cyril Salyards, achieved what is probably the most notable victory in the history of the motion picture legislation in the state.

League Officials on the Job.

During the last four or five days of the session, the men were constantly at the Capitol, taking no chances in any objectionable bill being quietly slipped through during the night. On Friday, April 23, the men remained at their post until the day's session concluded at six o'clock Saturday morning. They were on the alert the whole Saturday and up until the session closed at two o'clock in the morning, even going without meals throughout the day, sustaining themselves on chocolate rather than taking a chance at leaving the Capitol for a half hour or so, when almost anything could happen, as bill after bill was jammed through with little or no discussion. As a result, the New York State Motion Picture Exhibitors' League secured a 100 per cent. victory, fighting against odds which at times threatened to snow under some of the bills.

Speaking of the results of the legislature, President Cohen, of the league, said at the close of the session:

Cotillo Bill Protects Contract Money.

"The Cotillo bill and the favorable action that was taken by the legislature really marks a new epoch in the development of the industry and becomes the first constructive piece of legislation passed in any state towards safeguarding the moneys of motion picture exhibitions as collateral on film contracts. The bill was passed unanimously in each house and is now in the hands of the governor, and I have every reason to believe it will be signed.

"Following this course of protection to the exhibitors, the league submitted another section to the business law which prevents any manufacturer or producer from putting a waiver in the bond to produce any and so nullifying the law. The National Association of the Motion Picture Industry, composed of the manufacturers, producers, distributors and theatre owners, had agreed to have incorporated into the bill the following clause: "Unless otherwise agreed to in writing by the parties thereto."

Critics Existing Comment.

"This clause, intended to have become a part of the bill, would have defeated the very purpose we were striving for, because we as exhibitors know that the very un

Governor Smith May Call

Hearing on Cotillo Bill

In all probability, there will be a hearing soon in Albany, N. Y., on the Cotillo bill, passed by the legislature and now in the hands of Governor Smith, but to which there has been no authorization on the part of the manufacturers and distributors. On April 25, Governor Smith refused to state definitely if he intended to call for a hearing on this measure.

It is understood that the manufacturers and distributors sent hundreds of telegrams and letters to the senators and assemblymen, endeavoring to stop the passage of the bill. They will now endeavor to kill the measure by telling the governor it would be unconstitutional as an amendment to the general business law.

There are three bills before the governor, all of interest to the motion picture industry. It is quite possible that a hearing will be held at once and the same time on all three bills, enabling the governor to take action within thirty days.

"Love, Honor and Obedy" First S-L Picture Started at Metro's

WITH Maxwell Karger, director general, in full charge, Metro's New York studio on Sixty-first street has resumed picture-making. The first production to get under way is Eugene Walter's picturization of "The Tyranny of Weakness," the 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 Obedy."

Eugene Walter recently joined Metro's staff of authors, and this production is the playwright's first screen dramatization under Metro auspices "Love, Honor and Obedy" is to be played by an all-star cast.

Wilda Bennett, the young prima donna of the current stage success, "Apple Blossoms," has the leading female role in "Love, Honor and Obedy." She is cast as Conscience Williams. Henry Harmon as William Williams, Conscience's father; Kenneth Harlan as Stuart Emmet, the juvenile lead, and George Cowl as Eben Tollman, the heavy," have the three other principal roles.

Leander de Cordova is the director, assisted by George McGuire. The camera work is being done by Arthur Martellini.

Moves Editing Department.

Randolph Bartlett, heading the editing department of Selznick Pictures, which was recently established by Myron Selznick, with his assistants, has been transferred from the Selznick Bronx studio to the main offices. Mr. Bartlett's assistants include Joseph Hayden, Cyril Gardner and Irene Rae.
Here Is A Woman
She’s Thinking of Dollars!

ALICE JOYCE
In Scenes From
Vitagraph’s Big Special Production
“Dollars and the Woman”
By ALBERT PAYSON TERRUNE
Enter Whitman Bennett as a Producing Manager, a New Force in Picture Making

Said Whitman Bennett: "The motion picture is growing less like the stage play in form and more like it in method of production every year." This is not, however, the direction I would have chosen. One of the first and foremost convictions that laid hold of me, some five years ago, was the necessity for the producer to take advantage of the hundreds of years of experience in the amusement business belonging to the stage. A few facts but the new art were distressingly raw and crude when compared to the masterpieces of the spoken drama. Today the leading motion pictures play the art of excellence of the foremost stage plays of this decade. During the last two years the manner of their making has steadily approached nearer the ways and means of the parent craft. Small wonder that Mr. Bennett’s opening remark gripped my attention and led to a string of eager questions!

Watching the Audience.

"You believe, then, Mr. Bennett, that the laws of the drama will not change just because a new form of telling a story by physical action has been discovered?"

"Decidedly not! The old dramatists learned their business in the only practical way—by watching the effect of their plays upon the audience. The screen is learning in the same practical fashion and finding out that show business can neither be coaxed nor driven. Shakespeare got his lesson in the early days of his theatre in Shoreditch, and he constantly impressed upon him that he might supply his plays with nine-tenths of the proper ingredients and fall short of a popular success from lack of the other tenth. The most successful of his plays are the best made ones. The same is true of the best motion pictures of today."

"My contention is that it is always errors of omission and not the word in its broadest sense—that injure a photoplay's chance of success is a sound one, you think?"

The latest recruit to the ranks of the independent producers looked at me quizzically for an instant before answering:

"Your contention covers a multitude of sins chargeable against the scenario writer, director and everyone else connected with the making of a picture, from selecting the story to the moment it is shown to the public. This condition has brought about the entrance of a new supervising force in the moving picture business, in the person of the producing manager. He is, of course, well and favorably known to the stage, the late Charles Frohman being a brilliant example of the producing manager at his best."

Working on "The Master Mind."

"How about the producing director— isn't he the same thing?"

"Not precisely. The independent director has always been the one who plants motion pictures through the First National belong to the David Belasco type of stage producers, but the producing manager is a new figure in the motion picture field. Like every other business man he will do his best to turn out a product that will repay him well for the money he has spent upon it. But this is not his only incentive. He may even admit that he is not without one or two ideals, and loves his task for the intellect, spirit and art it affords him. That is my own attitude in the matter, and I do not expect to make more than eight pictures a year.

"You have already started on The Master Mind with Lionel Barrymore?"

"Yes. Our studio in Yonkers is in full blast, and I am keeping in close touch with everything that is being done. Every foot of film that is completed in a day is shown to me the following afternoon. Our next picture will be The Devil's Garden, and the one following it will be from a famous play with a fine part for Mr. Barrymore."

"As strong as Milt Shanks in The Copperhead?"

"Lionel Barrymore's Method."

"Yes, but in a different vein. We are trying to go deeper into life than is usual with the average screen drama, and Mr. Barrymore is helping materially by the careful study he is putting upon his own part. While discussing one of the characters that he is to play he surprised me by remarking, 'I can see the house this man lives in. It is at the end of a lane..."

Kaufman Back in California to Start First Holubar Film

A LBERT KAUFMAN left New York on Saturday, April 25, for California. Mr. Kaufman expressed enthusiasm over the results of his short visit to New York and stated that he was not yet in a position to disclose his new plays, but expected to do so within the next few weeks. Immediately on his return to Hollywood, Mr. Kaufman will start shooting on his first Allen Holubar production starring Dorothy Winninger, and the advanced preparations for which were completed under his supervision during the past month. Olga Schall, author of the Heart of Humanity, is writing "The Right Hand," the two former Holubar-Philippines has, just finished the first story to be handled by Mr. Kaufman.

Agnes Ayres, appearing in a Marshall Neilan Production for First National release, will soon be starred by Mr. Kaufman, who has just closed as a director of prominence to stage her first offering.

In addition to these units, Mr. Kaufman promises to announce the names of a new star and director with whom he expects to close arrangements during the next few days. Anthony Paul Kelley will also do a story for Mr. Kaufman.

Other plans are now underway which indicate that Mr. Kaufman will soon have a large producing unit on the West Coast. In accordance with his recent alliance with Marshall Neilan and by arrangement with that producer, the aforementioned picture will be directed by Pete Smith in the Marshall Neilan New York office.

Mr. Kaufman Productions will be directed by Pete Smith in the Marshall Neilan New York office. The Kaufman studio is undertaking a football publicity campaign on all Kaufman stars, directors and productions is now being planned and will be put into execution in the near future. Mr. Kaufman shares with Mr. Neilan at Hollywood, Edward O’Hara will be in charge of the radio publicity work of both organizations.
Lasky Defends Entry of Famous Players Into the Theatrical Producing Field

THE action of the Famous Players-Lasky Corporation in helping to finance plays and in securing the control of various theatres is not going to hurt the stage, as some people profess to think, but on the contrary is going to help it," says Jesse L. Lasky, Famous Players-Lasky vice-president.

"Persons who have said our entrance into the legitimate producing field would debase the standard of the drama seem to forget that the most artistically successful legitimate plays in recent years have been made into motion pictures. The fact that a play is artistic in no way bars it as film material; on the contrary, if any Broadway producer puts on a production that is artistic, no matter what its commercial success may be, he will find the Famous Players-Lasky Corporation the first to bid for its motion picture rights. Instead of seeking to lower the standards of the legitimate drama, we want to raise those standards.

"Our critics also seem to ignore the fact, well known in the theatrical business, that no Broadway manager will accept a play for stage production unless he also can have the motion picture rights to that play for disposal, at a big profit to him, to the motion picture producers. No matter how high and artistic standards a given play may set, not a producer on Broadway will put it on the stage unless he has the motion picture rights. Are these producers who are always loud in their defense of the drama seeking themselves to drag it into the mire?

"Moreover, in the past many an artistic and praiseworthy play has been denied a hearing because its theme was one which the prospective producer feared might prevent it from becoming a popular success. Has any Broadway manager produced 'Dr. Jekyll and Mr. Hyde' since Mansfield? Has any Broadway manager produced 'The Admirable Crichton' in recent years? Famous Players-Lasky has produced both of these famous works in motion pictures. 'Treasure Island' ran only a comparatively short time as a stage play at the Pantages and Judy Theatre, yet its meager success did not prevent us from producing it in the films.

"Dramatic critics for years have been assailing the managers for having an eye only to the box office. These are the managers who have raised the American drama to the dizzy heights of the bedroom farce, the crook melodrama, the sex play. And these are the managers who now loudly protest that Famous Players-Lasky is seeking to drag the drama down from this high estate!

"The entrance of Famous Players-Lasky into the legitimate field cannot but have a salutary effect on the American drama. It stands to reason that if an arrangement is made between a producer and a motion picture organization whereby the former is assured against loss, he can select his plays on artistic merit alone. Our foremost stars, like Ethel Barrymore and Elsie Ferguson, under such arrangements, can produce plays of high artistic merit, regardless of the prospect of commercial success.

"Let me call your attention that this is the first season in which the influence of motion pictures has been felt in the theatre, and that this has been the greatest season in the history of the theatre for the independent producer. It is instructive to note that among the greatest successes of the year are plays which have been subsidized by Famous Players-Lasky, such as 'Desire,' 'Désiré,' 'The Scarlet Letter,' 'Profane Love,' 'The Letter of Love' and 'Beyond the Horizon.'

"I believe that whenever their producers may be, good plays will continue to succeed and poor plays to fail in exactly the same proportion that they have succeeded or failed heretofore."

Flynn Series Going Strong.

According to Briton N. Busch, president of the Players-Lasky Corporation, of which Lewis J. Selznick is Advisory Director, the Chief William J. Flynn series of two reel detective dramas are blazing a trail of satisfaction wherever they are shown. The entire series of eight Flynn dramas are being distributed by Republic. The entire series of Flynn pictures include "The Silkless Banknote," "Outlaw of the Deep," "The Five-Dollar Plate," "Chang and the Law," "The Poppy Trail," "The Crooked Hatter," "The Fakir" and "The Kalda Ruby."

"Riders of the Dawn," Hampton's Newest, Listed for Early Release by Hodkinson


"Riders of the Dawn," a worthy successor to Zane Grey's "Desert Gold," had the advantages of every attribute that made "Benjamin B. Hampton's first Zane Grey picture one of the most talked of productions. All during the course of production, a matter of eight months, the producer had the assistance of the author, Zane Grey. Shipment of prints of the new production to all Hodkinson branches is now being made and during the forthcoming ten days the "Riders of the Dawn" will be shown to exhibitors in all the first-run cities of the country. "Riders of the Dawn" was produced under the supervision of Mr. Hodkinson.

In the cast are Roy Stewart, Robert McKim, Joseph J. Dowling, Marc Robbins, Margaret Starr, Violet Schram, Marie Messenger, Frank Brownlee and Arthur Morrison.

Belgian Film Stock Attracts Attention of Producers Here

ONE of the most recent "invasions" of the American film industry by the continent and one which promises to become a part of the production machinery of this country is the Gevaert Film Company, of Antwerp, Belgium, manufacturers of raw stock.

The Gevaert company has been producing negatives for the past twenty-five years. Its moving picture stock is extensively used by foreign producers, and even during the war was able to put forth its product, although not at capacity rate.

The Gevaert stock, according to reports, has a number of qualities which recommend it to the producer. It requires no tinting, as the color is in the base. Fourteen other schemes that have been designed by the Gevaert experts. The base employed in manufacturing the film is of such a resistant nature that it will stand up under the wear and tear of use better than the ordinary stock, thus giving it longer life and recommending it to harassed exchange managers. The film is also guaranteed against static and halo danger.

The Gevaert factory in Belgium is so equipped and its organization is so flexible that should it suddenly be called upon to increase its output by several million feet a week, it could do so without any difficulty.

Joseph P. Lamy, 1492 Broadway, is acting as salesman for the Gevaert company, which is establishing offices here in New York and preparing for an extensive campaign.

Nazarimova About to Take a Whirl in the Charmed Circle. Chawmed!

The dramatic Metro star in an overall variation from her latest production, "The Heart of a Child."
Broadway Picture Theatres Will Not Follow Stage in Increase of Prices

THE increase in prices for legitimate Broadway attractions, due to climb to five dollars a seat in the fall, as announced by several producers, will not spread to the big Broadway picture houses, according to the canvass made this week by Moving Picture World.

The only theatre unable to say what its policy in the fall would be was the Capitol, whose prices now range from thirty cents to $2.75. The Rivoli and Rialto, the Strand, together with the E. S. Moss and the Loew circuits stated that the only thing which would force them to raise their scale as it now stands would be a substantial increase in running expenses, unforeseen.

To Keep Amusement Popular.

The Strand, at a meeting of its board of directors, authorized the statement that its policy was to furnish good picture entertainment to the public as reasonably as possible and that it contemplated no increase in prices.

Hugo Riesenfeld, director of the Rivoli, Rialto, and the newly opened Criterion, said, "The Rivoli and Rialto theatres may be forced to advance their prices in the fall, not because the spoken stage is planning it, but because costs are going up on every side."

As to the Criterion, which is now charging straight prices for all seats, fifty cents for matinee shows and one dollar in the evening, no statement could be made. "It would be obviously unfair," said the Rivoli-Rialto office, "to discuss an institution scarcely a week old. The Criterion seats only six hundred, and at present it might be classed as an experiment among picture theatres as to prices."

The top evening and holiday price at the Rivoli, Rialto, and Strand is now seventy-five cents for orchestra seats, although the first two houses charge one dollar for the loges. Fifty cents is the top price at Loew's New York.

Public Interest Manifest.

New York legitimate producers are not all agreed on the five-dollar "hold-up." Lee Shubert has called the five-dollar ticket a joke, while Marc Klaw has denounced those managers who have announced the increase. The New York press has taken a general attitude of disfavor toward the move.

As an index of the interest taken by the public in the question as to whether the picture houses of New York contemplated an increase in prices may be taken the following letter to the editor of Moving Picture World from A. H. Melville, director of research for the Nast Publications:

The New York World this morning carries a story telling of the intention of the owners of theatres to increase their prices 100 per cent. for the next season.

I doubt not that the "get rich quick" class and those who come to New York primarily for the purpose of spending money would care little about an increase of a few dollars for a ticket to see a few shows while they are in town. I do, however, believe that the theatre lover and the theatre goer will rebel at this increase of 100 per cent. in theatre ticket prices.

I certainly hope that the motion picture houses will not follow in the footsteps of the theatres and increase their prices again, and thus make it impossible for thousands of salaried people who love and enjoy this wholesome recreation to have their usual evening's entertainment.

Is there not an opportunity here for you men who stand for the best in filmdom and particularly for the mass of the population to enter a word of warning to moving picture houses along this line?

My own feeling is that the theatres will cut down their attendance appreciably by raising prices and that the moving picture houses will greatly increase their attendance and receipts as a result of the theatres' action, providing they too do not put on a similar price-raising campaign.

A. H. MELVILLE.
New York, April 22, 1920.

"Fallen Idol" Available to Producers.

"The Fallen Idol," a society drama by Guy Bolton, is another offering to motion picture producers, by the Authors Stage and Screen Plays, Inc.

Guy Bolton has been responsible for many Broadway successes, such as "Adam and Eva," "Have a Heart," "The Riviera Girl," "Miss Springtime," "Folly with a Future," "The Girl Behind the Gun" and "Oh Boy."

"The Fallen Idol" has a wealth of screen material.

Pathe Exchange to Continue Established Serial Policy

PAUL BRUNET, vice-president and general manager of Pathe Exchange, Inc., announces that the policy of two serials at a time, inaugurated last fall, when the "Bound and Gagged" serial and "The Black Secret" were released practically the same date, has been successfully established and that the plans for the balance of this year and 1921 with regard to serials are to be drawn on the "two at a time" basis.

It is stated that the success of "Trailed by Three," released early in April, in obtaining bookings in practically every house that ran "The Adventures of Ruth," has been accepted by Pathe as final and conclusive 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 a 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 in proof that these reports were based on facts.
Broadway First “Unified” Program Theatre Opens with De Mille’s “Why Change Your Wife”

SATURDAY evening, April 24, saw the opening of the first theatre in this country devoted to the “unified” program. Hugo Klienefeldt, the managing director, with but four days at his disposal succeeded in having the necessary alterations made in the Criterion Theatre at the corner of Broadway and Forty-fourth street, New York City, and Times Square now owns a first run house at which the length of a picture’s engagement will be determined solely by the attraction’s drawing powers, a policy pursued by all the spoken drama theatres of the neighborhood. This method of presenting moving pictures was bound to arrive, and marks another forward step for the screen.

The Criterion is a small house, seating about six hundred persons on the main floor and in the first balcony. Five performances will be given daily. The admission for the evening performances and at the Saturday, Sunday and holiday matinées is one dollar, including war tax, for all seats. At the other matinées all seats are fifty cents.

The Picture is the Thing.

At the Criterion the picture is the thing. The program includes an overture by a composer, a picture number, “Beautiful Things,” made up of bits from many different scenes and educations; a Paramount-Post production; “A Tale of a Terrier,” and the Paramount-Arctic picture presented by Jesse L. Lasky “Why Change Your Wife.” Cecil B. DeMille’s latest society satire. As an introduction to the feature picture Helen Shipman and four youthful assistants appear in a musical trifle, “A Probable Reason for Changing Your Wife.” The absence of a news reel or the special vocal and instrumental numbers that find a place on the programs of the one week run picture houses in Times Square helps to focus the attention on the feature and adds to the weight of profit must carry.

Long Run Indicated.

“Why Change Your Wife” gives every indication of being in for a long run. It is smart according to the Broadway understanding of the word. Up-to-date in theme and treatment, it more than holds its own with the sophisticated public which is familiar with the best the regular stage has to offer. The reputation of the “Follies” for startling and expensive costumes is not more well deserved than is the lavish dressing or undressing displayed by Gloria Swanson and Bebe Daniels. But “Why Change Your Wife” is not a feast for the eye alone. William DeMille has taken an old theme which is ever new and given it clever and interesting characters, bright subtilites and a steady flow of amusing satire that reacts upon the spectator most entertainingly. And brother Cecile has supplied a capital cast, with Thomas Meighan as the leading male member, and has directed everything with keen artistic cunning. “Why Change Your Wife” is a question that will be answered on Broadway five times a day for some time to come.

Click Click Talk is the Speech in Use at Lyceum In New Britain, Conn.

IT’S a fight scene, and the operator, employing the cubist ray to projection, is running the picture anywhere but on the screen. Business of exhibitor down on the orchestra floor getting friend operator on the telephone and starting the following conversation: “Say, get the picture on the screen. It’s on the floor now.”

“Sure, I know.” Backs back the reply. “They always have a fight on the floor.”

But that isn’t the way they do it up at the Lyceum, New Britain, Conn. Should the picture be out of frame or anything wrong with the projection at all, Manager Carney gets his operator on the TELEGRAPH.

Click click, clickety click! Goes up the cryptic message to the projection room.

Click clickety click click! Comes back the Morse, “Look at it now.”

They’re fast workers up in New Britain, Conn.

Playwrights Could Break Any Attempted Theatre Monopoly

A NY attempted monopoly of the legitimate stage by motion picture interests, which tended to lower artistic standards, could be broken within two months if dramatists will organize, according to John Emerson, photoplay author and director, in a speech before 300 members of the Drama League at the McAlpin Hotel yesterday.

“Although I do not think that motion picture interests intend to monopolize the legitimate stage, I do think that such a monopoly would be an incalculable calamity, just as a monopoly by a Wall Street pool would be a misfortune,” said Mr. Emerson. "If writers of plays will only organize as the actors have organized, they could force such a monopoly out of business within two months by shutting off the supply of plays—and the efforts of the dramatists during the strike has shown that they can organize. Personally, I do not think movie producers have any desire to work an American drama at the corner of King Square and Charlotte streets. Miss Anita Loos, wife and collaborator with Mr. Emerson in motion picture writing, also spoke.

Foster’s Novel Available for Screen.

The latest literary effort from the pen of Maximilian Foster, "The Trap," is a novel of society life, dealing with love, mystery and intrigue.

The story has been running serially in McClure's Magazine and will come out in the fall in book form.

This is the first literary offering to motion picture producers by the Authors Stage and Screen Organization. The organization intends to co-operate with the producer of this story in a national publicity campaign.

Famous Lets St. John Option Expire.

For the past year St. John, N. B., has been the centre of rumors regarding the building or acquiring of new theatres. Famous Players-Lasky has, it is stated, held an option upon what is known as the Dufferin property at the corner of King Square and Charlotte streets. This option, upon which the sum of $1,000 was paid, it is reported, expired on April 4 and the property owners will not renew it unless a further deposit is forthcoming.

F. G. Spencer who recently purchased a large property on Charlotte street is said to have plans for erecting in the rear of the existing shops a large modern theatre.

Backer Makes Southern Trip.

F. E. Backer, general sales manager of Jans Pictures, Inc., left recently for a flying trip through the South in the interest of the first two Jans pictures starring Olive Tell, "Love Without Question" and "A Woman's Business."

The purpose of the trip is to bring the exchanges into closer co-operation with the home office and to introduce the pictures into localities where they are not already known.

In Every Scene They Are Looking for "The Secret Formula. The Villain Evidently Is on the Right Trail in Number Four.

Striking scenes taken from this coming Efanel Films Corporation production.
Fox Company to Hold International Convention of Branch Managers in May

COMMEMORATE with the growth of the Fox Film Corporation throughout the world is the latest announcement issuing from the executive offices of that firm in West Fifty-fifth street, New York, heralding the sixth annual convention of its sales forces, which will be held at the Commodore Hotel, New York City, and which will bring together the Fox branch managers, district superintendents, special representatives and sales heads from every Fox office in the world.

It is an international convention which William Fox has planned and according to the schedule it will be opened on Monday, May 24, and continue throughout the week, closing on Saturday, May 29. Herman Robbins, general sales manager of Fox Film Corporation, has sent out a call to all branch offices of the firm— including all foreign exchanges of the organization.

Among Largest of Its Kind.

This convention of Fox Film Corporation, will be among the biggest affairs of its kind in the film world. Representatives of the firm will come from all the principal cities of the United States and from the various branches located in the Dominion of Canada. They will come from the north and from the south, from Calgary to the Gulf of Mexico, and from California to Maine. They will come from Algiers, from France and Great Britain. Others will journey from South America.

London, Liverpool, Manchester, Newcastle, Glasgow, Cardiff, Leeds, Birmingham and Dublin will furnish the quota of Fox officials from Great Britain. The Australasian field will send managers from Sydney, Melbourne, Brisbane, Adelaide and Wellington, New Zealand.

The South American field will contribute its share from the Fox exchanges in Rio de Janeiro, Sao Paulo, Buenos Aires, Rosario, Montevideo and Lima.

Holland Branch Represented.

The corporation for some time has maintained offices in France at Paris, Marseilles, Strasbourg, Lyons, Lille and Bordeaux. Additional branches have recently been established in Treves, Nancy and Toulouse.

The managers of these new branches are not expected to attend the convention, in view of the fact that these are sub-divisions of the territory covered by the Paris branch.

The other 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.

William Fox brings his sales force together this year for the most important business meeting in the history of the corporation. This convention comes as a climax to the broadest and most successful sales campaign ever instituted by the organization.

Sheehan to Take Charge.

Winfield R. Sheehan, general manager of the corporation, who is in Europe, will return in time to take charge of the convention, as in the past. Mr. Sheehan will be thoroughly 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.

William Fox will open the convention, and will outline to his sales organization the policy to be adopted by the corporation for the ensuing year as regards the distribution of Fox productions. Other matters of import will be brought before the sales force by Jack Leo, vice-president of the company, John C. Eisele, treasurer, and Saul Rogers, general counsel for the corporation. Each of these will address the body on matters pertaining to policy.

Most of the convention delegates have never seen the new Fox studio building on West Fifty-fifth street, and it is there planned to receive them in a body at the studio and conduct them through the various departments, including the large stages on the third floor. Herman Robbins will have thrown on the screens of the battery of projection rooms the Fox special productions and the early forthcoming regular releases in which the following stars appear: Tom Mix, William Russell, Buck Jones, George Walsh, William Farrum, Pearl White, Madaline Traverse, Gladys Brockwell and Vivian Rich. These films will be shown to the sales force before the scheduled release dates.

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 of the Fox organization in this country and at least a half dozen in the Dominion of Canada.

District superintendents with headquarters: Harry P. Campbell, Boston; Clayton F. Sheehan, Buffalo; George Allison, Atlanta; B. M. Wachter, Kansas City; Howard J. Sheehan, Los Angeles; Vincent J. McCabe, Toronto.

Dominion branch managers: Maurice West, Montreal; L. M. Devaney, Toronto; Jas. Lieberman, St. John, N. B.; R. A. Scott, Vancouver, William Spencer Jones, Winnipeg; Mitchell Rose, Calgary.

United States branch managers: George Allison, Atlanta; H. F. Campbell, Boston; M. H. Greenwald, Buffalo; C. W. Eckhardt, Chicago; Rudolph Kaoepffe, Cincinnati, William Shapiro, Cleveland; L. E. Harrington, Dallas; Joseph Kalaski, Denver; W. C. Barnes, Detroit; C. E. Penrod, Indianapolis; B. H. Wachter, Kansas City; B. E. Loper, Los Angeles; M. J. Welsfield, Minneapolis; B. L. Dudenhofer, New Orleans; Sidney Meyer, Omaha; George F. Dembow, Philadelphia; Leo Burninate, Pittsburgh; Clyde A. Walker, St. Louis; Charles Musterman, San Francisco; Lester Sturm, Seattle; G. E. McKeen, St. Louis; Paul E. Krieger, Washington; Leo Burt, Dallas, N. Y. City.

Fox Will Open Convention.

On the morning of the 24th the convention will open with George Fox. The afternoon will be given over to the viewing of Fox screen productions at the new studio and the evening will be devoted to entertainment of the conventionites. This is the schedule which will remain in force during the entire week, the mornings being devoted to conference and the afternoons to the studio projection rooms.

On Friday night delegates sailing from the most distant points on this continent will leave for their homes. The others will remain until Saturday morning, and depart under fire of the Fox cameras—still and motion prints to be filed in the Fox library, which contains records of all the conventions.

The Quartette That Keeps the Fox Film Corporation in Motion.

Left to right: William Fox, president; Winfield R. Sheehan, general manager; Jack Leo, vice-president, and Herman Robbins, general sales manager.
Chicago Convention Thanks Universal for Its Offer of Financial Backing

UNIVERSAL has definitely taken its stand on the side of the independent exhibitor. Not only has the fullest support been pledged to the welfare and activities of the various exhibitor associations, but President Carl Laemmle has offered financial backing to the Independent Exhibitors’ Association, now in convention in the Congress Hotel, Chicago.

Through his representatives, H. M. Ber-
man and Harry Levey, Mr. Laemmle as-
sured the independents that they can count on Universal to take a leading stand in the fight for open bookings and the rights of the independent exhibitor. He pledged that Universal will at all times supply in-
dependents with its pictures and will fur-
ther seek to produce the kind of pictures that the members of the independent asso-
ciation want.

In accepting the offer the association pledged itself to cancel and refrain from buying service from any producer who has not declared himself to the effect that he will not buy or operate theatres in competition to the independent exhibitors. Frank Rembush, chairman of the Inde-
pendent Exhibitors’ Association of Ameri-
can, sent the following telegram of thanks and acceptance to R. H. Cochran, vice-

president of Universal, whose office is in New York City.

Text of Telegram.

"The convention of independent ex-
hibitors in session at Congress Hotel today formed a permanent national association and greatly appreciates the offer of Uni-
versal Film Manufacturing Company for the clear cut and straight forward state-
ment made by your representatives, Ber-
man and Levey, on the floor of the con-
vention Hall this afternoon in which they declared Universal being heart and soul with the independent exhibitors in their fight against the producing companies who are building and buying theatres.

"It was further voted and will so be enforced by the independent exhibitors shall cancel and refrain from buying serv-
vice from any producer who has not decl-
ared himself to the effect that he will not buy or operate theatres in competition to the independent exhibitors. Your hand-
some offer of support, backed by Mr. Laemmle’s offer of financial aid to put our association on its feet, is deeply appre-
ciated. The names of the men selected today is an evidence of the calibre of our newly organized association.

"Give this telegram the widest publicity."

The exhibitors have asked and have given us their promise that they will cancel and refrain from purchasing any further film service from any producer who is operating in competition with us. We are sincere and pro-
tose to fight it out on these lines until the issue is decided."

Triangular Exchange System and Pictures Are Secured by Frank Hall of Hallmark

FRANK G. HALL, president of Hallmark, and Percy L. Waters, president of Tri-
angle, have just closed another big deal of interest to the independent. It not only involves the taking over of a complete dis-
tributing organization with eighteen branches in control of many big productions of some of the screen’s best known stars.

Mr. Hall has acquired for Hallmark Pic-
tures Corporation the complete system of Tri-
gle exchanges from the Triangle Dis-
tributing Corporation and also control of the pictures of Triangle Film Corporation. This gives Hallmark firmly established ex-
changes in Boston, Buffalo, Chicago, Cincin-
ti, Cleveland, Denver, Los Angeles, Min-
neapolis, New York, Philadelphia, Pitts-
burgh, San Francisco, Seattle, Detroit, Salt Lake City, Washington, New Haven and Milwaukee, all of which have been handling the physical distribution of Hall-
mark pictures for some time.

This move by Frank Hall is the opening gun of an offensive campaign intended to place Hallmark at the top of the list of independent producers and distributors. Pre-
parations for large expansion have been going on quietly for several months. With the announcement of the closing of the Hall-Waters deal comes the news of four new releases within the next four weeks, and immediate release, with eight more to follow at short intervals, two of which are already in preparation. The finished products of "For Love or Money," both Burton King productions, and "Should a Wife Work?" as written by Horace Phippton. "The Common Sin," another Burton King production the title of which has not been decided upon.

The former Triangle distributing or-
ization, now Hallmark, will be kept intact and the personnel of each office will remain the same as under George N. Mont-
gomery, general sales manager for Hall-
mark, in charge. Mr. Montgomery recently completed an extended trip which took him in all of the branches. He was greatly pleased with the market and the cooperation he found, a spirit which is very much in kee-
ping with Frank Hall.

The productions controlled by Hallmark through the purchase include some of the best pictures of many big stars and leading directors. Frank Capra, William S. Hart, Douglas Fairbanks and Norma Talmadge are among the more prominent stars in the Triangle list, which contains nine Keenan pictures, thirteen Fairbanks pictures and seven Talmadge pictures in addition to six-
teen elaborate Keystone comedies and other interesting productions.

Eugene Zukor Wedding Announced.
The wedding of Miss Emma Dorothy Roth, daughter of John Roth, of Kansas City, Mo., and Eugene J. Zukor, assistant treasurer of the Famous Players-Lasky Corporation, will take place the evening of May 6 in the Blackstone Hotel, Chicago. The ceremony will be performed by the Rev. G. B. Levi, of Chicago, and about 100 relatives and close friends of the young couple will be present.

Mr. Zukor is the son of Adolph Zukor, president of the Famous Players-Lasky Corporation. Miss Roth is a teacher in the Kansas City public schools.

Veteran Showmen to Judge Vidor’s “Jack Knife Man”

TING W. VIDOR has announced that he will apply the same test in “The Jack Knife Man,” his second produc-
tion for First National, that he made in ascertaining the exhibiting of his previous picture, “The Family Honor,” in which Florence Vidor played the leading femi-
role. Mr. Vidor attributes the big success of "The Family Honor" in the exhibiting field to his experiment, which consisted of show-
ing it in a dozen motion picture houses in California before its general release and in appearing in the visors and suggestions of veteran showmen for the film. Thus he was enabled, by making a few changes, to put bigger box office punch into the at-
traction. He was present in person at each of these showings.

The trouble with many producers is that they do not make a sufficient study of exhibitor problems,” said Mr. Vidor. “They do not get into the field. As soon as they finish one picture, they shove it onto the market without giving it a fair test and then begin work on another. They think that the picture is good and let it go at that. Not taking into consideration the fact that the exhibitor may entertain entirely different views.”

Precision Company Opens Non-Theatrical Division

N keeping with the progressive policy that has characterized the Precision Machine Company since its inception, a new organized division is now a part of this projector building plant known as the non-theatrical division.

Frank Porter, general manager of the company, has for some time been preparing an analysis of the groups included in the fields outside of the theatrical one, and so it was that the future installations in churches, schools, industrial plants and other public buildings look, that it was decided to create a separate division for the cultivation of this market.

Leon L. Horstmann has been placed in charge of the non-theatrical division.
Despite Embargo, Germany Will Become Excellent Market for American Films

Alfred G. Anderson, Former Berlin News Correspondent, Declares Teutons Want Our Product and Eagerly Await the Lifting of Import Ban—Threatened Nationalization of Industry of No Consequence to Us

I

It is the old adage that coming events cast their shadows before them, and this is true in Germany. Before his affiliation with the Inter-Ocean Film Corporation, Mr. Anderson was the Berlin correspondent of the International News Service and a leading exhibitor in Berlin. This is by no means a position that will appear to be accidently withheld from the consumer.

In the summer of 1918, at a time when the German shadow was a threat, the author witnessed the cordial reception given a World Film production distributed abroad by the Inter-Ocean Film Corporation, by a packed house at the Witteelsbach Theatre in Berlin. This film, like many others, had come into Germany through a neighboring neutral country.

Negotiations Long Under Way.

"During the same period I saw audiences roar with laughter over American animated cartoons exhibited at the Tausenzielplast in Berlin. In both cases every man, woman and child in the audience knew perfectly well that they were looking at American pictures."

"There is nothing surprising nor astounding to me in recent reports that some German film men have opened negotiations with American producers and exporters for large supplies of American pictures as soon as the embargo is lifted. More than once during 1919, while a newspaper correspondent in Berlin, I was approached by German motion picture people who both wanted to buy American films for Germany and sell German films in America.

"At the time I was too busy with my newspaper work to give much attention to the fact, but that fact has not altered the intention to get American films for Berlin. The American film entering the country directly and become included in the regular programs before I had to return home I have followed events in Germany closely. I have, among other things, read all the reports I could find in German trade journals on the present film embargo. From the German trade press it appears that the embargo is by no means hailed as an unmixed blessing by German exhibitors."

Preferring American Pictures.

"German audiences far prefer American pictures to any others produced, including their own," said Mr. Anderson. "They cultivated a taste for our product before the war, and this taste was amply developed during the actual conflict when German motion picture production, like other non-war industries, was seriously crippled, thus opening the way for a foreign picture invasion.

"Of all foreign pictures American productions were by far the most popular. The Germans like snap stories and a maximum of action. This they find only in a limited measure in their own pictures. And where the demand exists the supply cannot be indefinitely withheld from the consumer."

In the summer of 1918, at a time when the German doughboys were putting the finishing touches to Germany's defeat, I personally witnessed the cordial reception given a World Film production distributed abroad by the Inter-Ocean Film Corporation, by a packed house at the Witteelsbach Theatre in Berlin. This film, like many other World pictures, had come into Germany through a neighboring neutral country.

The life of the embargo, however, will hardly be long. The German government, facing internal disturbance and rising prices on every hand, is beginning to realize that motion pictures are a necessity rather than a luxury, according to recent advice from Berlin. The government is also aware that a healthy and popular source of amusement like photoplays will go a long way toward making the people forget their material wants, which are at the bottom of all disturbances in Germany.

"A few days ago I received a letter from one of the leading men in the industry in Germany, who declared that he soon would be in the market for American pictures. This does not indicate a protraction of the embargo, though the report that it will be lifted as early as May 1 does not appear to be authenticated by German official sources."

Need Not Fear 'Nationalization.'

"The threatened 'nationalization' of the German motion picture industry should not, even if it materializes, interfere with the exportation of American pictures to Germany. National or municipal control of production and exhibition means merely that our competitors in Germany will be the government or municipalities instead of any large number of private individuals and concerns."

"In Norway some of the cities and towns have already taken the motion picture theatre out of the owners' hands. They have become nationalized in the German sense. Still we are selling as many American pictures as ever in these municipalities can no more than individual owners operate a 'movie' without pictures."

"From German trade papers it is evident that Scandinavian producers are busy building up future markets in Germany. The Scandinavians are close enough to Germany to always perceive the direction of the wind, and be the wind ever so ill, if it blows something good for Scandinavian pictures it will do fully as much for American Films."

"Greater Danger of Americanization"

"Speaking of the prospects of nationalization, Herr Koch, German minister of the interior, declared to an interviewer of the Berliner Tageblatt that 'there is a greater danger of Americanization than of nationalization of the German motion picture industry.'"

"To be sure, was a hard admission for a German cabinet officer to make, but he voiced a popular sentiment that in time will bring a handsome addition to the profits of American motion picture exporters."

Gus Schlesinger, manager of the department of foreign film sales, when questioned on the German market during the difficulties in foreign exchange, said:

Can Afford to Pay Prices.

"The problem of receiving a fair price for pictures sold to the Germans is not so difficult as the depressed state of the exchange would lead one to think. The exchange, to be sure, must be taken into consideration in dealing with Germany, and it will still the market open an upward climb toward its pre-value, be necessary to make some sacrifice in profit."

"On the other hand, the Germans can afford to pay a high price for American films, for German motion picture patrons pay well for their amusement—much more, correspondingly, than American screen fans do. A German will cheerfully pay 15 to 20 marks to see a program that in America would be regarded as quite ordinary."

"As the exchange now stands, this admission price revolves around 30 cents, just a little more than high-class American neighborhood 'movies' charge their patrons for a good show. It is, therefore, evident that German film importers, even with the exchange against them, can afford to pay the price for American pictures."

Ralph Spence
Who cuts, edits and writes titles for Fox pictures.
Mayflower Product Will Be Released by Associated First National Exhibitors

ALL reports concerning the distribution plans of Mayflower were definitely set at rest last week by the announcement of Benjamin A. Prager, president of the Mayflower Photoplay Corporation, that a releasing contract had been signed with Associated First National Exhibitors whereby the bulk of Mayflower's future productions will be distributed through the First National organization.

In consummating these negotiations the Associated First National Exhibitors were represented by Harry Schwade, secretary-treasurer, while President Prager and General Manager John W. McKay acted for Mayflower. 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, is now ready for release. When shown to First National officials, it evoked great enthusiasm. The other Dwan pictures are "In the Heart of a Fool," based on William Allen White's book of that name, and "The Scoffer," from a magazine story by Val Cleveland. Both of these pictures will soon be available, and preparations are now being made by Mr. Dwan for another production, as yet unnamed, which he is scheduled to start shooting on May 1.

Distribution Methods.

With the exception of "The Deep Purple," which is being handled by Reaart, all of Walsh's product will go through First National in the future.

It is expected that Mr. Franklin will be finished shortly with "Athallie," his current production, which is an adaption of the Robert W. Chambers' novel, and according to the tentative program, this will be the second Mayflower production to go through the First National channel. Incidentally it will also be the third picture directed by Mr. Franklin to be handled by First National. The other two were Mary Pickford's "The Hoodlum" and "Heart o' the Hills."

"In contracting with First National for the distribution of our pictures," said President Prager, "the association the 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 organization, with its unlimited facilities for distributing, advertising and exploiting, will give to all Mayflower productions the maximum of exhibition, as well as the very best of satisfaction to exhibitors and picture patrons."

Incorporations Totaling $1,707,000 Are Filed in New York State in Few Days

SEVERAL heavily capitalized concerns have been incorporated in New York State during the past few days for the purpose of entering the motion picture business.

These and other smaller concerns are: the Independent Movie Supply Company, $200,000, with William H. Rabell, C. E. Rabell and James J. Wilkinson as incorporators; the Ultimate Productions, Inc., New York City, $200,000; Harry Rosenbaum, Nan Esterman and Almon C. Kellogg; Talking Picture Sales Corporation, $25,000; Philip Loff, Charles J. Post and August Weyman, of New York City; E. & S. Amusement Company, Inc., $12,000; Samuel and Sophie Eisenberg and Samuel Schmookler, of New York; Killister Films, Inc., $100,000, with James A. Rafferty, John J. Rooney and Robert D. Ireland.

New One Hundred and Twenty-fifth Street Corporation, $10,000, Jerome Rosenberg, M. L. Browning and Janet Behrens, New York; Wilpak Amusement Company, $50,000, J. Victor Wilzig, New York City, and Olav K. Paeti and Emile E. Larkin, of New York City; Cine-Plant, Inc., New Rochelle, $25,000; Michael Doherty, James K. McGuire and Andrew J. Harte, of New Rochelle; Brunswick Film Corporation, $100,000; James Currie, Jr., H. F. Parmelee and Edward L. Parker, of New York; Sumner Charles Britton, Inc., $100,000; Orpha Emily and William A. Britton and Julius Goldman, of New York.

New York Exchange for Educational Films, $100,000; Earl W. Hammons, George A. Skinner and Harry K. Kosch, of New York; Climax Film Corporation, $50,000; Morris E. Vanbergh, Jacob H. Friedenwald and Aaron H. Scharz, New York; Civic Theatre, $100,000; Florence Lipnick, David K. Shapero, Harry Wolfe, New York City; Federated Film Exchange of America, $50,000; Louis J. Rosett, Henry Margoshes and Nancy Katz, New York; Ward & Glynnne, Inc., $520,000; James H. Ward, Michael Glynn, Joseph P. Ward, Brooklyn; Savoy Producing Corporation, $25,000; George L. Perkins, Paul James, Warren C. Pyne, New York; Walter East Amusement Company, $5,000; Etta London, Marion Elkin, Charles Kahn, New York; Transatlantic Projector Company, $10,000, manufacturing motion picture machines, H. C. Hoagland, A. B. Carrick, Solomon Klapper, New York City; Film Service Bureau, $5,000; L. I. Ber.getSystemService Corporation, $10,000, Irving Berlin, Samuel H. Harris, Dennis F. O'Brien, New York; Charm School Corporation, $10,000, Marion Elkin, Charles L. Kahn and Charles Schwartz, New York.

Demand for "Sex" Results in Extra Prints for Exchanges

THE demand for "Sex," J. Parker Read, Jr.'s Louise Glauin production, from every section of the country has necessitated the shipment of additional prints the past week to twenty-two of the Hodkinson exchanges.

Last week the production created two records in Des Moines, playing to the largest business ever done on a picture in the Iowa metropolis. B. I. Van Dyke, owner of the Royal Theatre, was compelled to extend a week run to ten days because of the crowds that clamored for admission.

Harry Koplar, the prominent St. Louis exhibitor, has booked "Sex" for his entire chain of thirteen theatres in the Mound City. In California, Turner & Dahmen has signed for week runs at their T. & D. theatres in Oakland and San Jose.

De Vassey Engages Leg hoe Hoover.

Thomas De Vassey, secretary of the Wistaria Company, claims a discovery in the personality of Leg hoe Hoover, the "perfect" girl of the Ziegfeld Polies. Miss Hoover was the selection among the three hundred Ziegfeld beauties of Ben Ali Haggin, Harrison Fisher and Florenz Ziegfeld.

Mr. De Vassey, always on the lookout for new talent and believing that Miss Hoover is a potential star, has engaged her for a long period to appear in a Wistaria production.
Scenic Pictures Show Cannibal Isles, South Polar Region and Our Northwest

I

T will be good news to every exhibitor in the United States to learn that Martin Johnson, the famous photographer and explorer, is sending to the civilization world a new series of pictures which will be released under the name of "Wild Men of Malekula." Robertson-Cole, which made one of the great strokes of its early career in obtaining for distribution the first of the Johnson pictures, will release the new feature.

Mr. Johnson, a friend of the late Jack London, knows every corner of the antipodes, and in the early South Sea Island cannibal pictures gave the civilized world one of which the story is a suitable character in the history of motion pictures. "The Bottom of the World," the picturized version of Sir Ernest Shackleton's famous expedition into the Antarctic regions, has been released by Robertson-Cole as "the season's most successful travel and exploration picture."

Shows South Polar Adventures.

It traces in minute detail the trip which Sir Ernest Shackleton and his followers in their ship, "The Endurance," made from South America to the most remote parts of the South Polar circle, showing a wonderful wealth of detail, including animal

Robertson-Cole Building to Have Many Features

BESIDES the rapid growth of its organization, its swiftly increasing prestige in the industry, and the worth of its stars and productions, Robertson-Cole has another and even more convincing claim to permanence. This is its home office building now under course of construction at the corner of Seventh avenue and Forty-eighth street, New York City, in the heart of the film administrative world.

The new building will be "by, for and of" Robertson-Cole. Robertson-Cole is building it and will own, occupy and control it.

There will be three theatres on the roof. These will be utilized for the showing of films to various representatives, foreign buyers and various persons interested in Robertson-Cole pictures. The best possible equipment will be installed in these theatres, including six standard machines. Three operators will constantly be on duty. This will treble the present facilities of Robertson-Cole for the screening of pictures.

Otis Skinner to Film Famous "Kismet" and Ethel Barrymore "The Superwoman"

HARDLY less important to the alert exhibitor is the announcement that Robertson-Cole has induced Otis Skinner to place on the screen his stage triumph, "Kismet," which is to be released early in the autumn as a super-special. Back of this attraction there will be a publicity campaign of great magnitude and effectiveness.

The play itself was acclaimed by the critics as one of the most harmonious blendings of color and dramatic action ever presented on the American stage. It combines all of the pomp of a spectacle, all of the suspense of a tragedy, all the allure of romance, and all the keen subtlety of philosophy.

Ethel Barrymore, who won another success in "Declasse," the dramatic triumph in which she has been appearing this season at the Empire Theatre in New York City, is now at work on one production for the screen. This will be "The Superwoman," a picture particularly suited to her talents. Robertson-Cole has a contract for its release.

"The Superwoman" is being filmed with great care and at an expense which should make it one of the finest pictures of the year. It contains a part which fits its star eminently and presents a dramatic situation which is comparable to the strongest in which she has ever appeared. Miss Barrymore comes of a famous family of actors which stands near the pinnacle of the American theatrical world.

An announcement which holds itself out to the exhibitor the promise of money-making productions unrivaled in their introduction to the public, is to the effect that Robertson-Cole has obtained the exclusive rights to all of the Arsene Lupin French detective stories. The first will be "Bij." This is one of the most striking stories in the series, which is world-famous. Wedgewood Nowell, an artist whose personal appearance is said to fit exactly the character of the famous French detective, who is the central figure of the Arsene Lupin stories, has been engaged to appear as the leading character in the first one of the pictures.

The amount of publicity which the Arsene Lupin stories have received is a promising index as to the drawing power they will have when converted into productions on which no care or money will be spared.

Beautiful Scenes of Northwest.

Up to the present most of the pictures have been made in the American and Canadian Northwest. A number of these, made last winter amid beautiful snow scenes by J. G. Sill, of the Adventure Scenic Corporation, are soon to be released, and H. H. Brownell has gone into the Everglades of Florida to obtain a series of southern subjects. The short subject is now as important upon every program as the feature, and Robertson-Cole in offering Adventure
Pathe Discloses "Simple Souls" as New Starring Vehicle for Blanche Sweet

THE widespread comment caused by the recent appearance in the trade papers of the teaser advertising on "Simple Souls" came to a climax with the announcements that it is the title of the latest Blanche Sweet production to be completed for release by Pathe. Production experts who have seen the film say that it is one of the best productions of Blanche Sweet's career.

Pathe has determined to back the production with an exceptional campaign of advertising and exploitation. Nothing will be spared to make clear the merits of the production to the end that the thousands of exhibitors who have been steadily building a Blanche Sweet clientele in their houses may clearly realize on this latest picture.

The story is from the widely known novel by John Hastings Turner and tells the romance of Molly Shire, a show girl of lowly birth, and the Duke of Wyng- hame. They were two simple souls, delighting in their youth and simplicity. Their health and dreams made them kindred spirits, but their attachment could not be understood by his rich relatives or her poor folks and scandal brought its sting into their lives.

Richard Thornby directed the picture. He has scored in all of the recent Blanche Sweet pictures, "The Woman of Pleasure," "Fighting Cressy" and "The Deadlier Sex." In selecting a cast he strengthened the production with such performers as Charles Meredith, Herbert Grimwood, Mayme Kelso, Herbert Standing and Kate Lester.

"The Deadlier Sex" has started out with a greater number of bookings in advance of release date than any other Pathe production with the exception of "Other Men's Shoes," the Edgar Lewis production which is ranked with the very best money-makers of the year. An opportunity for an exploitation tie-up with the book and picture is presented, for Scribner & Co. is getting out special material to assist in a promotion campaign on the book and the picture.

Pauline Frederick Is Released from Her Goldwyn Contract

THAT Pauline Frederick is being released from her contract with the Goldwyn Pictures Corporation was announced by officials of that company this week. No break in the pleasant relations between the star and the producer has occurred, and the Goldwyn company was emphatic in its expression of the satisfaction and profit which have come through Miss Frederick's services with Goldwyn. The company, however, is now engaged in producing a series of big pictures, and has contracts for others which will be put into work in the next few months.

The latest release in which Miss Frederick has appeared, "The Woman in Room Thirteen," was received by the reviewers with unstinted praise. Her next two photo-plays, "Roads of Destiny," which was pictured from Channing Pollock's stage play founded on an O. Henry story, and "Madame X," from the French play of the same name by Alexandre Bisson, will soon be released.

Many Follow Suit as Neilan Puts on Overalls and Jumper

THE "back to old clothes" movement has hit the Hollywood motion picture colony. One day last week Marshall Neilan appeared at his studio clad in old overalls and a jumper which had been con-
siderable service around his garage. Mar-
jorie Daw, who appears in "Don't Ever Marry" and "The River's End," wore an old middy blouse and walking skirt.

Mr. Neilan posted a notice stating his employees to join in the movement to reduce the high cost of living. The following day Agnes Ayres, the Neilan-Kaufman star, wore a gingham dress. Wesley Barry arrived in a pair of overalls. Wellington Wales, business manager, worked at his desk all day clad in khaki trousers and a flannel shirt. Ben Carre, art director, and Howard Ewing, electrical expert, wore overalls.

Over on the Albert Kaufman lot Dorothy Phillips wore a gingham bungalow apron and Allen Holubar was attired in an old golf suit. While the picture is now in New York, expects to wear a pair of blue overalls on his return trip to California this week.

Many other studio folk are following suit.

Small Nebraska Town Takes Entire Output of Realart

O NCE and awhile the small town exhibi-
tor, commonly referred to in a gen-
eral way as the "backbone of the in-
dustry," comes in for his proper share of glory, as in the case of H. E. Rodell, owner of the Crystal Theatre in Mitchell, Neb., who gets credit as the pacemaker in Realart's end-of-season campaign. Mitchell has only 840 inhabitants.

This finish to the new company's first season was recently inaugurated to establish a new record for sales organization and demonstrate the strength of the Realart trademark. It has progres-
sed several days with the entire sales force in the field, closing out on two big Mayflower specials and five star produc-
tions.

Bert R. Lutz, Realart's Denver manager, visited Mr. Rodell. First of all, Mr. Rodell showed contracts for Realart's entire star series of fourteen pictures, each one to be played a day. Next he contracted for "Miss Hobbs," the first production in which Wanda Hawley is to be starred by Realart. After that the conversation turned to the Realart specials and Mr. Rodell booked "Soldiers of Fortune," an Alan Dwan produc-
tion; "The Mystery of the Yellow Room," an Emile Chautard production, and "The Luck of the Irish," an Alan Dwan production.

Anita Stewart Begins Work

Anita Stewart's new picture, "Harriet and the Piper," has gone into production at the Louis B. Mayer studio with Bertram Bracken directing. The story by Kath-
leen Norris originally appeared as a serial in the Pictorial Review. The screen ver-
sion was arranged by Monte M. Katter-
john.

In the supporting cast are Ward Crane, Irving Cummings, Charles Richman, Margaret Landis, Barbara La Marr Deely and Byron Munson. Rene Guissart is in charge of the photography and effects. The picture is being made as a Louis B. Mayer-First National attraction.
I WENT out to the Fox studios this week to watch Tom Mix make a western dance hall scene and stage a big fight in "No Limit Carson," a forthcoming Fox feature.

All of the Fox stars have little bungalows which are used as offices and dressing rooms, and as Tom was not on the set when I got to the plant, I went over to his bungalow, watched him make up and encouraged him to talk.

Tom is a great guy. He's as good as reading a book—a sort of human document. He showed me a picture some one had snapped of him while he was engaged in the gentle art of building a dog house at his home.

"Don't you get enough exercise whipping husky extras, jumping off seventy-five foot cliffs, and otherwise helling around in the movies?" I asked him.

"Oh, I like to keep busy all the time," he said. "Nothing pleases me better than to get a hammer and nails and some lumber and then build something. A healthy man can't do too much work. People that haven't got any hard work to do should be made to box, run, swim, jump—do some-thing to keep them in shape. I don't mean healthy from a physical standpoint alone. Exercise is just as good a tonic for the morals as it is for the muscles."

**Ornery Men Are Lazy Men.**

"You believe in the theory that an idle mind is the devil's workshop, do you?" I asked.

"Absolutely," said Tom. "Nearly all of the ornery men I know are lazy men. The chap that's got nothing to do but sit around and think is pretty sure to get to thinking the wrong kind of thought. About half of the so-called moral sins are committed by lounge lizards who don't do anything more strenuous than manicure their nails. A man had better sweat his body with work than sweat his soul with remorse, which he'll surely do if he lazy around long enough. That is, supposing a lazy man has got a soul!"

Tom's secretary called him to the telephone, and I took stock of his dressing room while he was gone. Two big mountain lion rugs with the heads on, a phonograph, a weighing machine, a punching bag, a few guns, five or six pairs of boxing gloves, a make-up table, and at a rough guess, seventy-five or eighty pounds of western hats of various kinds. Through the window I could see the fully equipped boxing ring that stands on the lawn alongside of the bungalow.

**Boxed Jack Dempsey.**

"Do you work out there much?" I asked him when he came back.

"Almost every day," he replied. "I've got a split lip and a black eye a good deal of the time from the bouts we stage in the ring. I took on Jack Dempsey the other day. Jack's a husky boy."

It is well known in the colony that Tom never uses a double and that he frequently doubles in difficult and dangerous parts for other players.

"Why, it would take all the fun out of the game," he said, speaking in this connection, "if I couldn't do my own stunts. I get a lot of kick out of it, and, besides, I've got the public to consider. The public is my boss just as much as William Fox is, and I don't believe in this 'public be damned' stuff. I don't believe in faking the people that support me."

We got to talking about temperament.

**Actors Swallow P. A.'s Praise.**

"That comes from publicity stories," declared Tom. "Some actors get to believing what their press agents say about them. My father took all the temperament out of me with a strap in the woodshed when I was a kid—my father was a great man. Why, always had a lot of horses and I remember once he got a pair of horse clippers that he didn't know how to work—"

I had to wait until later for the horse clipper story, because Jacques Jaccard, who was directing the dance hall scene, had got his two hundred people all ready to rehearse by this time, and Tom had to cut his remarks short and hustle over to the stage.

The dance hall was one of the biggest things of its kind I've ever seen. The set was a hundred feet long and fifty feet wide. There was a regular stage at one end and a double tier of boxes extending about forty feet away from the stage on either side—the kind of dance hall of the free and easy type that flourished in the West when the flourishing was good.

**Page "Pussycat."**

There was a long bar with realistic looking stunts in bottles, and five bartenders, headed by Mike Ready as head drink slinger, and every kind of gambling device that was ever invented—roulette, rouge et noir, cards, dominoes, slot machines, slot machines by the dozen, and D. G. Sherlock—"who has dealt faro in Bob Austin's Cottage in Denver, and Jack Davis' place in Pueblo, and who knew Soapy Smith in Skagway and saw him killed and has got one of the few pictures of Soapy with whiskers—turning the cards at a regularly appointed layout.

Mr. Sherlock specializes in gambler parts because of his intimate knowledge of games. He was the gambler in "The Spillers" with Bill Farnum, in the Parson of Panamint with Bill Hart, and in "The Beast" with George Walsh, and has gayly to where a long drape in "Halls Hall."

The room was full of miners, cowboys, gamblers, hard eggs and dance hall girls. Sol Wurtzel, general manager of the Fox studio, with a party of friends, Francella Billington, Lester Cuneo and Wilbur Hibgy, who were in the cast, stood by watching.

**A Battle Royal Starts.**

Seven cameras were arranged to shoot the long shots and close-up shots at the same time. Three hundred thousand candle power Sunlight Artes were pouring their rays into the scene. Arthur Ford, production manager for Mix, and Lloyd Nosler, film editor, were helping Jacques Jaccard.

They started shooting. The games got busy. The bartenders and waiters began serving their prop drinks. The curtain went up on the stage. Lucille Young, the lady heavy of the piece, costumed as a Spanish senora, came out and danced. Then a chorus of twenty girls headed by Dorothy Lee, who led them through a maze of whirling, swirling, posing and posturing, down a runway into the crowd on the floor and back to the stage.

Tom Mix came in the scene, crossed the room to where Joe Bennett, the juvenile of the story, was playing at roulette. Tom said something to Joe and Joe said, "Gettohell out of here," or words to that effect, and Tom started to take Joe out of the place, and that started a fight.

**Via the Chandelier Route.**

There were a lot of tough eggs in the crowd that wanted to get Tom, and a general mix-up followed. Tom fought his way through the crowd and hid himself from an upper box, and started to climb. He made the upper box and found a bunched there waiting for him. He threw six or eight of
Benjamin B. Hampton Visualizes Time When Theatre Menus Will Differ Widely

THE high-class small theatre and the policy of long runs for good pictures are factors that will materially influence the future of motion picture production," is the opinion of Benjamin B. Hampton, producer of Great Authors and Zane Grey pictures. "That is simply an inevitable step in advancement of conditions now. Distinctive pictures will play small houses seating from 500 to 800 and have runs of a month or longer. Large houses will be more and more dependent upon a mixed program of feature, comedy and educational films, grand opera and concerts.

"It will come down to a basis of selection. Tastes differ so greatly that literature, art, drama and music have half a dozen different schools, each supported by its devotees. There is every reason why this should become the case with motion pictures. To use effective slang, a certain downtown house with a limited seating capacity will cater to a 'highbrow' audience, another to an audience that likes thrills for the major part of its film menu, another, perhaps, will be running a sex play, and another a human play, a 'glad story,' a children's play.

Rich Man and Poor Man Now Take Pot Luck.

"Pictures will be advertised for what they are, and word of mouth advertising will bring in a comfortable capacity for a small house, depending upon the appeal of the subject for weeks. The patrons will be pleased because for the most part they know what they are to be given; the type of picture they see is their choice. Then audiences will have a wider range of selection than is possible under present exhibiting conditions.

Pictures are exploited now with a view to attracting every class of patron; persons who attend grand opera and those who prefer burlesque have to take pot luck together on their evening's film entertainment. The policy of our best showmen in giving quite a program tends to allay dissatisfaction, for with these houses the picture becomes of less importance, and the feeling with the audiences is that their money has not been wasted, however little the picture may appeal to them.

No "Glad Stuff" for Him.

This condition reacts to the disadvantage of the smaller showman. It also permits mediocre pictures to 'get by,' and in many cases injure the reputation of a film that would otherwise be very successful, by showing it to an audience which for the most part does not care for that type of picture.

"Pictures suffer in popularity today when the cynical young clubman, obliged to sit through a 'glad-good-gladder' picture, reports it to his friends, and when the little school girl who would have delighted in the 'glad stuff' reports to her friends that it just isn't much good. I have two pictures in mind when I say this; two very popular photoplays recently produced, one that will have played profitably many weeks on end at a small downtown house on the long run system. Of course, a first run theatre could not do this profitably; the problem of the large theatre owner will be to please the most number of patrons and nullify those he can. The story type of film would give an attractive program. The small theatre will in the future exhibit the best photoplays for long runs to a selective audience; the standard of production will be raised, and artistic successes like 'Broken Blossoms' will become financial successes as well.

Equity's Latest Young Picture Playing to Heavy Business

EQUITY PICTURES' latest Clara Kimball Young production, 'For the Soul of Rafael,' is under the expert supervision of Director Brodie and Ellis Ryan's popular novel of the golden days of Southern California, is nearing the completion of its second big week at Grauman's Theatre, Los Angeles. The production has broken all box-office records of the theatre, where capacity attendance is evident at every performance.

Those who have been fortunate enough to gain admission to Grauman's Theatre during the second week's showing have been thrilled to see the first glimpse of the charming and winning young lady who has just been seen there in a long time. Crowds have been turned away every night unable to get admission. The roll call of performances has been unusually large.

The story offers an exceptional love theme of old California, presented in a way that will both startle and fascinate and is readily conceded to be Clara Kimball Young's crowning achievement—greater, perhaps, than 'Boys of Youth' or 'The Forbidden Woman.'

"For the Soul of Rafael" had its premiere at Grauman's Theatre, April 21. Since then many congratulatory telegraphic reports, too long for publication, have been received at the Equity offices.

The pictures will receive elaborate exploitation in Los Angeles under the supervision of Harry L. Reichenbach.

Quick Work by International.

Hearts' International News Weekly made another speed record on Saturday, when it took a scene and three hours later showed that scene at all the Broadway, New York, motion picture houses.

The record was made in connection with the high-price-protest parade engineered by New York's Cheese Club. As fast as scenes were taken they were hurried over to the laboratory for stat engraving, developed and printed and hurried over to the different theatres for matinee showing.
Zukor Points to New York and Dallas as Examples Why Theatres Are Bought

IN a personal interview with a representative of Moving Picture World on April 30, shortly after his return from Chicago, Adolph Zukor, president of Famous Players-Lasky Corporation, reiterated his previous declarations that the "excitement created by the acquisition of theatres by producers with the intention of creating a monopoly is founded on a misunderstanding of the situation deliberately set up by certain people.

"I know that the producers have no desire to take the theatres away from the exhibitors," Mr. Zukor said emphatically. "Our objects in the move are economic. In order to protect our new locations in the present commercial depression, the Famous Players-Lasky Corporation is thinking of the exhibitors' welfare all the time; its desire to help the exhibitors is a principal reason why the Corporation was acquired."

Texas Exhibitors Unduly Alarmed.

"Texas exhibitors are excited at the possibility that you are seeking a theatre monopoly in that state; would you agree to that if you are interested only in Dallas?" Mr. Zukor was asked.

"That is an example of what I was saying," Mr. Zukor replied. "We want representation. It is not try- ing to monopolize the state."

"Whitman Bennett told the convention that the oldtimers (meaning the producers) have put themselves in the hands of men stronger than they are," suggested the interviewee.

Mr. Zukor answered that the statement is incorrect, that the fear of a monopoly by anybody in the industry is founded on a misapprehension of the situation.

"Has Paramount taken over the fifty-four Black theatres in the East?"

"Paramount has not; Paramount has had a book of rights in charge of the distribution for a long time," said Mr. Zukor. "There is nothing to the story. Famous Players is acquiring theatres only here it needs representation. It is merely protecting its own business interests."

Mr. Zukor explained that while he had been in Chicago, he had not had the opportunity to hear details of the conversations and knew little about what transpired. He went to Chicago to attend a wedding and not a business meeting, he said, and he only met one or two theatre men while in the city.

United Picture Theatres Corporation Has Receiver

UNOBLIGATORY proceedings in bankruptcy instituted in the United States District Court against United Picture Productions Corporation and the United Picture Theatres of America, in which Mr. Zukor is in charge of the affairs of both corporations as receiver.

The appointment of Mr. Zalkin as receiver of the United companies was made by Judge Mayner upon the application of creditors and did not meet with any opposition from the film companies which have become involved in financial difficulties necessitating the indulgence of the creditors and co-operation on the part of all interests concerned to work out an adjustment.

Liabilities Approximate $375,000.

The liabilities of the United Picture Theatres of America, which is engaged chiefly in the taking stock out of pictures under contracts with approximately 2,000 exhibitors, amount to at least $375,000, while the assets amounted roughly to $300,000, dependent, of course, upon the fulfillment of the contracts with the exhibitors and the amount derived from these.

In view of this situation Judge Mayer authorized Receiver Zalkin to continue the business temporarily, and it is expected that he will obtain the further permission of the courts to continue the business in the usual course pending the consummation of some definite plan of adjustment to be determined upon.

Proceedings Instituted April 27.

The bankruptcy proceedings against the producing company were instituted on April 24. The bankruptcy peti-
tion was presented by Mr. Zalkin representing the following creditors: Royal Ribbon & Carbon Company, on a claim of $3,890; Zimmis Press, on a claim of $275,500; the Barclay Desk Company, on a claim of $496.

The proceedings against the distributing company were instituted by Mr. Zalkin for the benefit of the following creditors: The Water Color Company, Inc., on a claim of $330; Eko Gelatine Publishing Company, on a claim of $993, and Ethel Cotter, on a claim of $500.

Pretty Ankles Help Famous Players Studios Ball to Walk Off with Honors

WE never dreamt there were so many styles of hosiery on the beauty market, but the ankle contest at the Eastern studio of the Famous Players-Lasky Corporation, held at the Commodore, Wednesday evening, April 28, proved that every little ankle had a hosiery all its own.

Delightful bit of fact not only puzzled the judges but baffled the spectators by whose applause the judges regulated their deliberations. So much so that it took deliberate consideration and elimination to make the final decision.

Beautiful "Footage."

A curtain shielded the contestants—with the exception of the ankles, of course—and when one young lady stepped to the footlights with some paper specie of the realm visible in the well-known "First National Bank," she threw more uncertainty into the contest than the recent arrival of English gold did to the exchange rate. Upon viewing which demonstration of the financial solidarity of the American woman, one old gentleman was heard to murmur, "I'm glad I've got a seat on this Stocking Exchange."

Miss Cameron, Penny's trim "footage" won the first prize of $20 in gold, while Miss Alea Dorc and Mrs. Caroline Moore showed the prettiest ankles for the second and third prizes of $15 and $5, respectively. Mlle. Spinelle of the Ziegfeld Folies supervised the judging of the thirty contestants.

This bit of originality displayed by those responsible for the program and management of the ball characterized the affair from start to finish, or chronologically speaking from 6:30 p.m. to 4:30 a.m.

A "Different Ball."

Which obliges us to use the word "different." This was a "different" ball. Well managed and well directed, it caused favorable comment on all sides. "This isn't like the movie balls I've attended." "This is certainly a well-handled affair." "Altogether different" were some of the comments heard as event after event filled inter, each other dance.

A bill of Keith vaudeville artists entertained the crowd of 1,200 until 10 o'clock. Then the dancing started, interrupted now and then by the band, and at midnight the grand march was staged, led by Elsie Ferguson and Colonel William Weigle, representing the military elements. The marchers looked more like the First Division marching down Fifth Avenue behind Pershing instead of the usual tangle affair listed under the general misnomer of "Grand March."

Beauty Contest Popular.

A buffet supper was served at 12:30, followed by the ankle contest. The buffet was indeed a treat, the ankle contest a contest which undoubtedly raised feminine interest to the highest pitch was the beauty contest. Fifteen beauties were picked at the conclusion of the grand march and from these, pictures of whom were taken, Daniel Frohman will select the three to go on to screen tests by Famous Players-Lasky. The names of the three possible stars are not available as we go to press.

The proceeds of the ball will go toward the establishment of a welfare fund for the benefit of the studio employees of Famous Players. The welfare association is headed by J. N. Naultry, general manager of the Eastern studios, with Daniel Hunting, vice-president, M. Healy, treasurer, and James Hood Macfarland, secretary.

Affair Well Managed.

Large issues of credit go to Mr. Naultry for the capable arrangement and handling of the ball, and to his various committees. The program deserves particular commendation for a beautiful and business-like piece of work.


Offer Reward for H. E. Specker.

The St. Louis Film Board of Trade offers a reward of $25 for information and conviction of one H. E. Specker, who formerly operated motion picture theatres at Mattoon and Neoga, Ill. The organization writes that on March 4 five reels of film were shipped to Specker at Mattoon and have since that time been held by him. The reels containing subjects: "Knight of the Western Land," "Threads of Fate" and "The Wrong Plat."
Sales Branches of Selznick Speed Up
After Annual Convention in New York

A RESUME of the sales and booking reports from widely separated cities indicates a general acceleration in the business of the Select, Republic and National Picture exchanges. The exchange manager are now busy imparting to the sales forces the news of the Selznick convention and in arranging for the starting of some of the new methods outlined to them at the New York meeting.

The Atlanta office is the recipient of many compliments from several exhibitors in that territory who have benefited from the exploitation matter issued at the convention. The Criterion Theatre, of Atlanta, was one of the theatres which played to a capacity house with the Olive Thomas production, "Footlights and Shadows."

Following an extensive campaign in Savannah in which window displays, song tie-ups, and elaborate lobby displays were used, the Odeon Theatre played to capacity business during the run of "Upstairs and Down," the Select production starring Olive Thomas. The novel idea of dressing a negro in a red uniform and sending him about town pushing a wheelbarrow filled with money bags, did much to put over the Eugene O'Brien production at the Alcazar Theatre in Birmingham, recently.

In Buffalo, T. W. Brady, Republic manager, screened the first episodes of the new serial "The Whirlwind" and Manager Howard, of the National Picture organization, screened "Just a Wife." This general screening resulted in several contracts, a report says, and Manager Howard closed contracts for National with the Schugert Enterprises, of Buffalo; Charles Havens, of the Catacar, Niagara Falls, and Max Andrews, of Salamanca.

Manager Morris, of the Buffalo Select office, has started a sales drive on Prizma productions and it is said that several of the salesmen have started brushing up on the geography of the world as a result.

The San Francisco office has reported excellent business for the past few weeks and the Eugene O'Brien production are reported even more popular than usual. His latest production, "A Fool and His Money," is said to have scored heavily on the West Coast.

"Humoresque" to Have Private View.
"Humoresque," Cosmopolitan Productions' new feature picture featuring Anna Rubens, which is scheduled for release by Paramount-Artcraft on June 6, will be given a special private showing in the big ball room of the Ritz Carlton Hotel, New York, on May 4. Prominent men and women will be invited. There will also be another special showing to professional concert violinists which will be held about the same time.

Two Goldwyn Pictures Go
Over Big in San Francisco

GOLDWYN WEEK on Market street, San Francisco, brought record-breaking crowds at the California Theatre, where Pauline Frederick in "The Woman in Room 13" was the attraction, and at the Rialto, showing Rex Beach's "The Silver Horde." The pictures opened on a Sunday, one of the finest of California spring days. Thousands of people had gone to the beaches or on motor trips, yet lines two and three deep waited in front of the theatres from opening time until shortly before the closing hour.

The publicity received on both productions was far above normal for San Francisco, although the expenditure on exploitation was kept within a reasonable figure. Walter Bodin, Goldwyn press and service representative at the San Francisco exchange, started the circulation of publicity on the two pictures about six weeks in advance of the showings, and as a result there was a considerable popular interest in the productions.

The city was so well covered with twenty-four, three and one sheets that no one could travel about San Francisco without being met by the name of Goldwyn.

Disposes of "Adventuress" for Big Foreign Territory

INTER-OCEAN through Gus Schlesinger, manager of the department of foreign film sales, recently closed for the major portion of the foreign territorial rights to "An Adventuress," according to a statement issued from the company's New York offices. While the name of the buyer is not mentioned in the text of the statement, it is understood that he is the accredited representative of a large export-house distributing motion pictures in foreign territories.

By the terms of the contract, the buyer takes over the exclusive distribution for United Kingdom of Great Britain and Ire-land, including the Channel Islands; Belgium, Australia and New Zealand; Norway, Sweden and Denmark; France and its Mediterranean Colonies; Switzerland; India; Mexico, Cuba, Holland, Spain and Portugal; Dutch East Indies and Strait Settlement; Porto Rico, Santo Domingo and Venezuela; British Africa, Argentina and Paraguay, Chile, Peru, Ecuador, Egypt and Finland.

"Gift Supreme" in South America.

"The Gift Supreme," recently acquired by Inter-Ocean Film Corporation for exclusive foreign distribution, has been disposed of for physical distribution throughout seven Latin-American territories, according to a statement by Gus Schlesinger, manager of the department of foreign film sales for Inter-Ocean.

The deal in question calls for the distribution in Argentina, Paraguay, Uruguay, Chile, Peru, Bolivia and Ecuador.

Purchase Franklin Novel for
Eddie Lyons and Lee Moran

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. Mr. Franklin has come to the notice of the leading writers of farce plots. Two of his stories recently put into films with great success were "Everything But the Truth," a Universal starring Lyons and Moran, and "Don't Every Marry," a Marshall Neilan production.

"Fixed by George" will be the third five-reel Lyons and Moran comedy. The first was "Everything But the Truth" and the second was the screen version of Fred Jackson's musical comedy, "La La Lu-cille."

"Fixed by George" is the story of a young man who tries to tell everybody else how to manage their affairs. It was published serially in the Argosy, beginning with the issue of February 21 this year. It will be put into production early in the summer and will be released next fall by Universal as one of its Star Series pictures.

Trade Showing of Pathe Serial.

W. E. Raynor, manager of Pathe's New York branch, has announced that a special trade showing of the new Pathe serial, "The Third Eye," for exhibitors in the metropolitan district will be held at the Stanley Theatre, Seventh avenue, near Forty-second street, on Tuesday morning at 10.30 A. M. The first three episodes of the serial will be screened.
NEWS of the INDEPENDENT FIELD

PRODUCTION

By C. S. SEWELL

DISTRIBUTION

Paragon Company Will Feature a Clergyman in Series of Twenty-six Two-Reel Comedies

ANNOUNCED as one of the film oddities of the year, Paragon, a two-reel producing corporation, of Long Beach, Cal., are producing a series of two-reel comedies in which the Reverend George LeRoi Clarke, a Baptist clergyman, who has turned from the pulpit to the screen, will be starred.

The Reverend Clarke was for eleven years an evangelist, and is said to be the only regularly ordained minister now in motion pictures. As soon as he has finished the last of his twenty-six pictures, he will be distributed by Romayne Superfilm Company of Los Angeles, he will return to his work as a minister.

These productions are being made at this former Exchange studios in Long Beach, Cal., which includes Marian Pickering and Johnny Hayes. The pictures will have a wide distribution and will be "comedies" pure and simple, without the ghost of a moral or teaching, declares the minister.

He also states that he is appearing in films to prove that the gospel of fun is one of the bulwarks of Biblical teaching. "I want to help people help themselves to laugh galore." It is announced that a special effort will be made to interest prominent church workers.

“Up in Mary’s Attic” Will Be Title of Fine Arts Comedy in Five Reels

FINE ARTS PICTURES, INC., of which Murray W. Garrison is president, announces that the five-reel comedy purchased from Ascher Enterprises, Inc., will be released under its original title, “Up in Mary’s Attic,” instead of “Some Baby” as first planned. Several reasons prompted this move, chief among which is the fact that a number of prominent exchanges preferred the longer title, and also the fact that “Some Baby” has already been used.

“Up in Mary’s Attic” is described as a rollicking comedy of a different type, with a clever and original story depicted in a whimsical and farcical manner, care being taken to maintain the story throughout so that thrill, suspense and interest abound throughout the picture.

The cast includes Eva Novak, Harry Gibbs, Minne-ha-ha, the Indian, who appeared in “Mickey,” and Fred Ascher is handling the comedy, and it is certain just what should be done to cater to the demand. It will be highly pleased with the reception when the first Schommer-Ross production, “The Sacred Flame,” featuring Emily Stevens.

Pioneer Appoints C. A. (Buck) Taylor

General Manager of Buffalo Exchange

PIONEER FILM CORPORATION has appointed C. A. (Buck) Taylor as general manager of its Buffalo branch, and he has already assumed duties.

Mr. Murphy will remain as office manager under the direction of Mr. Taylor. Mr. Taylor is well known to New York State exhibitors, and was for three years manager of one of the Pathé exchanges.

Reports from the Buffalo office indicate that a large number of contracts are being secured for “Dr. Jekyll and Mr. Hyde” and “Three Hours” with “Bubbles.”

Mr. Taylor is pleased with the outlook for business, and expects his office to continue the rapid stride it has made during the past year and to soon become one of the foremost links in the Pioneer chain.

Cremer Corrects Error

and Announces a Sale

Victor Kremer Film Features reports that its recent announcement that rights to many Chaplins were purchased by Standard Film Corporation for Kansas and Missouri was in error, as this should be for Southern Illinois and St. Louis, Missouri, and Kansas is controlled by First National of Kansas.

Victor Kremer, who is on tour and expects to return to New York within a week, announces he has sold the rights to these productions and also for “I, Burleque on Carmen” for Texas, Oklahoma and Arkansas.

Beaudine at Work on Another

William Beaudine who directed “Petiteots and Pants” for Christie, is now producing another two-reel comedy for the same company, with a cast including Fay Tincher, Jimmie Harrison, Charlotte Merriam and Eddie Baker.

“Down on the Turf” by Trend Pictures

The Turf World reports that Trend Pictures’ first production, “Down on the Turf,” is now on the Camerons, for the company.

“Kentucky Colonel” Without the Eagle on His Shoulder

Nevertheless he’s got a chicken on his arm in this National Film Corporation production.

Mrs. Cobb Will Visit

Big Exchange Centres

As announced in our last issue, Ayes Egan Cobb, sales and publicity manager for Schommer-Ross Productions, Inc., has returned from a country-wide sales tour. After attending the First National convention in Chicago, she will visit buyers in principal cities, including Pittsburgh, Cleveland, Chicago, Minneapolis, Denver, Fresno, Detroit, Omaha, Kansas City, Salt Lake City, Seattle, St. Louis, New Orleans and Atlanta.

MRS. Cobb’s trip is in the interest of her company’s pictures and products, and she will be in position to offer a definite plan of work to exchange producers.

The trip will also be her purpose to study closely the market and ascertain just what should be done to cater to the demand. She is highly pleased with the reception accorded the first Schommer-Ross production, “The Sacred Flame,” featuring Emily Stevens.

Pioneer’s May Release

The Pioneer Film Corporation’s new release will be Marie Doro in “Midnight Gamblers.” The story deals with a girl who, because of personal influences, is possessed of a double consciousness, and who becomes engaged in the world of New York’s White Light district.

The story is well handeled by Godfrey Tearle, while Marie Jerold, Christine Maitland and Ethlyn Gibson play the leading roles. An elaborate line of exploitation matters, including lithographs, lobby displays and novelties is being prepared, together with a comprehensive press book. Arrangements are being made to post a large number of press and trade sheets on this production.

Billy West Discards

His Familiar Make-Up

Billy West, now producing two-reel comedies for Reelcraft Pictures Corporation, has discarded the eccentric make-up which he has used for several years, and beginning with his first for Reelcraft has adopted a straight make-up, and will wear whatever apparel the type of character calls for in the script. This opens up a wider field for the selection of subjects. The new make-up, which he carried in head when he head ed his own stock company for several years, has been added to Billy West’s repertoire, which includes Ethlyn Gibson, Leo White, Bud Flanagan, Al St. John, “Erie Buttons” is the title of the first comedy in which Billy West appears without his familiar make-up.
Marion Kohn Announces Additional Stress Will Be Placed on Plots for His Pictures

MARION H. KOHN, president of Marion H. Kohn Productions, announces that in the future more attention will be paid to the plots of the short subjects he is producing. "People demand a story in a comedy as well as in a big production, and it must be a good story or the picture will not get by," says Mr. Kohn.

"It is my intention to pick only clever stories. I have added several scenario writers to my staff as I want every subject to be thoroughly up to the minute in plot as well as in picture. There will be logical reason for every move in the lively, fast-moving Grace Cunard Westerns, and plots will also bolster up the work of Polly Moran and Smiling Bill Jones in their comedies. The plot in the short subject will be the biggest thing."

Polly Moran has completed her first "Sheriff Nell" comedy, while Smiling Bill Jones has finished his fourth single-reeler, "A Fishy Affair," in which the Kohn bathing girls will be featured.

June Special Near Completion.

The final scenes of Jams Pictures, Inc., feature drama, "MADONNAS AND MEN," are now being filmed under the direction of B. A. Rolfe, who promises it will be one of the finest pieces of screen-craft he has ever turned out. The story deals with both ancient and modern times, and is said to have some unusually elaborate sets.

Great Interest Shown in "Vanishing Trails." Hardy had the advertising campaign started, announces Canyon Pictures Corporation, when numerous inquiries were received regarding the Selig serial, "Vanishing Trails," featuring Franklin Farnum and Mary Anderson.

J. M. Goldstein, treasurer of the company, announces that several sales of territory have been secured. We have built up a state rights clientele in the past five years," says Mr. Goldstein, "by holding to our own craft. Once a man starts buying our pictures, he usually remains on, so on him when we release future pictures."

Sol Lesser Will Star Wheeler Oakman

Now Annette Kellerman's Leading Man

A s the result of his work with Annette Kellerman, and the new modern comedy-drama which she has just completed for Sol Lesser, Wheeler Oakman will become a star in his own right under the Lesser banner. He has appeared in several big productions, including "The Sporcles," "The Ne'er Do Well," "Mickey" and "The Virgin of Stamboul."

Of these pictures he has portrayed a distinct type. The first three of these productions were Wheeler handpicked for the territory and was attracted to his work. In the Kellerman pictures, he has been the leading man, and is said to have a role different from anything he has at month's end. After viewing his work in this film Mr. Lesser placed him under corporative auspices. While a new studio is being built to house the Lesser productions and a story secured for Mr. Oakman he will be loaned for another producing organization.

Arrow Secures Rights to Several Productions

Several new productions have been secured recently by Arrow Film Corporation for distribution on the state rights market. Among them is "A Woman's Man," made bySCREENCraft Pictures Corporation, in five reels and the multiple version.

In addition, there is a series of twelve new high class two-reel comedies starring Muriel Ostriche, which will be released one at a time, in a special宣传教育ional series of one-reel pictures, titled "The Nation's Mirror," which will show a strong national interest throughout the country, and which should prove of especial interest to schools.

Kremer Organization Achieves Rapid Growth During the Past Six Months

DURING the past half year Victor Kremer Film Features, Inc., have achieved an excellent record in sales and bookings, and from October, 1919, have rights for five serial releases for the United States and Canada, an almost unknown number for any producer. These productions have been maintained.

One of the most prominent of the office space has, during this period, been increased until a large portion of our office is occupied and building is now occupied. A local exchange for New York and northern New Jersey Enterprises, opened, and the staff of the office increased from five to thirty.

Bookings on the Chaplins have been secured in some of the best theatres, including the New York Rivoli and Rialto and Grauman's Lincoln Theatre, and at present exceed ten per cent. of the territory unbooked.

The following exchanges have booked rights on these productions: Five Film, Chicago; Twentieth Century Film Company, Philadelphia; Essell Film Corporation, Athens, Washington; Quality Film Corporation, Pittsburgh; Essell Film Corporation, Cleveland; Big Feature Rights Corporation, Philadelphia; C. Bromberg Attractions, Atlanta; Eastern Feature Film Company, Boston; Feature Film Company, Minneapolis; Standard Film Corporation, St. Louis; Metro Pictures Corporation, Dallas; Gay Film Corporation, Chicago; Exhibitors Films Exchange, Wash-
Polly Moran Comedies

Will Be Two Reelers

The Polly Moran comedies will be released as two-reelers instead of single reelers as originally planned by Miss Marion H. Kohn Productions. Miss Mor-

A special water set, with capacity for 5,000 gallons was built for this comedy, and Marion Kohn asserts this is typi-
cal of the care and expense which the producer has gone to in making these "shoestring" comedies above the average. Joe Brandt reports considerable interest has been sold on this series.

Marlon Productions has been granted articles of incorpo-
ratio in California to produce motion pictures. Marlon H. Kohn is president; D. J. Chatkin, vice-president; J. D. Lettermen, secretary, and George O. Appenheimel, tressurer. Joe Brandt is eastern rep-
resentative.

Alice Howell Films Sold for Entire Country—Print of Latest Received

REELCRAFT PICTURES COR-
PORATION has received negative and sample print from the Motion Picture Patents. The latest two-reel Alice Howell comedy, "Girl in Pink Day." This picture was directed by Frederick J. Ireland, vice-presi-
dent in charge of production for Reelcraft, and several of the scenes were filmed in the Chicago "Loop." The picture is executed in and around a prominent department store, the Chicago traffic police being used in many scenes. This is said to be the first time in several years that a picture company has taken pictures inside the "Loop."

Standard Gets Rights.

Rights on the series of Alice Howell comedies were recently sold to Reelcraft Film Company, of Cincinnati, Detroit and Cleve-
land, and Masterpiece Pictures Company, of Philadelphia, for their respective territories. This is regarded by the producers as closing out the entire territory in the United States on these comedies.

Pioneer Will Appoint Big Promotion Force

At the recent conference of the executives of the Pioneer Co-operative Distribution System in New York, it was de-
cided to create a body of spe-
cial representatives to visit the exchange centers and work in conjunction with the local staff.

The formation of this staff is in progress, but has been some-
what delayed on account of get-
ting the list of spring offerings in order to be ready to begin the drive within the next few weeks the first group will be appointed.

Louis Burston Presents Francis Ford in a Five-Rel Abraham Lincoln Film

LOUIS BURSTON announces for early release a new Abraham Lincoln five-reel drama, "The End of History," in which Francis Ford portrays the leading role. Mr. Burston states that he made this picture because of the interest shown by exhibitors in the Lincoln pictures as well as his hours of great grief and stress.

Intervened in the picture is a love story of a young couple, whose path crossed that of the martyred president. Attractive lives of advertising and explo-

tation matter has been pre-

curred in connection with this picture.

Halbert Brown Portrays

Dignified Role in Film

Prominent in the cast of the Louis Burston Lyborgraph theatrical drama, "Democracy, the Vision Restored," is Halbert W. Brown, who has been portrayed as the Ambassador Gerard in "My Four Years In Germany," which was also di-
rected by William Nigh.

Mr. Brown is a native of Ver-
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rected by William Nigh.
Educational Describes Chester Studios
Now Nearing Completion in Los Angeles

LATE dispatches from Los Angeles announce the practical completion of the physical organization of C. L. Chester Productions, Inc., whose entire product will be released through Educational Films Corporation. Only the laboratory and permanent offices remain to be finished before the entire plant will be in operation.

Mr. Chester is in personal charge of all the activities on the West Coast, having offices for the present at 6372 Hollywood Boulevard. Here also are located Katherine Hilliker, who is working on the title of Chester Studios, is so well known and who will do the title work for all the Chester offerings, and Arthur W. Loomer, director of art work.

Until the new Chester laboratory is completed, the cutting and projection rooms are located in the William Horsley Laboratories at 6000 Sunset Boulevard. Here Joseph LaRose, who is so well known as production manager for the Rialto and Rivoli Theatres, New York, is located. Mr. LaRose is assembling and editing the comedy and travel productions under the direct supervision of Mr. Chester.

The Chester Studios, where the comedies are being produced, are located near Lincoln Park, not far from the Selig Zoo. William S. Campbell, who has had long experience in handling productions in which animals participate, is in charge of activities, with Harry Burns as his assistant and Lee Garmes as cameraman.

Adjoining the studios is the Chester Zoo, which affords unusual facilities for the production of animal scenes. Animals figure as prominently in the second of the Chester Comedies, now nearing completion, as they did in "Four Times Foiled," the initial production, which recently had its pre-release showings in New York. The Chester Zoo offers a variety of animal actors, including the lion family of six, headed by Leo and Queenie; Meatsie, a leopard, and her two cubs; a puma, an ant-eater, a pair of raccoons and an African vulture. There are some twelve breeds of the monkey family, including Alexander, who took the hero's role in "Four Times Foiled."

There are in addition to the domestic animals, including the horse and dog that showed up in important scene in the initial Chester comedy creation.

Before leaving Los Angeles the Chester Comedies will be ready for the exhibitor. There also the Chester-Outings and Screenics will be edited and titled, the film being dispatched to Los Angeles by the five Chester cameramen, who are "scattered to the four winds."

Educational will announce a definite release schedule for Chester pictures within a few days. Ample exploitation material on each release is being prepared.

Theatre Publicity Manager
Complains of Poor Quality of Exploitation Materials

Editor Moving Picture World:

THERE is a subject vital to the promotion of the popularity of the motion picture that is seemingly overlooked by all except the one responsible for the publicity for the individual or chain of theatres devoted to first runs in the larger cities. This is the inadequate supply of suitable stills for publicity purposes in the metropolitan newspapers or other publications wherein stills may be "planted" providing they are of a suitable nature.

Why is it that seeming care is given to the smooth working of the departments of the producing companies, with the exception of that department which can be counted as one of the most important of all—the publicity department with which to work, in this instance such tools being suitable stills for publication purposes. It is said that the average cost per still to the studio is 45 cents and that the aggregate cost of such material is far out of proportion. Still if this is a fact, why do the producing studios insist in including upon the exchanges for publicity distribution a bunch of junk that is apparently useless by those upon whom such publicity distribution depends?

Complain as to expense and then will fully cast their money to the "four winds of Heaven." A pretty girl can always get attention from the press and can top the layout. Those engaged in the work of the atrical publicity know this and work to this end, but if one does attempt to gain good-looking stills of the more popular stars from the exchanges there is always the apprehension that such and in their places is an inconsequential collection of stills which means nothing and in most instances non-publishable except where a figure is blocked out here and there. This occurs even when it happens that you are the first man to handle the run. Either the stars do not wish to become popular (and I do not certainly believe that this is the case) or else the producing companies are fearful that their stars may become too popular. --

Anyway in the long run, it is only working injury upon the producer.

HOWARD O. PIERCE.

Publicity Manager, John H. Kunsky, Inc.

Zukor Will Produce British Stage Successes in England

FILMING of British stage successes in England for distribution in this country, England and on the Continent will begin at once by a Famous Players-Lasky British producing company, it was declared by Adolph Zukor, president of the Famous Players-Lasky Corporation, upon his arrival in New York City from abroad last week.

The plays include all of Sir James M. Barrie's successes, including "Peter Pan," "What Every Woman Knows" and "The Little Minister." A new play being written by Henry Arthur Jones and the Drury Lane spectacle, "The Great Day," also are among the British stage successes which will be converted into motion pictures under the direction of Jesse L. Lasky, producing head of the corporation. Hugh Ford, a director, is already on his way to London to open the new Famous Players-Lasky studio in that city with the production of Marie Corelli's novel, "The Sorrows of Satan."

These plays, Mr. Zukor stated, will be enacted by British casts in British settings, and more than anything else will serve to bring the Old World closer to America.

While in London Mr. Zukor conferred with several leaders of British life and he says he received many indications that the British people are greatly pleased because American motion picture producers will film British plays in British settings for American consumption.

"When I was in England," he asserted, "I received letters by the score congratulating me and my associates on our enterprise. The British people like American photoplays, which are having a tremendous success throughout the British Isles as well as on the continent, but, naturally, they want to see photoplays in English settings, and with our new London studio we are in a position to supply them."

"Nearly all the comment I heard while in England was to the effect that motion pictures made in England are different than those made in America would have a most salutary effect in uniting even closer the two nations in the bonds of friendship and understanding."

Effects of a Telegram: No. 1—Telegram Coming, Sir; No. 2—Just Before Its Arrival; No. 3—After Reading It.

Paramount's "Mrs. Temple's Telegram" shows Bryant Washburn getting temperamental while pretty Wanda Hawley endeavors to console him.
Sometimes White Space Will Sell More

Seats Than Four Times as Much Text

Two examples from Manchester, N. H., point up the value of white space in advertising. The Star takes a double fives and the Eagle a pair of fours, and both houses fill the spaces so fully that no loss of advertising area is lost. A religious advertisement in the same section and only six inches deep completely overshadows them. It does not pay to take a small space and try to make up with big, black letters. It is better to use small light letters which will seem large in the space.

These houses are handicapped by the fact that they run double features and must give two titles equal display, yet other managers, in other towns, can get apparent display in the same or even smaller spaces. They do it by studying how to get big effects with small type faces, and generally they find the answer in lighter faces. Bold type faces should not be used in limited spaces. They are for use in large spaces where there is plenty of room in which they can spread out and have their effect.

For the small area the preference should be for light letters which gain seeming size by the relative proportioning of the lines. This is something the average manager does not seem able to understand. He does not realize that a large letter in a small space is too crowded to have effect. The smaller the space the larger the letter he tries to use, and so he defeats his end, whether it be newspaper space or a weekly program. Value is not a matter of blackness, but of conspicuousness, and the two are utterly different.

Another Cleveland Half Page

There seems to be a method in this madness of Mr. Malaney for large spaces. He takes this half page and a matching half for the other Loew theatres in Cleveland, the Euclid running at the bottom of the first photoplay page, while the other display bottoms the facing page. As a result the Loew houses get the first chance at the prospective patron. He naturally turns to the photoplay page, and he sees only the Loew announcements. If he wants anything else he must turn the page. The chances of selling him before he turns the page are sufficiently strong to make the additional cost for space worth while.

Rochester Theatres Vary Style and Get Distinction Without Too Large Displays

Rochester must be a comfortable sort of town to have a theatre in. The theatres mostly use double sizes or sevens and instead of this running into a regular theatre. He has been a steady and consistent advertiser, and is not afraid to take an extra page to put over a special attraction.

He is the leader of the local band, as well, and the issue he sends advertises a special benefit for the band at the opera house, under his management. With some houses changing hands two and three times a year, it is pleasant to find an old timer who has stuck. But Mr. Lee stuck because he went into a town, worked right, advertised—and kept on advertising. He gives good shows and scales his prices to match the current program, starting in at ten and twenty and raising for the larger features.

Three Displays from Rochester Theatres.
See What a Fashion Show Can Do

Of the three displays we like that for the Regent best. Miss Pickford does not need much shouting and this two fives is attractive and dignified. The Fay space has the lower portion, advertising the vaudeville, cut off. This is plain type display and does not work in with the Fay vaudeville. A lot of people seem to like tab shows, but we never could stand chorus girls in cotton stockings. Rochester seems to put it all over its neighbor, Utica, in theatrical advertising, probably because the Rochester papers are more generous with their advertisers. The tightwad business policy never helped a newspaper get large spaces; yet it is still followed in some sections.

—P. T. A.—

Samuel Sivitz’s Three-in-One Would Be Better Did His Artist Letter Plainly

HERE is another example of how Samuel Sivitz, of the Rowland, and Clark theatres, Pittsburgh, tries to get full effect for three houses in a five. This is more or less along the lines of the Franklin style, but Mr. Franklin takes half this space or more, and hampers the telling by using lettering not always clear. It would be much better did he to the text set up and printed on strips of paper which could be pasted into place. The idea of a combination space is good, but it is possible to use three small spaces to give one large display and still have the stuff legible. We do not think the artist has been very successful in this sample.

—P. T. A.—

Philadelphia Artist Does Not Sense Value of Open Display to Make Appeal

EVIDENTLY the artist employed by the Stanley houses in Philadelphia does not appreciate the value of open display in his Sunday spaces or else he is overwhelmed by the amount of copy supplied. Recently we showed one of the spaces in the joint announcement. Here is another, this time for the Stanley.

A Three Fours Far Too Crowded.

It is about sixty lines across three columns, and something could have been made of this space through planning, but the space is reduced to a two-column, though the use of a blotchy looking cut showing a woman’s bust set into something which might be a Philadelphia garter or life preserver. The house signature and an underline and a “coming soon” and a personal appearance take up so much space that the lines are muddled together.

This is not as poor a specimen as the recent Nazimova space, but it cannot be called good work. The Stanley management is so excellent in so many respects that we are surprised that they should be content with such poor art work. It should be possible to obtain a first-class display in better than twelve columns.

—P. T. A.—

Another Angle to the Fashion Show

ASHION shows are not only good business makers in a house, but when they are worked right they can be made to produce much extra advertising. This cut shows how a San Francisco store hooked up with the California Theatre to put over a fashion showing. The store posed a special case display with a large sign announcing the showing, and gave all that extra advertising well in advance of the playing date. Even without this advertising hook-up the fashion show properly worked is a big draw, but with the show better than paying for itself, there remains all of the booming the store must give to get its own value out of the joint enterprise. In proportion to the cost, we know of nothing better calculated to bring returns than a fashion show well staged, and yet hundreds of managers never try the scheme because they are afraid to tackle even so simple a proposition. The fashion show can be worked in any town of five thousand and over and can be made a big revenue getter.

Made City Directory Basis of Display in Advertising for “Too Much Johnson”

MAKING a page of the city directory the frame for a three tens for the New Aster, Minneapolis, was John Leroy Johnston’s way of getting attention for Bryant Washburn in “Too Much Johnson.” Just enough of the page was used around the edges to show what it was, but not enough to intrude on the space, and the cutting was done so that the greatest possible number of given names could be run. Johnsons are more plentiful than Smiths in some sections of Minnesota, and the appeal was strong and direct. It is more than a quarter of a century since Russell’s comedians used the Smith page for “The City Directory,” and probably Johnston does not recall this, but it worked then and it works now. Try it some time for Johnson or Smith or Jones. The stunt is interchangeable.

—P. T. A.—

Build Your Programs Right

PROGRAM building is not yet become an art in the picture game. Managers are guided more by release dates than by the relation of subjects, but release date has very little to do with the Boston genius who mixed up Pathé’s “The Life of Christ,” Mrs. Castle in “The Amateur Wife” and the serial, “The Lost City,” for a Holy Week bill. And it was one of the large houses, if you please, and not a small house where the manager might not be supposed to know better. And then some people wonder why the pictures do not make greater progress.
Press Bunk and Publicity Are Not the Same

Prelude, Prologue and Production All Used

Alert San Francisco Managers Jazz New Sennett Five Reeler to Big Business

Going the limit with Mack Sennett’s fourth experiment in a five-reel story, “Down on the Farm,” the Imperial, San Francisco, which had first chance at the production, is still cleaning up big business. They are handling it like a super-feature dramatic film just to make people realize it is different. As a result the production got off to a jam and has held the crowds. Not all of the stunts can be copied by the smaller time managers when the film comes into their field, but it will be worth while to remember what the Imperial has done and at least adapt a portion of the stunts.

When it was decided to let the Imperial have it first, Eugene Roth and J. A. Par- tington, managing directors of the string with which the Imperial is connected, got into conference with Harry David, the house manager.

To Make It Important.

It was felt that to get the most out of the picture it must be handled in the same way that the dramatic stuff is worked before they got through they had worked out a program which combined about all of the features ever used to put over the extra big attractions. As a result the public and the critics took it seriously while laughing their heads off. Just as a red and gold sash makes a good cigar seem better, the production enhanced the value of the film in critical and other eyes.

A Pierrette was employed to open the program, and she appeared before the curtain after the fashion of “Pagliacci” and made the prologue. It lacked the vocalism of the opera, but it was direct and to the point, running:

Listen folks; we’re going to give you a show without rhyme or reason. As our old friend, Mark Twain, said: “Persons attempting to find a motive in this show will be prosecuted; persons attempting to find a moral will be ejected and any one who seek to dis-

“We Number Nine in the Red Book, Boys, Kill It!” How Severi and his famous San Francisco orchestra helped to put over Mack Sennett’s new five-reeler, “Down on the Farm,” at the Imperial.

cover, a plot will be shot at sunrise. This is the order of the management.”

Then a Song.

She vanished behind the curtain to give place to a girl in farmerette costume who sang a song written by Ben Black, who collaborates with Art Hickman, the Jazz King. It was not much of a song; just doggerel verses outlining the program, but it was different, and got the audience in a proper frame of mind.

As soon as the song ended the curtain was taken up without giving the applause a chance to die out and the first film feature, “Bobby Bumps,” was projected. Then the screen went up for the prologue.

Severi’s orchestra is one of the things the San Francisco picture goer likes to brag about. His Sunday concerts are local musical events and his men are artists. It was something of a shock to discover them in a haymow, anticipating the country-wide overalls movement by a couple of weeks. They reveled in top boots and false whiskers and they gave one of the always popular village band selections about as badly as the worst local band ever attempted.

Musicians a Hit.

The sight of the familiar players draped in denim and Spanish moss was almost as much of a treat to the crowd as the fun which followed. It was not as funny, but the men were known and this gave humor to the appearance.

A two-reel Harold Lloyd comedy gave the men a chance to change and get into the orchestra pit for the production. This was a farm scene, shown in the cut, with a fat legged little girl to sing an old-fash-

ioned rural song.

Before her appearance the lights were used to carry the scene from dim light to

Were They All Like That “Down on the Farm”

We should hear that talk about getting the boys back to the cornfields. Congressional committees are advised to consult with Mack Sennett.
played local leading man to limit to
Put over "A Daughter of Two Worlds"

A LTHOUGH publicity man is the term applied to any person who writes advertisements and press stuff, the real press agent is only the man who knows how to get more than he is given from the staff at command.

Charles Beahan, of the Driggs Theatre, Clearfield, Pa., put one over big recently, and got results that reached back to New York.

Somehow the management learned that a local man of considerable social standing had written home to friends that he was the leading man for Norma Talmadge in "A Daughter of Two Worlds," playing under the name of Jack Crosby.

Worked on the Tip.
That was all the Driggs needed. The picture was booked in for a two-day run, and as soon as the contract was signed the billboards blossomed out with the announcement that "Sam Stewart, Clearfield's First Motion Picture Star" would be seen in support of Norma Talmadge. Then the newspapers came out like this:

NORMA TALMADGE

SAM STEWART

in "A Daughter of Two Worlds."

and after that the chief of police himself could not have driven the crowds from the front of the Driggs.

And Sam Denied.
The advertising was launched so far in advance that there was plenty of time for talk to spread around. It did not have to be pushed, it was self-propelling. Clearfield is not so large that the publication of a local Who's Who is considered necessary. Everyone knew who Sam was and the announcement that President Wilson and Bill Bryan would appear in a joint review modern letter writing could have done no more so far as Clearfield was concerned.

Of course the news was rushed to Sam that he was being billed like a circus, so he sat down and wrote to his friends to deny the reports. His friends, of course, denied it to the denials, but the Driggs kept right on advertising two stars. The denial simply helped to make more business.

And It Was.
The local gossips could scarcely wait until the show came to town, and Beahan did not have to go out and ring a bell in front of the house to draw a crowd. The line did not pass the chief of police, but the wise ones came early and the house was packed to the police limits as quickly as the tickets could be taken up.

And Sam, for his part, kept the story straight and the management felt that it was a straight hunch, and everyone went out and told the world that Clearfield had last had a Mary Pickford for its own, and the rest of the town came down to the theatre in a body.

All of them could get in, but the picture has been rebooked and promises to repeat its success. It was a good job of press work.

Wrote House Plugger Song for "Why Change Your Wife?"
GETTING his house leader to write a plugger song for "Why Change Your Wife?" carrying the same title, was one of the things Charles Gross, of the Colonia, Dayton, did for the De Mille picture for an eleven-day run.

Harold A. Krell wrote the music to which Leon Berg, another local man, added the words. It was used as a plugger, a singer being brought from Cincinnati. The local angle gave even more than a national song, and brought a lot to the story over big after a poor opening due to bad weather.

But Mr. Gross did not trust entirely to the song. Five hundred handbills and posters were used as well as generous newspaper space.

Better Edit Your Hook-up Pages
THE Majestic, Jackson, Mich., sends in a hook-up double page for "Polynesia" along the old lines, but one clothing store advertised that the reason Miss Pickford got a divorce was not Fairbanks, but the fact that Moore did not wear a certain brand of clothes they handle. Probably they thought this was clever, but it certainly did not help the theatre any. A certain editorial supervision over the copy for a hook-up page is needed.

Here's a Prologue Setting to Go With "The Idol Dancer"
NATURALLY, the Hawaiian troupe is coming into its own for Griffith's First National production, "The Idol Dancer." The cut on this page shows the setting used by Turner and Dahmen at the Tivoli, San Francisco. The top of the volcano appears rather crudely done, but this is because it was painted for light effects, and the flowing lava did much to put over the production. Mme. Worthington, a Hawaiian singer, was the soloist, and the dance is done by Hale Le Lani, six more or less musicians being employed for the accompaniments.

Don't Use a Hundred Words If Ten Will Tell It

a sunrise effect and so to the full lighting, the orchestra in the meantime helping the effect. On her exit the screen was dropped and the presentation of "Down on the Farm" began.

In the Proper Mood.
All that had gone before had worked to get them into the proper frame of mind for the fullest enjoyment of the nonsense- sibilities of Louise Fazenda, Marie Pre- vost, Ben Turpin, Harry Griibbon, the Great Dane, the thespian cat and all the other factors of the Sennett two-reel hits.

 Probably the story would have been found enjoyable without all this prepara- tion, but by working the audience to the proper pitch the utmost was gotten from the play and the audiences went out talk- ing it up to those who had not seen it, while the critics went back to their offices and wrote glowing stories. They forgot to be analytic and look for the plot. They were in the right mood, the same as the rest of the crowd, and some of the criti- cisms sounded as though Harry David has shown them what he keeps in the cellar before they went home.

Do Some of It.
Not many houses can afford to do as much as this, but the suggestions can be modified to suit the individual purse from a straight orchestral selection to a "Sis Hopkins" prologue. The more the manager does, the better pleased his patrons will be. Making good with a film is not merely a matter of renting a good story. The pro- duction can contribute very materially to the acceptance of the entertainment, and make the story seem better just as a painting in a proper frame is more presentable than an unframed canvas. The San Fran- cisco management has gone the limit, but it is not much of a price to pay for several weeks' big business.

Reviews printed in Moving Picture World are written with authority by experienced craftsmen, who express an honest opinion in just and fair judgment of what they see upon the screen. That's why our reviews are dependable.

Local Color for a South Seas Picture.
Of course the local color must be dark, so Frank Costello, of the Tivoli, San Fran- cisco, used six colored ukulele players, a cafe au lait dancer and a lighter singer for "The Idol Dancer," Griffith's First National production.
Don't Try to Fool Editors or They'll Fool You

Lem L. Stewart Works New Key Stunt to Interest in Opening of New House

COLUMBIA, S. C., is now a "Key City" in the real sense of the word. "The Rambler" and others will please take notice. As told recently, Lem L. Stewart, general publicity man for Southern Enterprises, Inc., closed down his desk in Atlanta to work closer to the ground. Lately he has been in Columbia, S. C., helping to put the New Imperial Theatre on the map. The stunt has been interesting, as the key being shared with J. S. Hursey, local manager, and Mr. Laskin, the Paramount publicity man in that territory.

The Imperial is the old Pastime Theatre, formerly devoted to vaudeville. Fire closed the house, which was fixed up and turned over to such amateur events as desired. The Lynch people took over the property and practically rebuilt the problem. A card announced that season passes would be given to the first seven who could fit a key, weekly passes to the next seven and admission to the opening day performances to all who succeeded after the first fourteen. Further details were to be given in the Sunday paper.

One hundred keys were "lost" throughout the city, seven of which were capable of opening the lock. Each had a tag attached stating the terms of the contest and advertising "On With the Dance," the opening attraction. The contest was also advertised in a two-twelves in the Sunday issue.

Helped the Hook-ups.

Following the opening shot the classified columns were used to advertise the "lost" keys. Six window hook-ups had been arranged for, two in ten cent stores, three in clothing stores and the hardware store already spoken of. Each day these classified advertisements picked up one store, stating that the key had been lost in this store, one, for example, stating that the key had been lost while purchasing music in Woolworth's. This helped the store business.

Although later investigation seemed to show that these advertisements were mostly read by the young people, the whole town was soon talking about the keys, and the tagged keys held by small boys were articles of barter and invitations to assault and robbery.

The opening day the lock was set in the lobby, and apparently most of the town was on hand to try the lock. Any key could be used, and some tried as many as twenty-five keys before they gave it up. The season and weekly passes had been won by half past four, and about fifty more qualified under the single admission clause.

Adapted Stunts.

This was the most novel, but by no means the only stunt. The window dancer used in Atlanta was also employed, and the same dancer appeared without her mask at an "On With the Dance" night of the Civic League the Saturday before the open-

Who Reads the Ads. The crowd represented all classes, from the street urchins up to the highest type of business men. About 50 per cent. were women and girls.

Effective Use of Cutouts Marks Kansas City Theatre

Cutouts from lithographs were apparently provided for when the Newman Theatre, Kansas City, was built, for several excellent displays have come in from this theatre. The cut shows the house dressed for Louise Glaum in "Sex" with end panels for a local fashion show, hooking up with the elaborate costumes worn by Miss Glaum in this play. There are five cutouts from lithographs and two special cutouts for the fashion show stretching across the front of the entrance. This is not only more effective than the use of banners, but it gives a touch of distinction to the house where the banner cheapens the display. A slight drapery across the top masks the top lightning and also gives a finish to the set-up, while other lights, across the bottom are hidden by the display title. An adaptation of this useful idea is possible to many houses not originally planned for such a showing. For a temporary display beaver or corrugated board can be used, but for a permanent showing the preparation should be more elaborate.

Broke Old Tradition with "The River's End" for Week

EVERY little while someone finds that he can do something which "everyone" knows cannot be done. There is a tradition out in Salt Lake City that a film show is good for no more than three days and they mostly play split weeks. Back in the dim past this probably was true, but Georget DeMayne, of the American, began to wonder if perhaps something could not be done to let a show come in for a week.

He had "The River's End" and he defiantly booked it in for a whole seven days, then he got utter Old Man Hoodoo with a sharp stick. There was good paper, so he used paper, and he backed this up with heralds, throwaways, and, above all, newspaper work. He got so much publicity that people forgot to stop going at the end of the fifth day and whole crowds insensitively strolled up to the box office as late as the last day of the run and put down good hard money for tickets.

Now when you tell Mr. Mayne that a picture cannot show for more than five days he merely smiles and replies that it all depends.
"Press Agent" Is Something More Than a Title

Sympathetic Barkeeps Gave Windows to Help "Water, Water Everywhere"

WORKING on the sympathies of mournful barkeeps was only one of the angles employed by the Philadelphia Goldwyn exchange in helping the Stanley Company put over "Water, Water Everywhere" in the City of Brotherly Love.

The posing of a flooded residential district has already been described, but that was not a marker on the stunt of getting the bottlers of soft stuff to use 125,000 labels, one on every bottle of stuff sent to the clubs, restaurants and cabarets. You could not toy with a ginger ale or lemon soda without being reminded of the happy days.

The manufacturers looked upon it as a species of propaganda and were enthusiastic in their support of the scheme, making it unanimous.

Used Trailers.

The film opened at the Victoria, but every Stanley theatre carried a trailer showing Rogers being engulfed in a watery flood with his quip, "I remember the time it was considered a disgrace for a man to get drunk. Now it is considered an achievement."

This not only got a laugh but it took the title all over town, and became as much of a by-word as the "Once a man entertained his friends in the parlor; now he takes them down cellar," which was used on the cutouts which adorned every window the barkeeps donated.

The barkeeps seemed to take a mournful pleasure in donating space to help rub it in, and they regarded the bills with G-\-light.

Hotels Came in.

Some 25,000 cut out novelties were distributed to diners by the hotels and leading restaurants, and in addition five foot soda glasses were given a place in most of the lobbies with displays of stills. Like the barkeeps, the hotel managers seemed to feel that it would help keep the public stirred up, so you passed the soda glasses to sit at a table and look at the cutouts until the waiter brought you the best you could get with a watery label stuck on for good measure.

Sandwich men were sent out with champagne bottle signs and the film delivery wagons carried painted signs on both sides, to help along.

A Big Window Hook-up.

The most elaborate single display was a window in the downtown section which gave a motion picture exhibit. Portions of the scenario were shown and wax figures were used to illustrate the making of a scene, with backings, lights and a camera with a dummy director.

The development and printing of the film were also explained, and finally a 22 by 28 picture was illuminated by a nitrogen lamp placed in a projection machine.

This display attracted so much attention that the Public Ledger picked up the story for its business section, illustrating with photographs of the display.

It was an unusually elaborate hook-up, and it put the picture over strong. The bottle label idea is particularly to be commended. This is practical even in the smaller towns.

Used a Boxing Match with First Dempsey Serial Show

EMPLOYING a local boxer to give an exhibition with a sparring partner was the scheme used by Manager Sellman of the Strand, Waterbury, Conn., to put over the first installment of the Jack Dempsey serial, "Daredevil Jack." The serial was booked for three days for each installment and Mr. Sellman wanted to get it off to a good start. A local boxer who had showed up well in nearby contests was engaged for an exhibition and was

made the subject of mystery advertising, the announcement merely stating that an event of local interest would be staged in connection with the showing.

The idea is capable of elaboration and adaptation. Where the local laws permit booths may be staged with contestants from the local athletic club or school gymnasium. In some places permits may be granted whereby for a small sum the local barkeeps may erect barkeeps for a night.

It speaks for itself, but if you can vision this on a page with the usual run of display advertising, you can realize that the space stood out like a cocktail at a prohibition conference.

Used "Different" Display for Sennett's "Down on the Farm"

EMPHASIZING the fact that "Down on the Farm" was different from the usual Sennett comedies, Nick Ayer, of the Imperial, San Francisco, studied out something new for the advertising. It speaks for itself, but if you can vision this on a page with the usual run of display advertising, you can realize that the space stood out like a cocktail at a prohibition conference.

The Imperial's Novelty Ad.

The bill was an all-comedy, as told elsewhere, and even the dignified orchestra leader on a pair of high pants and a Chaplin moustache and led a tube orchestra. Mr. Ayer and Messrs. Roth and Farington, the managing directors, felt that something out of the ordinary was needed for the advertising display, and they certainly achieved it. It is a safe bet that more people studied this advertisement than were held by any other one advertisement on the amusement pages simply because, it was so different from the rest, and evidently a large proportion felt called upon to go and see the show.

Perhaps You Don't Believe in Signs.

But the Philadelphia Goldwyn Exchange does, so they pasted their delivery fleet to help along a drive on "Water, Water Everywhere" with the kind collaboration of bottlers and barkeeps.
Only Ticket Selling Stuff Is Good Press Work

Try the Street Address for
a Mystery Letter Campaign

NEW ENGLAND exhibitors have been puzzled over a letter which urged them to hurry to 13 Stanhope street, Boston, to listen to the troubles of the writer with "my husband's other wife." These were written in longhand in feminine script and even some of those who knew the address to be that of the Pathé Exchange wondered for a moment which typewriter or inspector they had been talking to when married.

The stunt is by no means new and the suggestion that the theatre's address instead of name be used was offered in Picture Theatre Advertising some years ago, but few managers seem to have used this angle, though it works well. Most persons do not think of the Rivoli theatre as "268 Main street." It is the Rivoli. The use of the street number will get a lot of people looking for the number who otherwise would pay no attention to a letter. They can't remember what is at 268 Main street, so they go to see—and they remember the message.

A number of current films lend themselves well to this form of advertising. Why not try it out?

Black and White Scenery
Used for Film Prologue

SOMETHING radically new was used at the Capitol Theatre, New York, during the run of Nazimova in "The Heart of a Child." For the prologue a scene depicting the Limehouse district of London was employed, and this was done in black and white instead of color, to harmonize with the film to follow. The stage showed a street in the district with a group of figures dancing to the music of a street organ.

Light effects were used to get color for the scene, but the setting and costuming were held to black and the colored lights heightened this film effect.

The idea is not only new, but it will be found handy by managers who cannot handle color.

Narrow Lobby Used Circus Connection
to Carry Out the Tent Idea for "Jinx"

PROBABLY nothing carries a stronger appeal to the general public than a circus play. In this it pulls even stronger than behind-the-scenes stories and tales of bold, bad Broadway. And the more emphasis the management gives to the circus angle, the better the business is apt to be.

William Koch, of the New Aster, Minneapolis, who seems to vie with the New Lyric, for stunts, got a new touch for "Jinx" recently, playing this Goldwyn attraction rather belatedly.

The New Aster has a circular outer lobby, with a long and rather narrow inside passage. The outer lobby was dressed as a tent and the passage to the auditorium was fixed up as a "connection," as the circus people call the passages between two tents.

Went the Limit.

The effect of the connection was somewhat detracted from by the use of advertising material for the succeeding attraction, but the atmosphere was fairly well preserved, and it did not matter as much, once the ticket taker was passed. It did help materially when viewed from the outside in connection with the outer lobby display.

The chief stunt with the outer lobby was a set of paintings for the side show freaks, with a center painting rather larger than the rest for Miss Normand herself. There were a Siamese twins, a snake charmer, a fat woman and a wild man, and one of the house employees worked as a still clown around the front and up and down the street.

A painted piece helped to convert the box office into a ticket wagon, and house employees were dressed in clown suits to give the proper color and life to the display.

Not New, But Good.

The stunts were not new, with the exception of the connection, but the general idea was more fully carried out than usual.

Mr. Koch had no winter quarters circus to fall back upon for animals, but the clown on stilts did almost as well as an excitement maker and was more tractable.

The paintings were the chief touch of local color, and these are beyond the reach of the small town man, but there is a chance to replace these with the stock paper from such concerns as HenneGAN, who carry in stock paper for most standard freaks, wild men, living skeletons, sword swallowers and the like. The paper is cheap and flashy, and it would pay the small town man to lay in a set and hold them against the next circus play.

It is not always possible to hire tents, but in a pinch hay covers can be borrowed or perhaps canvas can be dug up from the boy scout troops. A tent flash for a circus play is worth all the money it costs, and most lobbies will lend themselves to some sort of decoration, if nothing more than the paintings.

Do the Best You Can.

Now that the circus season is on it will pay to keep an eye out for the shows and run a circus play, with proper trimmings, a week or ten days before the traveling show comes. The bills will whet the appetite for the tent shows. The elaborate billing of the road show can be made to work for the house, and possibly be made to take the edge off the circus when it comes.

As soon as the bills go up, dig out your own preparations, wire to the exchange to ship the play you have determined upon, and you can get the advantage of several hundred sheets of billing at small cost.

Mr. Koch did things in a big way, but you do not have to work as big. Just do the best you can.

Moving Picture World is sold on newsstands at 15 cents the copy. The subscription price is $3 the year. By subscribing, you save $1.40 on 52 issues—and that's worth while. Do it now!
"Looks Like Fair Weather from Now On,"

Says Carl Laemmle, Discussing Universal

I

n buying out P. A. Powers' interest in the Universal Film Manufacturing Company I have achieved the ambition of my life," announced Carl Laemmle in a recent interview concerning the re-adjustment of Universal holdings when Mr. Powers sold out to Mr. Laemmle and resigned as treasurer of the film company.

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. There is the friendliest feeling between Mr. Powers and myself. The deal was consummated in all friendliness and with, regard for the mutual interests of both of us. Although he no longer is connected with Universal, he has my good will and I have his.

"It has been a hard struggle most of the time, building Universal. We have taken the slowest but the surest method. Our basis has been fair treatment of exhibitors plus fair treatment of competitors. It looks like fair weather for Universal from now on. In the past year there has been a striking improvement in the quality of Universal pictures. Our latest success, 'The Virgin of Stamboul,' is proving itself one of the most popular pictures of the year. And it is only the beginning of a succession of master productions, many of which already are completed, which we will release in the near future.

Five Jewel Pictures Ready.

"The Devil's Pass Key," Erich von Stroheim's latest Jewel production makes you think you're set right down in Paris, so realistic is the Parisian atmosphere. We have five of these big pictures ready now, including 'The Virgin of Stamboul' and 'The Devil's Pass Key.' The others are 'Ambition,' with Dorothy Phillips, 'The Breath of the Gods,' with Tsuru Aoki, and 'The Beach Comber,' with Elmo Lincoln.

For its special pictures, to be released approximately every week, beginning next July, Universal has selected six popular stars, each of whom will make a series of eight pictures during the ensuing year. This plan will assure exhibitors a steady output of excellent pictures starring players of first rate ability and prestige.

"Our five great 1920 serials are taking life now. 'The Lion Man,' 'Elmo the Fearless,' 'Unset Roaring,' 'The Vanishing Dagger' and 'The Dragon's Net,' taken either individually or together, form a distinct stride in the chaptered photodrama. Two of them are the results of foreign expeditions, one to Europe and the other to Asia to obtain the proper settings.

"Universal is beating new paths in other directions. Two exploring expeditions now are in the heart of Africa, and Borneo, getting pictures of native life, of the scenic wonders and of the strange animals of those two 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 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."

Archinbaud Signed on Long Contract by Myron Selznick

GERoge ARCHINBAUD, 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 Elaine Hammerstein's latest Selznick picture, "The Shadow of Rosalie Byrnes." This production, made under the direction of Archinbaud, according to report, has been a point of the biggest critical and financial success of Hammerstein has had.

Although Mr. Archinbaud has not yet reached his thirtieth birthday, he is credited with a career that many an older director might be proud to boast.

National Picture Theatres Appoints Directors Acting for 1,200 Exhibitors

THE National Picture Theatres, Inc., is to be an absolutely self-governing organization and the directors for the organization, who represent more than 1,200 leading exhibitors have been appointed, according to an announcement made by President Lewis J. Selznick.

The appointments were announced just previous to the Selznick convention held recently in New York City and the names of the directors are made public this week for the first time. 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 now self-evident 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, Aaron Jones, of Jones, Linick & Schaefer; Harry Lubliner, of Lubliner & Trintz, of Chicago; Jules Maustbaum, of the Stanley Booking Company, of Philadelphia; Tom Saxe, Milwaukee; Harry Bernstein, Richmond, Va.; W. H. Cling, Los Angeles; Harry Crandall, Washington, D. C.; Fred Dolle, Louisville; George Giles, Boston; John P. Harris, Pittsburgh; Ike Libson, Cincinnati; Charles Olson, Indianapolis; H. M. F. Pasamezoglu, St. Louis; E. S. Rebner, Youngstown, Ohio; Ross B. Rogers, Wichita Falls, Texas; George Simpson, Rochester, and Jake Wells, Richmond, Va.

The organization is now in complete control of the exhibitors and three of the members have been appointed to frame the bylaws.

In speaking of this action Mr. Selznick said: "I believe it essential to the best interests of National Picture Theatres, Inc., that all the important matters of policy shall be decided by exhibitor directors, and as the bylaws are among the most important factors of our success, I want to carry out the principle of self-government to the limit."

Good Business Reported for Kremer Show.

New York Independent Masterfils reports the booking of four short-length Chaplin reissues by the B. S. Moss and also the Proctor circuits in New York; also that "A Bite of the Apple," presented with the Carmen Beauties Revue, has broken house records in Perth Amboy and Newark.

This latter attraction is booked for Elmira, which will be followed by a week's engagement at the Empire Theatre, Buffalo. So far this production has played Kingston, Tarrytown, White Plains, Penns Grove, Perth Amboy and Newark.

Bessie Love Looks in the Heart of a Flower and Says: "I See Myself as a Poor Girl in the End."

And no more than she speaks the dream comes true in "The Midlanders," an Andrew J. Callaghan production, which has been adapted from the well-known novel.
 Bernstein Given Reception at Universal Studio in Honor of His Return to the Firm

I SADORE BERNSTEIN, the first general manager of Universal City, and who directed the building of the mammoth film plant in that city, returned to the scene of his former activities, after an absence of several years, as manager of productions.

In celebration of Bernstein's return, a reception and dance was given at the studio and in the receiving line were a number of the stars of Universal productions, including Priscilla Dean, Edith Roberts, Frank Alayo, Anne Cornwall, Edith Seevers, Lee Moran, Marie Walcamp, Eddy Polo, Harry Carey and several of the leading directors, among them Henry McRae, Tod Browning, Lynn Reynolds, Jack Ford and Reeves Eason.

A negro jazz band furnished snappy music for dancing on the new north stage. Four big ball room sets had been prepared for the occasion and the studio was strung with colored lanterns. More than a thousand guests, among them many of the stars who were appearing in Universal productions under Mr. Bernstein's former administration at U City, attended the reception.

Mr. Bernstein is production manager.

Thompson Returns from Trip.

Louis W. Thompson, president of the Special Pictures Corporation, has returned to Los Angeles after a four weeks trip to Chicago, Pittsburg, Cleveland and New York. While in the latter city Mr. Thompson started camera expeditions to different parts of the world to secure scenic subjects for his productions that will be colored and presented with the Artcolor weekly release. E. L. Silcocks, special traveling representative of the company, has just established Branch in New Orleans with Al Durning as manager. The Pearce Film Corporation of that city will also handle the Comedypart Productions.

Will Make Comedies in France.

Walter W. Bell, cameraman with the Buddy Post comedy company at the National studios in Hollywood, will sail for France about June 1 to film American comedies in a continental setting near Paris. Bell will also be prepared to supply inserts and scencics photographed in Europe to American producers.

Invents Enlarging Camera.

Two inventions of importance to the motion picture industry have been developed in the research laboratories of the National Film Corporation recently. Lenwood Abbott, the resident of the National laboratory, has perfected an enlarging camera which will make a clear cut print from motion pictures negative, making it possible to reproduce pictures for publicity purposes without the use of a Graflex camera.

The second invention is a tubular ray filter to be attached to the lens of a stop-motion camera with a vertical focus. This filter, which is the work of William Paley, is built on the principle of the Maxim silencer, thin blades inside the tube absorbing the necessary light. Both inventions have been registered at the Patent Office.

Two Weddings in Filmland.

Josephine Hill, leading woman in Metro features, and Jack Perrin, Universal serial star, were married recently. The two film players met several months ago when both were working at Metro. Mrs. Perrin will not retire from the screen, and a new home will soon be built in Hollywood for the couple.

Hope Loring, of the scenario department at Universal City, was married a few days ago to Louis R. Lighton, son of the author of the Billy Fortune stories, and himself a writer for the magazines. Miss Loring and Mr. Lighton will shortly visit U City to arrange for putting one of his stories on the screen.

Eclypse Company Starts.

The Eclypse Film Company is a new producing company that has just started work at the David Horsley studio, and will produce a series of two-reel comedies, using the same cast and characters in each picture.

Wycliffe A. Hill is the author of the series and will supervise production. Tom Gibson will direct. Dan Crimmons, of the vaudeville team of Crimmons and Gore, will head the cast, and other principal players will be Hattie Wade Mack, Lottie McPherson, Allan Cuthbert and Helen Carpenter. The series will be called "The Problems of the Potts Family."

Willat Productions at Work.

The Willat Productions, recently incorporated with C. H. Willat, former director of Famous Players-Lasky, as president and general manager, and Irving Willat in charge of productions as director, are at work on their first feature at the National studios in Los Angeles. The Willat producions are to make a series of adaptations of well known books for release through the Famous Players-Lasky organization. The first film by the new company will be ready for release about June 15.

Jack Wheeler Comes Back.

L. C. Wheeler, known to the picture industry as Jack Wheeler, and remembered as the editor of the Selig-Tribune News Weekly, and for other intensive film activities in and around Chicago, has returned to the pictures as treasurer of the Kosmiik Films, Inc. Mr. Wheeler is in Los Angeles to personally supervise the filming of "The Hope Diamond Mystery" being made under the direction of Stuart Paton.

Kosmiik Producing Film.

The Kosmiik Films, Inc., of Chicago, composed of George Kleine, president; John Larsen, vice-president; L. C. Wheeler, treasurer, and B. C. Hardcastle, secretary, has one a studio on the west coast for the production of a serial entitled, "The Hope Diamond Mystery."

The serial is directed by Stuart Paton with Grace Darmond and George Chesebro at the head of a cast which includes William Marion, Boris Karloff, Carmen Phillips, William Puckley, Captain Clayton, Ethel Shannon and My Yohe.

Salisbury to Start Production.

Monroe Salisbury, recent Universal star, has completed the organization of his company, which will be known as the Monroe Salisbury Players, and will begin on his first picture within a short time at the Brunton studio.

Clermont Enters Production Field.

Clermont Photoplays Corporation, with a capital of $300,000 is the newest company to enter the field of motion picture production in California. The new company has begun work at Bernstein studio on Boyle Heights, with the first unit, Lloyd Carleton Productions, directed by Lloyd B. Carleton. Six more producing units are being added and a studio will be built sometime in the future. Stories with all star casts will be produced by calminal N. Clermont is president of the new concern, and Lloyd B. Carleton, supervising director.

Only a Scratch.

Edna Purviance, who took part in an automobile accident a few weeks ago, was wild that she received only a scratch on her face to her car, but was a mere scratch on her nose, which is now entirely healed and will not mar her "so-called beauty" (her own words) nor keep her out of pictures.

Thomas Persse Dies.

Thomas Henry Persse, a member of the local film colony and member of the Association of Los Angeles, and an opera singer for years, died at a Santa Monica Hospital on April 20, at the age of 57 years. He leaves a widow, four sisters, three brothers and his mother, all living in Canada.

Casino Converted into Cinema.

The Casino at Redondo Beach has been leased by George Cleveland and C. Gordon Parkhurst of Venice, and will be made into a motion picture theatre. Cleveland and Parkhurst are planning to open a large picture theatre in Venice, and expect to arrange for a third theatre in Santa Monica soon.

Sig Schlager Breezes In.

Sig Schlager, erstwhile publicity director of the J. Parker Read productions, but now special travelling representative for Read, has just come in from a trip to New York, Chicago, Boston, Kansas City and other ports, where he boosted the productions of Louise Glaum and of Hobart Bosworth.

Historical Film Producing.

Four months behind schedule because of reorganization and rearrangement of plans, the cameras of the Historical Film Corporation of America, the company organized to film the Bible, began to purr this week. April 12, and the first unit of The Pageant of the Bible is now on its way to the screen.
Among Busy Exchangers

Buffalo

C. A. Taylor With Pioneer.

C. A. Taylor, who recently resigned as manager of the Old York Theatre, has been succeeded by J. E. Kimberley from the Republic exchange, has become general manager of National Pictures for the Pittsburgh office, and salesman, has entered business for himself. Mr. Barnett will also have charge of booking, relieving Al Botham, who will be supervisor of shipping, a new department being developed to take care of the increased business. H. C. Walliner, former Goldwyn salesman is now with Select. He will handle short subjects and specials in the Buffalo territory.

Candy Fox Book Keeper.

George Canty, who has been in the poster department at the local Fox office, is now a book keeper of the same exchange. George is the son of Sergeant Tim Canty, of Police Station No. 14. Clayton Sheehan, district manager for Fox, has been touring all over the country in the interest of the big sales drive, stopped off in town a few days recently and then went to New York. He is expected in Buffalo soon.

Breaks All Records.

Allan S. Moritz, Famous Players-Lasky manager, is in Buffalo to-day for the grand opening of "Why Change Your Wife," which he claims to be the greatest comedy on record. Mr. Moritz has just closed a contract for the showing of "Auction of Souls" at the Empire Theatre in conjunction with the personal appearance of Aurora Mardiganian, the star of the picture, for a period of a month, the climax of work, because of the fact that the film has been shown in almost every other house in Buffalo.

Lute, Jim Anderson is working on some unusual exploitation methods to put the film over like a shell from a Big Bertha to the western New York houses that have closed for the first National feature are Richardson, Oswego and the Bertis Grande, Auburn. Miss Mardiganian will appear at both houses in person.

Buffalo Exchange Notes.

H. E. Wilkinson, Realart manager, toured the state the week of April 19. The new Alexandra exchange is being equipped by Smith.

Dave Carrol, first production, "Miss Hobbs." Jack Kelly, Robertson-Cole publicity man, is busy with a preliminary campaign on the local appearance of Carpenter in the Broadway Auditorium with a cast out over several good stories on the local sports pages. Henry W. Kahn, manager of the Metro office, was on his rounds these days getting his new headquarters in the Warner Building ready for occupancy on May 1.

Attractions April 26-May 1

Chicago

Randolph: "Way Change Your Wife?"
Playhouse: "The Woman Given."
Ziegfeld: "Barber of Seville and Stamboul."
Alcazar: "Alias Jimmy Valentine" and "Treasure Island."
Bostic: "The Toll Gate"
Rose: "The Heart of a Child" and "The Orphan.
Casino: "Locked Lips."
Bandbox: "The Adventurers."
Riveria: "The Turning Point."
State-Lake: "The Shadow of Rosalio Byrnes."

Bijou Dream: "In Search of a Sinner."

Philadelphia

Fairmount: "The Dream Theater."
Stanley: "Huckleberry Finn."
Palace: "The Toll Gate."
Arvada: "His Wife's Money."
Capitol: "A Million to Pay."
Locust: "They Art the Man." IMP: "The Keen.
Market Street: "The Luck of the Irish.
Allegheny: "In Old Kentucky."

San Francisco

California: "The Broken Melody."
Portola: "Silk Hosiery and Calliose Wife."
Imperial: "Blackly and My Rose."
Mount: "The Adventurer."
Baltio: "Tower of Ivory."
Tivoli: "Just a Wife."
Uniso: "Deky and My Hyde."
Sun: "Eve in Exile."

Toronto

Grand Theatre: "The Right to Happiness."
Strand: "The Amateur Wife."
Allen: "The Virgin of Stamboul."
Regent: "The Fighting Shepherdess."
Loew's: "The Three Faces of Eve."
Hippodrome: "The Right to Lie."

Los Angeles

California: "The Silver Horde."
Graham: "The Amateur Wife."
Graham's: "The Soul of Rafael."
(first week).
Kleine: "The Idle Dancer."
Miller's: "Jiggs in Society and 'The Valley of Tomorrow.'"
Symphony: "Desert Love."
Tally's: "Women Men Forget."
Garrett: "The Inferior Sex."
Victory: "The Desder Sex."
Clune's: "Blind Youth."
Superba: "The Virgin of Stamboul."

Boston

Park: "Treasure Island."
Modern and Beantown: "The Desider Sex."
Tremont Temple: "In Old Kentucky."
Gordon's: "The Idol Dancer."
Boston: "Captain Swift."

Washington

Garden: "Why Change Your Wife?" Fourth week.
Columbus: First half: "A Fool and His Money;" last half, "The Very Idea."
Metro: "The Sporting Duchess."
Strand: "The Turning Point."
Palace: "The Woman Game."
Klaw & 'Le: "The Woman Gives."

Washington, D. C.

Renovating Meeker's Theatre.

Tom O'Donnell, who recently secured control of the Meeker's Theatre in Southwest, from Harry M. Crandall, is materially improving that house. He has closed his Navy Theatre on the same street, and has sub-rented it to the Piggly Wiggly Stores. He is spending several dollars in this work. He has cut down the forty foot stage at the front of the theatre and has put in 160 seats. The interior is being redecorated, and the innumerable small lights are being taken out to be supplanted by a more modern rod lighting system. Also a large organ is being installed by the American Photoplayer Company.

Harris Closes the Zenith.

John Harris, who has been operating the Zenith Theatre, on Eighth street near G street, southwest, has closed the house and turned the property over to a chain store concern. Mr. Harris is the recent candidate for the Senate, disposing of his interests in that house some time ago. Tom O'Donnell.

Improving Victoria.

Miss Sadie Cohen, who operates the Victoria Theatre in Southwest Washington, is contemplating materially improving that house. It is one of the smallest and oldest theatres in the city, and enjoys a loyal patronage. It is probable that she will tear out one of the side walls and widen the property and extend the rear wall and lengthen the building.

Pittsburgh

Nally to Build $100,000 Theatre.

F. J. Nally, of the Lyric Amusement Company, operating the Antioch, Carnegie, Pa., has purchased a lot 69 by 196 feet at the corner of East Main and Mary streets, that town, in which will be erected a modern big toplay theatre, to cost in the neighborhood of $100,000. Ground will be broken May 1, and the intention is to have the building completed by the first of September.

Buys New Alpine Theatre.

The McCarty Interests bought the New Alpine Theatre, Puxxutawney, from Jim Carney. Mr. Carney owned the theatre for the last several weeks, and the house has been managed by the operator, Mr. McCarty controls the Jefferson and Asiatic and the New Alpine, which makes the total of Puxxutawney's amusement houses.

Purchases Arcade Property.

The Scottsdale Amusement Company, which operates the Arcade Theatre, has, has purchased the property on which the Arcade stands. The consideration, it is understood, was $15,000. An imposing theatre devoted exclusively to the exhibition of motion pictures will be erected in the near future.

Detroit

The Vitagraph Exchange Territory.

Vitagraph exchange, Detroit, will serve the counties of Van Buren, Berrien, Cass, Kalamazoo and St. Joseph effective May 2. In the past the counties have been served from the Chicago exchange. It means that the Detroit office will serve exhibitors in the entire lower peninsula of Michigan.

Popular Booker Becomes Bride.

Glenn Usher, Booker for nearly three years at the Vitagraph Exchange, Detroit, has resigned and on April 17 she became a bride. Mr. Usher was the recipient of several presents from employees and exhibitors. Her successor is Sarah Kowloa—another charming young lady who is becoming very popular with Michigan exhibitors.

Dow Thompson's New Responsibilities.

Mr. Dow Thompson, manager of the Michigan Theatre in Detroit, has taken charge of the new Linwood-La Salle Theatre in Detroit, which opens this month. It is one of the finest houses in Detroit, seating nearly 1,500.
in Big Distributing Centers

Pittsburgh

Pathe Changes Managers

Miles Gibbons, manager of the Pittsburgh Pathe branch, has been promoted to the New York home office, in the capacity of short subject sales manager.

F. C. Bonistall has been selected as successor to Mr. Gibbons, and has been acting manager of the Pittsburgh office, since April 19. Mr. Bonistall was formerly sales manager of Pathe here, also manager of Paramount in Pittsburgh and for the past few months has been in charge of the National Pictures, a Selznick enterprise. “Bonnie” says it’s just like going home to get back at the Pathe exchange.

GIVE GIBBONS A “SEND-OFF.”

On Tuesday preceding his departure for New York, Mr. Gibbons was tendered a fond farewell party by the members of the Pittsburgh F. L. M. Club, when he was presented with a beautiful sterling silver card case, suitably engraved. The presentation speech was made by President L. P. Levison and Mr. Gibbons accepted the gift in a few well-chosen words.

Screen Actor Now Salesman

Paul C. Sahner, a former screen actor for the Kalem and later with Vitagraph, has deserted the ranks of the producers and has entered the selling end of the game, owing to eye trouble. He has affiliated himself with the Simlee exchange, Pittsburgh.

Becomes Theatre Publisher

J. Howard Lichtenstein, manager of exploitation and publicity for the Select-Selznick Exchange, in this territory for that organization April 24 to become manager of productions and exploitation for the Cameraphone Theatre, East Liberty, Pittsburgh.

During Mr. Lichtenstein’s stay in this city, he has built up a following of successful and original exploitation ideas, and his prelude presentations at the Cameraphone Theatre in connection with various Selznick productions, have called forth the greatest kind of praise and comment, for the originality and cleverness displayed.

In addition to Mr. Lichtenstein’s work at the Cameraphone, he also plans to handle the advertising and publicity for a number of theatres in this territory.

Pittsburgh Film Items

Clyde Book, of McDonald, has been engaged by Manager Moore, of the United Artists, to do the Rube stunt in connection with the boosting of the “Down on the Farm” picture. A Rube orchestra will also be a feature of the exploitation to be worked with this picture.

Gauding with Comedy Art

Harold Gauding, formerly of Universal and Robertson-Cole, is now on the road for Comedy-Film in this territory.

M. M. Copeland, formerly with the Gulf Redlining Co., has joined the sales force of the Pittsburgh branch of the United Theatre Equipment Corporation.

Seattle

Reizer in Seattle

George Reizer, owner of several theatres in Raymond and South Bond, was in Seattle this week completing his line-up of bookings for his fine new Tokay Theatre at Raymond. He also ordered a $16,000 organ while on this trip. The Tokay will be the finest small-town theatre in the Pacific Northwest when it is completed some time next month.

United Artists Open New Office

One of the handsomest and most efficiently arranged film offices on the Pacific Coast was opened this week, when Charles W. Harden, Seattle manager of United Artists, moved his force into the new building just completed for them on Film Row at 1913 Third Avenue. The woodwork is all mahogany finish, and the individual offices are enclosed with partitions of glass in small square panes. The manager’s office is enclosed to the ceiling, while the boiler office, just back of it, is enclosed part way up. The space opposite Mr. Harden’s private office is used as a reception room, while just back of it the bookkeeper has a separate office partitioned off part way up. The general office extends across the entire width of the building just back of the bookkeeper’s offices.

Aronson for San Francisco

J. A. Keerpel, who was appointed to succeed A. S. Aronson as Western division manager of Goldwyn, now that plans to have Mr. Aronson open Goldwyn offices in Australia have been abandoned, will take the position of special representative of the home office in San Francisco, with the territory including northern California, Oregon, Idaho, Washington, and Alaska, under his supervision. Mr. Keerpel will leave for New York to confer with heads of the organization next month.

San Francisco

Select Moving and Consolidating

The San Francisco branch of the Select Pictures Corporation will be moved shortly to 106 Golden Gate Avenue, where it will be consolidated with that of the Republic Distributing Corporation. One office force will attend to the work of the two organizations, but each will have its separate manager. E. C. Mix, manager of the Republic, has returned from a trip to New York and has inaugurated the work of combining the exchanges.

Metro Official Visits San Francisco

J. Robert Rubin, secretary of the Metro Pictures Corporation, was a recent visitor here, accompanied by his wife and son. A stop was made at Del Monte on the way from Los Angeles, the trip to the Coast being in the nature of a vacation. Mr. Rubin has since left for New York.

Hundred Per Cent Record

Jack Frazier, who travels out of the San Francisco office of Universal, has returned from a five weeks’ trip through Northern California and Nevada, which comprised his territory, and succeeded in closing contracts in every town he visited, making his best selling trip. Exhibitors in Nevada are doing a good business and improvements are being made in many houses there.

Exchange Managers Go to New York

Ben Simpson, manager of the San Francisco office of Realart, expects to leave for New York to attend a conference of branch managers about May 18. Mr. Pelouze, manager for Pathe at San Francisco, will also leave shortly for New York.

District Manager Locates at Golden Gate

C. S. Edwards, Jr., West Coast supervisor for Hallmark, arrived here recently and has decided to make San Francisco his headquarters, the local exchange being at 86 Golden Gate Avenue. At one time he was connected with the Pathe Exchange.

Down Film Harness Again

Joe Dietz, formerly in the film exchange business, but who has been connected with a talking machine company during the past year, has returned to his former love and is now connected with the San Francisco branch of the Special Pictures Corporation as general salesman.

"Gosh, Miss Tell, But Ain't This Pitcher Business Tryin' on Yer Nerves and Jools?"

A little interview between Olive Tell and ourselves as we see her in the above startling scenes from her new production, “A Woman’s Business.”
Live News from Everywhere

Seattle Shots

Attractions Week of April 25.

Coliseum: "The Adventurer."

Clement: "The Silver Horde."

Colony: "Tartan Salome."

Liberty: "Easy to Get."

Strand: "Everywoman."

Open Exchange in Shanghai.

R. OBISON and Walker Company, Ltd., of Seattle, who have been exporting film to Java and the other Dutch East Indies for the past three years, have opened an exchange of their own in Shanghai, which is under the personal supervision of P. Marion Sanderson. Next fall they plan to open another in Manila. They will handle twelve big feature pictures per year, as well as used service. They will also act as agents for accessories and the latter will make its home in handling purely theatrical pictures, they will also handle commercial films.

A. W. Walker, secretary and treasurer of the company, has just returned to Seattle from a trip to Shanghai, Manila and Java. He declares the demand for American films to be growing at a great rate, and he adds that their importation is being encouraged by the authorities, who recognize them as the most effective means of educating the natives.

The new management of the Strand Theatre, Seattle, which is a company composed of A. Shemansky, Al Rosenberg and Jenzen and Von Herberg, has inaugurated a new policy. It began the week of April 18 with "Everywoman." The policy is to show only super-productions at advanced prices, ranging from 15 cents to 75 cents. The bookings of these big pictures will be made so that they can run indefinitely.

Buffalo Briefs

Attractions, Week April 25.


Lyric: "Right to Lie."

Big Olean Theatre Deal.

A deal of unusual interest in Western New York film circles was put over on Tuesday, April 21, when the Olean Theatre Company, owned by James H. Havens to Nicholas Dipson, of Batavia, and Marcus James, of Buffalo. While the purchase price has not been made public, it is understood that it is close to $100,000.

The new proprietors will take possession June 1. Mr. Dipson will make improvements on the Olean, and will take over active management of the theatre. The Havens theatre for the past several years has been managed by Fred Bittner. Mr. Dipson and his associates also operate the Family and Grand theatres in Batavia, N. Y.

Under the new management the Havens will run continuous performances from 9:30 to 11 p. m. This will prove a departure for a town the size of Olean, but it is believed that the policy will be a success. The new owners of the Havens have also secured a lease on an Olean garage, now operated by C. T. Nickum, and will shortly assume the management of this Olean film house.

Pretty Alice Calhoun

Playing in Vitagraph's "The Sea Rider."

Dominion of Canada

PERCY DAWSON, of Toronto, an outstanding authority on Canadian pictures, who has been appointed superintendent of the repair department of the Famous-Lasky, Toronto, Montreal and Winnipeg. Mr. Dawson is one of the pioneer members of Moving Operators' Local 173, Toronto. The Perkins company now employs four members of this union, who are department specialists. For many years the Perkins people are distributors of Powers and Simplex projectors and many other lines of equipment.

Changer "Hawthorne" Title

"Hawthorne the Adventurer," is the title that has been adopted for the Famous-Lasky release, "Hawthorne of the U. S. A.," for the presentation of the feature in Canada. The feature has also been retitled so that the hero reveals himself as a British subject and a native of Canada. It is understood that the retitled picture will be released in England and Australia as well as Canada.

Association Asks Support.

President J. C. Brady, of the Canadian Exhibitors' Interchange, which is located on Richmond street East, Toronto, has issued a personal appeal for support of the movement to stop the exchange for the company, which is a subsidiary organization of the Moving Picture Exhibitors' International. The appeal is being sent to theatre owners, exhibitors and film exchanges in the provinces, and there are now more than one hundred and twenty-five independent exhibitors who are stockholders.

In his letter, which has just been sent to all exhibitors in the Dominion, Mr. Brady appeals to the independent men to "protect their investment," because of the fact that exchange was organized seven months ago by a group of the association's members as a protection for themselves and other independent exhibitors in Canada, he states, and there are now more than one hundred and twenty-five independent exhibitors who are stockholders.

"Excuse My Dust" in Toronto

A project to build a big garage on the site of the Empire Theatre, Pearl and Niagara streets, was discussed at a dinner in the Ellicott Club on April 13. The plans call for a $1,000,000 garage. The Empire, which is the old Garden burlesque house and prior to that, the old Grand vaudeville theatre, recently changed its program to week run picture bills.

British Columbia Taxing Theatre

The British Columbia Legislature is apparently running wild with proposals for legislation that affects the moving picture business throughout the Province. Three tax laws that have been adopted in other provinces, have been juggling with the measure that is intended to impose a tax on theatres that is equal to twenty percent of the gross receipts, the assessment to be paid by the exhibitors or by patrons in the form of a ticket tax.

Legislating Educational Films.

Still under a law that is making the jumps in the British Columbia Legislature is a measure providing that at least one "educational reel" must be screened at every performance in a moving picture theatre in the Province. No show can be held at all unless one picture is an educational, according to the proposed legislation.

"Rick Rack" to Legislation.

Announcement has been made that the Film Managers Protective Association of British Columbia has important conferences with a view to withdrawing moving picture exchanges from British Columbia in case the above laws are definitely adopted and enforced. It has been claimed that many companies have operated at a loss in British Columbia, and that the comparatively few theatres in the Province and it is suggested that the new conditions will only serve to make matters worse.
THE MOVING PICTURE WORLD

May 8, 1920

Hoosier Happenings

Attractions Week of April 25.

Winn Now a Manager.

ACTIVE management of the Grand Theatre, Indianapolis, Ind., is now vested in Raymond W. Winn, formerly a salesman in Indiana for the Select Pictures Corporation. Winn moved his family from Indianapolis, where he resided, and has taken active charge of the theatre. The New York office of the company is under the management of L. H. O'Donnell, one of the principal owners. It is understood that Mr. O'Donnell's numerous other business interests prevented him from continuing as active manager of the theatre.

Mystic Theatre Sold.

The Mystic Theatre at Rushville, Ind., was sold by R. D. Sampson to Marshall Eakin, of Chicago, who claimed that he wanted a larger theatre, and as there was no chance to expand in Rushville, he decided to sell the Mystic and buy a bigger theatre elsewhere. Eakin, Sampson said, bought the theatre because he believed it was locate in a city where Sunday shows are not permitted.

New Corporation Formed.

Articles of incorporation have been filed with the Secretary of State for the American United Exhibitors' Productions Corporation with a capitalization of $1,000,000. None of the directors, listed as Sherman Williams, Mason, John D. Hope, Robert H. McCloskey, Frank Fitzgibbons and G. L. Pugh, are Indianapolis men, so far as could be learned. Indianapolis moving picture men said they understand the new company will conduct a booking agency for exhibitors who were stockholders and producers of a proposed motion picture circuit.

Florida Flora

"Isle of Destiny" Put Into Work.

EMBARRS of the Character Film Company have arrived from New York to star in the new picture, "The Isle of Destiny," which is being filmed on the estate of Paul Gilmore, who will star in the play. The co-star will be Hazel Hudson and the director is Tamar Lane.

Upon the completion of "The Isle of Destiny," it is planned to make several other moving pictures here. The Gilmore estate, which is located on Anna Maria Key, a few miles south of Tampa, is a splendid location for a movie palace, the island abounds in all kinds of tropical jungle and other good scenery.

Plans for Permanent Work.

It is the plan of Mr. Gilmore, who formerly appeared on the legitimate stage as star of many plays, to make his estate a permanent movie city, and accordingly a large force of carpenters and mechanics is at work. Other moving picture companies will be invited to make use of it and Mr. Gilmore believes that it will eventually become an important point for the production of pictures.

Upon their arrival at Bradenton, the county seat of Manatee County, in which the Gilmore property is situated, Mr. Gilmore, Mr. Lane and Albert W. Plummer of the company were met by the mayor and board of trade and tendered a reception and banquet. The people of that section welcome the new industry which will bring great things to them. As the Gilmore property is only a short distance from Tampa, all street and city scenes will be filmed in that city, where a number of companies already are at work.

Bioscope Building Tampa Studio.

The Bioscope Company is finishing its second comedy, which will be slightly different in character from the first, and plans to show it at a good city in each week indefinitely. Rapid progress is being made in the construction of its studios and other buildings on a large tract north of the city.

This tract is located midway between St Petersburg and St. Petersburg, and close to the Hillsborough River, affording splendid settings, especially for bathing girl and other aquatic scenes. In addition to having use of many professional players the company is drawing extensively on local talent.

To Get Scenarios for Advertising.

The Volvan Film Company, a new concern which will manufacture advertising films, has started competition for the best scenarios produced by any resident of Tampa, not a professional scenario writer, which may be used by the film company in the advertising of men's furnishings, music stores, restaurants, shoe repair shops and sporting goods.

Des Moines Doings

Attractions Week of April 25.

J. L. Adams, of the Adams Theatre Company, Des Moines, has announced the purchase of the lease on the Des Moines Empress from Elbert and Getchell, effective June 1. The house was built in 1913, and has been operated as a four-day vaudeville house ever since. It is the largest theatre in Des Moines, with a 1,000 capacity.

The Adams Circuit now includes twenty-three theatres, all pictures but the Empress. The Empress will run vaudeville and pictures for the present at least.

Unique to Be Remodeled.

Elbert and Getchell have announced that they will remodel the Unique, commencing May 15, and will convert it into a big time movie house, playing first-run films. The house is on Locust street, directly opposite A. H. Blank's Garden, in the heart of the amusement district.

Elbert and Getchell have made the Unique pay, with its present location and short films at the lowest prices in the city.

Gives Free Show for Kiddies.

Manager Ray Barnett of the Casino gave the kids of the town a free showing of "The Lost City" at 9 a.m. last Saturday. The house was packed.

Who Said That Music Had Charms?—Not Trying to Argue—Just Going to Say They Were Right.

Carpentier, French heavyweight champion, and Faile Elmes in Robertson-Cole's American society drama starring the French boxer.

Cincinnati Chatter

Attractions Week April 25.

Buschman-Bayne at Luncheon.

FRANCIS X. BUSCHMAN and Beverly Bayne, who have been appearing personally at the Grand Opera House in "The Master Thief," were the guests of honor at a luncheon given recently by the Exchange Club at the Burnet House. Mr. Buschman entertained the club members with an address on moving picture subjects, with especial reference to their influence among the inhabitants of almost the entire world. Judge Charles W. Hoffman, of the Juvenile Court, also spoke on the care of children, and stressed the influence of the pictures on the child mind.

Boulevard Theatre Company incorporates.

The Boulevard Theatre Company, Cincinnati, was incorporated April 22 with a capitalization of $25,000 by C. J. Broughton, L. H. Fischer, C. G. Neff, M. L. Buckwalter and S. A. Headley. This is the company which will operate the former Standard Theatre, which has been remodeled for a picture house and has been running for several weeks under the name of the Boulevard.

Libson Trying for Grand Opera House.

J. Libson, of the I. Libson Amusement Company, which operates the Walnut, Strand, Family, Bijou, Star and other houses in Cincinnati, as well as several theatres in other cities and towns in this vicinity, is negotiating for a perpetual lease of the Grand Opera House. The lease at present is under the management of John H. Haylin and T. E. Aylward. The present lease has three years to run, but it is stated that Mr. Libson will close the deal he will manage the theatre during the summer season of pictures. Whether it will be used as a regular picture house or as a present for the legitimate, during the winter months, has not been decided.

Thomas F. Hall has been appointed exploitation manager for the Cincinnati exchange of the Robertson-Cole Distributing Corporation.

Harry V. Martin, formerly publicity man for the Goldwyn Picture Corporation, has left that company and accepted a position on the Cincinnati Commercial Tribune.
Baltimore News

Attractions, Week of April 25.


Picture Garden: Sheldon Lewis in “Dr. Jekyll and Mr. Hyde.”

Labor Indorses Moving Pictures. A 8:30 meeting of the Moving Picture Operators’ Union, Local 181, G. Kingston Howard, president of that organization, attended the sixteenth convention of the Maryland State and District of Columbia Federation of Labor, which was held in Boston on Saturday morning, week of April 19. Following an address which was made by John W. Slaton, of Pittsburgh, the delegates, and the two greatest guides of public opinion were the art of motion pictures.

Operators Change Location. The headquarters of the Moving Picture Operators’ Union, Local 181, have been moved from the third floor of the Gayety Theatre Building, to the third floor of 419 East Baltimore Street, the location which was formerly occupied by the Exhibitors’ League of Maryland. The back part has been partitioned off and will be used as the office of the executives of the union.

Protests Theatre Ordnance. A protest against the passage of an ordinance giving permission for a moving picture theatre to be erected at 1630-12-14 Druid Hill Road, was presented by the Rev. James R. L. Diggs, of Trinity Baptist Church. The ordinance is now awaiting the signature of Mayor Breich, and was passed by the City Council of Baltimore on March 8.

Meets Tragic Death. Stating that he emerged for the last ride on his motorcycle which he had just purchased, he died soon after he was taken back home with his father, James S. Brown, 28 years old, an operator at the Fairmount Theatre, was later found by the road beside the machine, by his sister, Mrs. Joseph Southard, of Gittings, Md., on Sunday evening. Africa Park, off of the Long Green Valley Road. He was taken to St. Joseph’s hospital in Baltimore and died on April 26.

Benefit at Parkway. A benefit performance was held at the Parkway Theatre, which is under the management of Howard J. Ferris, for the benefit of one who has just recently been placed in a hospital. April 24, to raise funds for the summer camp of that organization, and it proved very successful. It is planned to hold another benefit performance at the Parkway on Saturday, May 3.

Garden Holds Benefit Show. A benefit performance to raise funds to go toward the enlarging of the Free Hospital by the Tunnel of America, was held at the Garden Theatre, Lexington street at Park Avenue, on Sunday night, April 26. A program of moving pictures was arranged for the occasion by Louis A. Deloff, supervising director of the Whitehead Theatre Enterprises, by whom this house is conducted. Music was furnished for the occasion by the band of Capt. John Logan of the Volunteers made an address.

Tax Rate for Alleghany. The tax rate for Alleghany county has been fixed at $1.43 on each $100 for 1921 by the County Commissioners, who met at Cumberland, Md., recently. This is 25 cents over the old rate.

Elks Reward Good Showmanship. A handsome silver mounted card case has been presented to Joseph Brodie, manager of the Brodie Theatre, by the Baltimore branch of the B. P. O. Elks, as the shows which were furnished by Mr. Bodie for the Sunday evening performances at the Elks Club on West Fayette street during the season were judged to be the best. There were four other exhibitors who contested for the prize and a committee was formed to judge which moving picture shows were the best and Mr. Bodie won.

Cleveland Clippings

Attractions Week of April 25.


Grossman’s Return from Orient. M. and Mrs. Joseph Grossman, of Cleveland, have returned to that city after several months’ tour of the far east. They are well-known exhibitors, having operated the downtown Standard Theatre for years.

They visited Japan, China, Australia, and the Philippines. Joe says it was a rule in some Chinese theatres that patrons would have to take off their shoes when entering the theatres.

Loew Buils Another. Marcus Loew, who now has five theatres in Cleveland, and two building, now will in vade the West Side of the city. A new theatre will be located in the West End at West 11th street and Detroit avenue. This will be the first house to be built by Loew on the west side, which practically is a city in itself. The theatre will contain a seating capacity of 2,500. It will cost between $250,000 and $300,000 and will be designed to present both vaudeville and pictures.

Ground has already been broken and the excavation work will be finished by May 1. The theatre will be opened for opening October 1. Two parcels of real estate, each 100 by 200 feet have been purchased for the building.

“Sex” Stopped by Censors. The Ohio Board of censors has declined to pass the Louise Glaum production, ”Sex,” it was considered objectionable in its present form and are attempting to remix it for presentment to the censors again.

San Francisco Sayings

Frolic Has New Manager. W. ALLISON FREHAN, formerly assistant manager at the Frolic Theatre, San Francisco, has been made manager of that house, succeeding B. A. Goodwin, who has resigned to open a musical comedy show in the Majestic Theatre. Mr. Frehman has been in the business for several years, having been connected with the Frolic for the past year and before that was assistant manager to Leo Weinberger at the Strand.

Exhibitor to Visit East. Emil Kehrlein, Sr., of the Kinema Theatres, Oakland and Fresno, and one of the pioneer exhibitors of California, is arranging to leave for the East at an early date for a stay of several months. The Kinema Theatre interests are planning the erection of several new houses and the trip will be made in connection with these projects.

Diving Contest on Stage. The Sun Theatre, San Francisco, recently offered a novelty in the form of a bathing girl regiment and diving contest in a glass tank having been installed on the stage. Local swimmers and divers took part, including Miss Cunningham, a long distance swimmer. This act was presented in conjunction with the photograph, “The Law of the Sea.”

Orchestra Leader Starts Overall Club. John Wharry Lewis, musical director of the American Theatre, Oakland, recently appeared before his orchestra for the regular period of the attic rehearsal. The idea took at once and other members of the orchestra signed the overall club roster as a protest against the cost of clothing.

Camera Club Holds Annual Meeting. The California Camera Club, with which many picture camera men are affiliated, held its annual meeting in connection with the thirtieth event of this kind. Edward H. Kemp, moving picture expert and distributor of the camera, was present, and as first vice-president, the president being Dr. Edward G. Welsh.

Producing Activities at San Francisco. Mrs. Vincent Whitney, prominent social leader, is lending her assistance to John McHenry, Jr., who has a studio in the suburban city of Oakland, and is interested in industrial and educational subjects will be produced.

The old barkentine Mary Winklemann, upon whose decks Jack London played while a boy, has been fitted up for an expedition out to the Headlands, one of the novels of this author. William T. Mong, a director of the Metro Pictures Corporation, was a recent visitor here, together with David Howard, Edward Selnick and H. C. Cope from the Los Angeles studio.

The University Film Manufacturing Company has a company working at Alum Rock Park, near San Jose, Cal.

Producers Favoring Foreign Markets. C. W. Midsley, of the American Theatre, Oakland, Cal., and one of the best known executives in the motion picture industry, is severely charged that it is very evident that program producers are catering more and more to foreign buyers than ever before and that exhibitors in this country are suffering as a result.

West Coast Trade Briefs. The Red River Lumber Company has purchased the Orpheum Theatre, Susieville, Cal., and will operate it in conjunction with a house at Westwood. J. E. Nelson announces that a new theatre will be erected at Elko, Nev., during the present year.

The Commercial Club of Mina, Nev., is offering moving picture entertainment one night a week.

M. M. Morris and Ildo H. Litchtenstein have filed a statement that they are engaged in business at San Francisco as the Western Poster Company, 247 Golden Gate avenue.

Critics Must Be Good. Priscilla Dean, star, and H. H. Van Loan, author of the "Virgin of Stamboul," made by Universal, reading reviews on the production.

May 8, 1920
TENNY-ONE. Why should the condenser lenses not actually touch each other? (P. 115).


23. How would you measure the focal length of a condenser lens? (P. 103).

24. What is the effect of dirty condenser lenses? (P. 132).

25. Does a lens actually focus at a point? Yes and no, taking all rays received by the lens. If the object, yes, they are all focused to a corresponding pin-point. Taking the ray from the lens as a whole, no, because there would then be no image. Cut page 132 illustrates. All rays received by the lens from points A, B and C of the object are focused at points A, B and C of the image, but the ray, as a whole, does not pass through the size of which will depend on F of combination and relative distance of object and image from lens.

26. What is meant by the "ghost zone" of the condenser beam, and what is its location and shape? (P. 124).

27. What is meant by chromatic aberration? (P. 94 and 98).

28. What is meant by chromatic aberration of the condenser beam, and what is its effect? (P. 123-4).

29. What is meant by spherical aberration? (P. 94).

30. What is the effect of spherical aberration? (P. 122).

Open Letter to President Shay

The writer counts among his personal friends Charles Shay, President L. A. T. S. E. & M. P. M. O. of the U. S. & C. He is glad to do so because he regards Shay as a brilliant man, an able leader of men and pre-eminently the right man in the correct place, but that does NOT mean that we must or do agree with everything friend Shay says. The word advancement by him. We hold that that man has never lived who was always right.

The Letter.

Believing it to be the duty of every decent, independent man, and to criticise policies of men in authority which they believe to be wrong, and calculated to work injury, in a spirit of friendliness but nevertheless critical of the policy we shall speak of, we publish the following open letter to President Shay.

Mr. Charles Shay, President L. A. T. S. E. & M. P. M. O., New York City, N. Y.

My dear Mr. Shay: From several sources I have been brought to our attention that you, as International President, have, with or without the sanction of the main body (we are not certain as to that point), adopted a policy of opposition to the examination and licensing of moving picture projectionists.

We are more than sorry to learn this because we firmly believe such policy to be in error; and, if continued, will, if successful in obtaining the abolition of examinations and licensing, will react to the very grave damage of the profession of projectionists.

Right to Criticise.

We assert our right to publicly criticise this policy, because it is one which immediately concerns every working man of the fourth industry of the North American continent, the moving picture industry. It is not a question of any stretch of imagination, be confined in its effects to the I. A. and the exhibitor. It goes to the very foundations of the direct employment of at least a hundred and a half millions of people. For without high class competency in the projectionist result upon the screen will inevitably suffer, hundreds of thousands of tons of our fast diminishing fuel supplies being destroyed, thousands of dollars will be wasted yearly in unnecessary damage to projection and sound equipment due to poor viewing conditions, one of the very most precious gifts the Creator has given to man, will be placed under unnecessary strain and permanently weakened. We shall not consume space arguing that these things are true because we believe you very well know that all these things will, or may follow in the wake of incompetency in the moving picture profession.

This thing hinges on what would be the effect of an elimination of projectionist examinations. Opposition to license is based upon the fact that to now there have been very few competent, honest examinations. On the further fact that your own men have, at a very meager examination, with largely "renewal" fee, and on the possibility of an incompetent examination being as bad, or even worse than no examination at all, to which, by the way, we object to a large number of men of having to accumulate a lot of license cards, which cost considerable and are of questionable value.

Shays' Position Wrong.

First, my dear Mr. Shay, having granted the justice of the charge that a very large percentage of examinations are such largely because of the very few and cheap examinations, we are in the position that there is a respectable percentage of them which are dishonest, unscrupulous and unfair, for which we demand, and are entitled to receive, a full and complete account of what examination is carried on, or that they will discontinue such practice.

Endangering His Own Home.

We happen to know that you have a home of your own. Presumably in that home in plumbing and electric wiring. We have it from very good authorities that the examination and licensing of plumbers and electricians is absolutely necessary to protect the thousands of people living there from injury. And that the license examinations imposed upon plumbers and electricians considerable financial cost.

Would you, President Shay, be willing to have the welfare of the moving picture industry itself rest to a considerable extent upon your colleagues of the profession. On the contrary, Shay! The health of your family, or to run the risk of destroying YOUR home by fire? Answer me that, brother Shay!

A Pertinent Question.

And if your answer is no, as I think it must be, then answer that same answer to the profession of projectionists. Whether you admit it or not, the eye of future generations is dependent upon your degree, upon what is being done in moving picture theatres today. Not only is that true, but the welfare of the moving picture industry itself rests to a considerable extent upon your colleagues of the profession. On the contrary, Shay! The health of your family, or to run the risk of destroying YOUR home by fire? Answer me that, brother Shay!

I can prove you in error, too, by the local unions of British Columbia, where that examination is held; and I believe that the men of those locals have been measured for exactly what you examiners have been obliged to fit themselves to pass.

Your objections to the many farcical examinations will be weak and inexcusable, but we shall most emphatically do NOT agree with abolishing all license and examination merely because most of them are bad. Let us rather work, as we of this department are working, to secure better examinations. It can be done, and will be done, though the process admittedly will be slow.

We trust you will pardon this open letter. We believe the entire fraternity should read it and weigh its arguments, and we believe you are big enough and fair enough to give it that careful, honest, unbiased consideration which the importance of the matter to the industry and to the public demands. We also have faith to believe that Mr. Shay and you and your colleagues of the International office will agree that the entire industry is just as deeply concerned in this matter as Shay himself. It is obvious that its claims should and must be considered by all fair-minded men.

Very truly yours,

P. H. RICHARDSON.

President Shay's Reply.

In order that due courtesy and fairness shall be shown, we must say the foregoing to President Shay, who replied promptly, as follows:

Mr. Richardson: Allow me to acknowledge receipt of your communication.
of March 27, enclosing proposed article on the licensing of motion picture machine operators, will no doubt appear in the forthcoming issue of your publication.

It might be well for us to call to your attention the attitude of the Jewish leaders of our Ottawa convention on this question, as indicated on page 21 of the Proceedings of that Convention. This attitude was affirmed in an unanimous action of the convention. Allow me to assure you that I have not presented any concrete reason why we should deviate from the action taken by that body.

Ruthen Surprised.

We are rather surprised that a man of your recognized standing in the motion picture business should be furnishing propaganda for reformers by indicating that the eyesight of future generations is dependent upon what is being done in the motion picture industry. What appears to us very definite information furnished by our affiliated local unions and the representatives of the Nation's Organization of the Motion Picture Industry that there are altogether too many pernicious laws both pending and operative against the motion picture industry, and for you at this time to furnish additional assurances of these alleged reformers that the motion picture industry needs further attention from those who have no other business but other peoples', in very ill-timed.

We cannot refrain from mentioning that from a very practical knowledge we know that the vast majority of licensing laws both municipal and state, throughout the United States and Canada, are positively a disgrace, and instead of guaranteeing the qualifications of the motion picture operator are quite possible for those who have political affiliations. There is no reason then be foisted upon the public as capable and competent operators, thereby nullifying the patrons of the motion picture industry. This is already done by the body, which, as far as we are aware you have failed to advance any legitimate and reasonable argument why we should chance our own repute upon the subject.

Very truly yours,

CHAS. C. SHAY
Industrial Agent

We believe we are justified in commenting briefly on President Shay's letter. First, he blames us for furnishing "pussy-footing reformers" with propaganda by saying that the motion picture generations is dependent, IN MEASURABLE DEGREE, on what is being done in moving picture work. Mr. Shay wants belief that they are safeguarded from injury when entering any theatre wherein a licensed operator is employed. He bases this from practical experience that matters of this kind will not continue to be the political football of persons whose only interest is to pay off pre-election promises by having licenses issued to incompetent operators, and, as a result of this, you have fallen to advance any legitimate and reasonable argument why we should chance our own repute upon the subject.

No Argument Advanced.

President Shay has, so far as we can see, advanced absolutely no valid argument for the elimination of examinations and licensing. He has merely stated that failure to stop down lens to effective ray and many other things traceable directly to wrong practice will work injury to the eye strain, and adds to it in a measurable degree and as the moving picture comes more and more into universal use, as it most certainly will, becomes a serious matter indeed.

Would President Shay abolish the examination and licensing of doctors and dentists, allowing every dub who could get an office and have a shingle painted to set up as doctor or dentist? Well we rather think not!

But the same, President Shay say, it is not the same, which proposition we dispute in toto. In principle there is nothing different. It is a question of COMPETENCY, and God knows the moving picture industry stands in sore need of that in its projection rooms.

It is in discussing what the average projectionist does NOT know, though he is improving in knowledge rapidly, for which we have some degree of credit. As to "nulling the audience into security," why with modern fire-proof projection rooms, audiences educated to the presence of fire, and, theatres well provided with exits, there is slight danger in a fire to any one except the projectionist himself.

The hazard fire is no longer a serious one and, it being only a question of a comparatively short time when non-flam film will be in universal use, it will pass entirely. The real danger is to the eyes of future generations.

As to Convention Action

We note that the Ottawa convention went on record against licenses. Well, with all due respect for President Shay, we have known very many instances in which conventions have solemnly taken action, only to have the very next convention declare the opposite. Hence we have no action by a convention does not necessarily establish the action as right.

President Shay speaks of political influence. Well, there are quite some several varieties of "politics," and doubtless the international officers understand the subject fairly well.

In our opinion neither farcical examinations, licenses secured through political influence, or any other influence, the act submitted is valid reason for throwing out official examinations and the license.

Not for General Discussion.

In closing this matter let it be clearly understood that this argument is, insofar as a department is concerned, between the I. A. and the editor. We have no intention of throwing the columns of the department open to general criticism of the I. A., in this or any other question. We have laid our views before you, and the I. A. through President Shay, has replied. All we ask is that both union and non-union, think this matter over very carefully.

We are for the license, with the hope that there will be a strengthening of ex-

aminations and an elimination of politics therefrom, in both of which the unions can work wonders if they set their minds to it. This will continue until it is shown upon the screen that we are wrong. It will take time to eradicate the admitted evils of present license methods, but it can be done.

From Honolulu

From George A. Lodge, Troop B, 17th Cavalry, Honolulu, comes the following, describing an impossible proposition. Friend Lodge says:

"Impossible. Have a Handbook, and believe me, it is worth the price. Started in this game about eighteen months ago. Projector for a Motograph, and have tried for the Y. M. C. A. Later went to an army training school, and have sworn to be a real projectionist. He is now on furlough, however, and I am left to handle the outfit alone. Here are the facts: Have one brand new Simplex projector, and one issued by the Government. The new projector has a six inch objective, which was on the machine when I received it.

"Am using two six inch condensers, but have a great hound in the center of the screen. Have used every combination of condenser I can think of, also tried moving the lamp-house, but to date Mr. Ghost is still on the job.

"Have a throw of 17 1/6 feet from film to screen, with a picture sixteen and a half feet wide. Use A. C. through a G. E. Compensator. White Arc is carbide.

Proposition Impossible.

Your proposition is both impossible and confusing. If you have a six inch lens it would give a 16.5 picture at about 100 feet, so you either haven't a six inch E F objective or else you have a very small picture indeed. In practice you should project a 16.5 moving picture at 17.5 feet. Too bad you have written all those thousands without explaining the proposition clearly and correctly.

I want to help you, but unless you describe the conditions very clearly and correctly, it would be hard to have me to diagnose the case.

Above all things you should have told me how many amperes of current you are using. If it is 60 amperes A C, then use the following combination: Two 6.5 plane convex condensers, spaced not to exceed 1/16 inch apart, and a filter, 1 inch from center of condenser combination to film.

That should kill the ghost, provided the angle is sixty A C at the arc.

If it is forty, then use two lenses, set the same relation to each other, but have 21 inches from center of condenser to film. Use projection screen.

Half a Thousand Dollars

Don't forget that there is an even half thousand dollars, in perfectly good United States coin lying in this office, all of which will be carried away by the three men who give the best answers to the questions propounded in the department, issue of April 10.

Remember, too, that a mere statement that a given improvement will be the most important thing will not win you a prize. You must tell us why you believe the thing you name will become fact within the specified time, and what its adoption will do for the industry. We want a little more than some and our choices will not come at all amiss. Get busyly.

Reviews printed in Moving Picture World are written with authority by experienced craftsmen, who express an honest opinion in just and fair judgment of what they see upon the screen. That's why our reviews are dependable.
Robertson-Cole Will Build
Their Own Chicago Office

MAX LEVEY, manager of Robertson-Cole's Chicago office, advises the writer that work will be begun on the new office building of the organization, in the next few days from the time of writing. The location is at Ninth street and Wabash avenue, with a frontage of 45 feet on Wabash and a depth of 180 feet.

The lease of the present quarters in the Consumers Building will expire on May 1; but the Robertson-Cole office force will remain until their new building is finished, which will be in about sixty days. After May 1, until the new structure is in readiness, the Robertson-Cole films will be distributed from and received at some building outside the "Loop" district.

The new building on Wabash avenue will be one story in height, with a glass roof, and will house the offices, a large projection room and the film storage vaults. Its cost will be $100,000, and the 99 year ground lease costs an additional $150,000.

“The Gumps” in Big Demand
Says Salesman M. J. Mintz

M. J. MINTZ, at one time Chicago manager of Exhibitors Mutual, and now traveling sales representative of Celebrated Players, in the interest of “The Gumps,” returned to the home office recently after an extended trip through eastern territory. On this tour Mr. Mintz closed with the Merit Film Corporation, New York City, for the rights to New York state and Northern New Jersey; with the First National Exhibitors Circuits of New England, Boston, for all the New England states; with Royal Pictures, Inc., Philadelphia, for Eastern Pennsylvania and Southern New Jersey; with Savini Films, Inc., Atlanta, for Tennessee, North and South Carolina, Georgia, Alabama and Florida, and with Pearce Films, Inc., New Orleans, for Louisiana and Mississippi.

Mr. Mintz will make a tour of the Pacific Coast in the near future in the interests of “The Gumps.” He reports an increasing demand and popularity for these popular screen cartoons in every section visited.

Under his direction a strong press campaign is being promoted to assist territorial exchanges in bringing the merits of “The Gumps” prominently before their customers.

Transfer “Woman He Chose”

to Barbee’s Loop Theatre

THE WOMAN HE CHOSE has been transferred from the Ziegfeld Theatre to Barbee’s Loop Theatre for a week’s run, beginning Sunday, April 25. F. O. Nielsen, general manager of Mickey Film Corporation, says that the change was necessary owing to the fact that many people were turned away at the Ziegfeld, due to its limited seating capacity. The Barbee seats 1,000 persons on the main floor and is in the center of the “Loop” district.

“The Woman He Chose” has created wide interest among the best patrons of the movies in Chicago, and its run at the Barbee will be watched with more than ordinary interest.

O’Toole Made Division Head

for National Theatres, Inc.

JACK O’TOOLE, formerly Chicago manager of United Pictures Theatres, Inc., was recently appointed central division manager of National Picture Theatres, Inc., by President Louis J. Selznick and General Manager C. R. Sellye, of the latter organization, his duties commencing Saturday, April 17. Mr. O’Toole will make his headquarters in Select's Chicago office.

Mr. O’Toole will be on the road most of the time, and will have jurisdiction over the offices in Chicago, Minneapolis, Milwaukee, Omaha, Kansas City and St. Louis. He left Thursday, April 22, on a swing around the circuit.

“The Deadlier Sex” Breaks Records.

W. A. Aschmann, manager of Pathé’s Chicago office, announces that “The Deadlier Sex,” featuring Blanche Sweet, has exceeded considerably the bookings for “Other Men’s Shoes,” which broke all previous records in the Chicago office.

“The Deadlier Sex” has been booked for extended runs in all the key cities subject to Chicago. It was released for a two weeks’ run in the Loop, at the Castle, and was also booked in all the Lubliner & Trinz houses.

Rozelle Manager of Triangle Office.

L. A. Rozelle, for several years manager of the World’s Chicago office, has succeeded Jack O’Toole as manager of Chicago’s Triangle office, his appointment taking effect Monday, April 19.

Lila Lee to Have New Guardian.

Little Lila Lee, the fifteen year old movie actress, whose father recently brought an injunction suit restraining Mrs. Gus Edwards from collecting any further money as Lila’s guardian while acting in a Los Angeles studio, will succeed in getting a temporary injunction. Circuit Judge McGobtry, before whom the suit is being tried, intimated as much last week. Judge McGobtry has not yet announced whom he will appoint to succeed Mrs. Edwards.

Campeau to Support Arbuckle

in “The Life of the Party”

THE first of the five reel feature comedies in which Roscoe Arbuckle is to star by arrangement of the Famous Players-Lasky Corporation and Joseph M. Schenck will be “The Life of the Party,” a story by Irvin S. Cobb which was published in the Saturday Evening Post. This announcement is made by Jesse L. Lasky, who also says that the continuity is being written by Walter Woods and that the production will be directed by Joseph Henabery.

No announcement has yet been made regarding the cast beyond the statement that Frank Campeau will play a heavy role. Hundreds of thousands saw and praised his work as Trampas in “The Virginian” during the years of that production’s stage life, and there have been few Fairbanks pictures of the past two and a half years that have not presented him either as a villain or as a rough-and-ready western type bordering on the heavy.
B. P. Schulberg is Elected President of Attractions Distributing Corporation

B. P. SCHULBERG, one of the oldest executives in point of service in the motion picture industry, has acquired an interest in and been elected president of the Attractions Distributing Corporation, which releases the Katherine MacDonald productions through the First National Exhibitors’ Circuit.

B. P. Fineman, who has been president of Attractions since its inception a year ago, becomes vice-president and will remain in Los Angeles to co-operate with Sam E. Rork, president of the Katherine MacDonald Pictures Corporation, on the productions of this star and others whom Attractions plans soon to present on the screen.

Mr. Schulberg’s headquarters will be in New York, and he will move the offices of Attractions to those he has occupied for some time in the Longacre Building.

The assumption of this office restores to activity in American film circles one who has steadfastly endeavored to advance the standards both of production and distribution. For the past year, since leaving Famous Players-Lasky and the United Artists’ Corporation, after aiding Hiram Abrams in the formation of the latter, Mr. Schulberg has been identified with the export end of the business, through an affiliation with one of the largest distributing concerns of Europe, who entrusted him with the purchase, to an extent of many hundreds of thousands of dollars, of American film product.

Was With Zukor in 1912.

This association supplemented a film education dating back over twelve years, a period during which Mr. Schulberg has been identified with every progressive development of the industry, and seven years of which were served with Famous Players-Lasky, starting with Adolph Zukor’s formation of the Famous Players Film Company in 1912 and culminating as general manager of the combined Paramount and Artcraft.

Under the new regime, Attractions intends to offer specialized representation to stars, directors and other factors in the business, besides producing big special features from time to time.

In a statement regarding the new plans of the company, Mr. Schulberg said:

“Although I have thought for so long a 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 fullest reward in the film industry. Whether in the case of star, director or sales or exploitation executive, the independent worker in the industry who really serves the screen by conscientious effort and serious purpose can now accomplish more than was ever before possible.

“This is because the industry has, fortunately, reached that stage where personal and specialized methods of production or exploitation transcend in value and importance to the industry all the machinery or unwieldy organizations lacking the same degree of personal inspiration and zeal, without which all creative art is futile.

“It is our purpose to maintain such a policy as will enable us to bring most 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 wish to establish independent units of production.”

Showing of “Silver Horde” at Capitol Follows Strong Exploitation Campaign

THE Goldwyn Pictures Corporation’s intensive exploitation campaign on Rex Beach’s special production, “The Silver Horde,” to be shown at the Capitol Theatre, New York, the week of May 9, is in full swing. Window displays have been installed in many stores in different parts of the city, and choice locations are being secured for the striking “Silver Horde” paper. In all there will be approximately 3,000 boards.

The ingenious lobby and window display is a mechanical arrangement that represents a horde of fish, complete with a net. A play of colored lights on the silvery bodies of the fish, so arranged that they are moved by a breeze blowing through them, gives a brilliant appearance to the animated display. It will occupy a conspicuous position in the lobby of the Capitol.

Arrangements are being made with the publishers of the novel to ship books to a long list of drug and stationery stores where they will be used in a window display. The active cooperation of book dealers in pushing the sale of the book in connection with advertising of the New York run of the film, has been secured.

Tie-ups With Merchants.

Co-operative advertising in newspapers is being arranged with dealers whose goods make a tie-up campaign feasible. For example, retail fish stores are being induced to make a special feature of salmon advertising, using “The Silver Horde” as a catchline, whereas a number of sporting goods concerns are preparing to push the sale of fishing tackle, making “The Silver Horde” window display the central point of interest in their advertising layout.

Another phase of the campaign that has been favorably received by a number of the leading hotels and restaurants is the featuring of “The Silver Horde” salmon on their menus. Negotiations are now underway with Alfred McCann, the food expert, with a view to having him endorse the product in a way that will arouse interest in the industrial aspect of the fish industry in schools and colleges.

For street exploitation, a float carrying an Arctic set is being prepared, also an automobile rigged up with a special body representing a fish. A booklet entitled “The Story of Rex Beach, the man who wrote ‘The Silver Horde’” will be distributed in large quantities from the floats and by boys assigned to different parts of the city.

The exploitation campaign is being planned and carried out by Howard Dietz, manager of publicity for Goldwyn, and G. L. Brightman, manager of the exploitation department.

Crosland Completes “The Flapper.”

Containing a splendid cast, out of the beaten track outdoor scenes, and a delightfully pleasing story, “The Flapper,” in which Lewis J. Selznick presents Olive Thomas as star, is announced as having been completed under the direction of F. Alan Crosland. The supporting cast includes Arthur Houseman, William F. Carleton, Katherine Johnston, Theodore Winterman, Jr., Norma Shearer, Athole Shearer, Dorothy Kent, Marcis Harris, Russell Hewitt, Aleene Bergman, Maury Stewart, Jr., Mildred Cheshire and Warren Cook.

Costello in “The Wilderness Fear.”

Maurice Costello marks his return to the silent drama in the forthcoming Selznick production, “The Wilderness Fear,” starring William Faversham. Mr. Costello portrays the role of “La Fleche.”
Hugh Ford Sails for London to Produce
Marie Corelli’s “The Sorrows of Satan”

HUGH FORD, director general of European studios of the Famous Players-Lasky Corporation, has left New York for London. Since the first of the year his trip has been postponed many times, due to the building conditions in England and the impossibility of preparing the new London studio of Famous Players-Lasky British Producers, Ltd., for immediate production of pictures. Everything is now ready and the first picture to be done by Mr. Ford will be “The Sorrows of Satan,” by Marie Corelli.

Mr. Ford had many interesting things to say to the press, in regard to his contemplated activities with the Famous Players-Lasky British Producers, Ltd.

“My particular work will be assisting to establish a British institution, to develop British talent and produce pictures with an international appeal,” he stated. “It is my firm belief that motion pictures will play a big part in keeping up the spirit of friendliness and good feeling between the United States and Great Britain by the production of pictures with an international appeal. By developing new British talent and writers, and interchanging them between our New York and West Coast studios and having our leading stars working in the European studies, it is bound to bring about a common interest in motion pictures between the two countries, and a common interest in any one thing is bound to increase the friendliness and good feeling.

Wealth of Photographic Opportunities.

“A complete lighting system has been sent abroad to introduce the American lighting system, the possibilities of which have not been capitalized by the British. They do not use the Copper-Hewitt banks, and the Sunlight arc is a comparatively recent invention, so it was necessary to send a shipment of these lights ahead of us.

“I am very enthusiastic over the possibilities of the natural settings offered by Great Britain in the springtime and very eager to get started. There is no more beautiful country in the world. Think of the beauty of a picture with backgrounds of true British architecture, which is so full of tradition and romance, and it lies there waiting to be put on record so that all the other countries in proximity to other countries with settings equally as romantic and beautiful is another advantage not to be overlooked. It does not take longer to go on location to the south of France than to go from New York to Florida.”

This is not the first time Hugh Ford has produced in Britain. He produced many stage successes in both London and Paris and it is an odd coincidence that just at this time the stage production of “The Garden of Allah” is being prepared for the Drury Lane Theatre. This was one of Mr. Ford’s most successful productions in this country. His first picture was “The Eternal City” with Pauline Frederic, which was taken in England and Rome for the Famous Players-Lasky Corporation and shown five years ago.
Otis Harlan Congratulates Charles Ray on Buying C. H. Hoyt’s Farce Comedies

O TIS HARLAN, the comedian who first became famous as star of the Charles H. Hoyt farce comedies, which were recently purchased by the Charles Ray Productions, Inc., made a recent visit to the Ray studios in Los Angeles to congratul- ate the First National star on the acquisition of a wealth of unusual screen material in the Hoyt plays. Mr. Harlan first appeared in a Hoyt comedy at the age of 17 years and during his career acted in eleven of these stage classics. He was intimately acquainted with the author and, in fact, lived with him for some years. He claims that “A Trip to Chinatown” still holds the record for continuous performances in this country. A curious thing he reported about “A Tem- perance Town,” another of the comedies acquired by Charles Ray, is that it ran so long in Boston. The reason suggested by Mr. Harlan is that the residents under- stood the New England atmosphere so well. Mr. Harlan played the part of Mink in this play.

Mr. Harlan says that the author wrote ahead of his time, and a perusal of his plays shows a perception of things which soon after came to pass, the woman suf- frage movement among other things. “A Day and a Night” was written especially for his own use, as a starring vehicle, said Mr. Harlan. He enjoyed considerable fame for his acting the part of Uncle Toby in the successful comedy, “A Contended Wom- an,” one of the most humorous and popu- lar of the plays.

In discussing “A Texas Steer,” which Mr. Ray sold soon after he had completed the deal for the Hoyt plays, Mr. Harlan re- called the fact that Tyrone Power made a big hit in it. Mr. Harlan said that his connection with the author was a most de- lightful one and that he owed much to his former friend, who raised him from a few dollars a week to what was a splendid salary in those days. It has not been decided which of these comedies Mr. Ray will make in the future for the screen. The initial First National production in which Arthur S. Kane will present him as an independent star is “Forty-five Minutes from Broadway,” adapted from the George M. Cohan com- edy-drama.

To Direct Mildred Harris Chaplin.

Mildred Harris Chaplin’s fourth First National attraction will be directed by Lloyd Ingraham, who has “Mary’s Ankle” and “What’s Your Husband Doing?” to his credit. Mrs. Chaplin has been exception- ally fortunate in directors. Her first First National release was directed by Jo- seph Henabery, the second by Arthur H. Rosson and the third by John Stahl, who was brought to California from New York by Louis B. Mayer and Bennie Zeidman, vice-president of this First National pro- ducing unit.

Selznick Buys Terhune Story.

“The Fighter” is announced as having been purchased by Myron Selznick from Albert Payson Terhune, short story and novel writer, whose works have appeared in all the leading magazines.

This marks the second acquisition by Mr. Selznick from the pen of Mr. Terhune. The first story is a serial written especially for Pathé Pictures. This serial is said to offer strikingly original innovations in the way of exploitation and screen presenta-

Director of Pathe Exchanges Begins Swing Around Central Western Cities

ELMER R. PEARSON, director of ex- changes of Pathe Exchange, Inc., is on a tour around the key cities of the central western states. In the three weeks he has arranged to be away from New York, visits will be made to ten of the Pathe exchanges. He began his tour in Cleveland, and in turn will visit Indiana- polis, Chicago, Milwaukee, Minneapolis, Des Moines, Omaha, Kansas City, St. Louis and Pittsburgh.

This is Mr. Pearson’s first tour of the Pathe branches since his appointment as director of exchanges. The firm has confined him entirely to the home office, and the results of his efforts are best reflected in the glowing reports just issued on “Brunet Month,” when an increase of 45 per cent. in Pathe’s total business was made over the average for November, De- cember and January, three of the biggest months in the history of Pathe.

Just before Mr. Pearson’s departure, he had a long conference with Vice-President and General Manager Paul Brunet, during which plans were discussed for the ex- tension development of all Pathe’s distri- bution facilities, in anticipation of the in- creased business it will be called upon to handle, incident to the growing volume and quality of its serials, short subjects and features.

Its present feature business is destined to double, due to great production expan- sion, announcements covering which soon will be made by Mr. Brunet; this, too, in addition to the Associated Exhibitors’ product, which gives every promise of im- posing proportions.

Mr. Pearson is emphatic in his “co-opera- tion with exhibitors’ policy, and in a re- cent letter to branches he laid particular stress upon the imperativeness of each branch being, at all times, equipped to live up to Pathe’s slogan of “Better Service” in every particular.

Famous Players’ British Publicity Manager Here

FREDERICK MARTIN, publicity and advertising manager for Famous- Lasky Film Service, Ltd., distributors of Paramount Arctraft pictures in Great Britain, arrived in New York on April 22 for a visit of several weeks at the home offices and studios of the Famous Players- Lasky Corporation. He was accompanied by Mr. Martin, a well-known writer of fiction for English publication.

While in New York and Los Angeles, Mr. Martin will make an extensive study of American exploitation methods with a view to obtaining ideas for use in the exploitation of Paramount Arctraft pic- tures abroad. He expects to spend some time at the Lasky studio in Hollywood, and will return to England in a month or six weeks. Mr. Martin is regarded as one of the best posted and ablest explo- itation and publicity experts in the Brit- ish film industry. For a number of years, prior to taking up his work with Famous- Lasky he managed a string of sixteen mo- tion picture houses.
Glucksmann's Get Control of Metro's 1920 Entire Output for South America

Under an arrangement just concluded with the Pictures Corporation, Jacobo Glucksmann, acting for his brother Max, has obtained control of Metro's entire output of de luxe specials for 1920, for that country. The Glucksmanns prior to closing the new contract had Metro releases in Argentina, Uruguay, Paraguay, Chile, Peru and Bolivia. Now they have the rights for the entire continent of Latin America. With this addition, they will increase their territory to the republics named, Ecuador, Colombia, Venezuela, the Guianas and Brazil.

Negotiations for the contract were conducted by Roben, manager of Metro's foreign department and Jacobo Glucksmann. The contract was signed by Richard A. Rowland, president of Metro.

95 Per Cent. Are American Pictures

Jacobo Glucksmann was one of the pioneers of the new era in motion pictures for South America. He had formerly been associated with his brother, Max, in Buenos Aires. Max had his beginnings as Pathe representative about seventeen years ago. Jacobo came to the United States in 1917 to study for a few months the exchange and exhibition here. He saw such wide opportunities for development that he decided to stay and opened an office at 110 Broadway, upstairs, adjoining the Candler Building, at 220 West Forty-second Street.

"I venture to estimate," he said, "that 95 per cent. of all the pictures shown throughout South America to-day are made in the United States. American productions have almost cornered the market whereas, before the war, I don't think the United States had as much as 5 per cent. of the pictures in the market there. Nearly 95 per cent of the exhibitors are American, exclusive of picture houses.

"I never could have imagined such rapid development in the industry as has taken place there. So far as the exhibitors are concerned, South America is keeping right abreast of the United States. In the big cities, theatres are being erected that are right on par with the best on Broadway and the demand for good pictures is growing all the time.

Stars and Stories Appeal

"Another thing that makes American pictures appeal is that most of them have pleasant stars and agreeable stories. I have noticed an impression among people up here that the Latin peoples desire most of all, a lot of bloodthirsty tales, such as you get in the Italian opera. But that isn't true. The Latin above all likes the sweet and charming things of life. He likes well-mannered people and women who are goodlooking and a atmosphere of social life as represented in American films. At the same time, 'the play's the thing,' and he likes a forceful, gripping story.

"The only thing that prevents theatres from equaling in capacity some of the theatres up here is the building laws. Take in Buenos Ayres, they have a regulation that there must be enough space for a person to pass between a row of seats where the benches are sitting. That takes up a lot of room.

Big Theatres Well Decorated

"The big theatres make a specialty of artistic decoration inside. I think the last word in this sort of development is in the Gran Splendid Theatre in Buenos Ayres. They have a regulation, that must be enough space for a person to pass between a row of seats. The interiors are painted by masters with beautifully symbolic works of art and there are splendid paintings on the walls. The backgrounds are of gold leaf.

"But, of course, the theatres throughout South America are as various as the cities themselves. Back in the country places motion picture shows are frequently given in tents.

"The production of pictures in South America itself has made little headway. There is some production on a small scale, but it doesn't compare in quality with the American product. There isn't enough capital back of the producing end and there is a lack of directors and motion picture actors."

Wesley Ruggles Joins Read, Jr.

Another name has been annexed to the J. Parker Read, Jr., organization in Culver City, Cal. This time it is Wesley Ruggles, actor, director and war hero. Ruggles is at present directing Louise Glaum's second special Read production.

Educational Will Release Scenic Films of New York Conservation Commission

Starting with the opening of its new exchanges, Educational Film Corporation will release the motion picture productions of the Conservation Commission of the State of New York. In making this announcement E. W. Hammons, vice-president and general manager, pointed out its special significance.

"These pictures will have a great drawing power," said Mr. Hammons, "and a general appeal to audiences, but it is more important that their acquisition gives another evidence that Educational Film Corporation is recognized by official and semi-public bodies everywhere as a proper medium for release. These organizations see in Educational not only the mechanical arrangements for distribution, but a company that maintains the atmosphere of the high-class product.

"No one, in the first and only company to distribute pictures of the National Geographic Society, an organization that has shunned association with any other film organizations, for some months have been distributing the official pictures of the American Red Cross, which are being made abroad, and two expeditions of the National Geographic Society. These pictures will be supplied through Educational exchanges. We have very close relations with several other organizations. It should be pointed out that these arrangements are not commercial but that the organizations have selected Educational because it offers the assurance that the pictures will go to the class of people that it is designed to reach.

New York Scenic Beauty Little Known

The New York Conservation Commission has been engaged in making motion picture pictures with the assistance of several years, under the active supervision of Warwick S. Carpenter, secretary of the commission. This work has not only supplied the necessary information for the proper production, but has convinced the members of the commission of the desirability of having proper distribution methods through Educational. The pictures will be offered for general release in single reels, starting in June.

New York State has not been exploited well for its scenic possibilities. The beauties of the Adirondacks and Catskills, the attractive water scenery around Lakes Placid, George and Champlain and the myriad of smaller lakes of the state are little known except to the visitors. Many declare that this state offers more attractive vacation trips than any portion of America, but that they are often neglected for longer railroad trips because they are so little known.

However, these pictures will be of no means be confined to scenic beauties. Mr. Carpenter has access to every portion of the state and a full appreciation of the value of its exploitation for purely state purposes. Included in the pictures that have been made are some good pictures of birds and animals in the native habitats, many of which were taken in the state's own preserves.

More attention will be paid in these pictures to the scientific and development angles. There will be attention given to the fisheries and hatcheries, to the reservations where fur-bearing animals and game birds are guarded. Forest conservation is another point that will be covered.

Capital to Make Sport Feature

In line with the progressive spirit injected into the operations of the Capital Film Company by its new executives, President Hugh Woody and B. Herbert Milligan, general manager, the firm has just acquired the rights to and will distribute Bill Foreman's Sporting Page, "The Pink Sheet of the Movies," a novelty which is sure to appeal to a large following.

This feature will constitute a periodic sporting review of the screen, produced and edited by William S. Foreman, former sporting editor of the Chicago Evening Post. It will be a monthly release. Twelve releases are now provided for, covering every form of sport.
June Mathis Completes Four Scenarios in Four Months

WHEN June Mathis, head of the scenario department of Metro Pictures Corporation, finished her adaptation of the spectacular Drury Lane Drama, "Hearts Are Trumps," by Cecil Raleigh, which will be picturized for release by Metro, she received her fourth consecutive nomination as one of the American Motion Picture Scenarists. Miss Mathis signaled the completion of her fourth continuity in something like four months.

Miss Mathis scenarioized "The Right of Way," from Sir Gilbert Parker's novel, for Bert Lytell, as the first of the quartet. She followed that with "The Sapphists," done from "The New Henrietta," by Winchell Smith and Victor Mapes, and "Parlor, Bedroom, Bath," from the stage comedy by V. B. Bell and M. R. Lawther in collaboration with A. P. Younger. Miss Mathis is an exceptionally facile writer, and although she frequently rewrites her scripts entirely, has been known to complete one in two weeks.

When Vicente Blasco Ibanez, the Spanish novelist, visited California several weeks ago, June Mathis was selected as the transposer of his novel, The Four Horsemen of the Apocalypse.

June Mathis has been regarded as the prop and mainstay of the Metro scenario department for more than four years, having been with the company from its very beginning. She has a long list of successes to her credit. Prior to taking up the work for the screen Miss Mathis had a stage career as an ingenue.

Mary Miles Minter's Next Will Be "Jenny Be Good"

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 assignment in the title role of "Jenny, Be Good," Wilbur Finley Fauley's widely read novel of New York city social life.

The picture will be available sometime in May. In it Miss Minter is said to assume the strongest dramatic part of her career to date that marks a definite step forward in the steady progress that has been displayed in her Realart productions of "Anne of Green Gables," "Judy of Rogues Harbor" and "Margie Marjorie." The production was directed by William Desmond Taylor, who directed Miss Minter in "Nurse Maggie." The star is supported by a Realart cast of customary excellence, which includes Jay Belasco, cousin of the famous American producer, as leading man, and the star's sister, Margaret, Shelby, in an important role. Others in the cast are Frederick Stanton, Sylvia Ashton, Edwin Brown, Lilian Rambeau, Catherine Wallace, Fanny Cossar, Maggie Halloway, Fisher and Grace Pike.

Myron Selznick Is Made Vice-President Select Pictures

MYRON SELZNICK, president of Selznick Pictures Corporation, has been appointed vice-president of Select Pictures, and will have supervision of all productions distributed through Select in addition to his other duties.

This appointment marks but one of the successful milestones that have been meeting Mr. Selznick at every turn in the road. For the last six years since he was placed in direct charge of all productions, there has been a decided advance in not only the producing end, but also in the all-around efficiency necessary to carry on the tremendous output of Selznick productions.

George Fitzmaurice's "Right to Love" Is Highly Praised by Jesse L. Lasky

ONE of the greatest photoplays I have ever seen is the comment of Jesse L. Lasky, first vice-president of the Famous Players-Lasky Corporation, on the second special production which George Fitzmaurice has made for Paramount Art-craft. Mr. Lasky has given "The Right to Love" as the title of the picture, which he predicts will be even a greater success than the first George Fitzmaurice production, "On With the Dance."

It is rare that Mr. Lasky goes out of his way to praise a picture in advance of its release, preferring to let exhibitors and the public judge for themselves the merits of each Paramount production. Only on some of Cecil B. De Mille's pictures and on a select few of the long list of special productions made by his company has Mr. Lasky gone on record in advance of release.

"I firmly believe," said Mr. Lasky after having seen "The Right to Love," at a private screening, "that in this picture Mr. Fitzmaurice has taken the motion picture art a long step forward. I have seldom seen a photoplay which combines so excellently all the elements that go into the production of an artistic screen drama. "The Right to Love" has drama—strong, virile conflict of human emotions; it has beauty—I cannot recall a picture which tells a dramatic story with such vividness of scenic and photographic beauty; it has pathos and humor. And not the least of its merits is the acting done by a cast headed by Mae Murray and David Powell, whose work in 'On With the Dance' was so effective. This cast includes Holmes E. Herbert, Macey Harlem, Alma Tell, Frank Losee, and Lawrence Johnson, the boy who will be remembered for his work in 'His House in Order.'"

Ouida Bergere wrote the story of "The Right to Love" from the play, "The Man Who Killed a Stag" by Pierre Fontaine, which in turn was based on the novel, "L'Homme Qui Assasina" by Claude Farrere. The French play was translated into English by Gilbert Cannan and Francis Keyser as "The Right to Kill" and produced with great success at His Majesty's Theatre, London, in 1915.

The locale of the story is Turkey, which fact will stir the imagination of all those familiar with Mr. Fitzmaurice's genius for telling his film tales in settings that are beautiful and atmospheric.

Bickel in Full Charge of Dallas Exchange for Metro

BICKEL has taken over complete charge of its Dallas exchange for Metro Pictures Corporation, under instructions from the home office. As recently announced, Metro now has full ownership of the Dallas exchange for the exclusive distribution of Metro productions in the southeastern territory embraced in Texas, Oklahoma and Arkansas.

As the result of an error it has been stated that L. L. Dent remained at the exchange as district manager for Metro. This is not, of course, the case. Mr. Dent is not associated with Metro pictures in any way, Mr. Bickel being in absolute charge of the exchange as a Metro branch manager. The position is not new to Mr. Bickel, who had filled it before Metro recently acquired entire ownership and exclusive use of the exchange from the Hulsy interests.

Absorption of the Dallas exchange, following Metro's purchase of its New Jersey exchange from Herman Jans about a month ago, leaves only two offices among those handling Metro pictures throughout the United States independent in management. These are in Boston and Philadelphia.

Business too rushing! The Letter in the Back of the Book postponed until next week!
Templer-Powell Is Member of Cast of Melford Special

In America primarily as a representative of the Anglo-American Unity League, an organization whose purpose is to encourage a "better" understanding between America and Great Britain and to combat propaganda launched to estrange the two nations, F. Templer-Powell, one of England's foremost actors, has joined the all-star cast of "The Translation of a Savage," the George Melford special for Paramount, Artcraft, now being produced at the Lasky studio.

Mr. Powell is prominent both in public and professional life. He was one of the fifty officers on the American-British mission which came to America during the war, at the suggestion of President Wilson, and made speeches, spread Allied propaganda and helped to keep down strikes and arouse general patriotism.

Mr. Powell states that Lord North, of England, who is one of the leaders of the Anglo-American Unity League, has realized the power of pictures as a propaganda medium and is going to use that medium in the work of the league. One production is already being made.

The picture is enacted by an all-star cast, including Miss Belle Jarrett, Scott, Milton, Elliott Dexter, Ann Forrest, Maude Wayne, Helen Dunbar, Winter Hall, Fred Huntley and other notable screen players. Frank Condon wrote the scenario and Paul Perry is cameraman.

National Exhibitor Convention Plans Complete, Says Cohen

FURTHER plans for the national convention of the Motion Picture Theatre Owners of America in Cleveland in June have been settled in Albany between Sydney S. Cohen, president of the New York State Motion Picture Exhibitors' League and temporary president of the coming national convention, and others in authority.

"The outcome of the Cleveland convention," said Mr. Cohen, "will result in a nation-wide organization concentrating its efforts at Washington for relief from the 5 per cent. film tax, now amounting to three times the original intention to be raised by Congress because of the big increase in film rental. We expect a national convention will be effectuated by the New York State Motion Picture Theatre Owners of America, which will be uncontrolled and uninfluenced by any of the special representatives of film manufacturing companies and distributing companies."

"If 90 per cent. of the exhibitors act together, functioning fairly and equitably to all states, the exhibitors' plight will certainly be lessened and the many abuses and injustices will be done away with. Antagonistic legislation will be defeated. There will be a great number of states represented at the convention in Cleveland."

Lila Lee's Contract Renewed with Famous Players-Lasky

JESSIE L. LASKY, first vice president of the Famous Players-Lasky Corporation, in charge of production, announced yesterday that Lila Lee's contract has been renewed for several years. It is understood that she will continue to appear in roles similar in character to those which she has been doing of late.

Miss Lee has developed into a beautiful woman and is no longer the child she was when she first came to the organization about two years ago. It is not yet announced when her next work will be, but in the meantime she is appearing in William D. Taylor's production, temporarily titled "The Boy."

These Czecho-Slovakian Door-Knob Hounds Won the League of Nations Celluloid Derby.

Mary Miles Minter is shown here about to take them for their morning knob hunt before going before the camera in the Belaunt studios.

"The Toll Gate," a Paramount Artcraft, Was Conceived by William S. Hart Alone

A PRIL 25, according to the Famous Players-Lasky Corporation, was a red letter day in the history of its distribution department, for it marks the release of the first production made by William S. Hart as an independent star-producer. This is "The Toll Gate," the Paramount Artcraft super-special which was the attraction at the Rivoli Theatre, New York, throughout last week.

"The Toll Gate" is Hart's own story, conceived by the western star nearly three years ago. In the months that followed, so it is related, he worked out it, dreamed of it and polished it to perfection. He was confident that it would make the greatest motion picture of his career, but he would not attempt its filming until he could put it into the full expenditure of time, money and care that he felt it deserved.

When Hart began making his own productions, with his own company and under his own supervision, it was natural that he should start at once producing his great story as a photoplay. It was also natural that he should put into the production every ounce of energy, ingenuity and dramatic talent that he possessed; that he should procure the best supporting cast available: in short, that he should move Heaven and earth to make this story his film masterpiece.

Long Search for Locations.

The result has been that after six months of the most arduous labor, "The Toll Gate" has reached the screen and already has been acclaimed in several of the largest cities as the best William S. Hart picture ever produced.

On one occasion, it is said, four days were spent in hunting a location for a scene that occupies only eight feet of film. And even after "The Toll Gate" was to all intents and purposes completed, ten days were taken to photograph certain scenes to improve them a little, and two weeks were consumed in giving certain little artistic touches to the subtitles.

Not only did Mr. Hart take infinite pains to make "The Toll Gate" his masterpiece, but he risked his life several times in the effort, it is declared, for, although the picture, intended primarily not to be a "thriller," abounds in heart interest and simple human touches, it also contains spectacular scenes that are said to make the hair stand on end.

In the cast supporting Mr. Hart are Anna Q. Nilsson, Joe Singleton, Jack Richardson and Master Richard Headrick. And the Pinto pony, the famous little horse which Hart put through so many stunts in some of his earlier pictures, is back after more than two years of retired life—a return attended by a world of sentiment not only on the part of his master but on the part of every Hart "fan" of more than two years' standing. Lambert Hillyer directed the production.

Wilda Bennett Makes Screen Debut in "S-L" Special Picture

WILDA BENNETT, who has been engaged to play the leading role in "Love, Honor and Obey," the S-L special production to be distributed by Metro, was selected from a number of prominent actresses who were given camera tests for the role of Conscience Williams, at Metro's New York studios. In this role Miss Bennett will make her first screen appearance.

It is a coincidence that Miss Bennett's first stage appearance was also made as a character called Conscience. That Conscience was in "Everywoman." Miss Bennett was 16 years old then.

Next Week sure! The Letter in the Back of the Book!
Metro Starts on Drury Lane

PLAY, “Marriages of Mayfair”

PRODUCTION work on “The Marriages of Mayfair” with an all-star cast has been started at Metro's New York studio in West Sixty-first street. “The Marriages of Mayfair” is the screen version of Cecil Raleigh's Drury Lane melodrama. Julia Burnham wrote the scenario.

The leading roles, to take place of Jim Callender, the English gambler; Wilfred Lyttel, brother of Bert Lyttel, as Megil Vigers, Olga Frazee, as Lily Dingle, Fran- cies X. Conlan, as Lord Adolphus Villiers; Lionel Page as the Duke of Exner; Henry Hallam as Anthony; Jack Crosby as Dudley; Louis Seeley as Felix; Gladys Coburn as Dorothy Gare; Thea Talbot as Bettie Blissett, an actress; Jennie Dickerson as Mrs. Blissett; Efie Conley as Sally; Florence Court as Lily de Mario, and Marie Shaffer as Lady Margaret Villiers.

The director is George W. Terwilliger, who comes from Vitagraph, and is making his first Metro picture. He is being assisted in the direction by Clarence Jay Elmer, who has returned to picture work after recovering from a shrapnel wound received in the Arzonne, where he was serving with the Signal Corps of the First Division.

Thomas Meighan Begins on

“Conrad in Quest of Youth”

THOMAS MEIGHAN, back once more in The Hollywood for the production of his new picture of the East where he played the stellar role in “Civilian Clothes” under Hugh Ford's direction, is working at the Lasky studio in the title role of William DeMille's special production for Paramount Arteret, “Conrad in Quest of His Youth.”

Olga Printzadis played this famous novel by General Marshall in the Lasky production. The picture is being produced with all the skill and attention to artistic detail for which William DeMille is known.

Special attention has been paid to the selection of the supporting cast. That there will be two genuine stars in the picture, Kathlyn Williams and Margaret Loomis, has already been announced. Seen in two scarcely less important roles will be Mabel Van Buren and Mayme Kelso, both of whom were with the Jesse L. Lasky Feature Company in the earliest days of that organization.

Metro Changes the Name of Next Bert Lyttel Production

THE PRICE OF REDEMPTION" will be the screen title of Bert Lyttel's next Metro picture which should have been known hitherto at the company's West Coast studios by the name of I. A. R. Wylie's title. The fortoplay was adapted, "The Temple of Dawn." The story being a novel of regeneration—the narrator of the story having hit upon fire and was seeking to bring himself back to win his own and the world's redemption.

"The Price of Redemption" a better box-office denomination than that of the original work of fiction, which, while vivid and perfect symbolically might be confusing to the public.

More elaborate than any other Metro special in which he has yet appeared are the settings for Lyttel's "Price of Redemption." The locale of the story is in India, and none of the background necessary to bring out the barbaric splendor and vivid richness of that country has been omitted. Statues have been designed and carved especially for this production; whole temples have risen from the studio lot; villages have appeared where before we only saw cast and earth. The image of Buddha for the production is an exquisite bit of sculptured work by Victor Hugo Stamm, who has all the spirit of the Orient.

Arthur Vehil wrote the scenario from I. A. R. Wylie's novel. The director is Samuel M. Fitzgerald, assisted by John T. Prince. Leo T. Counts supervised the interiors and all the special art settings and effects have been designed and executed by A. W. Alley and G. M. Car- lott.

The cast supporting Mr. Lyttel includes Seena Owen, Bessie Holzman, Carson Stevens, Edward Cecil, Arthur Morrison and Wilbur Higby.

Heavy Bookings Recorded on

Republic Serial, “Whirlwind”

BOOKINGS on the fifteen episode Republic serial, “The Whirlwind,” featuring dare-devil Charles Hichinson, the initial episode of which was released to the Re- public Distributing Corporation on April 15, are said to be far in advance of the highest expectations of William Fox.

Preceding the initial release of the serial, Republic issued a press release to the effect that it was composed of the most thrilling incidents of the entire series. This was offered primarily to whet the appetites of their audiences that the fifteen episodes are re- plete with dare-devil Hichinson stunt said to be unparalleled for sheer realism.

The Sanger Circuit, it is stated, has booked the entire series to play all their southern theatres, the Hippodrome, Prince of Wales, and Princess of Texas, Blackmore, of Dul-uth, Wisconsin; the Ohio Theatre, St. Paul; the Torrance, Rochester, P., Tosa, Olympia, Altouga, Pa., Princess, Ronanoke, Va., and many other theatres have also signed up to play three.

Oland Return to Serial Screen.

Warner Oland, Pathe’s premier heavy, will be seen on screen for the first time in over a year when “The Third Eye” is re- leased May 21. Mr. Oland’s previous charac- terization was Wu Fang in “The Lightning Raider.” Upon the completion of the Pathe serial, Mr. Oland, who has been away from the screen the episode plays and appeared opposite Elsie Ferguson in two of her features for Para- mount-Arteret.

In Old Kentucky” Breaking Records.

Anita Stewart’s “In Old Kentucky” con- tinues to break records in the office records throughout the country. In the Hippo- drome, Buffalo, the gross receipts reached a very high figure on the opening day, the second day, after which business was taken in Sunday, the opening day, and business all week was absolute capacity.

Universal’s “Ransomes” Listed for Release Week of May 10

H OOT GIbson is supported by Virginia Brown Farrow, the winner of the Tinsel and Fortune contest, in “Ransomes,” Universal's new western two-reeler. How Jack Mar- shall, the dupe of his father, is saved from being over on his father, saves him and his father from the lot of lawless men who then marry the girl he loves, is told in a heroic west- er way. The picture will be released May 10, and is the third episode of the “The Moon Riders,” which includes Swamp, The Fear- less,” featuring Elmo Lincoln, and the third episode of “The Moon Riders” with Art Ac- kroyd and E. A. Clokey which opened in the serial releases for the week.

Among the comedy features are Eddie Logan and Bert Lyttel's new sound comedy entitled “Concrete Biscuits” and a Cen- tral American story of the Panama Can- al. The Hoot Gibson and Elmo Lincoln films, The Lorraine, Billy Engil, Bud Jamison, Edna Gregory and a century beauty chorus.

Bookings Oland No.56 contains many interesting scenes, showing how a big New York railroad terminal is operated, and the complicated mechanism necessary in the daily handling of New York's millions of commuters. The subject throws considerable light on the recent railroad strike paralyzed the metropolis so quickly and effectively.

“Don’t Ever Marry” Scores

Another Success for Neilian

MARSHALL NEILAN'S second independ- ent production, “Don't Ever Marry,” an adaptation from Edgar Franklin's popular novel, has scored for Marshall Neilian, the producer, for the young producer, closely follow- ing the triumph of "The River's End." “Don't Ever Marry” was released to the patrons of the Neilian offices in New York, from J. H. Kayser, the producer. These three pictures played at the Adams Theatre, read as follows: "Great picture; going over big. Received largeable good patrons. Should grow in popular favor as week progresses.

In New York, at the Strand Theatre, Jack Eaton reported exceptional business. The newspapers proclaimed the picture another big success. Neilian told the Associated Daily News, said: “Don’t Ever Marry is an absolutely bright farce, brisk as they make 'em, and adored by two very pretty girls, Marjorie Daw and Betty Bowen.” Ben Benrubi, in his book, said: “Here Neilian has deliberately gone out of his way to show that the picture is not only amusing from start to finish, but the titles indicate, that the pro- ducer wants to let every reader know of the reading matter plays in screen presentations.

Allison Smith, of the Globe, featured Mar- jorie Daw in the review. "Marjorie Daw is the funniest thing and most agree- able of those who are now quickly forgotten by all plots simply by being so exceedingly popular and watch. The Brooklyn Citizen said: “Don't Ever Marry" is the best and most guffawing of the screen production. It is an uproarious comedy, as was Mr. Neilian's recent success, "The River's End.”

Additions to “Stop That Man”

To the already strong cast of the fourth Owen Moore Seelick production, "Stop That Man," another well known screen and stage actors. Troy Shattuck, long known as a musical comedian, and Lena, who has appeared in many screen productions, are the two most recent additions to the "Stop That Man." Other players in support of Mr. Moore include Henry Miller, Jr., Sydney De Gray and Pauline Garay. Hoot Gibson is the Internationally famed Russian pianist.

“Marooned Hearts” Being Filmed in Miami

Scenes for “Marooned Hearts,” a forth- coming Seelick production in which Lewis J. Martin is the leading man, have been as the Miami, Fla., by Director George Archainbaud. Conway Tearle plays the leading male role opposite Miss Kiffin. "Marooned Hearts" was written by Lewis Allen Browne.
**The Moving Picture World**

**May 8, 1920**

**“The Inferior Sex” Receives High Praise from Showmen**

An indication of the universal success of "Wildled Harris" at the Strand Theatre, Red Bank, N. J., is the fact that John Stanton, manager of the Strand, already played it. Mr. Covington, manager of the Strand Theatre, Red Bank, N. J., said: "The Inferior Sex" was, in my opinion, the best like screen production among my female patrons this season. It is highly recommended to the Strand managers. They went wild over Mrs. Chaplin and the story suited them exactly.

Mr. Martin Stanton, Orpheum Theatre, Fort Wayne, Ind., was extremely well pleased with the results of his showing of "The Inferior Sex" at the Strand.

Mrs. T. T. Covington, manager of the Ada Theatre, Lexington, Ky., said: "The Inferior Sex" the house was booked to its very utmost, and not even standing room was available.

**Declare The Deep Purple**

R. A. Walsh's Best Picture

A NUMBER of important first run exhibitions last week in the projection room of Realart Pictures Corporation to view "The Deep Purple," an R. A. Walsh production originally Photoplay Pictures Corporation, and declared the picture to be the best of the noted director's career. Edward Bowes, managing director, and Thomas Fletcher, director of films, of the Capitol Theatre, were present in the close of the showing announced that they would run the feature during the week of May 2.

Representatives of the Park Theatre, Boston, were present and after viewing the picture concluded a contract to present the Mayflower special during the same week. The Strand Theatre has taken a contract to show the picture for two weeks.

These separate bookings in important first run territory combined to give the Walsh feature an impressive send-off of the year. Realart officials expressed satisfaction that this substantial endorsement of the production was based upon an actual viewing of the picture itself by experienced exhibitors.

The prediction was made by several exhibitors that the picture would make a great showing. Last week the frequently projected serial on the theatre deals with the tenderloin district of New York, which is now the subject of an investigation which has interested the country at large.

**Fitzmaurice Takes Company to Florida**

George Fitzmaurice, whose "On with the Dance" was one of the outstanding pictures of the year, recently completed a big special production as yet unnamed that has taken an entire company to Florida to take exteriors for his third special production for Paramount Arctaf. The title of this is "Idols of Clay," an original story by Odilla Berger, who was also responsible for the continuities of the two preceding special productions.

Mac Murray and David Powell will be the principal players.

**Bookings Heavy on "Río Grande"**

The public demand for melodrama and for pictures of the great outdoors is well reflected in the bookings that will be in advance of release date on Pathe's "Río Grande," the film version of the stage play written by Augustus Thomas. The picture is full of action, spectacular scenes, and is almost entirely an outdoor picture with many beautiful vistas. Success of directors who have seen the picture at exchange showings have wired congratulations. The picture was directed by Edwin Carewe.

**Kolker to Direct National Picture**

Henry Kolker has been chosen by Harry Rapf, Selznick west coast production manager, to direct the upcoming National Pictures production, "The Palace of Darkness Shad, Shanghai." Many pretentious sets and unique outdoor scenes will be included in the National Pictures production, the scene of the story is said to be laid in India, and the production will be a spectacle of East Indian scenes and life.

**Announces Episode Titles of New Vitagraph Serial**

A LBERT E. SMITH, president of Vitag- raph, who is on the West Coast period- ical, has announced that the production of the latest serial, of which he is co-author, "Hidden Dangers," has wired to John M. Gunton, Vitagraph's regional manager, a list of episode titles of this serial, in which Jos Ryan and Jean Palice appear. The serial is composed of:

1. "The Evil Spell";
2. "The Murder Mood";
3. "Plucked from Peril";
4. "The Fatal Choice";
5. "Hands of Horror";
6. "Springing the Trap";
7. "Hindoo Hate";
8. "Hemmed In";
9. "An Inch from Doom";
10. "A Fanatic's Revenge";
11. "The Tank's Trap";
12. "The Secret Belt";
13. "A Woman's Gris";

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 release date is set.

A big pre-release booking is already announced, exhibitors having been greatly interested in the picture. In which occurs the exposition of a most unusual serial, and that Jos Ryan is seen bulldogging the steer which fell on him and sent him to the hospital for repairs. Also that Henry Kolker threw the serial schedule back considerably.

Jean Palice makes her first appearance as a star in this serial. William Bertrand is directing the serial.

**Miss Minter in American Film**

"Peggy Reel," starring Mary Miles Minter, adapted from "The Mate of the Sally Ann," will soon be put on the market by the American Film Company. In this drama, written by Henry Albert Phillips, Mary Miles Minter is charming as a bewitching water sprite in disheveled hair and ragged trousers, and later, as a dream of a girl arrayed for her first social debut, with the manners and vocabulary of an old tar. The drama will be presented in five acts, and the cast includes Alan Brewster, George Periolos, Jack Connolly and Adele Farrington. The scenario was written by Elizabeth Mahoney and the direction was by Henry King.

**Animated Cartoon in Novelties**

An animated cartoon by Leslie Elton, in which there is a separate drawing for each frame of the entire three hundred feet of film, announced by Hal Hodges for the new novelty reel soon to be released by Universal.

The subject which features "Cinema Luke," the funny cartoon comedian of Elton's "com- ics," takes more than three thousand separate drawings. Elton was assisted by ten artists.

"Bringing Up Father" Going Strong.

The "Bringing Up Father" two-reel comedies released by International through Pathé, are being sent "all the way" under the direction of Pathé.

The valuable exploitation these comedies are reaping is evidenced by exhibitions with newspapers running the George M. Cohan cartoons is having its effect on the bookings.

Complete First Post Capital Comedy.

The first of the "Buddy" Post Capital Comedies being produced by National Film Corporation, and supervised 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.

**Well-Known Cartoon Subjects in First Goldwyn-Bray Comics**

The first issues of the Goldwyn-Bray Comic, the new single reel being distributed weekly through the Goldwyn exchanges, bring three well-known cartoon subjects to the screen, in addition to the "Lampoons," a selection of clever sayings, gags, jests and jokes clipped from the press of the world. Approximately one dozen "Lampoons" are presented in each reel.

Edward Hoolligan in "The Great Umbrella Mystery" follows the experiences of Hoolligan and Gloomy Gus when they enter the umbrella department astatic-Gus' fourth story.

The Shanenigan Kids in "Knock on the Window," the Door is in a Jamb" are the comedy cartoon attraction in the Comic No. 501.

"Shimmy Shivers" is the title of the Judge Rumauser subject presented in the succeeding comic.

**Benny Leonard Entertains Neighbors**

Benny Leonard, lightweight champion of the world, who is now in Los Angeles completing the final episodes of the Hallmark super serial, "The Evil Eye," recently entertained the newsboys of San Francisco and Oakland at the Dreamland Rick.

The champion spared four rounds with a Coast aspirant for lightweight honors. Leonard also gave the boys a few tips along the lines of clean living.

**Week Runs for American Films**

A seven-day run in the Pickwick Theatre starts "The Thirteenth Piece of Silver," the new "Flying A" Special, in San Diego, and the Ibis starts off in Indianapolis for a week; the New Park entertains the Worcester, Mass., people for a week; the Olympic of New Bedford, the Colonial of Galesburg, Ill., the Lyric of Marion, Ind., the Broadway of Chel- sea, and the Palace of Pawtucket, R. I., contracted for extended runs.
Tarkington Baker Sees Growing Demand for Stories Written Solely for the Screen

TARKINGTON BAKER, who is to produce the Booth Tarkington pictures, has returned from Indianapolis where he was in conference with Mr. Tarkington regarding the first of the Tarkington pictures, and it has been announced, will be begun within the next few weeks, probably on the coast.

"One of the outstanding features of picture production today," said Mr. Baker, "is the scarcity of available story or plot material. This scarcity has largely been brought home prominently to the attention of producers through the fact that exhibitors and public alike are no longer attracted by the mere fame and personality of star alone.

"In short, it is already a demonstrated fact that the star, when cast in an inadequate, dim story, is by no means successful commercially. On the other hand, it is similarly a demonstrated fact that the good story, adequately cast, and minus a screen luminary, is successfully commercial.

"The far-sighted producer is already aware of these facts. He accepts them. But what he wants to know is where and how the bigger and better stories are to be obtained.

Little Encouragement for Screen Writers.

"And this brings us to the subject of the situation. Being, Mr. Baker announced in their fight to obtain material have spent big money for adaptation rather than for originality; they have done little or nothing to encourage or cultivate a school of screen writers.

"All this no doubt is a fine thing for authors and playwrights but it is a bad thing for the screen. It shuts out originality. But the last few months have brought a big change. With adaptation material practically exhausted, a demand has suddenly sprung up for original material. It is a demand, moreover, that has its origin with exhibitor and with the public.

According to the terms of the contract entered into with me, Booth Tarkington will write directly for the screen. Instead of first assisting the product on its way as a novel, or as a play, he will present it as a picture. Instead of compelling the screen to resort to adaptations, this new arrangement very likely will result in the output of stories adapted from the screen or for that matter even in plays adapted to the screen, a complete reversal of the ordinary procedure."

Robertson-Cole Outlines Its Policy in Telegram to Willard C. Patterson

A TELEGRAM placing on record the position of the Robertson-Cole Company in the motion picture industry was sent to Patterson, who called the convention of independent exhibitors in Chicago, by President R. S. Cole on April 23. It gives the company's line of policy as the absolute acquisition of theatres so long as Robertson-Cole pictures are assured a market. The telegram follows:

"I desire to place on record the position of Robertson-Cole in this industry. Our plans have been completed, calling for the release of nothing but the biggest of special productions. Robertson-Cole is now in a position to offer independent exhibitors a production and their support and with their support to continue to deliver bigger and better pictures.

"Our definite fixed policy is to remain independent of all entanglements and we are absolutely against the acquisition of theatres. Robertson-Cole has no desire to enter the theatrical field. But we feel that with the quality of productions that we are offering we have the right to representation in the finest theatres everywhere. If this is not granted, we demand that we must in justice to ourselves and to properly place our pictures before the public take steps for the exhibition of our pictures under licenses in all of the big centers of population.

"We feel that our productions merit recognition of this fact and we are determined to have this recognition, but we earnestly hope that it can be accomplished without the acquisition of theatres. We are independent distributors and we desire to do business on an honesty of purpose basis. We will never be satisfied until our productions, standing as they do on merit alone, are absolutely at the pinnacle in the motion picture industry, and if exhibitors appreciate our efforts in this direction we will feel justified in making whatever investments are necessary to insure success for all.

"If properly supported in our efforts we will go to the limit in the acquisition of stars and productions of the highest standard excellence. We are in the business of distribution and we repeat we have no desire to trespass on the premises of the exhibitor unless we are forced to do it from justice to ourselves and to the public.

Reviews printed in Moving Picture World are based upon the production exactly as it will be shown upon your screen. And they are dependable, fair and honest in their expressions.
Earle Williams Next Vitograph Production, "A Master Stroke," Is Nearing Completion

Earle Williams is just putting the finishing touches, out on the coast, to his newest Vitograph production which has been called "A Master Stroke." The working title of this picture was "The Three Keys," this having been the title of Frederick D. forces, a well-known novel from which the picture was adapted by H. Thompson Rich and Lucien Hubbard. The direction of the picture has been in charge of Chester Bennett.

"A Master Stroke" is announced as a clever comedy drama of wits, women and Wall Street. That Williams can handle the comedy touches deftly has been proved beyond all doubt by his work in Winchell Smith's comedy, "The Fortune Hunter," in which he portrayed the John Barrymore role, and big things are expected of him in the role of Yale Durant in "A Master Stroke." A little idea of the original touches may be formed from the knowledge that the "safe-and-money" action seen in so many pictures is here given a novel twist.

There are also moments of high dramatic tension. The roar of the stock exchange floor on a panicky day and the ominous note of the ticker are blended into a crashing climax, but at no time do the financial operations become too technical for the average audience to follow. A strong love interest is said to pervade its story.

The exteriors of the production were taken at Santa Barbara, where the real beautiful estates and the noted country club were used. One of the exteriors shows an auto on the main road.

The picture will be released in June.

Frank Keenan to Be Seen in "Dollar for Dollar" in May

The first of the Pathé features to be released in May will be "Dollar for Dollar" and its producer, the production said to be one of the finest pictures which the star has ever appeared. It will be released May 2 and hundreds of exhibitors who have advertised in the press of previous Keenan pictures have already booked it. A strong coast is seen in support of Mr. Keenan.

Miss Kirkham, Kate Van Buren, Jay Belasco, and Lillian Claire are among the well-known faces in the supporting cast. Miss Kirkham will be remembered for her work in "The Player," where Kate Van Buren and Jay Belasco were the youthful lovers in "Smouldering Embers" and they have similar roles in this picture. Others in the cast are Harry Van Meter, Larry Steers and Harry Kendall.

The strength that has characterized the previous works of the Pathé is laid to be something in "Dollar for Dollar," as well as all the able direction evident in his previous pictures. Several of the exteriors were staged at Bear Valley in the mountains of Southern California and some unusual effects were achieved.

Ruby De Remer Gives Party

A "reunion" of the guests of Marcus Loew who accompanied him on his tour of the United States. The party was held on the evening of Friday, April 23 at the home of Ruby De Remer, 33 West Sixty-seventh street, New York. Miss De Remer was a combination of screen stars and "obscene" bookies who had for such a wonderful time in the south for a week, and ran a party for her fellow from the stage and screen, and made Mr. Loew the guest of honor.

The feature of the affair was the dancing, in Hawaiian Costume, of Doraldina, a member of the South party, and the playing of her four Hawaiian musicians, who accompanied them on the pain road.

Among the guests were Mr. and Mrs. Richard Rowland; Doraldina, Frank Saunders, Florence Moore, of the "Breakfast in Bed" company; Olive Tell; Whitney; Helen Moyer, Anne Luther, Jack Clif ford, Mrs. Morris Gest, Taylor Tolmes, N. T. Granland, Montagu Love, Ben Thrope; Rose Mintz, Eugene O'Brien, Richard Barthelmess, June Caprice and Louise Huff.

Favor Penal Law Amendment

The Senate committee on the judiciary has rendered a favorable report on the bill amending the penal laws by the addition of indecency films, and it is probable that this measure, which was passed by the House of Representatives on January 20, will become a law within a short time. One or two minor changes are made by the bill by the committee, to which it is not expected there will be any serious protest on the part of the House.

The measure would change section 245 of the penal laws by adding the words "motion picture film" to the list of articles which are prohibited from carriage by common carrier from one state, territory, or district of the United States, or place non-contiguous to but subject to the jurisdiction thereof, or from any place in or subject to the jurisdiction of the United States, through foreign country, to any place in subject to the jurisdiction thereof, or from any place in or subject to the jurisdiction of the United States to a foreign country.

Exhibitors Endorse "Daredevil Jack"

Though it is only eight weeks since the release of "Daredevil Jack" the books at the home office of Pathé show that this picture has the record for all Pathé serials in selling long series. "Daredevil Jack" has previously never ran an episode play.

The latest is Rickards and Nace of Phoenix, Ariz., who booked "Daredevil Jack" as the first serial to play their first class house.

Sid Grauman Denies Split

With Famous Players-Lasky

Los Angeles, April 28, 1920. Editor Moving Picture World:

UMORS that I have had unfriendly relations with Famous Players-Lasky or Mr. Zukor are entirely false and unfounded. On the contrary, my relations with them have been 100 per cent, satisfactory. Grauman's Million Dollar Theatre has played only Paramount-Arctraft productions with the exception of one Realart production since its opening two and a half years ago. I have never had greater confidence in Famous Players-Lasky or Mr. Zukor than at present and anticipate a cordial future relations. I still consider that we have always been considered that Paramount-Arctraft productions are representative of the highest and the best in the perfection attained in the making of motion pictures. Just say for me that I am just as strong for Paramount-Arctraft pictures as the future we have been in the past.

SID. GRAUMAN.
Carpentier Delights Notable Crowd at Solax Studio as Both Fighter and Actor

THUMBING over the bound volume of champion publicity stories that have appeared in The Moving Picture World, we come across this phrase—polished with use, but nevertheless just as good as it was on the first day of creation—"Never in the annals of film business." Lifting it from the page where it has lain dormant for at least a week, we apply it to the fight scene from the Georges Carpentier picture which Robertson-Cole staged at the Solax studio, Monday evening, April 20.

Never in the history of the film business did so notable and enthusiastic a crowd attend such a novel studio performance. The "fight," which marks one of the high spots of the picture in which Carpentier is starring for Robertson-Cole, was given an air of more than ordinary importance, much as it was the first public appearance in ring costume made in this country by the "idol of France."

Flossy Fight Crowd.

Nor was this the ordinary fight scene in the ordinary fighting club for which the director and producer of the Solax productions have boomed. It was a hundred pounds above the normal test and has them remove their coats and show their favorite brand of suspenders. This was an invitation affair and the majority of 1,000 Carpentier rooters who packed the amphitheatre in the Solax studio were entrenched behind the great expense of dress shirt. This gave the set the warded atmosphere of the exclusive London sporting club in which the fight is supposed to be staged.

Before Carpentier and Robert Barrett, the villain of the picture, crossed gloves, director O. V. Dunlap announced to the crowd that Carpentier the fighter was about to show himself as Carpentier the actor. The significance of his remarks became evident as the fight started, and for three rounds the heavyweight champion of Europe permitted himself to take a beating at the hands of his opponent, as called for in the story.

But at that, it wasn't all plain sailing for Barrett. So it was the encounter that at the end of the second round his nose was bleeding profusely from a wallop handed him by Carpentier. In the third round the Frenchman was given a loud salvo against him as, "battered" by his opponent's blows, he staggered from the ropes at the gong, blindly searching for his corner.

Adolphi Delighted.

This was the signal for director Adolphi to leap into the ring, rush to Carpentier's corner, pat him wildly on the back, and then turning to the delighted audience, say, "Didn't I tell you he was going to show himself an artist?"

But from then on, the story called for the artist to become the fighter, so the smooth, cat-like Frenchman is just headed into victory. We regret that we cannot get out a sporting edition to discuss the beauty of Carpentier's boxing form, but suffice to say that the smiling ex-pollu made for himself a host of admirers who will in turn make more hosts by their enthusiasm.

A look at the line-up of cars in front of the Solax studio Monday night would convince anyone that Wall Street had made its pet machines and moved on Fort Lee. Representatives of all the big New York printing plants and circuits were present, together with a large delegation of the New York press.

6,000 Contracts on Duncan Serial.

The announcement that just as William Duncan is preparing to stage the big-sen-

Another Alice Joyce Picture Among the Productions on Vitagraph's List for May

AMONG the Vitagraph productions scheduled for release during the month of May are: Larry Semon in "School Days," written and directed by Larry Semon. Harry T. Morey in "The Sea Rider," written by Harry T. Dittmar, directed by Edwin L. Hollywood; Alice Joyce in "Dollars and the Woman," a special production from the studios of Payson Terhune, directed by George Terwilliger; Earle Williams in "A Master Stroke," from the novel by Frederick Van Rensselaer Dey, directed by Chester Bennet.

As in his former comedies Larry Semon has assumed an entirely new type of character but one that fits perfectly his robust physique. As the title indicates, he is seen as a seaman, the master of a big fishing schooner. The two leading feminine roles, of practically equal importance, are played by Alice Calhoun and Louissiet Valentin. The new Alice Joyce special production, "Dollars and the Woman," affords the Vitagraph star one of the most emotional roles she has assumed for some time, one that should come in a picture like "A Master Stroke" from her from the "daughter of luxury" type in which she has met with such great success to poverty and then back again to wealth with which she cannot compare her former fear of meeting straightened circumstances. Robert Gordon is Miss Joyce's leading man in this picture.

"A Master Stroke" again presents Earle Williams in a role that is partly serious and sometimes light comedy. It is a comedy-drama and is directed by Elton Wall street. Vola Vale is Mr. Williams' leading woman.

Hodkinson to Increase

Sales Force 50 Per Cent.

THE W. W. Hodkinson Corporation announces its intention of immediately enlarging its selling staff by 50 per cent. Mr. Hodkinson, in speaking of the proposed increase, called attention to the circumstances which make the enlargement of the selling organization an imperative necessity.

The progress of our organization and the constant improvement in the quality of our pictures," said Mr. Hodkinson, "have naturally resulted in an increased volume of business, with the present selling force is scarcely able to cope. We are, therefore, looking for the best material which can be found in the 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.

Wants Men Looking for a Career.

"I hope that every man in the selling field who is looking for a career, rather than a mere job, who will work, 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 man of ability and a young man with ambition and the ability to think and look ahead."

C. H. Rosenfelds Forms Company

C. H. Rosenfeld, formerly New York sales manager for Robertson-Cole, has established the Climax Film Corporation, at 604, 729 Seventh avenue, New York. His many exhibitor friends and those of the industry will be happy to know that he has purchased "On Common Level," featuring Edmund Brody and Claire Whiteley, for New York State and Northern New Jersey.
The Cost
(Violet Heming and Ralph Kellard—Paramount-Arcaft)
N.—Picture is disappointing through lack of moving moments.
T. R.—Owing to the powerful heart interest material and the fact that "The Cost" was one of the most widely read of Mr. Phillips' books, the film version will no doubt be of above the average box-office value.
W.—Not up to the Paramount-Arcaft standard.
E. H.—Is not as convincing in picture form as it was in fiction.

Treasure Island
(Shirley Mason—Paramount-Arcaft)
M. P. W.—Maurice Tourneur has transferred the Stevenson story to the screen with a fine regard for the spirit of the original, and the picture smack of romance and the lure of hidden gold in the same wonderful way that makes readers of the tale stick to the book until the last page has been reached.
N.—Interesting picture made from Stevenson's famous story.
T. R.—Carefully directed, ably presented "Treasure Island" will make its mark in the film world.
W.—Colorful production furnished Stevenson's classic pirate tale.
E. H.—The high points of the original story have been well brought out by Maurice Tourneur.

The Woman Gives
(Norma Talmadge—First National)
M. P. W.—The fact that the picture is graced by the art of one of the screen's most accomplished actresses, and that she is supported by an excellent cast, goes far in establishing the feature as a likeable one.
N.—A highly developed melodrama of rare order is this latest playphoto of Norma Talmadge.
T. R.—The feature will undoubtedly be popular with all the followers of the clever little actress, and win new friends for her as well.
W.—More like this will help neither star nor producer.

E. H.—Compares well with the former works of Norma Talmadge, whose name has come to be popularly accepted as guarantee of satisfaction.

Alias Jimmy Valentine
(Bert Lytell—Metro)
M. P. W.—"Alias Jimmy Valentine" should repeat its stage success upon the screen.
N.—Old time crook play as thrilling as ever.
T. R.—Best of all crook dramas.
W.—Clever, suspenseful, appealing, amusing—a real picture.
E. H.—This delightful crime play has been adapted in a very satisfactory manner and convincingly.

Dollar for Dollar
(Frank Keenan—Pathé)
M. P. W.—The development of the plot is skilful and dramatic. The subject is a strong one of its kind.
N.—Should give satisfaction wherever it is shown.
T. R.—Is of the sensational sort and provides thrills and suspense.
W.—Fair production with story that has too many angles for one picture.
E. H.—Displays the absorbing and entertaining work of Frank Keenan.

The Heart of a Child
(Nazimova—Metro)
M. P. W.—Should rank as Nazimova's best screen work.
N.—Nazimova's art will carry this picture by.
T. R.—All in all the picture is one to appeal favorably to almost any class of fan.
W.—Should give general satisfaction to star's admirers.
E. H.—Is qualified to duplicate the best of her previous successes.

Locked Lips
(Tsuru Aoki—Universal)
M. P. W.—The production as a whole strikes a quite original vein.
N.—Antique story and crude touches provide weak entertainment.
T. R.—Tsuru Aoki comes into her own as a star in the Universal offering, "Locked Lips."
W.—Tsuru Aoki in feature slightly above average merit.

The Mother of His Children
(Gladys Brockwell—Fox)
N.—It will shock no one and if your patrons like high society pictures, they will go away pleased.
T. R.—It makes a very acceptable attraction.
W.—Adequate production given to story that lacks forceful elements.

Bullet-Proof
(Harry Carey—Universal)
M. P. W.—The picture will appeal to Harry Carey's admirers.
N.—The picture measures out a healthy lot of Western action—action which is perfectly blended with the backgrounds of primeval nature which Lynn Reynolds has collected.
T. R.—Conventional western melodrama strung around the hero's threat to avenge his father's death.
W.—Has a fair chance of getting over with the star's following.

Paris Green
(Charles Ray—Paramount-Arcaft)
M. P. W.—The Ray following will take to "Paris Green" like a Sunday School picnic to pink ice cream.
N.—Interesting moments in homespun story despite hokum.
T. R.—Clever comedy, dealing with the reaction which naturally sets in in the case of a druggist.
W.—It's not as good as previous Ray pictures, but should please.

The Toll Gate
(William S. Hart—Paramount-Arcaft)
M. P. W.—It is sure to win wherever it is shown.
N.—Quite entertaining picture with Hart as good-bad man again.
T. R.—The human interest element runs through the entire story, and we pronounce it one of the best things Mr. Hart has ever done.
W.—Cowboy favorite's latest proves he's still there.

No Shortage of Wall Paper, Prices, Paste or Comedy in Al St. John's "Trouble."
"Trouble" is Al's first independent production, released by Warner Brothers.
LATEST REVIEWS AND COMMENTS
CONDUCTED BY EDWARD WEITZEL, ASSOCIATE EDITOR

THE LONG RUN MOVING PICTURE WORLD

May 8, 1920

SIDELIGHTS AND REFLECTIONS

THE long run moving picture house which began operations in Times Square the other night with Cecil B. DeMille's "Why Change Your Wife," found its enthusiasm and publicity ready to rush in and fill the theater the moment the doors were opened. New York City has been waiting for a theater devoted exclusively to this grade of screen entertainment ever since "The Birth of a Nation" completed its engagement at the Liberty Theater years ago. The Criterion, under the direction of Hugo Riesenfeld, gives every promise of becoming a Broadway show house. A group of moving picture houses conducted along the same lines. It is only natural to infer that if dozens of theaters can run on Broadway for an entire season, feature pictures of equal or superior merit can do the same thing. With the opportunity to earn experience offered the management of such a picture house, new and valuable effects in the presentation of the films will come into use. The one week houses in Times Square will still have their following, where the news reel, the vocal and instrumental numbers and the popular program show business in New York, Chicago, Philadelphia and Boston has its own laws; and where the theaters must exist, sooner or later will be found picture houses governed by the same policy. They will be the hallmark of the best in screen production.

It is doubtful if a moving picture play could have been turned out that would have appealed stronger to Broadway's love of lavish display, keen but not ill-natured satire and the chief method of forcing the artificial sweets of life to respond to the call of the copulent bank roll, than will "Why Change Your Wife." This joint production of DeMille, a light but firm hold of a very serious subject and for over five reels plays with it, foreshadowing the trend of it with the ease and dexterity of a master juggler. The wrecking of a home and the happiness of its inmates is told with unimpeachable veracity, but with a studied indifference that reveals only the amusing side of the matter. The man and wife in the case are quite ordinary persons, not very clever and never very good or very bad; just the average run of humanity. Both do foolish things—and pay the price of their folly. With the slipping of Bert Gordon on a banana peel the treatment of the story descends to good old melodramatic devices, with a lively fight between the ex- and the present wife that delivers a physical punch in more than one scene to the nerves. Weitzel.

Cecil DeMille's devotion to satirical comedy has given the screen a well founded claim to a place among the higher walks of the drama. His influence in "Why Change Your Wife" is more facile than ever. William DeMille's share in the making of the picture is quite as important and has been executed with the same vitality. If there is a preachment against divorce in the story, it is made to don the garb of its master and poke fun at the weakness it unmask.

WEITZEL.

"THE ORPHAN"

THE latest Fox subject feature is William Farnum in the "Incredible Western Role." Reviewed by Robert C. McLarvy.

NOTHER powerful subject is added to the Farnum-Franklin line of Westerns. The story portrays a portrayal of Western characters. The new number, in six reels, released by Fox, was produced under direction of J. Gordon Edwards from a story by Clarence E. Mulford.

Mr. Farnum again demonstrates his ability to present one of the strong men of the plans. As the Orphan, he is the terror of a wild, rugged country, where he has grown up from boyhood. His father was hanged in a cold-blooded manner by his enemies at an earlier period, and the youth has spent his days seeking vengeance for his crime. The hand of every honest man is against him. But the last vestige of humanity is the strong, good-natured man he develops, and he has many, fine, qualities.

The scenes are laid in a typical badland country, one of the most picturesque shown on the screen in some time. The roads wind in and out among buttes and mountains, flanked on each side by giant cacti and desert growths. Some great riding is done in this production, and G. Raymond Nye's handling of a six-horse stage and his direction of the Indians is remarkable. A band of Indians appears, landing picturesque touches to the action and some sanguinary incidents to the plot. While there is much of a dramatic and violent nature in this production, it is enriched by some humor highly characteristic of the times depicted. Louise Lovely is charming in the feminine lead.

CAST:

The Orphan........ William Farnum Helen Shields....... Louise Lovely Tom Whild............ Henry J. Hebert Buckner............ Earl Cram Bill Howland....... G. Raymond Nye Sheriff Jim Shields.. George Nichols Joe Neeley.......... Harry Da Vere Martin............. Al Fremont Margaret Shields... Olive Graham Aunt Cynthia....... Carrie Clark Ward


The Story:

An outlaw known as "The Orphan," in the province of the name, feared through out Cactus county. He has terrorized the wild region, near the town of Ford's Station, and is hated by the law. At heart the Orphan is generous and kindly. He turned outlaw when a boy in order to avenge the death of his father, but his finer qualities as yet unknown. Sheriff Jim Shields is on his trail and when the meeting comes, will cause the two to join forces unexpectedly in a brush with the Indians. The sheriff owes his life to the Orphan; he warns him to return home friendship will cease. The Orphan smiles at this and follows the sheriff to the town, where he faces himself in playing tricks of a highly humorous character. He also meets a second time the sheriff's niece, Helen, whom he had seen on the stage a few days previous. At this time he had saved both the girl and the driver from an attempted hold-up.

Some bad men of the neighborhood, suspicious sons, and the Orphan, plan to kill the former and later deal with the outlaw. But their scheme is sundered by the arrival of the Orphan afterward recognizes the leader of these men as the man who killed his father and kills him in a gun duel. He wins the love of Helen.

"TH e ORP HAN"

Elaine Hammerstein Does Fine Acting in Dual Role Role Produced by Selznick.

Reviewed by Herbert Caryl.

ELAINE HAMMERSTEIN plays a dual role in the Selznick picture, "The Shadow of Rosalie Byrnes," and again demonstrates her fine talent for screen acting. She portrays the character of Leontine Maddern, known along Broadway as "The Flame," as effectively as she does that of Leona Maddern, beautiful, accom- plished singer, who does her bit to help win the war. One minute Miss Hammerstein is the vampire, the next she is the twin sister, Rosalie Byrnes. It is really a remarkable piece of acting.

"The Shadow of Rosalie Byrnes" is minus the usual pretty settings in Selznick pictures. But what it lacks in beautiful photography is made up by intense dramatic action and appealing sentiment. The scene in the hostess house at the army cantonment where Leona Maddern meets the man she loves, will bring back memories to the tens of thousands of boys who entered the army in the past. As Leona gives up her sweetheart to her country a heart-gripping love scene is enacted.

CAST:

Leontine Maddern............ Elaine Hammerstein Rosalie Byrnes............ Gerald Cromwell Edward Langford.
The picture is artistic. It is well con- structed; and, the director seems to have given it so much character or situation as to another, with the result that the picture stands out as a distinct chapter of life. The homely nature of its people, the convincing quality of their en vironment, the painstaking interpretation from which the appearance of effort is eliminated, make it the production of unusual appeal. It contains a pronounced vein of comedy, which re lieves the pathos of the situations and brings the atmosphere of bright skies and the open road.

**Cast.**

Sally......Zasu Pitts
Billy Candace Carstairs
Sally's Blackie Jack Pratt
Sarah...Dr. Ralph Morgan
Mr. Price...Edward Delavanti
Dawkin...Jack Braughall

**Scenario by Sarah Y. Mason.**

**Direction by Henry Kolker.**

**Location and Art.**

**The Story.**

Sally, the little waltl in "Bright Skies," had no last name as far as she knew. She lived in a rented, crumbling, crumbling house, and worked without appreciation. One day Sally became the possessor of a new automobile, and her struggle to become a perfect model by exercise and deep breathing causes a movement of circumstance to which Sally lands her on the open road in the company of an old organ grinder, his mottled, old black kitten, which she calls Aunt Mary.

After the joy of a few days of gypsy, the new automobile is stolen, and the morn ing Sally awakens to find him dead. Fortunately for her, a farmer boy named Billy, with whom she has the friends the day before, happened by. Through his efforts, and a good friend, the police, and the depot a detective steps up to Sally and bands her a letter from a father of whom she knew nothing. Sally then learns that she really has a home, and soon becomes accustomed to the luxuries with which Carnsworth, her new father, surrounds her. The simple manner of a photograph of her mother, which she keeps, reveals to her the fact that Carnsworth is Billy's father and that she is still a nameless waltl.

Sally leaves the Carnsworth home at dawn, is later found with Billy, and con vinced of the fact, returns to the Carnsworth home to become Billy's wife.

**Adjacent.**

**Bright and Humorous Drama of Love That Radiates with Good Cheer.**

She Sees "Bright Skies" and finally found the Silver Lining That Was Hiding Behind the Clouds of Sor row—Sees Zazu Pitts in That Unique Love Drama.

A Pretty Country Romance—Sees Zazu Pitts and Erland Johnstone Graceful and Graceful Dancer—Sees What She Does When She Finds Herself the Daughter of a Millionaire Oil King.

Exploitation Angles: Play on the star, but make the picture get. See Pitts' famous "Be My Valentine." The picture has a be the beauty of the course comedy Sally takes, and can lock this up with health and physical chorus and at least two windows on these angles.

**The Vanishing Dagger**

Eddie Polo in New Universal Serial Lives Up to Pace Set in Previous Productions.

Reviewed by Robert C. McCleary.

The eager host of serial fans who have followed Eddie Polo's adventurous career in the films since the days of "Liberty," will find in "The Vanishing Dagger" a worthy successor to for mer chapter productions in which he has starred. The first four episodes of this series are packed with action, and Eddie finds constant opportunities to perform the perilous stunts for which he is famous. At least opening reels were taken in Eng land, where Mr. Polo and his supporting cast went in search of realistic atmosphere for the for part of the story, which opens there. Then the English-made pic turesquely at times, and the spectator would no doubt have welcomed more of this scenic charm. However, it is the fashion of a good serial to grip the inter est quickly and be on its way, and "The Vanishing Dagger" is no exception to the rule. With the royal house of Numidia, has set his evil influence working in the beautiful home of Sir George, and a chain of events follows with melodramatic effect.

The hypnotic episodes are presented convincingly, and particularly splendid is that of the death of Sir George, forced to write a confession of a crime he did not commit across the forehead of his daughter. The supporting cast is a strong one.

**Cast.**

John Grant,....Eddie Polo
Sir George Latimer...C. Norman Hammond
Lady Mary Latimer...Laura Oakley
Percy Latimer...Arthur Jewell
Sir Richard Upton...Ray Ripley
Prince Narr...E. C. Carter
Prince Griffith...Raymond Griffith Story by Jacques Jacob, Milton Moore and John Maynard. Directed by Eddie Polo and Edward Kull.

**The Story.**

John Grant, an American in "The Vanishing Dagger," is visiting in England with the family of Sir George Latimer, in a fine house near London. Prince Narr, the royal house of Numidia, is also a guest with his wife and their daughter, a strong hypnotic power, which he demonstrates in the course of a reception. After a few days Prince Narr falls in love with Sir George's daughter, Beth, and asks for her hand in marriage. Sir George does not believe in intermarriage between the white and dark races and refuses the prince's offer of his hand. This arouses the latter's displeasure and he also becomes intensely jealous of Grant, who has saved Beth from danger. A duel is arranged.

To avenge himself Prince Narr presents Sir George with a jeweled dagger, and this hypnotic weapon lands Sir George to commit murder. The crime is really committed by a servant of the Prince, but Sir George is found himself guilty. He is forced, while under the spell, to confess to the murder. The dagger, which confession is in indelible ink. This at first fades out, but later reappears and can only be removed by a solution unique in the dagger. The latter weapon is stolen by Claypool, a notorious criminal, and brought to America, where the chief char acters follow in due time.

**The Family Honor**

King W. Vidor Production in Which First National Presents Heart Interest Story of Proud Southern Family. Reviewed by Margaret I. MacDonald.

The First National-King Vidor production, "The Family Honor," supplies another proof that a picture can be entertaining and possess a strong sex interest. It is based on a story by John Booth Haverrow and, while it is not one of the strong Universal efforts, it is an excellent example of what a picture ought to be as regards the moral aspect.

The casting of the production is some what unusual; and there is no glaring example to point out, the impression is that one or two of the players would have found better opportunities in different roles, and that stronger prin-
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THE DAILY RUSH

The picture contains a deep heart interest, and Little Ben Alexander does his best to inject a pathetic punch into his work. Roscoe Karns as Dal Tucker is convincing, and Florence Vidor as Beverly Tucker is attractive. J. P. Lockney, as the keeper of a saloon nearby, and George Nicholas as the Mayor, evidence a fine knowledge of the moving picture art.

The story the producer has told is above the average theatre. Its appeal is wholesome, and the majority of people will rejoice when a proud son of the Old South, after wasting his inheritance, finally jumps on the village grocer's delivery wagon and gets busy earning an honest living.

Cast
Beverly Tucker
Florence Vidor
Dal Tucker .
Roscoe Karns
Little Ben Tucker
Ben Alexander
Merle Curran
Charles Meredith
Mayor Curran
George Nicholas
Felix
J. P. Lockney
Dubbs
Willis Marks
The Grocer Boy
Harold Goodwin
Story by John Booth Harrower.
Scenario by William Parton.
Direction by King V. Widor.
Length—Five Reels.

The story of "The Family Honor" presents the problem of Beverly Tucker, the daughter of a Southern family, when her dollar has been squandered by her brother Dal, from whom she has learned much. Dal, arriving at home, brings with him in place of the brotherly aid and encouragement he had earlier promised, only vicious habits, and a determination to earn his living by grafting on others.

With the help of a gambling den, where he sets up a roulette wheel and proceeds to follow the path of damnation, the fact that Mayor Curran owns the village gambling house, and that his son, who is in love with Beverly, comes mixed up in a raid on the house, makes an interesting complication. The shooting of one of the detectives causes Dal to be arrested and sent to prison. One of the witnesses, after considerable pressure, is brought to bear, telling of a gambling den, where he was trying to get away with the cash, shot the officer.

The matter is finally cleared up, and Beverly promises to marry Merle Curran, while Dal, with a sense of justice, accepts a positon with the village grocer to drive his delivery wagon.

Program and Exploitation Catchlines: Heart Interest Story of a Proud Southern Family.
Story of a Proud Son of the Old South Who After Drinking and Gambling Has a change of Heart, Grows Up, Matures by the Village Grocer and Makes a Man of Himself.
Entertaining Drama of the Old South That Will Make People Weep.

Exploitation Angles: Play up the producer rather than the cast and book this up with Vidor's previous genre studies. Make use of the featured players, but sell on Vidor's accomplishments.

"The Love Expert"
First National Presents Constance Talmadge in a Bright Farce Comedy.
Reviewed by Louis Reese Harrison.

T

OUGH "The Love Expert" seems to have been written especially for Constance Talmadge, it blends above the machine made story in quality and quantity of entertainment. In the first place, there is noletting, with this picture, by people who know how to write one; it is a John Emerson-Anita Loos production. In the second place, and not less important, in the writing of the picture the continuity of the story is based on the natural characterizations of the star. It holds to the mood with a flawless continuity and makes out the titles that fit. It is, in short, a good picture for the half breed of some other and doubtful extraction.

Like "In Search of a Sinner" it does not

exalt mankind to any obvious extent. It depicts the woman of today as a creature of intelligence superior to that of the old-fashioned male.

Needless to say the star is at home in her new-woman role. She carries her full share of the entertainment without begrudging others opportunity. From her generally good support one characterization stands out, that of the heroine's father, played by Arnold Lucy. His big scene is a scream because of his amusing interpretation of his role. As presented at the Strand, "The Love Expert" is a sure winner, bound to please wherever shown.

Cast
Babs
Constance Talmadge
Mr. Hardcastle
Arnold Lucy
Jim Winthrop
John Holliday
Doreas Winthrop
Natalie Talmadge
Matilda Winthrop
Pammy Bourke
Aunt Cora
Nellie P. Spaulding
Aunt Emily
Marion Stignere
Mr. Smither
David Kirkland

Story by John Emerson and Anita Loos.
Directed by David Kirkland.
Length, Five Reels.

The Story
"The Love Expert" private school is "Babs." She studies her emotions, while other girls merely develop their minds. By observing others, she learns to read a man's character. She tests herself on meeting men, and they are stupidly puzzled by her conduct. Because of her love for Dal, her dad sends her to visit Aunt Emily in Boston, while he goes to Palm Beach. Babs then makes the alarming discovery that she is in love with Jim Winthrop, her father's agent and the fiancé of Aunt Emily. He has been engaged to Emily for six years, but cannot marry her—he has so many relatives to support.

Babs has a brilliant idea. She sends Winthrop a telegram over her father's signature, ordering him to Palm Beach with his relatives and Babs. At Palm Beach Babs covers his trick and starts in systematically to get rid of Winthrop's relatives. She pairs off his two sisters through match-making ingenuity, but his aunt Cordelia, somewhat deaf and near-sighted, causes a problem.

Babs has another brilliant idea when her father reproves her for light conduct. He reminds her that a man who compromises a woman must marry her. He would do this himself, like an honorable man. This seals his doom. During a hotel hop Babs manages to break Cordelia's spec. She then leads the helpless Cordelia up to Dal's room, steals the half blind lady in, and puts her to bed. When father comes in later, he discovers in his sitting room and goes to the bedroom in his nightgown, only to find Aunt Cordelia in his bed. Before he can hustle on some clothes and escape, there is a crowd at the door. One by one Babs disposess of Winthrop's relatives, and fortune favors her. He is freed by his fiancé. He has all the signs, palpitation and rushes. Babs knows he loves her, and annihlates the marriage contract.


Exploitation Angles: Play up the stars and authors, for both have a real box-office value. This does up the story press book and play these up. Take a little trouble to get the stuff over right, for it will cash in for you.

"The Miracle of Money"

Five-Reel Pathes Release Tells Simple But Effective Heart Interest Story.
Reviewed by Robert C. McSriray.

THERE is nothing showy or elaborate, except in a few settings, about this five-reel Pathes, based on a story by Beulah Poynter and produced by Hobart Henley. It is on the contrary a story in a simple elemental type, which develops unexpected and touching appeal.

This latter fact is undoubtedly due to the exceptional acting of Mrs. Bess Gear, who is in the rôle of Estelle Houdini, in the roles of the two sisters. The picture is described as a subject without "stars," but the leading roles are nevertheless in excellent hands. If Mr. Henley can turn up such able performers as the principals in this, he is justified in dispensing with many costly accessories.

There is something delightfully refreshing in the character of this story, with its strong underlying pathos. It pictures the romance of two sisters, who suddenly fall heir to two hundred thousand dollars. They have each passed the middle of life and the new-found wealth carries a touch of irony from this fact. But they invade Fifth avenue, like other newly rich, and in the end the self-sacrificing one has the happiness of seeing the other married.

There is a great deal of real life in this, gilded by obvious romance. It is a subject that makes a genuine appeal and will be remembered by those who see it.

Cast
Emmaline
Margaret Seddon
Patience
Emmy
Story by Beulah Poynter.
Directed by Hobart Henley.
Length, Five Reels.

The Story
Two cousins, Patience and Emmaline Hodges, in "The Miracle of Money," are millionaires in Provincetown, where they have lived more than twelve years standing. Neither has married, though Emmy previously had an affair of the heart which was a shambles in eight years standing. Patience, as she herself says, is "one of the marrying kind," but she still hopes for Emmy; she has never forgotten Jim, who disappeared after the elopement of his cousin. The two cousins visit a small hotel.

The Misses Hodges suddenly fall heir to two hundred thousand dollars. They relocate Emerson, but it's useless because they are each past forty. Nevertheless they determine to go to New York, where Jim, the rich girl, is staying at a fine hotel. They don costly gowns, but are turned away by the hotel. Then they patronize a beauty parlor, which accomplishes considerable for both of them. They then go to see Jim, who calls for Express in his parlor and there is a joyous reunion. Jim, it develops, has been making up for a theft committed by his brother.

Program and Exploitation Catchlines: A Simple Heart Interest Story Which Tells...
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of Two Milliners Who Fall Heir to a Fortune.

Roman Drama of Great Appeal—A Delightful Picturization of a Pleading Story. "The Miry Mire"—It Does Prove a Miracle to Two Milliners Who After Working Hard for Many Years Finally Enjoy Life After Inheriting Fortunes.

Exploitation Angles: Offer this as the novel and romantic story that it is, and will carry Eugene Booth as a young man, strongly as you would a star and tell that it is pure entertainment and not merely a starring vehicle."

"Terror Island"
Paramount Presents Houdini in Sensational Adventure. Directed by B. Reeves and John W. Grey.

Reviewed by Louis Reeves Harrison.

TERROR ISLAND" is too well constructed as a story to be classed as a vehicle, but it suits the peculiar qualifications of Houdini as if it were made expressly for him. The authors have done their part with skill and good taste. A vast amount of capable effort has been made by the director to give the view to treasure island the force and charm of reality. There are times when it is admirable. The large ensembles are handled in masterly fashion. Throughout the entire story there is so much to admire and commend that one hesitates to mention the one or two that are not up to par.

When a young lady is crowded in to a safe that barely admits her being inside, locked in and the combination unknown, then thrown precipitously into the deep sea, no imagination is elastic enough to conceive of her rescue. When Houdini enters the submarine, he sees the submarine below water and swims to the exact spot where the safe rests on bottom, experiments with the combination underwater, opens the safe, swims back with the lady under water, enters the submarine tank, and then emerges into the boat. The spectator may conceivably think, but, for the true entertainment, the plausible, the impossible, should not be thrust down his throat.

The faults of "Terror Island" are, nevertheless, a good actor when fairly reasonable. Lila Lee does her best screen work in his support, and the entire product has some sort of entertainment value, but it must be valued as good in the summing up.

"A Nurse Among the Teepees"
Public Health Film Produced by Carlyle Ellis Gives Arapahoe Indians First First Class Treatment.

Reviewed by Margaret I. MacDonald.

A PLEASING and valuable piece of work has been done by James Goebel under the direction of Carlyle Ellis in filming scenes of the Indians on the Windy River reservation in Wyoming. The picture, "A Nurse Among the Teepees," is primarily intended to emphasize the importance of the public health nurse, who, from the log cabin in which she makes her headquarters, deals out sanitation and practical aid to those whom she finds in need. The story of these people, who are afflicted with a distressing eye disease, are treated by the public health nurse, and the results are so encouraging that the disease is decreasing instead of increasing in numbers.

The fact that it was forty degrees below zero when the picture was taken makes it very difficult for the photographer, Mr. Goebel, to get the scenes with any degree of comfort. He also states that he had considerable trouble to persuade some of the Indians to pose for the camera.

The truth of this was evidenced as the women hid their faces behind the babies which they carried, and the men, depressed, however, they took courage, and finally consented to "smile for the lady." The types shown in the picture, very well equipped to the squash and genuine warrior brave, are unusually interesting. One of the notable features of this film is the quaint and modern customs. For instance, an Indian wearing the clothes of the modern man is not averse to use of the blanket, as old as the first time in the history of the world, too. The Arapahoes have been filmed; and it is perhaps fortunate that the pictures were taken in the midst of snow-covered Rockies in the distance as a background.

The "snow stuff" in this picture is delightful, and the production is one that will fit well into the theatre program.

"Edgar's Hamlet"
Second of Booth Tarkington's "Edgar" Stories Produced by Goldwyn Is Replete with Lively Comedy.

Reviewed by Margaret I. MacDonald.

THE second of the Goldwyn two-reel comedies based on Booth Tarkington's "Edgar's Ventures and Emotions of Edgar Pomeroy" is a delightful juvenile comedy. It serves the purpose of entertainment for the adult audience as well as for children, and it is well made. The youthful players do credit to the director by the perfectly natural manner in which they portray the different characters of the story, and the performer who fails to derive genuine pleasure from viewing this picture, is indeed hard to please.

And the story rests with the idea that the next Saturday's entertainment shall be a Shakespearean day. With this in view he gets his cast together and, accompanied by a book of Charles Lamb's "Tales of Shakespeare," he proceeds to put on the show.

His little sweetheart, who refuses to play the part of Ophelia, is out to be "the fly in the ointment." She discovers that the boys have stolen their mothers' best clothes and threatens them with disclosure of their perfidy until a boy gets a ticket to the show, and a treat of ice cream and fruit sundaes which leaves the treasury bankrupt.

Finding a line in the play when, after the show is over and Ophelia has attempted to drown herself in an improvised lake, with a great deal of noise in which there is a sad reckoning for Edgar and his best friend, not only does he suffer the pains of punishment, but he is also black-listed by the parents. It is said that at this last he is revealed that he must not play with Edgar for a month.

Goldwyn-Bray Pictograph
Features of Recent Issue Shows Activities of Travelers' Aid Society and Child Hassam at Work.

The latest issue of the Goldwyn-Bray Pictograph covers one of the most important welfare movements at work in our country. This is the Travelers' Aid Society. It has at the present issue of the Pictograph bring before us the necessity for lending a hand to strangers landing at our gates, or unsophisticated persons coming to an unknown land to an unknown home, or to other in their own country. This number of the series shows a family from Italy, on route to America, being entertained by the society, placed in a taxi with fare prepaid to avoid grafting of taxi drivers at the other end, and headed for the train which is to convey them across country to a father waiting on his little farm in Texas. Another illustration of helpfulness shows a family of Irish who have been enabled to get leave to meet her at the time of the arrival of the boat. She is met by an agent of the Traveler's Aid Society headquarters, where the young man comes later, and the marriage ceremony duly performed, the young couple are started on their way in a happy frame of mind.

Another interesting subject of the Pictograph shows the well-known artist, Child Hassam, at work, with the sketches method of preparing etchings is one of the attractions of the picture.

An "Out of the Ink Well" number shows the cartoonist, "Dave," to the open window and, pulling the cork, "Dave's" cartoon is killed, the picture, and provides some very interesting comedy scenes for the audience, after which he dives into the ink well, pulling the cork in behind him.
“Mrs. Temple’s Telegram”

Bryant Washburn Scores in Lively Farce
Produced by Paramount Artcraft.

Reviewed by Herbert Cary.

FOR good clean family comedy you can’t beat “Mrs. Temple’s Telegram.” For a matinee idol you can’t beat Bryant Washburn. And for a leading woman you can’t beat Pauline Frederick. Have Brown in the star class. So “Mrs. Temple’s Telegram” is 100 per cent. A screen version of the popular stage farce of that name, the picture keeps the audience in a continual roar. And being about the troubles of the jealous married woman, the feminine voices can be heard to make especially clear. Walter Hiers as “Babe,” the fat boy husband, is a scream. He is the key funmaker of the whole piece.

Yes, he is billed as a “vamp,” but she is but such a very charming “vamp” that she does not shock even the most sensitive. The part is played by Carmen Phillips. Anne Scharfer, in the role of the Italian woman, is excellent but one wishes that those who wrote the screen version would not have compelled quite such a pronounced Italian type. It is the only jar to an otherwise smooth-running, rollicking farce. But, it has gathered together a commendable group of fun-makers for the picture. If you are a showman see it; if you are in any other line of this screen business see it. If you are not a showman just a movie fan see it—“Mrs. Temple’s Telegram” will cheer you up.

Cast.

Jack Temple ................. Bryant Washburn
Mrs. Temple .................. Wanda Hawley
Pauline Frederick ............ Carmen Phillips
Frank Fuller ................. Walter Hiers
Mrs. Fuller ................. Sylvia Ashton
John Brown .................... John Howard
Mrs. Howard .................. Anne Scharfer
Herself ....................... Edward Joben
Story by Frank Wyatt and William Morris
Directed by James Cruze.

Length: 4,138 Feet.

The Story.

Mrs. Jack Temple is so jealous of her husband that when he is away she fears that some woman has bewitched him. Jack is attracted to a woman at an ice cream parlor, and the woman’s husband upholds her for her conduct. It turns out that the woman is a boomer on a department store roof. They linger so long that they are locked out alone on the roof. Arriving home, Jack is met by his wife, who has been waiting all night for him. He tries to tell a lie, stating that he met a friend, John Brown. Mrs. Temple telegraphs Brown. Jack persuades another friend, Frank Fuller, to impersonate Brown. Fuller’s wife is jealous of him.

Just as Fuller at the Temple home furnishes Jack with an alibi, a man calling himself John Brown arrives. Sure enough Mrs. Temple’s telegram has reached a John Brown. It appears that Brown, a hair dresser, has cherished a love for Mrs. Temple. In the meantime, Mrs. Brown, who is jealous of her husband, finds Mrs. Temple’s telegram, and follows her husband. Upon her arrival, Fuller is forced to recognize Mrs. Brown, an Italian, as his wife.

Fuller’s wife, in search of a butter, arrives on the scene. Temple, Brown and Fuller and their respective wives are in a hub hub when Pauline, the vampire, who was with Jack on the roof, comes to find her opera glasses which she put in Jack’s pocket. To the astonishment of all, Temple and Pauline embrace. Then comes the climax. Mrs. Temple confesses that she got Pauline to try to kiss Jack. Pauline failed. The three couples are promptly reunited.

Program and Exploitation Catchlines:

He was Vamped and Then Revamped by a Bold Woman—but He Was Wide Awake at All Times—for the Temptation and Won—that’s Bryant Washburn in This Riotous Farce.

Bryant Washburn Starr’d in Irresistable Comedy Dramas.

Via Jealous Wife, Redimanded Him for Flirting with a Vamp—By Mistake He Is Locked on the Store Roof with Her.

What Explanation Can He Make to His Wife When He Gets Home?—See This Rollicking Comedy with Bryant Washburn.

Exploitation Angles:

Use the star, but don’t overlook the fact that this is a decidedly clever play which will entertain a lot of people who think Washburn makes flour. Get after these patrons, too, with the story angle. Jazz up your copy. You can work a fake telegram stunt to fit this.

“Down on the Farm”

Mack Sennett’s Farce Comedy of Rural Life Is Full of Mirth.

Reviewed by Louis Reeves Harrison.

In “Down on the Farm,” Mack Sennett, creator of the hilarious two-reel farce, has attempted what he styles “a five-reel super feature.” But it is mostly composed of two-reel material. There is a slender thread of story running through the production, but it is not essential. The fun-making elements are the same, ignorance and whatever is foolish in human nature being held up to ridicule. A very large part of “Down on the Farm” is exaggeration of character and incident and therefore farcical.

Louise Fazenda is still among the best of the eccentric comedy actresses. James Finlayson carries the main line of interest in this Mack Sennett style. Ben Turpin and Harry Gibson are as amusing as ever. The trained dog, Teddy, is a marvel of intelligence, utilized by fine training. Pepper, the Maltese cat, does some psychology stunts all her own. Here is the same admixture of Sennett material and characters with a thread of story thrown in. “Down on the Farm,” as shown at the Broadway, is good entertainment.

Cast.

The Girl .......... Louise Fazenda
Her Father ............ Bert Roach
The Rustic Groom ....... Ben Turpin
The Faithful Wife ....... Marie Prevost
Her Husband .......... Ben Turpin
The Sportive Uncle ...... Billy Armstrong
The Man of Mystery ......... John Henry, Jr.
The Baby ............. Teddy His Playmate
Pepper Produced under the personal supervision of Mack Sennett.

Length: Five Reels.

The Story.

“Down on the Farm” there is a girl with a rustic sweet heart. She is a wild tomboy until a sporting banker with a mortgage on her father’s house comes along to collect from her father. Then she becomes a woman. She resents his amorous attentions, but her father, with an eye to clearing the mortgage and getting rid of his daughter at the same time, consents to the banker’s proposal of marriage. In order to disenchant her wealthy lover, she writes a letter, purporting to come from a man of mystery, an artist who painted the barn, which hints at her being compromised by him. The sporting banker turns his attention to his friend’s beautiful wife. He is frightened by the sudden appearance of a big man, whom he supposes to be the husband. The big man is only the grocer. When the real husband turns up the sporting banker dares kiss the faithful wife in his presence. For this expression of contempt he gets soundly beaten.

All is ready for the wedding between the girl and her rustic sweetheart, when the sporting banker spoils all by displaying the compromising letter. He has opened the father’s mail and found that the girl is heir to a hundred thousand life insurance money of a relative. He offers to take the groom’s place, but, in his eagerness, he drops the letter concerning the inheritance, and the rustic lover, on reading it, decides to take the girl in spite of all.

Now appears the Man of Mystery in search of his baby boy. He wrote no such letter. His big baby is saved by an intelligent dog, and all turns out happily. The rustic sweetheart gets the girl uncompromised, and she pays off the mortgage.

Program and Exploitation Catchlines:

She was Just a Tomboy with a Rustic Sweet Heart—And then a Sporting Banker Compromised Her—And Then the Fun Begins—See This Typical Mack Sennett Comic Farce Today.

A Riot of Fun From Beginning to End with All the Sennett Favorites in the Cast. Do You Want to Go Back to the Good Old Farm Days?—The Days of the Cows and Chickens? Then Don’t Fail to See “Down on the Farm”—Mack Sennett’s New Super-Comedy Drama—A Laugh for Every Move.

Exploitation Angles:

Get this story over with a bang if you expect to collect. It cannot be offered material. You must make a fuss over it. You can probably get some suggestions from the exploitation department in this issue by studying the Imperial first presentation. You can at least work a country band selection from your orchestra, and it will take little effort to work up a proper rural setting.

Guy Empey Can Be Seen Here Preventing the Men from Continuing Their “Uplift” Work.

A scene from “Oil,” a special production made by the Guy Empey Pictures Corporation.
"A Common Level"

Transatlantic Film Presents Edmund Breese in a Story of Modern Theme and Time Illustrated.

Review by Louis Fevens Harrison.

A COMMON LEVEL is an uncommon screen story. It illustrates that the modern magnate is but the ancient potentate in a change of method. He uses dollars instead of spears to accomplish his evil ends. One disregards human rights quite as much as the other. It is not love that rules the camp, but cash that dominates both. While the theme itself is not new, there is much in the transatlantic presentation that commands attention.

Foremost in the story is the use of spectacular ensembles in which, not hundreds, but thousands take part. Great massed effects are handled with masterly skill. All this has been done in Europe under the direction of Ambrose.

These grand spectacles represent a tremendous outlay of energy to handle. The costuming and settings are also on a grand scale. In the modern story by Lonergan, directed by Burton King, there is but a small cast and slender story into which the European product is artfully woven. It looks as though a massive historical spectacle had been cleverly fitted to fit in with the modern story as a splendid illustration of its motif.

The performance of Edmund Breese gives dignity and sincerity to the entire production. He is well supported by Miss Claire Whitney in a role of limited opportunity. FBIbomari as Attila is a fine type and a capable actor. "A Common Level," therefore, offers some unusual merits as a state rights proposition. It is a departure from the outward "Desperate Lamond" stuff with which we have been sufficed. It has an idea, the one thing usually lacking in this character of product, and it should win with spectators because it will hold close attention wherever it is shown.

Cast.

Matthew Ryan. Edmund Breese.
Marion Schuyler. Claire Whitney.
Mr. Schuyler. Sydney Graton.
Attila. FBIbomari.

Directed by Burton King and Ambrose.

The Story.

Matthew Ryan is a wheat magnate of low breeding and great force of character, but ruthless in his methods with friend and foe. He is on the point of ruining an old friend, Schuyler, when he promises to literally buy the latter's daughter Marion. In her denunciation of Ryan, Marion calls him a modern Attila. This worries Ryan—he is ignorant of what she means. He goes home and reads an account of Attila. He falls asleep, and a mysterious character appears to point out the meaning of Marion's accusation.

Attila, "Scourge of God," king of the Huns in the fifth century, assassinates his brother to control the throne and then conceives the idea of conquering all Europe. He extends his sway over Gotha. He lays waste the Eastern Empire, practicing thoroughly modern cruelties. He is defeated, just as were the modern Huns, by the Marne, the Romans aiding. He then overruns northern Italy, but falls to attack Rome. He discovers that a princess is his wife, buys her, as Ryan would buy Marion, and treats her with such disgusting brutality on the wedding night.

All this and more is shown Ryan by the Mysterious Stranger in suggestive prophecy. Ryan is powerfully affected when he wakes from his dream. He is recalled to consciousness as a visit from Marion's father, who announces that she has fled with the man she loves. Ryan, now softened by what he has learned, decides to release his beloved, buys her, as Ryan would buy Marion, and treats her with such disgusting brutality on the wedding night.


A Story of Modern Times Illustrated by the Big Spectacles of Ancient Days. The Man of the Century, and Bring About a Realization of His Evil Ideas—The Man of To-Day Dies Dollars—See "A Common Level" with Edmund Breese for This Powerful Story.

Exploitation: Getting the speculation side instead of offering it as a Breese star play. Treat it in a large way, using department store and in the animals to get it over, and in your advertising text dwell upon the story of Attila. Hundreds of people since the war began have been wondering, as does Ryan in the play, who Attila was. Others merely know him as the inventor of German frightfulness. All will want to see him, so work on that angle. Book it for a sufficiently long run to permit you to spend money on the advertising.

Comments

SHOT IN THE GET-AWAY (Rainbow). A very fair two-reel comic, directed by William H. Watson. This carries a slight plot, but one that is sufficient to connect some amusing knockout situations. The girl’s love story is for the name of Percy and she won't have him, being in love with another. The uninvolved wedding ceremony and an interesting comedy comes along and puts Percy out of the running. This is good in action.

WE’LL SAY IT’S GOOD!

Grand Island, Neb. Editor, Moving Picture World:

With this offer you to a big audience for the city.

The Ministerial Union endeavored to close us Sundays. They brought the issue to a vote of the people and, of course, the motion picture managers here pulled off their coats and voted in.

Here is the outcome: For Sunday motion pictures, 2544; against Sunday pictures 863—a three to one victory. Pretty good, hey?

S. A. HOYMAN.
The Lyda Theatre.

SHOOT ON SIGHT (Rolin-Pateh), a "Snub" Pollard comic, which opens in a wild Western gambling resort. Snub and little Sambo do most of the knockout work and the former shoots up the place in typical style. This makes an amusing burlesque, with a number of laughs in it.

DON’T WEaken (Rolin-Pateh), a comic number, featuring "Snub" Pollard, assisted by little Sambo, the colored boy. The golf links provide a pleasing setting for some good humorous action and the gypsy camp is elaborately staged. Ryan is an intriguing actor who rescues the kidnapped heroine from the gypsies. This is good in action and has humorous moments.

TRAINING FOR HUSBANDS (Sunshine). This is one of the most entertaining of recent comedies, in which the real actors of the picture go to second place to the animals of the play, namely, a dog and a monkey. Some remarkable stunts are pulled off by said animals, including the running of a motor boat. It is a comedy that will surely be enjoyed by all audiences, although the plot covers the common theme of the rivalry of men and the perversity of women.

WHAT COULD BE SWEETER (Goldwyn-Carter De Haven). Clean, wholesome and moderately entertaining is this comedy featuring Mr. and Mrs. Carter de Haven. A rich man and his pretty daughter motorizing through a certain village, puncture a tire. The young mechanic who mends the tire falls in love with the daughter, and she with him. Together they plot to keep father over night at the Village hotel, and succeed in staging a fake influenza scare, on the strength of which the hotel is quarantined. By the time the quarantine is lifted father is willing to wed mechanic and his lovely daughter.

The by-play of the picture is good, and it will be welcome on any programs.

Five Officials of the Schommer-Ross Productions, Inc.

From left to right, they are: Leon Rosen, secretary; Abraham S. Schomer, author and director; Agnes Egan Cobb, sales manager; Sydney Ross, president and treasurer; E. S. Manheimer, general manager. This organization produced "The Sacred Flame," starring Emily Stevens.
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FOX FILM CORPORATION

FOOTNOTES

SPECIALS.
The Strongest (All-Star) Vol. 43: P-1284; C-R Vol. 44: P-259, C-R.
White Night Sleeps (All-Star).

WILLIAM FARNUM SERIES.
Heart Strings (William Farnum—Six Parts) Vol. 43: P-293; C-R: P-1618.
The Adventurer (William Farnum—Six Parts) Vol. 43: P-1566; C-R: P-134.

TOM MIX SERIES.
The Feud (Tom Mix) Vol. 42: P-1108; C-R 489.
The Cyclone Vol. 43: P-774.

FOX ENTERTAINMENTS.
Planes of Glory (Dorothy Brockwell) Vol. 43: P-136; C-R: P-1619.
The Romantics (Black Jone) Vol. 43: P-379.
Tin-Pan Alley (Albert Hay & Elynn Fair) Vol. 44: P-486.
Her Elephant Man (Shirley Mason) Vol. 43: P-841; Ex. 1909.
The Last Straw (Huck Jones) Vol. 43: P-1116.
The Hill Ship (Madaline Travers) Vol. 43: P-1293.

FOOTNOTES.
Johnnie Hush (Digna Brockwell) Vol. 43: P-1140.

THE MOTHER SERIES.
A Los Angeles Knight (George Walsh) Vol. 43: P-217.

BEGINNINGS SPECIALS.

Molly and I (Shirley Mason) Vol. 44: P-138; C-R: P-407.

BLACK AND WHITE.

Black Shadows (Peggy Hylan) Vol. 44: P-142; C-R: P-455.

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THE TATTERS SPECIALS.
Vol. 44: P-322; C-R: P-397.

DANGERS OF THE DOWNTOWN TRAVELLER.

The Mother of His Children (Gladys Brockwell) Vol. 43: P-455.

EXTRAORDINARY SPECIALS.

Rhyme (One Reel) Vol. 42: P-548.

THE HONOR SYSTEM.
The Honor System (All-Star) Vol. 42: P-85.

FOOTNOTE.
A Daughter of the Gods (Annette Kellerman).

SUNSHINE COMEDIES.
The Great Nickel Robbery.
A Light Weight Lover.
Training for Husbands.
A Walker's Wasted Life.

DANGERS OF THE DOWNTOWN TRAVELLER.

Dangerous Eyes.
The Imitation's Last Kiss.
Should Dummies Wed?

MONTREAL.
The Price of a Good Supper.
Chewing Gum Industry.
Futile Huts Toward the South.
The Beautiful Model.
The Bicycle Race.
The Boulevardier.

NIOHON SUDERIN.

Nothing But Girls.
The Private Eye.
The Wrestlers.
The Paper Hangers.

FAMOUS PLAYERS-LASKY

February.

DOUBLE SPEED COMEDY (One Reel).

April.

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STRIPED TUXEDO (Herbert Clark-Louise Clark).

May.

9-

MOVING HOME (One Reel).

AMERICAN FILM COMPANY

May 8, 1920

"FLYING A" SPECIALS.


Eve in Exile (Charlotte Walker) Vol. 43: P-139.

The Valley of Tomorrow (William Russell).

The Dangerous Talent (Margaret Fisher) Vol. 43: P-206; C-R Vol. 44: P-184.

BENJAMIN B. HAMPION—GREAT MOVIE PUBLICITY OFFICE, INC.
The Facebrusher (Hampton Production) Vol. 43: P-297; C-R: P-1619.

W. W. HODKINSON

GOLDWYN DISTRIBUTING

Strictly Confidential (Madge Kennedy) Vol. 43: P-1014.

Bonenkinds Love (Pauline Frederick) Vol. 43: P-264.

Jinx (Mabel Normand) Vol. 43: P-1186.

The Day Lord Quez (Tom Moore) Vol. 43: P-107.


The Cup of Fury (Rupert Hughes—Helene Chadwick) Vol. 43: P-1295.

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The Silver Horde (Rex Beach Production) Vol. 43: P-173.

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The Blooming Angel (Madge Kennedy) Vol. 43: P-124.

The Adventures of Letty (Pauline Frederick) Vol. 43: P-1239.

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Hondo (Tom Moore—One Reel)

Water, Water, Everywhere (Will Rogers) Vol. 43: P-1113; C-R: P-456; Ex. 486.

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Dangerous Days (Rex Beach Production).

The Street Called Rialto (James King—All Harms) Vol. 43: P-124.

The Woman in Room 13 (Pauline Frederick).

The Woman and the Puppet (Gerdalette Fisher—Seven Reels).

The Strange Boarder (Will Rogers) Vol. 44: P-1192.

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Feb. 15—In Higher Skies.
Feb. 22—Silverware.
Feb. 29—Tick-Tock.
Mar. 7—Broken Silence.
Mar. 17—Blessing Real.
Mar. 21—Alligator Hunt.

THE MOVING PICTURE WORLD
Numbers following titles of pictures indicate pages on which reviews or comments appeared. "C" refers to Comments, and "R" to Reviews. C-R signifies page where may be found resume of reviewers' opinions. Ex. indicates pages on which have appeared stories information was published in previous volumes. Unless otherwise specified all dramas are five reels in length.

ZANE GREY PICTURES, INC.

Riders of the Dawn (Six Parts—Hampton Desert Gold (Hampton Production). J. PARKER READ, JR., PRODUCTIONS.
The Lone Wolf's Daughter (Louise Glau—Seven Parts). Vol. 43; P-1010.
Sex (Louise Glau—Seven Reels). Vol. 43; P-2012.

DEITICH-BECK, Inc.
The Bandbox (Six Parts—Doris Kenyon). The Harvest Moon (Doris Kenyon—Six Reels). Vol. 44; P-302; C-R, P-733.

Cynthia-of-the-Minute (Leah Baird—Six Parts).

ROBERT BRUNTON PRODUCTIONS.
Live Sparks (J. Warren Kerrigan). Vol. 43; P-1406; C-R, P-778.
$30,000 (J. Warren Kerrigan). Vol. 43; P-777.
The Dream Chester (J. Warren Kerrigan) —Vol. 44; P-191; C-R, P-295.

JOSEPH LIVERMORE PRODUCTIONS.
His Temporary Wife (Ruby de Remer). Vol. 43; P-778; C-R 2002.

DIAL FILM COMPANY PRODUCTIONS.
King Bob (Pickell Lewis—Seven Reels). Vol. 43; P-1717; C-R, Vol. 44; P-723.

PATHE EXCHANGE, INC.

Releases for Week of March 14.
Tarnished Reputations (Dolores Casinelli) —Vol. 43; P-1328.
No. 12 of The Adventures of Ruth (The Vault of Terror) —Vol. 43; P-1328.

Releases for Week of March 21.

Releases for Week of March 28.
The Deadlier Sex (Blanche Sweet—Six Reels). —Vol. 44; P-1714.

Releases for Week of April 4.

Current World of April 11.
The Blood Barrier (Sylvia Breamer—Robert Gordon—Six Reels). Vol. 44; P-300; C-R, P-723.
No. 9 of Daredevil Jack (Phantoms of Treach- 


Releases for Week of April 18.

Releases for Week of April 25.

ROBERTSON-COLE

The Third Generation (Betty Blythe). Vol. 43; P-777; C-R 2002.
The Beware of the Hare (Koei Hayakawa). Vol. 43; P-943.
The Luck of Geraldine Laird (Ikeesse Hark- 

Sealing It Through (Zabu Pitts). Vol. 43; P-1353; Ex. 1198; C-R, P-729. Who's Your Devil? Vol. 43; P-1841; C-R, P-597.
The Fiends of Hellgate (Beatriz Michelena). Vol. 44; P-7297.
A Woman Who Understood (Benjamin Har- 


Current World of April 11.
The Blood Barrier (Sylvia Breamer—Robert Gordon—Six Reels). Vol. 44; P-300; C-R, P-723.
No. 9 of Daredevil Jack (Phantoms of Treach- 


HART JOHNSON


ADVENTURE SCENICS.


METRO PICTURES CORP.

Fair and Warmer (May Allison). Vol. 43; P-1131.
The Best of Luck (Six Parts). Should a Woman Tell? (Alice Lake). Vol. 43; P-631.
The Willow Tree (Vioa Dana—Six Parts). Vol. 43; P-1615; Ex. 1223.
The Right of Way (Boyert Levy). Vol. 43; P-1116; C-R 3009.
The Walk-Offs (May Allison—Six Parts). Vol. 43; P-922.

STORIES—Dana.

A Modern Salome (Hope Hampton). Vol. 43; P-772.
The Very Idea (Taylor Holmes—Six Reese). Vol. 43; P-1537; C-R 2003.
March—Old Lady 31 (Emma Dunn) —Vol. 44; P-631.
March—Shore Acres (Alice Lake—Six Reels). Vol. 44; P-1915; C-R, P-295.
April—Dangerous to Men (Viola Dana); Vol. 44; P-1915; C-R, P-295.
April—Casper (Special Cast).
April—The Heart of a Child (Nasimova—Seven Reels). Vol. 44; P-1915.

TRIANGLE

January 11—Only a Farmer's Daughter (Sennett—Six Reels).
January 15—Mabel's Speed Coup (Mabe Normand —Sennett—One Reel).
January 22—Gambling Souls (Dorothy Dalton). Feb. 1—His Baby Doll (One Reel).
Feb. 5—The Dancing Master (Alice Lake— Two Reels).
Feb. 15—Tiger Girl (Lillian Gish). Feb. 21—Day of Doom (One Reel).
Feb. 23—The Love Riot (Two Reels).

UNIVERSAL FILM MFG. CO.

Releases for Week of March 15.
No. 12 of The Lion Man (The Jaws of De- 

No. 6 of Elm Fearless (The Battle Under the Sea). Stop That Shimmy (Lyons-Moran—One Reel).

The Mad Woman (Stage Women's War Re- 

A Roaring Love Affair (Consuela Henley— Two Reels). When the Cougar Called (Maiga Lane and Robert Burns—Western—Two Reels).

News Reels No. 56.

International News No. 11.

New Screen Magazine No. 67.

Universal Current Events No. 11.

Releases for Week of March 22.

Overland Red (Harry Carey). No. 3 of Elmo the Fearless (The House of Mystery).
No. 13 of The Lion Man (When Hell Broke Loose). Oilng Uncle (Lyons-Moran—One Reel). A Lion’s All (One Reel). The Rattle’s Hill (Hoot Gibson and Mildred Moore—Two Reels).


Burnt Wings (Frank Mayo and Josephine Hill). No. 8 of Elmo the Fearless (The Fatal Crossing). No. 14 of The Lion Man (Desperate Deeds). Butting In on Baby (Lyons-Moran—One Reel). The Virgin of the South (Priscilla Dean—Seven Reels). Vol. 44; P-140; Ex-571; C-R, P-732.


Releases for Week of April 5. The Road to Divorce (Mary MacLaren). Vol. 44; P-140.


No. 16 of Elmo the Fearless (The Fatal Bullet). No. 16 of The Lion Man (The Relentless Renegades). Stop That Wedding (Lyons-Moran—One Reel).

International News No. 17 (Shipped April 12). Dog Gone Clever (Century Wonder Dog—Two Reels).

International News No. 18 (Shipped April 14). New Screen Magazine No. 42. The Texas Kid (Hoot Gibson-Western—Two Reels)—C. Vol. 44; P-203.

Releases for Week of April 19.

Her Fly-Footed Rival (Both Roberts). Vol. 44; P-302; C-R, P-723.


Releases for Week of April 26.

Locked Lips (Tzauro Aski). Vol. 44; P-401.

No. 18 of The Lion Man (In the Nick of Time). No. 12 of Elmo the Fearless (Crazing Through). Pick Out Your Husband (Lyons-Moran—One Reel). Lion Paws and Ladie Fingers (Century Lions Club). The Gun Game (Bob Reeves and Josephine Hill—Western—One Reel).

International News No. 21 and 22 (Shipped April 27 and 28). New Screen Magazine No. 63.

FIRST NATL EXHIBITORS

In Old Kentucky (Anita Stewart). Vol. 43; P-145; C-R; P-723.

The Thunderbolt (Katherine MacDonald). Vol. 43; P-440; C-R; P-723.

Heart of the Hills (Harry Pickford). L-1119.

The Beauty Market (Katherine MacDonald). L-1119.

Two Weeks (Constance Talmadge). L-1119.

Even as Eve (Grace Darling). L-1119; Vol. 43; P-624.

A Daughter of Two Worlds (Norma Talmadge). L-673; Vol. 43; P-624.

SPECIAL PRODUCTIONS.

The Fortune Hunter (Earle Williams—Seven Reels). Vol. 42; P-1287.

The Popper (Pauline Joyce—Seven Reels). Vol. 43; P-1849; C-R, P-597.

Captain Swift (Earle Williams). Vol. 43; P-728.

STAR PRODUCTIONS.

The Darkest Hour (Harry T. Morey). Vol. 42; P-150.

When a Man Loves (Earle Williams). Vol. 43; P-614.

Peggy (Beside Love). Vol. 44; P-444.

The Darkest Hour (Harry T. Morey). Vol. 42; P-1287.

The Midnight Bride (Gladys Leslie). Vol. 44; P-946.

The Human Contoller (Corinne Griffith). Vol. 43; P-776.

The Body of a Soul (Harry T. Morey). Vol. 43; P-1286.

The Juggernaut (Anita Stewart). Deadlin at Eleven (Corinne Griffith). Vol. 44; P-1356; C-R, P-465.


BIG V COMEDIES.

(Two Reels).


(Two Reels).

The Roads We Take (Jay Morley). A Philistine in Bohemia (Katie Murphy). The Passing of Black Eagle (Joe Rya).


HALLMARK PICTURES CORP.


The Big Wedding (Anna Lehr and Ralph Bellard). Vol. 44; P-1143; C-R, Vol. 44; P-969.


SPECIALS.

When a Woman Stands Out—Life’s Greatest Problem. Man’s Wilt—Wit. The Littlest (Junior Special).

L. J. SELZNICK ENTERPRISES


The Desperate Hero (Owen Moore). Out of the Snows (Special). CURRENT FILM RELEASE DATES

May 8, 1920

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The Turning Point (Katherine MacDonald). Vol. 43; P-1300; Ex. 570.

The Hiker’s End (Marshall Nellan)—L-4394; Vol. 43; P-723.

The Solaro (Two Reels—Ralph New). Vol. 44; P-1523; C-R; P-465.

In Search of a Sinner (Constance Talmadge). Vol. 44; P-399; L-5655; Pt. 43; P-2176.

The Inferior Sex (Milford Harris Chaplin). Vol. 44; P-726. The Family Honor (King W. Vidor). The Notorious Miss Lillie (Katherine MacDonald). Mark’s the Fighting Shepheardess (Anita Stewart). Vol. 44; P-141. March 22—The Idol Dancer (David Wark Griffith). Vol. 44; P-137; C-R, P-597.


April 4—The Shady City (Mildred Harris Chaplin). Vol. 44; P-726.


Sworn to Silence (Shepherdess Gives—Lyn MacDonald). August 30—Forty-Five Minutes from Broadway (Charles Ray).
Current Film Release Dates

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She Loves & Lies (Norma Talmadge). Vol. 43; P. 469.
March—Blind Youth; Vol. 44; P. 609.
Girl of the Sea (Williamson Submarine Production). Vol. 42; P. 2173.
The Woman God Sent (Special). Vol. 44; P. 726.

REALART PICTURES

Hold for Fortune (Dawn—Seven Parks). Vol. 43; P. 654.
The Mystery of the Yellow Room (Chauveau—Six Parts). Ex. 899.
Erstwhile Superintendent (Constance Binney). Vol. 42; P. 816.
The Dear Market (Alice Brady). Vol. 43; P. 456.
C. R. Vol. 44; P. 134.
Judy O’Hare’s Lover (Mary Miles Minter). Vol. 43; P. 1130; C-R. 3712.
The Stolen Else (Constance Binney). Vol. 43; P. 1131; C-R. Vol. 44; P. 134.
Sinners (Alice Brady). Vol. 43; P. 2176.
No Matric (Mary Miles Minter). Vol. 44; P. 132; C-R. P. 723.

MISCELLANEOUS RELEASES

AMERICAN CINEMA CORPORATION. Women Men Forget (Mollie King). Vol. 45; P. 809.
The Inner Voice (E. K. Lincoln). Vol. 44; P. 146.
UNITED ARTISTS. Sept. 2—His Majesty the American (Douglas Fairbanks). Vol. 42; P. 248.
Dec. 29—When the Clouds Roll By (Douglas Fairbanks—Six Reels). Vol. 42; P. 238; C-R. P. 1619.
Jan. 18—Foolishness (Mary Pickford—Six Reels). Vol. 43; P. 726; Ex. 857.
April 25—Down on the Farm (Mack Sennett). Vol. 44; P. 724.

GAYETY COMEDIES. Are Floorwalkers Pickle? Cursed by His Genuisness. His Fatal Bite. Kissed by His Happy Wife. The Fool’s Whippet (George Ovey). Beamed on the Boarder (Billy Bletcher and Vera Reynolds).
CHRISTIE FILM COMPANY. (One Reel.)
As I’m a Happy Wife. Vol. 44; C.723.
Her Perfect Husband. Vol. 44; C.720.
Go West, Young Woman (Ray Titchner). Vol. 44; C.720.
January—Save Me Sadie (Eddie Barry). Vol. 45; P. 413.


Cinderella Cinderella. Her Lucky Day. Her Bargain Day. This Wooden Leg-acy. Distilled Love. Billy Farnay Comedies. (One Reel.)


C. P. PRICE & CO., INC. The Log of U.S. Vol. 44; P. 778. RADIOMOUS FILMS, INC. A Man There Was (Victor Strongton).
JACOB WILK, 123 Broadway. 10 Alice Brady Reissues. 10 Robert Warwick Reissues.
MURRAY W. GARNON. A Dream of Fair Women (Two Reel Features).

WARNER BROTHERS, The Lost City of Faith (Two Reels). Vol. 45; P. 775.
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Another advantage claimed for the Glifograph screen is its adaptability to theatres playing vaudeville and motion pictures. In these combination houses patrons invariably want to sit as near the stage as possible during the vaudeville, but seriously object to this nearness during the showing of the pictures because of the distortion. With a Glifograph screen this objection is claimed to be entirely removed. Those in the front seats, and even stage boxes, see equally as well. This is particularly true of the older houses with many seats off to the sides which were built before the universal demand for motion pictures.

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Chicago's New Stratford Theatre Will Be Equipped with the Typhoon System

Chicago's latest addition to an already large list of beautiful theatres is the Stratford, at present under course of construction, at Sixty-third and Union streets. The owners, the Chicago United Theatres Company, expect to have the structure completed in time to permit of the opening on or before July 15.

The Stratford, which will seat 3,000, was designed by Walter W. Ahlschlagler, of Chicago, who in his plans has left little to be desired in the way of modern equipment for the comfort of the public.

Among the most important items considered in the equipment of the Stratford were the cooling, heating and ventilation and after a thorough investigation it was finally decided to install the Typhoon cooling, heating and ventilating system manufactured by the Typhoon Fan Co., of New York.

Co-operating with the architect, the Typhoon engineers laid out a system that will thoroughly cool and ventilate the entire house during the warm weather and also take care of the heating during the winter months.

Based on a Common Sense Principle.
The Typhoon system is based on a common sense principle and uses immensely large fans running at comparatively low speed. Ducts are entirely done away with, thus effecting a considerable saving not only in the cost of installation, but also in the cost of operation.

The Typhoon installation in the Stratford Theatre consists of two No. 19 Typhoon single sets, four No. 27 Typhoon twin set, four No. 18 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 3,204 square feet of venting surfaces, and discharge this air into the theatre through grilles located on each side of the stage.

This equipment will blow ten and a half million cubic feet of fresh heated air per hour into the theatre.

To heat the theatre before opening up, the air may be recirculated 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 effecting great economy in coal consumption.

By a simple damper arrangement, this same No. 27 Typhoon twin set may be utilized to exhaust the air when necessary.

During the Summer Months.

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 bypassed) 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 are also, in addition to the above equipment, four No. 18 Typhoon single sets, located in specially constructed chambers in the attic space, which blow large volumes of fresh air directly into the theatre through circular grilles located in the ceiling 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 the 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, creat-
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ing a steady refreshing breeze throughout the entire house without drafts.

Owing to the fact that the theatre is not yet completed, we are unable to reproduce photographs of same. However, the accompanying cuts will show reproductions of the architect’s drawings, and the exterior of the Stratford and also the interior of a portion of the orchestra showing a corner of the stage and ceiling grilles. The plans give an idea of the location of the various sized Typhoon sets as they are installed.

But One of Many.

The Stratford is but one of many of the newer and larger theatres throughout the country now being equipped with the Typhoon System.

The recent warm weather throughout the South, has convinced theatre owners that it is time to install their Typhoon apparatus for the coming summer, and, during the past week, the Typhoon Fan Company has closed contracts to equip the following houses with the Typhoon Cooling System: Howard, Atlanta; Royal, S. A. Lynch Enterprises, San Antonio; Rex, Sumpter, S. C.; Bijou, West Palm Beach; Capitol, Moultrie, Ga.; Spohn, Goshen, Ind.; the Empress, of Wichita Falls; Lucas, Savannah; Georgia Company Theatre, Athens, Ga.; Strand, Rome, Ga.; Princess, Henderson, N. C.; and the Criterion Amusement Co., Chattanooga.

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Howell’s Cine Equipment Company was organized six months ago by David P. Howell and placed under the management of Joe C. Hornstein, in the film business, who has been a projectionist and an exhibitor as well as an equipment specialist. He was one of the first to turn from the theatre to the equipment business.

The Automatic Ticket Now

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WITH such installations as the new Grauman million-dollar theatre in Los Angeles, the Criterion in New York, just opened, the Garden in Paterson and the Harris in Pittsburgh to its credit, the automatic ticket register may be said to be playing to big houses.

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